

I. Victimization of characters in *The Wild Duck*

The present research is the study of Ibsen's play, *The Wild Duck* as a problem play. Problem play is a form of drama which emerged during the 19th century as a part of the wider movement of realism in art which was popularized by Henrik Ibsen and it was introduced into England by Henry Arthur Jones and A. W. Pinero towards the end of the nineteenth century. G. B. Shaw and Galsworthy took the problem play to its height in the twentieth century. H. Granville Barker was the last notable practitioner of this dramatic style. Thus the problem play flourished in England in the period between the last years of the nineteenth century and the middle of the twentieth. Problem play deals with controversial social issues through the debates between the characters on the stage, they typically represent conflicting point of view within a realistic social point of view and the playwright creates his view through the mouth character, from whom he expresses his personal faith. The author gives messages for the society. While giving message, the author at first satirizes the prevailing follies of society from his view and often brings two contradictory ideas.

Ibsen's play *The Wild Duck* opens with comic environment but quickly turns in to a tragedy because of characters' ego. Hjalmar's family was harmoniously running with happiness. Hjalmar's wife Gina is a helpful and they had a child, Hedvig. But when Gregers left his home and came to Hjalmar's home, exposes the past affair of Gina with Hakon Wrele (Gregers' father), destroy the harmony of Ekdal family. On the one hand Gregers wants to take revenge with his father telling the truth who betrayed his mother having affair with Gina. On the other hand Gregers' intention is not to keep Hjalmar in illusion because his mission is to be idealist through rescuing the people from deception and making the relation based on truth. But after knowing the past affair of Gina, Hjalmar quarrels with her and decides to

leave home. But Hedvig does not want to away from him, she always wants love and affection and request him not to leave them. Hjalmar hates Hedvig thinking that she is not his child but his behavior hurts Hedvig and she commits suicide shooting herself. After the death of Hedvig Hjalmar realized that how much she loves him and he starts regret. In such a way all circumstances happen because of the ego. A person becomes egoist because of the socio-cultural norms and values. Human being is the product of society and society constructed by the cultural rules and regulations. Like the relationship between Gina and Hakon is against the cultural rules and regulations. So it couldn't digest by the contemporary society. Therefore their relation was keep in secret by Hakon but Gregers exposes it guiding by his idealistic ego, which destroyed the Hjalmar's family. Not only socio-cultural factors are responsible to make human being egoist but also the biological factors too. Hedvig, Hjalmar and Gina's child is losing her eye sight day by day and Hakon also facing same problem, makes the confusion about Hedvig's father which adds more tension to Hjalmar and it also helps Hjalmar to be more egoist. Such types of issues were in the contemporary society as social problem and how the human beings were victimized by such social follies, can be seen in the play, *The Wild Duck*. So here in the play Ibsen shows the consequences of human ego, which was the contemporary social problem.

The Wild Duck is problem play, where characters suffer because of their ego. They became egoist not because of themselves but because of the contemporary socio-cultural and the natural factors condemned them to be egoist. Premarital and extramarital relationships like Gina's relation with Hakon and to get marry with some one's mistress, done by Hjalmar marrying Gina is the against the socio-cultural respect. Hakon as well as Hjalmar want to protect their socio-cultural respect as their ego. Hakon is a renown and wealthy industrialist but he was in trouble having

relationship with Gina (his former house keeper) but he got rid off when Gina married with Hjalmar, which Hakon himself managed it and protect his social reputation.

Hjalmar, simple photographer who married Gina without knowing her past, but when Gregers exposed her past affair with Hakon, he felt disrespect and thought that he lost his social respect, to gain it he ignore Gina and decide leave home, but his decision hurt Hedvig and she commits suicide. Biological factor also not the least responsible to make characters egoist. Hjalmar's child Hedvig losing her eye day by day like her grandmother (Hjalmar's mother) and Hakon. Similar problem between Hakon and Hedvig becomes the additional point for doubt about Hedvig's father. The party organized by Hakon became the environment which causes the all incidents because in this party Hjalmar met Gregers who expose the past affair of Gina and which causes the trouble in the Ekdal family. So the characters here in the play are the victims of ego and they become egoist because of socio-cultural and biological factors. Which was the reality of contemporary society, Ibsen presented here in the play.

The Wild Duck has been able to draw attention of many critics since its publication in 1884. Different critics have interpreted the text differently and have opened many new ways of approaches commenting on *The Wild Duck*. Geeta Sharma puts forward her idea about this drama "It presents the sorry result of psychopath's idealistic dedication to a self-assumed mission of truth. The play is neither a tragedy nor a farce but a little bit of both, and as a result its tone is both unique and puzzling. One can understand why even admirers of Ibsen found it vaguely irritating on its first appearance. It is least artistic play Ibsen ever wrote and certainly least inspiring" (4).

Ibsen published *The Wild Duck* in 1884, and the following winter, it was produced on stage for the first time. Initially most of the critic did not respond to

Ibsen's humble setting and characters, his sense of humor, and what they saw as his pretentiousness. While some viewer greatly enjoyed the play, they were, at that time, in the distinct minority. Playwright George Bernard Shaw wrote in 1897 after viewing the play, "Where shall I find an epithet magnificent enough for *The Wild Duck!*" He found the play to be "a profound tragedy" (np).

Gregers Werle is a man with mission, but he is idealist even more fatally run and his mission is to make people living in truth. So Brain Johnston argues:

The mission which he conceives to have been laid upon him is almost as nebulous as Hjalmar's great invention, though it may possess the merit for what is worth being self imposed. He is superior person who, whenever he sees his fellow-man going the common rounds of their daily lives, immediately thinks that they ought to be doing something different and, of course, 'better'. (qtd. in Johnston7)

If in one way *The Wild Duck* serves to hold together the play called after her, in another way Relling does too. For he has next nothing to do with sphere of which Hakon Wrele forms the center: his activities are confined to Ekdal household. But Mr. Kurt Tennant claims:

Not like Gregers Wrele, he is a man with mission. Though he would probably have repudiated any such ascription to him other than the good physician's principle to do his best for his Patients, for each according to his diathesis and complaint. In the play he is called in to examine Hedvig after her suicide; but otherwise, his ministration belongs entirely to the psychological and moral realm; and though he proceed with professional empiricism, he acknowledges a therapeutic principle. (47)

They who can a work of art for ideals are themselves idealist in the popular accepted meaning of the term; they attribute the best motives and await the highest mankind. A conclusion like that to which Relling attains, in much of which Ibsen himself seems also to concern, is profoundly repugnant to them or if not repugnant, at least grieving. On this account Brain Johnston claims, "It is on that account, no doubt, that *The Wild Duck* has been called the most pessimistic of Ibsen's plays and that pessimism vulgarly attributed to all tragedies is confirmed in his case" (37).

What has not clearly been recognized is that images of sight and blindness occur throughout the play, constituting a substratum of ironical values beneath the naturalist surface. The images help to define the plays action as Otto Reinsert argues:

The struggle between Gregers Werle and Dr. Relling for control over Hjalmar Ekdal's destiny becomes a conflict between two views one dealistic", dim and distorted; one "realistic", clear and accurate-of modern everyman's diminished nature. In the strict economy of Ibsen's art the validity of Relling's realistic view is stated only by negative implication. It is vindicated by the setting of Gregers idealistic view of Hjalmar and Hjalmar's view of himself in the context of imagestic irony. (87)

A softer reading of Ibsen's intention suggests that Gregers represent only the eternal interfering busybody, but this reduces the play to a platitude-on object lesson in which what happens when an outsider tries to tell married people how to run their lives. Shaw's opinion was that Gregers was particularly dangerous case of idealism and the duty on the rampage, and according to shaw's thesis Ibsen spent his life doing doughty battle against the point forces of duty of idealism the vested interest of, and the battle was within.

