

8th Lecture

- **What is the difference between Relling's philosophy of life and Gregers' philosophy of life?**

They are different in their ideas.

- **According to Relling, What is the motivation factor of life? How can life go easily?**

Hedvig received a birthday gift from Mr. Werle – her real father- a legacy- a sum of money left for her indirectly. He said that the grandfather will first receive it and then after his death, it will go to Hedvig indirectly.

A letter comes from Mr. Werle saying that he is leaving a large sum of money for Old Ekdal, after the death of the old man; this money will go to Hedvig. This is an indirect birthday present from her real father. This confirms Hialmar's suspicion that Hedvig is not his daughter, but she is Werle's daughter.

ACT III

He raises the situation he is describing to tragic heights. Suddenly, he brings it down to comic level. It is because he does not have the characteristics of a tragic hero.

The pistol had played a role in the tragedy of Ekdal's family. The father had it in his hand when the sentence is pronounced. Hialmar was shocked. He expected that his father might have shot himself because he could not bear the disgrace.

Nothing happened. The conversation that was taken to a tragic height, suddenly it became a comic situation. It becomes so ridiculous after raising the expectations. It is not presented as a serious matter and really nothing serious happened, then it becomes in itself a very comic situation.

Gregers. Yes, I understand it well enough.

Hialmar. I cannot. And once more the pistol played a part in the history of our house. **When he had put on the grey clothes and was under lock and key -- oh, that was a terrible time for me,** I can tell you. **I kept the blinds drawn down over both my windows. When I peeped out, I saw the sun shining as if nothing**

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had happened. I could not understand it. I saw people going along the street, laughing and talking about indifferent things. I could not understand it. It seemed to me that the whole of existence must be at a standstill -- as if under an eclipse.

Grey clothes= the uniform of the prison.

His suffering just shut him away from the outer world.

This idea is quiet telling of his nature. This man is consumed with pity. He feels pity for himself. He felt that it is his responsibility, that he has no time to help his father.

What opinion he has for himself?

He is occupied in his mind. He has self pity. He is consumed by self-pity. He always expects others to help him, to sympathize with him. This is a weakness that shows cowardness. Self pity is a reflection of cowardness. A coward person is always engaged in self pity. He expects the whole world to participate in his sorrows. He expects that the sun will go into eclipse. He could not understand why the outer world and the people around him did not participate in his sorrows. He thought that his suffering would affect everybody around him. He thought that the whole business of the world should stop for his sufferings. But, it did not.

Gregers. I felt that, too, when my mother died.

Hialmar. It was in such an hour that Hialmar Ekdal pointed the pistol at his own breast.

Gregers. You, too, thought of -- !

Hialmar. Yes.

Gregers. But you did not fire?

Gregers said that when his mother died, he had the same feeling.

Hialmar calls himself by his full name. He is overcome by emotions. He speaks sentimental language- a lot of emotion without a lot of reality.

In this line, he comes out of himself – of his own figure and feels pity for his own figure. He calls himself with his full name and feels pity for himself. Gregers is not so much shocked because he is in front of him. He knows that he did not shoot himself.

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Before, he said about his father that it failed him. He did not have the courage to shoot himself. But for himself, he twisted this lack of courage into something else . He transformed lack of courage into courage. He did not choose to die. He chose to live. A lot of courage is needed to choose to live.

Hialmar. No. **At the decisive moment I won the victory over myself. I remained in life. But I can assure you it takes some courage to choose life under circumstances like those.**

Gregers. Well, that depends on how you look at it.

Hialmar. **Yes, indeed, it takes courage.** But I am glad I was firm: for now I shall soon perfect my invention; and Dr. Relling thinks, **as I do myself, that father may be allowed to wear his uniform again. I will demand that as my sole reward.**

Decisive moment= that critical moment when we take important decisions.

He won victory over himself. He defeated himself. It takes him courage to choose life.

He is a parody of a romantic hero. He is incapable of heroic action. He is superficial.

It was a right decision to choose to live because he has responsibility towards his father. He has to bring his uniform back to him as it was taken away from him.

Hialmar is inviting something. Gregers goes into details about that invention. He asks if he is making progress in his invention.