It is interesting to see how Ibsen arrived at the noble effect of *The Wild Duck*. He began with the theme on which he had always played several variations. Thus Maurice Velency claims:

Driven by the exaggerated sense of guilt, the idealistic Gregers come as a Servitor to set the Ekdal family through the truth. In precisely this manner, Julian came to liberate the world, and Brand to save it. The Ekdal family, however, has no use for the truth. It has managed in its misery to find a way of life which approximates happiness, and it would prefer to be left in peace. (122)

It has always seemed to Velency that Gregers shaking horrors upon Hedvig's death attest to his inward recognition of what he really wished of her when he suggests that she sacrifice the wild duck. Hedvig understands that she is wild duck, Ingjald Nissen illustrates, "she guesses instinctively that Gregers wants to kill her because she is his father's child.....Being an idealist, he naturally does not do it himself, but kills symbolically". According to Nissen, "already the depth of the sea" scene in act III shows that he conceives of Hedvig as the wild duck, and by his demand of the sacrifice Gregers shows that she is the wild duck, for "the child understands symbolism" (66).

The critic's most serious reservations about *The Wild Duck* concern Gregers' overestimation of Hjalmar. As Otto Reinert puts it, "It is hard to accept Gregers Werle's continuing faith in the greatness of a man who almost without stop reveals his phoniness. Gregers may be sick but he is not supposed to be stupid" (sincere phoniness through it is). And indeed if Gregers' misguided determination to enlighten that egregious ham is the basic action of the drama as well as its principal business,

the very structure of the play is open to criticism: Act I, already censured for its trite expository opening, becomes a mere prologue.

What is behind the blind determination with which he sets about purifying the Ekdals' marriage? This, of course, he can only act symbolically; Daniel Haakonsen illustrates:

Werle's sin must never be forgotten and all his gift's must be rejected- including, the perhaps especially, the gift of life. At this level of interpretation, Gregers' stubborn faith in Hjalmar ceases to be unrealistic, serving as it does a passion beyond the reach of reason. And Hedvig' death no longer looks like "a meaningless and uninteresting little part of blood " unrelated to the central action, a contrived intrusion of specious pathos. Her suicide becomes the vicarious fulfillment of Gregers' repudiation of his father. (63)

The Wild Duck can be interpreted by each man in his own image, writes John Northam argue "One day it will be read as tragedy, the next as the harshest irony; parts of it are clumsy, in other parts are embedded old controversies that time. So searching yet so delicate is the touch, that these flaws and an unpredictable change seem themselves to strengthen the work. In this play Ibsen perfected his own special power to infuse the articular, drab, limited facts with a halo and a glory" (p).

The above responses from the various critics display the richness of the drama. A drama can have multiple interpretations. However, studying the text from the perspective of problem play will help the better understanding of the characters and their conditions. So this research will focus it as a problem play.

The Wild Duck is a problem play because of its issue, characters and the setting which depicts the real picture of contemporary society. It presents human ego

as social follies and which victimized the characters in the play, especially Hjalmar and his family members. It raises the human ego as social issue and the characters are carrying it. All consequences face by the characters are not because of other reason but because of their own personal ego. They made socio-cultural norms values as their ego and they want to be respectful and idealist protecting their social respect in the society. Hakon hides his extramarital relation with Gina marrying her with Hjalmar and successes to protect social respect. Hjalmar was living with pride thinking that everything in his life is fine but when Gregers exposed Gina's past he found he was living in deception and felt disrespect in the society. To regain his social respect he decides to end the husband wife relation with Gina. Gregers also want to be respectful in the society telling the truth of the peoples' hiding relations like the relation between Hakon(his father) and Gina. He thought that marriage should base on reality. When he found his friend Hjalmar living with deception, he exposed the Gina's affair with Hakon. His idealistic intention was to take out Hjalmar from the deception but what he does it destroyed the harmony of Hjalmar's family and becomes the cause of Hjalmar's suffering. Setting of the play also shows the reality of the society. Hakon's huge industrialist house with spacious rooms and fully decorated and other side Hjalmar's house which is his studio too, is not so much decorated. Within these two houses the whole drama revolves round and shows upper and lower class of the society.

Through the lens of realism as well as naturalism also can be observed the play *The Wild Duck* as a problem play. Every event happened in the drama was the reality of contemporary society. Realism focuses on realness of the life style. M.H. Abrams illustrates "to represent life as it really is realism" (260). In drama character's ego and its suffering was reality of the contemporary society where socio-cultural factors play the vital role. Realism focuses on realness of human life and Naturalism too, but in different way. For naturalism every activities of human life is guiding by the nature which is the

reality. In Thomas Mautner's word, "human being is determine by natural factors beyond their control and driven to their fate by heredity and the social environment" (286). It is relevant in the play the wild duck where characters face the problem and the problem caused by the heredity and social environment. Similar problem between Hakon and Hedvig seems heredity effect which makes doubt about Hedvig's father. Social environment also becomes the cause of Hjalmar's family destruction. Hakon arranged party where Gregers and Hjalmar old school mate co-incidentally meet each other. Where Gregers knew Hjalmar is living in deception and he promise to take out him. So that party becomes the cause of Hjalmar's family destruction. Therefore besides the suffering of the characters heredity effect and the social environment are the responsible which are the reality of human life.

The present research is divided into three chapters. The first chapter is an introduction to the present research, and it presents the hypothesis, a general introduction to the issue and against the backdrop of different critic's commentaries on the drama. The second chapter is the discussion of theoretical tool elaborates the methodology employed to study the text. The principal theoretical tool employed in this study is as a problem play. This chapter is also about the discussion of textual tool analysis, presents a detailed textual analysis with textual citations so as to expose the drama, how the social, cultural and biological factors condemns the characters to be egoist. This chapter presents the analysis for showing many mental as well as physical ups and down undergone by the characters, especially Hjalmar Ekdal, his family and Gregers Werle, because of their ego and socio-cultural as well as biological factors. The final chapter, conclusion, concludes the study with a brief recounting of the observation affirming the hypothesis.

II. *The Wild Duck* as a Problem Play

This study aims to explore how the characters become the victim of ego in *The Wild Duck* by Henrik Ibsen through the lens of problem play. Ego is the ill of human being which is deeply rooted in the human psyche and people expose it as their social respect, that is the problem and problem play deals with such controversial problem in a realistic manner, the problem is generally sociological nature. Its theme also socially relevant and characters confront the issue in a variety of ways, presenting views with different approaches and opinions. In the most of the problem plays it is common to have a tragic protagonist who ultimately suffers as a result of his or her refusal to confront socio-cultural rules and regulations. It typically represents conflicting points of view within a realistic social context and deals controversial social issues through the debates between the characters.

The focus of this study centers on the suffering of the characters not because of other reason but because of their own ego and characters are egoist because of socio-cultural factors, heredity effect and environment condemned them to be egoist, which is the social problem. Human being is the product of society and to follow the socio-cultural rules and regulations are the compulsion without option. If anyone breaks such rules and regulations he would be out from society or he will lose his social respect. So in the name of respect human being becomes the egoist. Hakon Wrele is wealthy industrialist who is respectful in his society but he was in trouble having relationship with Gina (his former housemaid) and able to settle it marrying her with Hjalmar, protects his respect that is ego. Hjalmar who is lower class photographer but he thinks that he is happy and respectful in the society. But when Gregers expose the past affair between Gina and Hakon, he thinks Gina betrayed him and he has done mistake marrying some one's mistress and feel ashamed, decide to

leave Gina and their daughter Hedvig too. Instead to confront social norms and values he escapes to protect his social reputation that is ego believing in Gregers' words. So he suffers much more than the other characters. On the one hand Gina, Hakon and Dr. Relling want to hide past affair between Hakon and Gina to keep harmonious environment of Hjalmar family and on the other hand Gregers wants to expose it because his mission is to keep away every people from illusion and he wants to take revenge with his father too. His intention is to be respectful in the society being an idealist. Hjalmar also follows the footsteps of Gregers and his desire also to live in reality. Here in the play not only socio-cultural factors are responsible to make characters egoist but also the biological, heredity and social environment. Hakon who is rigid and self centered and his son also have the same nature which is the biological effect. Hedvig's eyesight is decreasing day by day and Hjalmar thinking that it is the hereditary effect of his mother but when he knows the past affair of Gina with Hakon now he suspect that Hedvig is not his child but Hakon's daughter because Hakon also losing his eyesight which adds more tension and he rejects Hedvig as a child of him. Environment also not least responsible to make characters suffering. Hakon gave the party for his son Gregers' return home from after long years his self exile. But that party became the reason which shatter the happiness of Hjalmar family. In the party Gregers met his old school mate and he knows that Hjalmar married Gina but without knowing her past affair with Hakon, Gregers expose the relationship of Hakon and Gina which make Hjalmar upset, quarrels with Gina and decide to leave home. Therefore not only the socio-cultural factors are responsible to create problem but also the biological, heredity and social environment too.