Hialmar. No, no, no; quite the contrary. **You mustn't say that. I cannot be everlastingly absorbed in the same laborious train of thought.** I must have something alongside of it to fill up the time of waiting. **The inspiration, the intuition, you see -- when it comes, it comes, and there's an end of it.**

Gregers. My dear Hialmar, **I almost think you have something of the wild duck in you.**

Hialmar. Something of the wild duck? How do you mean?

Laborious= needs labor- hard work

Hialmar tells him that his invention needs inspiration and intuition.

Gregers compared Hialmar to the wild Duck.

Gregers. **You have dived down and bitten yourself fast in the undergrowth.**

Hialmar. Are **you alluding to the well-nigh fatal shot that has broken my father's wing -- and mine, too?**

Gregers. Not exactly to that. **I don't say that your wing has been broken; but you have strayed into a poisonous marsh,** Hialmar; **an insidious disease has taken hold of you, and you have sunk down to die in the dark.**

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Gregers speaks in metaphorical, indirect language. Hialmar's mental capacity is not up to the level. He cannot understand what he means.

Gregers wants to give him the message indirectly- that his marriage life is based on a lie. He tells him that he strayed= walked aimlessly into mud. It takes him deep. By walking carelessly, he has been trapped. This marsh is poisonous. It will poison his soul. He is captured by a disease and his fate is to die in the dark- ignorant of reality.

Hialmar takes it at the surface meaning. He cannot understand his meaning.

Hialmar. I? To die in the dark? Look here, **Gregers, you must really leave off talking such nonsense.**

Gregers. Don't be afraid; I shall find a way to help you up again. I, too, **have a mission in life now; I found it yesterday.**

Hialmar. That's all very well; but you will please leave me out of it. I can assure you that -- apart from my very natural melancholy, of course -- I am as contented as any one can wish to be.

Gregers. Your contentment is an effect of the marsh poison.

He is happy in his house. He does not want Gregers to talk to him like this – dark- mud- disease.

Hialmar. **It's not good for me, you see. And there are no marsh poisons here,** as you express it. The poor photographer's roof is lowly, I know -- **and my circumstances are narrow. But I am an inventor, and I am the bread-winner of a family.** That exalts me above my mean surroundings. -- Ah, here comes lunch!

He knows that his circumstances are narrow, very small house, his income is limited. He looks at his humble, mean circumstances. It might immerse him in despair. There is another thought that makes him cheerful, proud, satisfied of his life- that he has a lot of talent- he can invent, create things that will bring honor and respect to the family. He is also a bread winner- a responsible for the family. Other people are depending on him. It gives him feeling

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of importance. Such feeling makes him cheerful, takes him from the depth and raises him to a higher level.

GINA and HEDVIG bring bottles of ale, a decanter of brandy, glasses, etc. At the same time, RELLING and MOLVIK enter from the passage; they are both without hat or overcoat. MOLVIK is dressed in black.

Lunch came- Relling and Molvik have come.

Gina [*placing the things upon the table*]. Ah, you two have come in the nick of time.

Relling. Molvik got it into his head that he could smell herring-salad, and then there was no holding him. -- Good morning again, Ekdal.

Relling [*to GREGERS*]. It comes over him like a sort of possession, and then I have to go out on the loose with him. Mr. Molvik is daemonic, you see.

Gregers. Daemonic?

Relling. Molvik is daemonic, yes.

Demonic= is under the effect of evil spirit- sometimes, he behaves abnormal. He makes fuss now and then.

Gregers. H'm.

Relling. **And daemonic natures are not made to walk straight through the world; they must meander a little now and then.** -- Well, so you still stick up there at those horrible grimy works?

Gregers. I have stuck there until now.

Relling has known Gregers before .

Relling. And did you ever manage to collect that claim you went about presenting?

Gregers. Claim? [*Understands him.*] Ah, I see.

Hjalmar. **Have you been presenting claims, Gregers?**

Gregers. Oh, nonsense.

Relling. Faith, but he has, though! He went round to all the cotters' cabins presenting something he called **"the claim of the ideal."**

Gregers. I was young then.

Relling. You're right; you were very young. And as **for the claim of the ideal** -- you never got it honoured while I was up there.

"the claim of the ideal." = means to do the best – everything must be based on truth- there is no compromise- in the middle

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HEDVIG goes over and opens the door a little way; **EKDAL enters with a fresh rabbit-skin**; she closes the door after him.