The drama revolves round within the two families, Wrele and Ekdal family. Hakon Wrele, Gregers Wrele and Mrs. Sorby are the members of Wrele family and

Old Ekdal, Hjalmar Ekdal, Gina Ekdal and Hedvig are the members of Ekdal family. The drama opens in the house of Hakon and shifts to Hjalmar house and ends there. So the setting of the drama is only two houses. According to the characters' nature they can be categorized into two groups, Gregers Wrele and Hjalmar Ekdal believes in reality but Dr. Relling, Hakon Wrele and Gina believes in illusion. So here conflicts arise because of characters egoistic stand. Their self-centeredness creates the problem which is the controversial social issue remaining in the society. Though the characters are not aware about their ego and they are guiding unknowingly but among the sufferer Hjalmar Ekdal suffers much because he refuses to confront the social norms and values. In front of his egoistic social norms and value family integrity and happiness becomes worthless, he could not notice Hedvig's sacrifice towards him. His cold behavior condemned Hedvig to commit suicide humiliating from her father and at the end Hjalmar realizes that the cause of Hedvig's suicide is created by him because Hedvig always needs him as her daddy but Hjalmar rejects her as his child and hates her. Here, it is relevant to put the dialogue to show the Hjalmar's attitude towards Hedvig:

Hjalmar: I don't want to. Never, never! My hat! [takes his hat.] My home has collapsed in ruins about my ears! [Bursts into tears.]

Gregers, I have no child!

Hedvig: [who has opened the kitchen door]. What are you saying?

[Crosses to him.] Daddy! Daddy!

Gina: There, there. Hjalmar: Don't come near me, Hedvig! Go away! I can't bear to look at you. Oh, those eyes . . . ! Goodbye. (88)

Instead of love and affection, Hjalmar Ekdal shows his anger and hatred toward Hedvig. He forgets even his fatherhood and shows his wild behavior. In front of

Hedvig he confesses that she is not his daughter and easily said 'I have no child'. He shouldn't mess innocent Hedvig in the quarrel but he does not care about it because he is guided by ego. Hedvig always wants to be near it means her love and affection is towards him but he couldn't realize it as his daughter's dedication, how much his such behaviour hurt Hedvig? He couldn't feel instead of it he leaves home.

Ego is the social problem which victimize the people but most of the cases they could not realize its negative effects. They think it as their reputation but which is gradually victimizing them. Hjalmar is the happiest character in the opening of the drama but when he noticed Gina's past relation with Hakon he took it as great issue and feel that he lost his reputation because of Gina's past affair with Hakon and forgets his mission to be a great inventor. But one humorous work of Hjalmar is invention but what is his invention it is unknown and Hjalmar never exposes it and he just claims that he is busy in invention which denotes that he just become the self-centre person and having no specific goals. He always thinks only one side that is his side and never think from others perspective. He thinks Gina is perfect woman without having any relation before him though he aware that Gina was the former house keeper of Hakon Wrele. His great mistake is he always wants to move other according to his view. He is thinking that Gina was perfect lady without having no relation but it was his perspective and he does not understand the Gina's compulsion that she was house keeper of Hakon and in such case she may not have the other way instead to be a mistress of her master but Hjalmar accuses her and does not realize her compulsion.

Hjalmar Ekdal is the breadwinner and the guardian of the Ekdal family. So he is in the centre of the family members and he can order other members in some cases but he always forced to move them as his desire and sometimes forget his responsible,

leaving the photography to Gina he involves in the nonsense invention. He is the father of Hedvig but does not understand Hedvig's sentiments and always keeps her under his command. It can be clear when Hedvig is reading something but Gina warns her that she must not read so long time according her father' desire. He band her to read long time because her weak eyesight. But sorry thing is that only he banned her to read but does not manage other option for Hedvig.

Ibsen's drama *The Wild Duck* opens in the harmonious environment but it quickly turns into the tragedy not because of the others reason but the character's self ego and they suffer from it. So here can be realize how the ego can shattered the happiness of people and the family. First it destroyed the Hakon Wrele's family. In the past Hakon Wrele's family was running happily and Hakon was respectful industrialist but when Gregers' mother become sick and Gina employed as Hakon's house keeper slowly Wrele family disintegrated. Hakon had affair with Gina and it could not digest by his wife, from there the seed of the conflict between Hakon and Gregers emerged. There was the ego problem between Hakon and his wife both took it as their reputation and didn't solve it. Gregers' mother told about the illegimate relation between Gina and Hakon. So when she died Gregers left home disagreeing with his father and only after nearly seventeen years he returned back. Hakon took it as occasion and organized the party thinking that his son will be happy seeing it. But it is also his grandeur in the society to prove his richness. Hakon tried to get lost harmony of his family but he and his son already turn opposite direction because of their ego. Hakon tried to hide everything which effects in his social life but Gregers wants to expose it and he wants to be ideal in the society. Hakon try to convince Gregers and wants to make relation warm, but he could not convince him. They are

biologically father and son but their relation is not like that, to show their relation it is relevant to put the following dialogue between Hakon Wrele and Gregers Wrele:

GREGERS: I want a word with you.

WRELE: Can't it wait till we are alone?

GREGERS: No, it can't. Because we might very easily never find ourselves alone. (13-14)

From this dialogue it is clear that Hakon and Gregers are father and son but they rarely meet each other in separate place without other persons. So it is clear that Hakon and his son Gregers have no good relation. Though as a father Hakon trying to integrate with his son but on the one hand Gregers had his idealistic mission and wants to make people live in reality on the other hand Hakon wants to hide something for the harmony, which is the contrast between father and son. This contrast turns into the conflict and it not only affects Wrele family but destroyed the happiness of Ekdal family and condemned to suffer Hjalmar Ekdal.

In the past Wrele family was happily running without any disputes among the family members but when Hakon keep illegal relation with Gina, the happiness of the family shattered and turned into disintegration in family. They were fighting because of their ego problem but they were not aware about it, they were praising ego as their social reputation and they make it as their stand. They could not realize that they are victimizing by their own ego. After long time also Wrele family are suffering from it and still they are unknown about main cause. Hakon tries to improve family disintegration but fails because his son is walking opposite direction, on the one hand Hakon supports illusion and on the other hand Gregers tries to strictly follow reality. Their debate slowly expands and affects Ekdal family too. Wrele family had affected

by ego problem and same problem occurs in the Ekdal family too, both families could not confront it so both families suffered from it.

Ego is the social problem which is deeply rooted in the society and which determining the human thinking and directly affecting in the daily life. Hakon who was wealthy industrialist having high respect in the society but he has ego problem that is his reputation. To save his social reputation he done many things: like he and old Ekdal equally responsible for illegal timber case but he made old Ekdal the main culprit using his power and destroyed once Ekdal family's happiness. In this case he also should prisoned equally with old Ekdal but he hasn't shown his involvement and able to save his respect in the society. In another case is that he has illegal affair with Gina who is his housemaid but this incident becomes the main cause of disintegration of his family and after this incident he suffers with many ups and down, his wife died and his son Gregers left home disagreeing with him. He settled this problem managing marries between Hjalmar and Gina. He has done all because to save his social respect and he has been getting success too. But both incidents ruin the happiness of Ekdal family one after another. In the first incident he entrapped Old Ekdal that is illegal timber business and condemned Ekdal family suffer from it but he was also equally responsible in that crime. In the second incident he has done mistake keeping the relation with Gina but to hide his mistake managed Gina's marries with Hjalmar but when it was exposed by Gregers his son it creates disintegration in the Ekdal family especially between Gina and Hjalmar. So in the both incidents Hakon is the culprit but from his deeds, Ekdal family suffers much.

Hjalmar's family was happily running, Hjalmar is photographer and earning just for family survives, though family environment is very much harmonious. Gina is helpful wife of Hjalmar and they had child, Hedvig who love him very much. Old

Ekdal is the father of Hjalmar who had ruined his life once in illegal timber business with Hakon Wrele and now living with his son's family. These four members of Ekdal family are happily living doing own business. Hjalmar is photographer and he has doing invention too, but it is unknown what his invention was? Gina helps him keep house accounting; she also helps Hjalmar in the studio. Gina also happy getting Hjalmar as her husband. The intimacy between Hjalmar and Gina can be observed from the following dialogue:

Gregers: Well, well, whatever you care to call it then. No, I can't tell you how glad I am to hear this about my father. So you are married, then, Hjalmar! That's more than I'm ever likely to be. Well then, I hope you find married life suits you?

Hjalmar: Yes, I do. She's as good and capable a wife as ever a man could wish Nor is she altogether without education.

Gregers: [a little surprised]. No, I don't suppose she is.

Hjalmar: life is a great teacher, you see. Contact with me every day....and then we have pretty Regular visits from one or two most intelligent people. You wouldn't know Gina again, I assure you. (7)

Here, Hjalmar argues that his wife is perfect and capable without education. He further praises her that she is the wife any person wish like her, proves that Hjalmar and Gina had good relation as a husband and wife. Hjalmar spend fifteen years in the same roof but he still curious about Gina and comments that in his life he know something about Gina, tells Gregers if he wants to know Gina he should visit regular some intelligent people, even he could not know her. Such good relation between husband and wife suddenly broken when Gregers expose the past affair between

Hakon and Gina because Hjalmar is guiding by ego, before to hear Gina's past he is feeling proud of getting her as his wife.

Ibsen's characters are egoist and every incident happen because of their ego problem which condemned them to suffer from it. Problem play exposes such social problem as a social reality facing by the people in the form of drama. Typically, the theme of the play is socially relevant, and the characters confront the issue in a variety of ways, presenting viewers with different approaches and opinions. After seeing a problem play, one is supposed to be filled with interest in the topic at hand, and hopefully inspired to enact social change. In the problem play it is common to have a tragic protagonist who ultimately suffers as a result of his or her refusal to confront social problems. Several Greek playwrights addressed ongoing social issues like war, in the case of *Lysistrata*, by Aristophanes. In Renaissance time several works of Shakespeare are also considered to be problem plays, like *Measure for Measure*, which has very Biblical themes of justice and truth, or *Troilus and Cressida*, which confronts viewers with unfaithfulness, sexuality, and betrayal. Either in the Greek time or in the modern time problem play always about society and it speak about the social issues like: prostitution, inadequate housing, unemployment, labour unrest, business ethics, illegitimacy, and female emancipation. So the problem play may rise above the immediate context of a problem to struggle with larger ideological or even metaphysical and universal issues. Thus the problem play revolves round the social problem and shows the reality of the society through the dramatic form.

The problem play is sometimes called the propaganda play, for the obvious reason that its intent is overtly didactic and propagandist. The writer of the problem play is not a pure aesthete, a dispassionate creator of beautiful artifacts for their own sake. Ibsen, Shaw and Galsworthy have written such plays to direct public attention to

social evils and wrong attitudes. And, what is more, a problem plays is not something merely problem-solving but also something therapeutic; in other words, it not only spells out the ills but also prescribes the solution too. So the Problem play shows the ill aspect of society which causes the suffering of human life because human being wants to live according to his will but society restricts him. Here it is relevant to put forward George Barnard Shaw's quotation about the problem play "Only in the problem play is there any real drama, because drama is no mere setting up of the camera to nature: it is the presentation in parable of the conflict between Man's will and his environment: in a word, of problem."(368)It is the reality that human will needs free but society restricts, from where conflict rise up between human will and social restriction.

Ibsen presents this drama about the contemporary social problem which is consequences of human ego. Each and every people of society it is deeply rooted and victimizing the people. But the sorry thing is that victims could not realize it as their own problem. To be victimized is their compulsion because they couldn't go against the socio-cultural rules and regulations as a member of the society. And they couldn't leave the society to revolt against such rules and regulations because to obey such traditional rules and regulations is the human culture. Without culture human being could not exist with human value. Culture is such thing which binds society by certain values, that is socio-cultural rules and regulations. So the Ibsen's characters could not go beyond socio-cultural rules and regulations being a member of it.

Socio-cultural factors are the responsible for Ibsen's characters to become egoist. Each and every society has certain rules and regulations, to obey it is the human responsible, if any one disobey he could not stay there with respect. So Ibsen's character also couldn't be the exception of the society breaking the rules and

regulations, which are following from many generation of human civilization.

Premarital and extramarital relation is illegal relation in contemporary society but

Hakon Wrele and Gina Hansen had have the such type of relation which is avoid in the society and any one does he would criticize. Hakon was the married man but Gina wasn't, so their relation was extramarital and premarital relation which are avoided in the society, which causes the problem in the normal life of both Hakon and Gina.

Though they want to hide it from the eyes of the society, but that relation creates trouble in both family. Hakon should hide this affair because on the one hand he is the married man and the other hand he is the renowned industrialist and business man. He is the respectful person in the society but relation with Gina may the shameful for him as a wealthy man who has the high respect. To think himself respectful in the society is his ego, so to save it he does everything. But he is the scapegoat of the society and to sacrifice his freedom for the socio-cultural rules and regulations is not his desire but it is the compulsion without option. He can confront such socio-cultural rules and regulations accepting Gina as his beloved openly, but he would have lost his reputation in the society because first Hakon was the married man, married man shouldn't have extramarital relationship if he had it would be against the socio-cultural rules and regulation and second thing is that Gina is housemaid of his house. Hakon is the well industrialist having high respect in the society but Gina is the housemaid, if Hakon release his affair with Gina it is certain that he would be criticize and his reputation may fall in crisis. Class imbalance becomes obstacle for Gina and Hakon affair because Hakon belongs to high class with high respect but Gina belongs to lower class. Thus to hide the illegal affair with Gina, Hakon woo her to marry with Hjalmar Ekdal providing some money to open the photo studio. So Hakon does everything to protect his social respect that is his ego.

Likewise Hakon, Gina though she was the house keeper of Wrele family and the mistress of Hakon Wrele, also wants to be respectful in the society and agree to hide their relation marrying with Hjalmar. Her relation with Hakon was the premarital relation which was also not digest in the society and being woman she would more suffer from the criticize of people because socio-cultural rules and regulations does not allow such premarital relation. If any woman does like Gina she would be more criticize and condemned to more suffer in the society. To be a mistress of married man may not be her desire but she must be misuse by her master and to survive she may does so. But society evaluates her equally, without thinking from the women perspective and blames her as a prostitute woman, woman without manner and give tag of adultery. So to escape from such blame she hides her affair with Hakon and married Hjalmar Ekdal. Her intention is not deceive Hjalmar but she condemned lie him because if she had told the truth he would not accept her. Therefore Gina didn't lie Hjalmar intentionally but socio-cultural rules and regulations condemned her to be a liar.

Each human being is the member of the society and he should live in within the boundary of it. Within the boundary of society there may certain social values, to follow such values may the responsible of each member of the society. If anyone disobeys the rules of the society he couldn't exist with respect, he will be the alone and it is the human nature that no one can live alone, it means society is the essential for human being. To show his obedience people use to lie if they had done any mistake and try to be respected in the society. But society itself is watchdog for every person, what he or she does may be watching. Here, it is appropriate to put forward dialogue between Hakon's two servants Pettersen and Jensen:

Pettersen: [lights a lamp on the mantelpiece and puts on the shade].

Aye, just listen to them, Jensen. There is the old man at it now, off on a long toast to Mrs. Sorby.

Jensen: [moving armchair forward]. Is it right what people say that there is Something between them.

Pettersen: God knows. Jensen: 'Cos he's been a bit of lad in his day, hasn't he?

Pettersen: Maybe. (1)

Here, Pettersen and Jensen are gossiping about the relation between Hakon Wrele and Mrs. Sorby, they are talking about what people say about the relation between Hakon and Mrs. Sorby. So it is crystal clear that everyone in the society is watching by others and anything does by anyone it may be the topic for gossip. It is freedom of Hakon whether be in relation with someone or not, but people does not think so and they keep on watch of everyone's activities. People does so because affairs like Hakon and Mrs. Sorby is against the socio-cultural rules and regulations, in society if anyone tries to go against the socio-cultural rules and regulations he would be face the condiction like Hakon and Mrs. Sorby.