They talk about Hedvig's birthday.

Hialmar [*affected*]. The child, yes! The child before everything! Hedvig, come here to me. [*Strokes her hair.*] What day is it to-morrow, eh?

Hedvig [*shaking him*]. Oh, no, you're not to say anything, father.

Hialmar. It cuts me to the heart when I think what a poor affair it will be; only a little **festivity in the** garret

Hedvig. Oh, but that's just what I like!

Relling. **Just you wait till the wonderful invention sees the light, Hedvig!**

Hialmar. Yes, indeed -- then you shall see -- ! Hedvig, **I have resolved to make your future secure**. You shall live in comfort all your days. **I will demand -- something or other -- on your behalf. That shall be the poor inventor's sole reward.**

Festivity= celebration.

He is very sorry that he cannot celebrate her birthday. Relling encourages Hialmar. He asks Hedvig to wait till her father finishes his invention. Then her birthday will be celebrated on a high level. Hialmar decided to make his daughter's future secure. When he finishes his invention he will demand that his father's uniform and job must be given back to him. He will demand something for his daughter.

Relling [*goes up to him*]. Look here, Mr. Werle, junior: I have a strong suspicion that you are still carrying about that "**claim of the ideal" large as life, in your** coat-tail pocket.

Gregers. **I carry it in my breast.**

Relling. Well, wherever you carry it, **I advise you not to come dunning us with it here, so** long as I am on the premises.

Gregers. And if I do so none the less?

Relling. Then you'll go head-foremost down the stairs; now I've warned you.

dunning us= forcing us

He asks Gregers not to force them to follow the claims of the ideal.

Mr. Werle comes in. he wants to speak to his son only- in private. There is no suitable place for him to go. All the other left the room- left the son and the father alone.

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Werle informs Gregers that he is leaving to the sit- the working place and that he is going to marry Mr. Sorby- the housekeeper. He asks him to come back home but he refuses. Werle leaves. All the people come again.

Gregers. **I ought to have taken a stand against you when the trap was set for Lieutenant Ekdal.** I ought to have cautioned him; for I had a misgiving as to what was in the wind.

Werle. **Yes, that was the time to have spoken.**

He tells his father that he is going to stop him- that he disagrees to follow him to involve Ekdal. Werle and Ekdal were both involved. Ekdal was convicted and Werle was free.

Gregers. I did not dare to, **I was so cowed and spiritless. I was mortally afraid of you** -- not only then, but long afterwards.

Werle. You have got over that fear now, it appears.

Gregers. Yes, fortunately. **The wrong done to old Ekdal, both by me and by -- others, can never be undone;** but **Hialmar I can rescue from all the falsehood and deception that are bringing him to ruin.**

He did not speak. He did not dare to. He was coward. He was afraid of his father. Now, he has no more fear. He says that his father has wronged the family. He himself by keeping quiet has also contributed to their suffering. He himself also is responsible for their suffering. Whatever is done now cannot be undone. Its effect cannot be removed.

He says that Hialmar is living in darkness. Gregers thinks that this ignorance one day will ruin his life. So, he is better being informed now about the truth of his marriage so that he can rest.

Werle objects. He is a bad man but he is a man of wisdom.

Werle. **Do you think that will be doing him a kindness?**

Gregers. **I have not the least doubt of it.**

Werle. **You think our worthy photographer is the sort of man to appreciate** such friendly offices?

Gregers. Yes, I do.

Werle. H'm -- we shall see.

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It will not be a favor to tell Hialmar the truth. Werle doubts the mental capacity of Hialmar. He is not of the mental level that he would appreciate Gregers if he tells him the truth.

Gregers. Besides, if I am to go on living, **I must try to find some cure for my sick conscience.**

Werle. **It will never be sound. Your conscience has been sickly from childhood. That is a legacy from your mother, Gregers -- the only one she left you.**

Gregers [with a scornful half-smile].

Have you not yet forgiven her for the mistake you made in supposing she would bring you a fortune?

Gregers thinks that even if he will not tell Hialmar he has to find a cure for his sick conscience.

His father tells him that his conscience used to be sick since he was a child. He inherited this from his mother. He can never look at things optimistically. It has come to him through his mother. His mother also had sickly mind.

It reflects Darwin's theory- heredity and environment.

The father went away. Gregers has an immediate urge to tell Hialmar now.