Most of the characters are the victims of ego and they are suffering from it but Hjalmar Ekdal suffers much more than the other characters. His suffering is the consequences of his ego but he became the scapegoat of the socio-cultural rules and regulations. He always wants to live in reality and frankness; he could not digest if any one deceives him. He is simple photographer but wants to live as a respected in the society. He has also egoistic nature, that is social reputation and like Hakon he also ready to do anything to protect his reputation but his weakness is refuse to confront the socio-cultural values for the family happiness, which becomes the main

cause of his suffering. Deny to confront the socio-cultural rules and regulations and think only from his side becomes the cause to lost his daughter, Hedvig. But what Hjalmar does is for his socio-cultural value, because he also wants to be respected like other people in the society. So what he does and becomes the cause of his suffering, that reason is human ego and Hjalmar also couldn't be the exception from it and he destroyed his family happiness where he suffers much. He wants to live always in frankness and his intention is marriage or relation should be in the sole of frankness. From the following dialogue Hjalmar's view upon the frankness would be clear:

Hjalmar: But it's true. Your father and Mrs. Sorby are entering upon a marriage based on full confidence, based on complete and qualified frankness on both sides; they are not keeping anything back; there is no deception underneath it all. If I might so put it, it's an agreement for the mutual forgiveness of sin.

Gregers: What of it?

Halmar: Well, there it all is. But from what you said, you had to go through all this difficult business before you could found a true marriage. (83)

By this, Hjalmar shows his desire to be frankness in the relation between the people and marriage should base on truth. He has been regretting now his marriage with Gina and he found him in deception. He blames that Gina deceives him very much trickily and feeling guilty marrying her. For Hjalmar everything should be frank, if people become frank nothing remains back and the relation would be clear. But he didn't realize the side effect of frankness which victimizing himself and his family members. All circumstances happen because his desire of frankness, where he lost many things like: - family integration, happiness of his family and his loving daughter Hedvig too.

Without notice the disadvantages of frankness, he followed it which causes many ups and down in his family life and gave very deep grief that he lost his daughter Hedvig, which could not be erase in his life. His great mistake is that when he knew the past affair of Gina with Hakon he took it great issue and instead to confront it and maintain the family environment he quarrel with Gina, decide to leave home without care about the result of his such decision and effects on his family because he is guided by his ego and everything he has done for his ego. He couldn't realize that sometimes something should keep in back if it hampers in our daily life which has Gina done but Hjalmar took it deception.

Everything happened in Hjalmar life and he suffers from it because always he wants to be away from society's criticism. Gina's past affair may be general for him, personally he can accept it but would not digest by the society and he would be criticize taking his marriage life. Here his mistake is instead to confront society's criticism stand to the side of society leaving his family happiness. So the suffering is the consequence of Hjalmar's misdeed but the main cause is the socio-cultural rules and regulations because Hjalmar's mind is socially constructed and he could not run away from the socio-cultural trap. No one can escape from such socio-cultural trap and Hjalmar also the member of society, where he couldn't be the exception he does what the other member of the society use to do. Therefore all circumstances happened in the Ekdal family because of the negation of Hjalmar to confront the socio-cultural rules and regulations so he and his family suffer from the consequences of misdeed but he is the scapegoat of the socio-cultural rules and regulations because he has no other option to protect his social respect than to leave Gina and Hedvig.

The wild Duck where its main character Hjalmar victimized by his own ego, but to be egoist is not his desire but socio-cultural factors compelled him and became

the victim of it. In this drama not only Hjalmar is the egoist and all incidents happen because of him but like him other characters are also the responsible for the all circumstances happened in the drama. Like Hjalmar his friend Gregers also the responsible person for the all incidents that happened in Hjalmar's family. But he also the member of the society and his mind also socially constructed and because the effect of the socio-cultural rules and regulations he also be the egoist. He is the impassioned, idealistic son of Hakon Werle. He has returned from self-imposed exile to avenge his father's crimes on the Ekdal family. Gregers has mission and he justifies his mission with the claim of the ideal but himself claim him as an idealist is ego. He wants to be idealist not because of other things but his family and the society compel him. His father Hakon Wrele is the wealthy respectful industrialist person but inside morally corrupted, who has betrayed Gregers' mother having affair with Gina. Not only this he trapped Hjalmar's father Old Ekdal in illegal timber business and when he met Hjalmar in party knew that again his father and Gina deceiving Hjalmar. Several misdeed of his father encourage him to stand against him. He found his friend's marriage is in the deception which touch him and to rescue Hjalmar may the duty as a idealist. According to Gregers relation should be base on truth but he found his friend's relation with Gina was in the deception and also knew that his father manage the marriage to hide his illegal relation with Gina. So he desires to expose the relation between Gina and Hakon to fulfill his two goals:- first to avenge with his father who betrayed his mother and second to rescue his friend, Hjalmar from the deception done by Hakon and Gina, which may fulfill his idealistic mission. He wants to be idealist exposing the false relation like the relation of Gina and Hjalmar and encourage people live in truth. It means he supports the reality where everything base on truth.

In Ibsen's drama *The Wild Duck*, Gregers Wrele is the character who brought the all incidents which destroyed the harmonious environment of Ekdal family and results tragic consequences. Though his intention is not to do what has happened in the Ekdal family but he is the responsible for them because before his entry Ekdal family was happily running with usual daily life. When he enter in the Ekdal family he found Ekdal family was lies in the deception done by not other but his father Hakon Wrele. He found his friend much more deceiving by his father Hakon and Gina. First Hakon using his power prevent his own prison of illegal Timber business crime but he entrap for the prison equally responsible person Old Ekdal making the rumors that whole timber business has done only Old Ekdal. From his cunning act compel to suffer and which causes many ups and down in the family environment of Ekdal family. Second, again Hakon deceive Hjalmar managing the marriage with Gina, who was the former mistress of him. He has managed Gina's marriage with Hjalmar because his relation with Gina may trouble his social life. So knowing the such cunning deceptions of his father Hakon Wrele on Ekdal family, he decide to rescue Hjalmar from his father's deception and he wants to make the relation between Hjalmar and Gina base on the truth. Here, the dialogue between Gregers and Relling shows Gregers' view:

Relling: would it be impertinent to ask what it is exactly you want in this house?

Gregers: I want to lay the foundation of a true marriage.

Relling: So you don't think the Ekdals' marriage is good enough as it is?

Gregers: It's probably good marriage as most, I regret to say. But a true marriage it has yet to become. (52)

By this, it is clear that Gregers trying to make the well marriage relation between Gina and Hakon base on the truth. Disagreeing with Relling he put forward his view that he wants to lay the foundation of a true marriage in Ekdal couple. He thought that Hjalmar and Gina agreed to marry without properly knowing each other so their marriage is based on the deception and not good enough but yet it is possible to become true marriage if they become clear about the deception done by Hakon on their marriage. Thus he exposed the past affair between Gina and Hakon to make Hjalmar's marriage life base on truth.

He wants to establish his idealistic mission preventing the people from the deception and desire to be a respected person in the society. He saw the relation between his father and Gina against the socio-cultural rules and regulations and deceiving his friend Hjalmar. Base on these illegal relation of Hakon with Gina and the deception on Hjalmar's marriage life, he tries to establish his mission but consequences became the opposite what Gregers desired. He has done everything in the Ekdal family thinking that would be the betterment for Ekdal family but his mistake is that he always thinks only from his side and could not guess the consequences of his mission. To fulfill his mission he destroyed the harmony of the Ekdal family and he also could not become success in his mission too. His weakness is that he himself advocates he is a ideal person and speaks in a language of Christianity like: - abasement, forgiveness, exaltation, redemption, martyrdom, confession, absolution, and sacrifice. It is his ego which guiding him as an idealist but he could not notice his ego which is evoking by the socio-cultural rules and regulations. Gregers's insistence on the ideal condemns him to be a fail person and became the betrayal of his friend who causes to ruin Hjalmar's house.