Gregers. Put on your coat, Hialmar; **I want you to come for a long walk with me.**

Hialmar. **With pleasure. What was it your father wanted? Had it anything to do with me?**

Gregers. Come along. We must have a talk. I'll go and put on my overcoat.

[Goes out by the passage door.]

Gina. You shouldn't go out with him, Ekdal.

Relling. No, don't you do it. Stay where you are.

Hialmar [gets his hat and overcoat]. Oh, nonsense! When a friend of my youth feels impelled to open his mind to me in private --

Relling. But devil take it -- don't you see that the fellow's mad, cracked, demented!

Gina. There, what did I tell you! **His mother before him had crazy fits like that sometimes.**

Hialmar. The more need for a friend's watchful eye. (To GINA.) Be sure you have dinner ready in good time. Good-bye for the present.

[Goes out by the passage door.]

Relling [muttering]. Oh, I have my own reasons.

Relling tells Hialmar not to go with Gregers outside. Gina does not want him to go. Hialmar goes with Gregers as he thinks that he has a problem with his father that he wants to tell him.

Nobody understands the real situation.

Gina is also a witness that Gregers' mother used to have crazy mind.

Hialmar insists that he should go with Gregers.

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When Gregers came to live with them, He made fire in his room. There is a lot of smoke, fire spread. The room was in a mess. It shows that in his first entry, he made a mess in their house. It foreshadows a real mess later on.

Gina. **Do you think young Werle is really mad?**

Relling. No, worse luck; he's no madder than most other people. **But one disease he has certainly got in his system.**

Gina. What is it that's the matter with him?

Relling. Well, I'll tell you, Mrs. Ekdal. **He is suffering from an acute attack of integrity.**

Relling is a doctor. He speaks in medical term. It is in his system- in his body. He is suffering from an acute attack of integrity- inflame honesty. He cannot contain his honesty. It is bursting. If something bursts, it affects the surrounding.

Acute= serious attack of honesty.

Gina. **Integrity?**

Hedvig. **Is that a kind of disease?**

Relling. **Yes, it's a national disease; but it only appears sporadically.** [*(Nods to GINA.)*]

Thanks for your hospitality.

Sporadically= sometimes.

He goes out by the passage door.]

Gina [*(moving restlessly to and fro.)*] Ugh, that Gregers Werle -- he was always a wretched creature.

Hedvig [*(standing by the table, and looking searchingly at her.)*] I think all this is very strange.

Act IV

Some customers come and speak to Gina about the photographs.

Ekdal comes back. Hialmar comes back.

Gina [*(going towards the kitchen door)*]. Then I'll bring some in for you.

Hialmar. **No; let the dinner alone. I want nothing to eat.**

Hedvig [*(going nearer to him)*]. Are you not well, father?

Hialmar. Well? Oh, yes, well enough. We have had a tiring walk, Gregers and I.

Hialmar. I hope there will; for to-morrow I am going to set to work in real earnest.

Hedvig. To-morrow! Don't you remember what day it is to-morrow?

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Hialmar. Oh, yes, by-the-bye -- . Well, the day after, then. **Henceforth I mean to do everything myself; I shall take all the work into my own hands.**

Gina. Why, what can be the good of that, Ekdal? **It'll only make your life a burden to you. I can manage the photography all right; and you can go on working at your invention.**

Hedvig. And think of the wild duck, father, -- and all the hens and rabbits and -- !

Hialmar. **Don't talk to me of all that trash! From to-morrow I will never set foot in the garret again.**

Hedvig. Oh, but father, you promised that we should have a little party --

Hialmar. H'm, true. Well, then, from the day after to-morrow. I should almost like to wring that cursed wild duck's neck!

He comes and decides that he will work now- not Gina.

Hedvig is shocked.

Hialmar. **That is why I don't do it. I haven't the heart to -- for your sake, Hedvig. But in my inmost soul I feel that I ought to do it. I ought not to tolerate under my roof a creature that has been through those hands.**

Gina. Why, good gracious, even if grandfather did get it from that poor creature, Pettersen --

He says that he cannot bear to keep any creature that has come through those hands of Werle.

Hialmar. From to-morrow -- or, say, from the day after to-morrow -- **I should like to keep the household account-book myself.**

Gina. Do you want to keep the accounts too, now?

Hialmar. Yes; or to check the receipts at any rate.

He does not want the help of Gina. He wants to take care of all the job.

Hialmar. **One would hardly think so; at any rate you seem to make the money go a very long way. [(Stops and looks at her.)]How do you manage it?**

Gina. **It's because me and Hedvig, we need so little.**

He knows that money comes from some secret doors. He knows that the money they earn is not enough for a whole month.

Gina[(firmly)]. Come right out with it, Ekdal. What has he been saying about me?

Hialmar. Is it true -- can it be true that -- that there was an -- **an understanding between you and Mr. Werle, while you were in service there?**

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Gina. That's not true. Not at that time. Mr. Werle did come after me, that's a fact. And his wife thought there was something in it, and then she made such a hocus-pocus and hurly-burly, and she hustled me and bustled me about so that I left her service.

Hialmar. But afterwards, then?

Gina. Well, then I went home. And mother -- well, she wasn't the woman you took her for, Ekdal; she kept on worrying and worrying at me about one thing and another -- for Mr. Werle was a widower by that time

Hialmar. Well, and then?

Gina. I suppose you've got to know it. **He gave me no peace until he'd had his way.**

Hialmar [*striking his hands together*]. And this is the mother of my child! **How could you hide this from me?**

Gina. Yes, it was wrong of me; I ought certainly to have told you long ago.

Hialmar. You should have told me at the very first; --

Hialmar uses the same words which Gregers has used.

Hialmar. **In the swamp of deceit, yes.**

He has been deceived by Gina and Werle.

Gina. I wish to goodness that detestable thing had never set his foot inside our doors!

Hialmar. And I, too, thought my home such a pleasant one. **That was a delusion.** Where shall I now find the elasticity of spirit to bring my invention into the world of reality? Perhaps **it will die with me; and then it will be your past, Gina, that will have killed it.**

Gina [*nearly crying*]. You mustn't say such things, Ekdal. Me, that has only wanted to do the best I could for you, all my days!

Hialmar. I ask you, what becomes of the breadwinner's dream? When I used to lie in there on the sofa and brood over my invention, I had a clear enough presentiment that it would sap my vitality to the last drop. I felt even then that the day when I held the patent in my hand -- that day -- would bring my -- release. And then it was my dream that you should live on after me, the dead inventor's well-to-do widow.

Gina wishes that Gregers should not have come to their house. He had spoiled their peace.

He says that now he has no inspiration. He will not be able to invent things. His invention will die. It is Gina's past that will be responsible for the death of his invention.

Gregers thought that if he tells Hialmar the truth, the husband and wife will make up the quarrel and the life that is built from now on will be based on trust and honesty. But, the opposite happened. Hialmar is a sentimental man. He exaggerates his emotions. He is still in temper.

Hialmar [*aloud*]. It is done.

Gregers. It is?

Hialmar. I have passed through the bitterest moments of my life.

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Gregers. But also, I trust, the most ennobling.

Hialmar. Well, at any rate, we have got through it for the present.

Gina. God forgive you, Mr. Werle. *Gregers* [*in great surprise*.] But I don't understand this.

Hialmar. What don't you understand?

Gregers. **After so great a crisis -- a crisis that is to be the starting-point of an entirely new life -- of a communion founded on truth, and free from all taint of deception --**

Hialmar. Yes, yes, I know; I know that quite well.

Gregers. **I confidently expected, when I entered the room, to find the light of transfiguration shining upon me from both husband and wife. And now I see nothing but dulness, oppression, gloom --**

Gregers. For surely **nothing in the world can compare with the joy of forgiving one who has erred, and raising her up to oneself in love.**

Hialmar. **Do you think a man can so easily throw off the bitter cup I have drained?**

Gregers. No, not a common man, perhaps. But a man like you -- !

Hialmar. Good God! I know that well enough. But you must keep me up to it, *Gregers*. It takes time, you know.

He is still suffering.

Hialmar. **Yes; Mr. Werle's wing-broken victim.**

Relling. Mr. Werle's -- ? So it's him you are talking about?

Mr. Werle has injured the wild duck and has injured *Hialmar* also. He is the victim of Mr. Werle.

Relling comes to rescue the family. He wants this house to be built again on trust, love and honesty.

Relling [*to GREGERS*]. Is it rude to ask what you really want in this house?