Gregers Wrele always advocates about the truth and openness for the betterment of human life. For him hide something about the person is to deceive others and his mission is to rescue such deceived people. But he failed in his mission because he thinks always from the hedonistic way and could not realize the situation. His idealistic perspective is that every person should be frank about his/her life but he could not realize that hiding something also be the fruitful for the human life. He does not see the happiness of Hjalmar family existing on the base of hidden affair of Gina with Hakon. Dr. Relling many time suggests him that 'life-illusion' also should be in the human life which work to combine the relation. The following dialogue is suitable to show the dispute between Gregers and Dr. Relling:

Gregers: Really! is Hjalmar Ekdal sick too?

Relling: Pretty nearly everybody's sick, unfortunately.

Gregers: And what treatment are you giving Hjalmar?

Relling: The usual. I try to life-lie going.

Gregers: Life....lie? I don't think I quite caught....?

Relling: that's right. That's what I said: the life-lie. You see, the life-lie is the stimulating principle. (96)

Here, Relling try to convince Gregers that 'life-lie' is necessary, whether in personal life or in the social life. Hjalmar Ekdal is upset when he found him in the deception by his wife and Hakon Wrele and going to break the relation with Gina, Gregers worrying about it because his intention is not to break the relationship of Gina and Hjalmar but he wants to rescue his friend from the lie and deception and he wants to make more strengthen the relation telling the truth. When his mission failed and became the cause of Hjalmar's family disintegration he felt sorry ask with Relling

what may the treatment of Hjalmar's sickness? Relling answers that he has usual treatment that is 'life-lie' which is his stimulating principle.

In the play Gregers and Dr. Relling seems as a rivals of each other, they are arguing for their own beliefs. On the one hand Gregers standing the side of frankness and truth with his idealistic mission. To fulfill his mission he is trying to rescue people from the deceptions and lie, from where he would be success in his mission. On the other hand Dr. Relling standing just opposite of Gregers' principle. His principle is that something should be kept in secret which may harmonize the family environment. Dr. Relling's view seems right also in the drama because before to expose the affair between Gina and Hakon, Hjalmar's family was happy. But when Gregers expose the affair of Gina with Hakon, destroyed the whole family environment of Ekdal family. So in the drama Hjalmar and his family becomes the victim of two characters' principle that is life-lie followed by Dr. Relling and frankness and truth making the idealistic mission by Gregers Wrele.

The Wild Duck, where the female characters are less egoist but victimizes much because of the socio-cultural rules and regulations. Gina had premarital relationship with Hakon which becomes the cause of her suffering and the destruction of family too. She was the mistress of Hakon when she employed at Hakon's house as a housemaid. When Hjalmar knew her past affair with Hakon he blamed only to Gina but he could not realize her compulsion. She was the mistress of Hakon but that would not be her desirable relation, it might be her compulsion. Hakon was the well known industrialist who may compel Gina to be his mistress using his power and in front of Hakon's power Gina was meek. But Hjalmar never thought from that side because he is the product of the male dominated society, where socio-cultural rules and regulations construct in favor of the male. So Gina becomes the escape goat of the

socio-cultural rules and regulations because society restricts Gina's like premarital relation. Though she is innocent but made her as main cause of the tragic consequence of her family because the belief of the society is that women can't keep premarital relationship but Gina had done. Taking this affair of Gina her husband Hjalmar destroyed the family happiness because he felt embarrass in front of the society and regrets on his marriage with Gina. So the drama shows the pathetic condition of the women and how much they are suffering from the socio-cultural rules and regulations which made people blind but it victimizes the female much more than the male.

Ibsen's drama *The Wild Duck* is a problem play where characters suffer by their own ego because of the socio-cultural and natural factors which is the reality of the society. On the one hand Ibsen's characters became egoist because of the socio-cultural factors and the other hand Natural factors, which are also, play the vital role to become the characters to be egoist. They live for the society where they must be follow certain norms and values constructed by the society. To be obedient for such norms and values is the compulsion of the people without option so the all incidents happened in the play because of the socio-cultural norms and values. And to happen such incidents in the drama natural factors create the environment because according to the naturalism human being is the one part of nature so what he does and happened in his life all causes the nature.

Naturalism was a late nineteenth century movement in theater, film, art and literature that seeks to portray common values of the ordinary individual, as opposed to such movements as Romanticism or Surrealism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment. Naturalism was first advocated by Émile Zola in his 1880 essay entitled *Naturalism on the Stage* where it can be find frankness about sexuality along with a pervasive pessimism. Paul Draper,

Paul Kurtz, Theodore Dreiser and Stephen Crane are the followers of Zola.

Naturalism is the idea or belief that only laws of nature and forces operates the world; it beliefs that nothing exists beyond the natural world and depict believable everyday reality. Different persons define in different way, in Paul Draper's word "naturalism is the hypothesis that the natural world is a closed system" (np). It means he rejects the supernatural events, forces or entities. Naturalist often believed that one's heredity and social environment largely determine one's character. Naturalistic works exposed the dark harshness of life, including poverty, racism, violence, prejudice, disease, corruption and prostitution. Advocators of naturalism claim that natural laws are the rules that govern the structure and behavior of the natural universe, that the changing universe at every stage is a product of these laws. Naturalistic writers were influenced by Charles Darwin's theory of evolution. They often believed that one's heredity and social environment largely determine one's character. Whereas realism seeks only to describe subjects as they really are, naturalism also attempts to determine scientifically the underlying forces influencing the actions of its subjects. Naturalistic works often include rude or sordid subject matter.

In theater, the naturalism movement developed in the late nineteenth and early twentieth century. Naturalism in theater was an attempt to create a perfect illusion of reality through detailed sets, an unpoetic literary style that reflects the way ordinary people speak, and a style of acting that tries to recreate reality. Naturalism is a movement in European drama and theatre that refers to theatre that attempts to create a perfect illusion of reality through a range of dramatic and theatrical strategies: detailed settings; everyday speech forms and a secular world-view where no ghosts, spirits or gods intervening in the human action. An exclusive focus on subjects those are contemporary and indigenou which is no exotic, outer world or fantastic locals,

nor historical or mythic time-periods. An extension of the social range of characters portrayed away from the aristocrats of classical drama and a style of acting that attempts to recreate the impression of reality often by seeking complete identification with the role, understood in terms of its given circumstances, which again set down Darwinian motif into performance. Naturalistic role play is used within theatrical performances to demonstrate to the audience or show the audience how this would appear in real life. No still images are used as this does not show the full quality of the piece of drama. As founder of the first acting system, co-founder of the Moscow Art Theater (1897-), and an well-known practitioner of the naturalist school of theater, Konstantin Stanislavski unequivocally challenged traditional notions of the dramatic process, establishing himself as one of the most pioneering thinkers in modern theater. Stanislavski coined phrases such as "stage direction," laid the foundations of modern opera and instantly brought fame to the works of such talented writers and playwrights as Maxim Gorky and Anton Chekhov. His process of character development, the "Stanislavski Method," was the catalyst for method acting—arguably the most influential acting system on the modern stage and screen. Such renowned schools of acting and directing as the Group Theater (1931 – 1941) and The Actors Studio (1947 -) are a legacy of Stanislavski's pioneering vision and naturalist thought.

Naturalism was the product of Realism. Realism began after Romanticism, which came as a reaction to it. Unlike the Romantic ideal, which focused on the inner life of the individual, Realism focused on the description of the details of everyday existence as an expression of the social environment of the characters. It is in the arts may be generally defined as the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements. Realism in the drama is where attention is focused on the social and

psychological problems of ordinary life. In its dramas, people emerge as victims of forces larger than themselves, as individuals confronted with a rapidly accelerating world. This type of art represents what we see in society with our human eyes. Realist literature moved attention away from the higher classes of society and realism revolted against the exotic subject matter, exaggerated emotionalism of the Romantic Movement. Instead it sought to portray real and typical contemporary people and situations with truth and accuracy, and not avoiding unpleasant or sordid aspects of life. Realist works depicted people of all classes in situations that arise in ordinary life, and often reflected the changes wrought by the Industrial and Commercial Revolutions. But in naturalist literature and visual arts, the general direction of Realism is taken further. The subjects changed to primarily people of lower birth. In naturalist works writers concentrate on the environment of society and the lower classes as the focal point of their writing. Naturalism was heavily influenced by both Marxism and evolutionary theory. Naturalism attempted to apply what they saw as the scientific insights of those two theories to artistic representation of society, as a means of criticizing late nineteenth century social organization.