Gregers. **To lay the foundations of a true marriage.**

Relling. **So you don't think Ekdal's marriage is good enough as it is?**

Gregers.

No doubt it is as good a marriage as most others, worse luck. But a true marriage it has yet to become.

Relling. Rubbish, my boy! -- but excuse me, Mr. Werle: how many -- in round numbers -- **how many true marriages have you seen in the course of your life?**

Gregers. Scarcely a single one.

Gregers. But I have seen innumerable marriages of the opposite kind. And it has been my fate to see at close quarters what ruin such a marriage can work in two human souls.

Hialmar. A man's whole moral basis may give away beneath his feet; that is the terrible part of it.

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Relling. Well, I can't say I've ever been exactly married, so I don't pretend to speak with authority. But this I know, that the child enters into the marriage problem. And you must leave the child in peace.

Hialmar. Oh -- Hedvig! my poor Hedvig!

Relling. Yes, you must be good enough to keep Hedvig outside of all this. You two are grown-up people; you are free, in God's name, to make what mess and muddle you please of your life. But you must deal cautiously with Hedvig, I tell you; else you may do her a great injury.

He has to keep Hedvig away from this, not to tell her . She is in a very sensitive age. This news may injure her.

Mrs. Sorby comes in. she is going to leave with Werle.

Hialmar. So Mr. Werle has gone? And now you are going after him?

Mrs. Sorby. Yes, what do you say to that, Ekdal?

Hialmar. I say: beware!

Hialmar asks her to be careful. She tells him that they are going to be married.

Mrs. Sorby and Relling speak with great familiarity.

Gregers. I must explain the situation. My father and Mrs. Sorby are going to be married.

Hialmar. Going to be married!

Gregers[(to MRS. SORBY).] You seem to know Dr. Relling pretty intimately.

Mrs. Sorby. Yes, we have known each other for many years. At one time it seemed as if things might have gone further between us.

Gregers. **Are you not in the least afraid that I may let my father know about this old friendship?**

Mrs. Sorby. **Why, of course, I have told him all about it myself.**

Gregers. Indeed?

Mrs. Sorby. **Your father knows every single thing that can, with any truth, be said about me. I have told him all; it was the first thing I did when I saw what was in his mind.**

Gregers. Then you have been franker than most people, I think.

Mrs. Sorby. I have always been frank. We women find that the best policy.

Mrs. Sorby. Well, for my part, Gina, I believe it's wisest to do as I've done. **And Werle has no secrets either**, on his side. That's really the great bond between us, you see. Now he can talk to me as openly as a child. He has never had the chance to do that before. Fancy a man like him, full of health and vigour, passing his whole youth and the best years of his life in listening to nothing but penitential sermons! And very often the sermons had for their text the most imaginary offences -- at least so I understand.

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This is an example of a marriage based on truth. Both Mr. Werle and Mrs. Sorby told each other about their past relations. It makes Hialmar angry that the one who spoiled his life is again having true marriage while his marriage is not true.

Now, Hialmar knows that Werle and Gina have relation before but he does not know that the daughter does not belong to him.

Now, he knows that Werle is going to be blind. It brings the suspicion to Hialmar.

Gregers [*to MRS. SORBY*]. Hush, don't speak of that here.

Mrs. Sorby. There is no disguising it any longer, however much he would like to. He is going blind.

Hialmar [*starts*]. Going blind? That's strange. **He, too, going blind!**

Mrs. Sorby wants to speak to Gina in private. Hialmar does not allow her .

A birthday present from Werle is sent to Hedvig .

There is a very comic scene when Hialmar acts like an angry husband who has been deceived. The way he behaves , it becomes very comical. His action is very ridiculous. He said that he will not stay in his room. Then, he finds that it will take time to collect things. then he is reminded that he has to take his father and his animals. He finds it difficult. He tells Gina that he needs time to find another house.

She accepts everything he suggests.

Gregers expects some tragic action. He expects that Hialmar will do something to harm himself. He finds him sleeping and snoring.

Hedvig was worried and crying that something is going wrong with her father. Gregers suggests to Hedvig that she has to prove to his father that he loves him. She has to sacrifice her dearest things to his father and he will believe. She has to let her grandfather kill the wild duck. She says that she will ask her grandfather to kill the wild duck. Then she felt that there is no need to do that.

.Hedvig shot herself. She might have missed the target and hurt herself. Relling examined her. She killed herself. The powder was on her dress.

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Relling and Gregers had conversation that truth is not always necessary because sometimes it harms. Sometimes the reality does not help people to go on. They have to put a lie, a wrong idea into their mind to keep them living. Relling has put the idea of invention in Hialmar's mind. Hialmar does not know about invention. He has no talent. He lived happily believing that he is a great inventor.

Relling had put in the mind of Molvik that he is demonic because his behavior is objectionable. Whatever he does something, later on he regrets. He gets into fits of depression. He has put in his mind that he is under the influence of evil spirit. When he is normal, he does not regret it.

Old Ekdal is also living a life of illusion, lie. He has discovered it.

Illusion is necessary for life. They are living very peacefully.

Gregers disagree. Hedvig is not wasted. She has sacrificed herself that Hialmar and Gina will live happily. Even if time passes after the burial of Hedvig, Hialmar will be the same sentimental man, unable to live.

They did not do him a favor.

This is the thesis of the play. Every relationship must be based on honesty and trust. It must stand on a strong footing- like a building. It is based on a lie, sooner or later it will collapse and it will ruin all other's life. So it is better that a building must be pulled down and be built again. This is suggested by Gregers. But Relling suggests that this world is a patch work of lies and fancies. The world is not made up of honesty and truth. We have not to touch or disturb it. A collapse will result.

If the truth can contribute to happiness and good , we have to tell it. But if the truth does not contribute to happiness, we have to keep it. When telling the truth, one should be careful about those people who are very sensitive.

Hialmar gets angry because he thinks that he should get angry and leave the house . It is a matter of formality for him. Really, he has no conviction. Slowly he accepts to stay in the house. So, his suffering is not real but Hedvig suffering becomes real. She is disappointed by

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the love of her father. Children have sensitive souls. They are capable of tragic action. People like Hialmar cannot do a tragic action. He would never have the courage to kill himself. Idealistically it is true, that every relation must be based on truth, but practically, sometimes truth has to be kept. Some people should be left to live in their fancy and their imagination. This way they can survive better. They should not be told the truth.

- **Blindness and clear sightedness**
- **Hialmar as a parody of a romantic hero**
- **The nature of Ekdal household- it is based on imitation- not reality.**
- **Theme of idealism versus realism**
- **Mission of life. Greger's mission of life- Hialmar's mission of life.**
- **Wild Duck- the title**
- **Symbolism**
- **Characterization.**

Gregers' mission is to tell the truth- why does he assume this mission?

He feels guilty. He thinks that he might feel some satisfaction if he tells the truth. Unconsciously, he wants to take revenge from his father for his mother's suffering. He was to embarrass his father in front of them. His mission is decided by himself. It is supported by his previous ideas- the working machine of his claim of the ideal- . This idea of clearing his conscience is supported by his ideas. By nature he always believes that he got it from his sickly mother. It taught him extremes. She did not teach him realism. If something goes wrong, he has to be revengeable. He is warned by his father and by Relling not to do it- that carrying out his mission, he might harm others but he does not listen to them. His mission failed. The result he expected, he did not get it. There is no improvement in Hialmar. He did not change his life. Gregers also did not learn. He is motivated by his demotic wish to tell the truth. He focus more on his wish- on doing more than the result.

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He is more self-motivated person to carry out his ideas and less interested in the consequences.

Hialmar's declared his mission to Gregers to create his invention and gets a lot of money to restore his father's honor and dignity. He is divided. He did not say clearly what his real mission is. He said that his real mission is to restore his father's uniform back. We are confused was her serious in stating his mission or not.

Gregers stated his mission and he acted. But Hialmar stated his mission but he is a failure in action.

Mission of Gregers is self imposed. He has decided his mission. While mission of Hialmar is imposed on him by Relling. It is not a genuine mission.

Gregers carried on his mission and failed, while Hialmar is fake in reality.

Mission is an important motif in the play. Two important characters declared their mission.

We have to decide whether they carried on their missions or not and whether we learned from their mission or not.

We learn that if we decide our mission, we have to be acting. Before acting, we must think of the possible consequences of this mission. Not the consequences that we have targeted but other consequences.

We have to speak about how the result of this mission will affect others.