The Wild Duck is a problem play through the eyes of realism as well as the naturalism. The characters, their activities and the events of the play are the real happening in the society, which depicts the real picture of the society. The characters' social class; the furniture and costumes; the stage directions for the actors' gestures and even the background of their voices are the real. The play's expanding boundary of action encompass individual and family histories, social divisions, the surrounding natural world of retreating forests, lakes and marshes inhabited by the wild duck and its fellow creatures all gives the glimpse of the society. In the play neither the characters are supernatural like God, ghost, spirit and nor the characters suffers by the

supernatural intervenes, where all characters suffers because of the socio-cultural and natural factors, creates ego on them and becomes the victim of it. In the play there is no any extra-ordinary events and the characters like in the romantic plays but all characters and events are day to day living and happening in society. Setting also not so decorated but what is in society that is shown without any exaggerating. The drama revolves round within the two houses and the family members. It opens at Hakon Wrele's house, shifts to Hjalmar's house and end there. The setting of the Hakon house is highly decorated because there is party organized by Hakon in the occasion of his son Gregers Wrele's return home after so long self exile. The setting of the Hakon house shows the high class and the guests who were attending party also seems the high class people there language and their attitude also denotes them as a high class people. But the setting of the Hjalmar house is not like Hakon's house. Hjalmar's house is simple without any highly decorated and also not well managed. These two settings of the two houses show the rank of higher class and the lower class, which is the reality of the society. Haakon's house represents the higher class of the society which always dominates lower class and Hjalmar's house represents the lower class of the society which always dominated by the higher class. So the setting of the house of two families represents the two different class of the society which is the reality.

The setting using in the drama represents the reality of the society as well as the characters and their behavior and attitude also represents the realness of the society. Hakon who belongs to the higher class of the society, so his behavior and attitude also seems the high class. In the party organized by Hakon most of the guests were seems as the high class people because of their speaking style and the behavior. Hjalmar's family members who belong to the lower class people because of their

speaking style and the behavior represents them as a lower class family. Old Ekdal and Hjalmar Ekdal's following dialogue denotes the family status of their in the society:

Ekdal: Hm! Nice of you, Hjalmar! Who were all the people there?

Hjalmar: Oh, all sorts. There was Mr. Flor, he's something at Court, and Mr. Balle and Mr. Kaspersen and Mr.....what's -his-name.....I can't remember.....all of them people in Court circles.....

Ekdal: [nods]. Do you hear *that*, Gina? He's been mixing with high society. (26)

In this dialogue Hjalmar is describing the people who were attend in the Hakon's party and he is telling the name of the guests especially from the high class people and his father tells that taking the high class people's name Hjalmar is mixing up with them. It means they are not the high class people but Hjalmar is talking only the high class people forgetting his own background.

The main conflict of the drama also the base on the reality of the society, which express the day to day problem of the society. Quarreling between Gina and Hjalmar is the common problem of the society. Hjalmar could not digest the past relation of Gina with Hakon because the society doesn't accept such premarital relations and if anybody marries some one's mistress he will be disrespect in the society. Hjalmar Ekdal wants to be respected in the society but Gina's past affair may denounce his social respect so he decide to leave home to regain his denounce respect. But his decision destroyed the harmony of his own family and Hedvig commit suicide shooting herself. Hakon Wrele keeps extramarital relationship with Gina which becomes the reason of his family destruction because his affair with Gina hurts his wife and told everything to their son, Gregers. Gregers expose it instead to it, which

becomes the main reason of Hjalmar's family destruction. Such problems are facing by the society, which are destroying the family's unity and many couples are separating because of their extra marital and premarital relationship because the society couldn't accept it. In this play everything base on the reality of the society, which happening in each and every society as a problem of the society.

Henrik Ibsen's drama, *The Wild Duck*, advocates the realism of the society negating the romanticist' idea. Romanticist advocates the only imagination but forgets the reality of human life. They couldn't see the social problems facing by the society but see only far better or worse of human life. But Ibsen, here in the play doesn't use any type of such highly imaginative things, what he presents in the play all are happing in the daily life of human being in the society. Ibsen's characters are neither only high class people nor they are with supper power but they are the people of the society. Characters face the problem because of their own weakness or the because of the socio-cultural and the natural factors. In the play there is no presence of God as a hero to rescue from the villainous activities of monsters instead of such supernatural power he show the reason of human being's downfall because of the socio-cultural and the environment of the society. Therefore what he presents in the play all are the reality of the society which problem play deals such problems as the reality of the society.

The drama, *The Wild Duck* is a problem where most of the characters suffer because of their own ego, but behind to become egoist there are some factors are responsible which compel them to be a egoist. Other factor may much more responsible to compel the characters to be a egoist but natural factor also not the least, because naturalist believes that every human activities are determine by the nature. Naturalist saw humanity is caught in a antagonistic universe and there is no chance for

it to escape. When humanity realizes its trap or if it attempts to escape, it is usually reduced to the level of an animal. Heredity, biological and the social environmental effects are dominating the all circumstances happened in the play and all characters moving accordingly. And in the characters' behavior ego arise in themselves no other reason but the because of the natural factors. So to be egoist is the victimization of naturalistic factors and compelled the characters to the victim of ego.

In the play Hjalmar Ekdal meets his old school friend Gregers Wrele in the party organizes by Hakon Wrele. Where Gregers knew that his friend Hjalmar is deceiving by his father, who managed to marry Hjalmar with Gina. After that party Gregers decide to rescue his friend from that deception and made their marriage life base on the truth. Gregers came to Hjalmar house and expose the past affair of Gina with Hakon; hearing the Gina's affair with Hakon, Hjalmar felt guilty in his marriage life and decide to leave both Gina and house too. Which becomes the cause of Hedvig's suicide and family destruction, and which condemns Hjalmar to suffer. So the party organize by Hakon became the environment which brought the circumstances of the drama. This party not only becomes the cause of Hjalmar's suffering but becomes the cause of add more conflict between Hakon and Gregers. They had have old disagreement with each other taking the affair of Hakon with Gina, because Gregers's mother was not happy about that affair of her husband Hakon Wrele and she told it Gregers, when she died Gregers left the home disagreeing with father's deception to his mother. But after long years back he found another deception done by his father to his friend Hjalmar Ekdal. Therefore the party organize by Hakon becomes the reason of Hjalmar's family destruction and cause of the Hjalmar's suffering.

Not only the social environment becomes the cause of all incidents happened in the drama but the heredity and the biological factors also play the vital role in the cause of characters' suffering. According to the naturalist's belief heredity is the in avoidable effect, which can be seen in the generation to generation. They claim that we are like our parents and our behaviors also like our parents not because of other reason but because of the heredity. Not only this heredity transforms the other things too; like if the parents have some kind of disease which is could not be cure it can be seen in their children too. Hedvig is losing her eyesight day by day and Hjalmar think that it is the heredity effect of her grandmother (Hjalmar's mother). But when he knew the past affair of Gina with Hakon he suspect that Hedvig's father is not he but Hakon Wrele, because Hakon Wrele also losing his eye sight and Hjalmar thought that his heredity effect transferring into Hedvig's eyes. Hjalmar looking to Hedvig with doubt about her eyes he says that:

Hjalmar: Don't come near me, Hedvig! Go away! I can't bear to look at you. Oh, those eyes.....! Goodbye. (88)

Through this, Hjalmar shows his jealousy to the eye's problem of Hedvig, which is the similar problem with Hakon. In the above dialogue Hjalmar telling 'those eyes' referring to the Hedvig's eyes and thinking that she is not his child because of the similar eyesight problem with Hakon. He thought so because heredity transforms the parents' problem into their child. Therefore, heredity effect also becomes here in the play the cause of suffering of the characters.

Thus, the protagonist of the play Hjalmar Ekdal and other characters suffers because of their own ego. But behind to become the characters egoist socio-cultural and natural factors are the responsible, because peoples are the member of the society and they should follow certain rules and regulations constructed by society. They are

the human being, to be a human being they couldn't go beyond the nature because human destiny is determined by the nature. To be minimized in natural law is the compulsion without option of human being. These are the reality of the society which this present play *The Wild Duck* deals as a problem play.

Ibsen's *The Wild Duck* as a problem play shows the suffering of protagonist, Hjalmar and the other characters not because of other reason but because of their own ego. But they were not become themselves egoist but the socio-cultural, biological and the natural factors condemned them to be an egoist. Premarital and the extramarital relationship is the avoidable in the society because of the socio-cultural rules and regulations. But Gina had the premarital relation with Hakon and it was the extramarital relation of Hakon, for both it became the problem because their relation was not acceptable according to the socio-cultural rules and regulations. That relation may suffer the social respect of Hakon and Gina may criticize in the society. So to hide it Hakon managed the marriage between Hjalmar and Gina instead to confront the socio-cultural rules and regulations. Hakon's son Gregers Wrele is the idealist, in the society he also wants to be a respectful person being an idealist and as an idealist he has a mission to rescue the people from the deception and try to make the relation between the people based on the truth. When he knew his friend Hjalmar was deceived by his father Hakon and the marriage between Hjalmar and Gina based on the false, as an idealist he exposed the past affair of Gina with Hakon thinking that their relation would be more strong. But when Hjalmar knew the past affair of Gina he thought he lost his social respect marrying someone's mistress and to regain his social respect he decided to ignore Gina and leave home. But his decision hurt Hedvig and she committed suicide shooting herself, when Hjalmar knew that Hedvig committed suicide for the sake of his love, he bitterly laments on his own decision. Here in the play Hakon and

Hjalmar want to be respectful which is their ego and Gregers wants to be idealist it is also his ego. To be respectful and to be idealist they had done everything but they became the victim of their own ego. Ibsen's characters became egoist and victimized by it, in this case the socio-cultural rules and regulations are responsible but the hereditary, biological and the environmental factors are also not least responsible. Hedvig's eyes problem is similar with Hakon which suspect about the father of Hedvig, which adds more tension to Hjalmar and Gregers has the biological effect of his father because like Hakon he also rigid and self centered person, his such behavior brings the all circumstances in the play. Environment also the responsible for the incidents happened in the drama. The party organized by Hakon and the social environment are the environmental factors which causes the all incidents happened in the drama. Thus, socio-cultural, hereditary, biological and the environmental factors which condemned the characters to be egoist, which is the reality of the society, deals by this drama *The Wild Duck* as a problem play.

Ibsen's drama *The Wild Duck* is a problem play which base on realism as well as naturalism where characters suffers because of their own ego but they are not themselves egoist; socio-cultural, hereditary, biological and environmental factors condemned them to be a egoist. Either from the lens of the realism or from the naturalism this drama expose the reality of the modern society. The setting, character, speech and events all are real like day to day activities of the human being. Here in the play totally avoided the supernatural elements like in the romantic drama and incidents were happened not because of the disturbance of the God or Ghost but because of the human being themselves. All characters are the human being without super power and their suffering is because of their own ego not because of the disturbance of the supernatural power. Setting of the play also neither shows the

heaven nor the hell but shows the society. Thus, Ibsen presents the reality of the society in this drama based on realism and the drama not only from the lens of realism based on the reality of the society but also from the perspective of naturalism it is based on the reality. Naturalism claims that human destiny is determined by the nature because nature controlled the whole world. Naturalists criticize that realism seeks only reality but it does not search the reason why happens any incidents in the society. In the drama natural factors play the vital role to happen the incidents and cause the suffering of the characters. Therefore, the present play *The Wild Duck* as a problem play which exposes the reality of the society based on realism as well as naturalism.

The Wild Duck is a problem play, where Ibsen exposes the reality of the society based on realism and naturalism but in the play other things also can be found. Reality vs. illusion and symbolism may be the additional study of the play because on the one hand the whole drama is about the conflict between reality and the illusion; on the other hand in the drama playwright uses symbolism as well. The whole characters of the play can be divided into two groups; first group who supports the reality (truth) and second group who supports the illusion (lie). Gregers Wrele and Hjalmar support the reality because Gregers is the idealist who has the mission to rescue the people from the deception and lie. Hjalmar also the supporter of the reality because he likes the frankness in human life. Second group is the supporters of the illusion or lie. Dr. Relling who advocates the illusion. He believes that the relation of people in illusion keeps in close. He said he has the 'life lie' to cure Hjalmar's like problem. In the play Hakon, Gina and Dr. Relling support the illusion. In the play symbols are also massively used by the author to show the reality of the society. *The Wild Duck* is the main symbol where all events of the drama revolve around it. Which symbolize on the one hand Hedvig because the duck is

the wild but she was kept in cage and Hedvig also lives in under control of her father, next it can compare with the Ekdal family, because the wild duck was shot by the Hakon which is now injured and in the Ekdal family also he has been creating problem by one way or the other. Photography, dog, lake, forest, house of Hakon and Hjarlar, Hjalmar's mission of unknown invention etc. are the symbols used in the play which makes the play full of symbols.

III. Ego as a predator in *The Wild Duck*

This study analyzes Henrik Ibsen's drama *The Wild Duck* as a problem play, in which characters are suffering because of their own ego. Especially Hjalmar Ekdal suffers much more than other characters because of his denial to confront the socio-cultural rules and regulations. Gina and Hakon also hide their affair instead to confront the existing socio-cultural rules and regulations to protect their social respect which is their ego but when it was exposed by Gregers they suffers from it. Gregers expose the affair between Gina and Hakon guiding by his idealistic principle and to achieve his principle he has the mission that is keep away people from the deceptions and false relations. When he met Hjalmar, knew that Hjalmar was deceived by Hakon and the marriage relation between Hjalmar and Gina is existing in the false understanding. Thus, to rescue Hjalmar from deception and strengthen the relation of Gina and Hjalmar he exposes the past affair of Gina with Hakon, from where he could achieve his mission too. But his idealistic mission becomes the reason of destruction of the Hjalmar family and suffering of Hjalmar. Gregers wants to be idealist in the society because he wants respect which is the ego. Not only socio-cultural rules and regulations are the responsible to make the characters egoist but the hereditary effect, biological effect and the social environment are also the equal responsible because according to the naturalist, human destiny determines by the nature so everything happens in human life not because of other but because of the nature, which is the real reality and it can be seen relevant in the present drama. Therefore the present drama *The Wild Duck* as a problem play deals human ego as the social problem base on the realism as well as the naturalism to expose the reality of the society.

The problem play deals with such controversial problems happening in the society in a realistic manner, the Problem is generally sociological nature. Its theme

also socially relevant and characters confront the issue in a variety of ways, presenting views with different approaches and opinions. In the most of the problem plays it is common to have a tragic protagonist who ultimately suffers as a result of his or her refusal to confront socio-cultural rules and regulations. It typically represents conflicting points of view within a realistic social context and deals controversial social issues through the debates between the characters. In this way problem play deals on the subjects such as prostitution, business ethics, illegitimacy, and female emancipation which are the social subject matter. Therefore the problem plays are actually plays which are designed to confront viewers with modern social problems. In this context, Henrik Ibsen's drama *The wild Duck* has well taken the issue of the social problem as a problem play where characters are suffering from their own ego but they are not the egoist themselves but the socio-cultural rules and regulations, hereditary effect, biological effect and the social environment condemned them to be a egoist.

Thus, instead to confront the socio-cultural rules and regulations, Hjalmar Ekdal and other characters become the egoist and victimize by it. They are not themselves egoist but socio-cultural factors condemned them to be egoist. Gina and Hakon had the affair, which was the premarital relation of Gina and extramarital relation of Hakon. Such kind of relations could not digest by the socio-cultural rules and regulations in the society. So to hide it from society Hakon managed the marriage between Gina and Hjalmar, protects his social respect which is his ego. Hjalmar accept Gina as a wife without knowing her past affair but when Gregers exposes the past affair of Gina with Hakon, Hjalmar feels guilty about his marriage and finds himself socially disrespect. So to protect his social respect he decides to break the relation with Gina and leave home. Hedvig, who is the innocent about the reason of

her parents' quarrelsome, she just wants to stop her father's leaving home and desires love and affection from him. But instead to listen Hedvig's request Hjalmar shows his hateful behavior to her, which becomes the cause of her suicide. After her suicide Hjalmar realizes his mistake and regrets for his selfish decision and suffers much more than other characters. So In this drama, *The Wild Duck* one way or the other all characters become the victim of ego.

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