

TRIBHUVAN UNIVERSITY

Hedda as a Neurotic Personality in Ibsen's *Hedda Gabler*

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in Partial Fulfillment of the Requirements for the Degree of  
Masters of Arts in English

By

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**Letter of Recommendation**

Jyoti Chand has completed her thesis entitled “Hedda as a Neurotic Personality in Ibsen’s *Hedda Gabler*” under my supervision. She carried out her research from 2065/5/5 to 2065/11/11. I hereby recommend her thesis be submitted for viva voce.

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## **Abstract**

Ibsen's *Hedda Gabler* is the story of a psychologically intricate character, who is in search of her existence. Hedda is a female character but doesn't want to define herself in this personality. As she is grown up in man's world, she acts totally in male way. This obsession grows in her and she is ultimately put face to face with the regulative modes of patriarchy. She seems like a pendulum between male and female biological urges, but can not become male or female. Hedda's attraction towards masculinity and repression of her female biological urges leads her in the path of frustration, desolation and becomes a victim of neurosis. And due to her entrapment between dual personality finally she ends her tension through suicide.

## Contents

	<b>Page No.</b>
Acknowledgements	iii
Abstract	iv
I. Introduction	1
II. Psychoanalysis	9
Neurosis	20
III: Hedda's Neurotic Personality	26
IV: Conclusion	41
Works Cited	44

## I. Introduction

Henrik Ibsen was born in Skien in 1828 and grew up as the oldest of five siblings. His upbringing was heavily influenced by the fact that his father in the mid 1830's was the victim of unfortunate financial transactions and a grave economic setback. Henrik Ibsen was the popular writer of his age. In his century theater saw great upheavals. The western theatre creators, when they were making innovations or experiments in theatre studies, had Ibsen's theatre in mind as the trope of western and what may be termed as the plays representing the post enlightenment European culture. The major departure in the western stereotypical theatre studies came with the introduction of naturalism in dramatic arts, paintings and music. So, Ibsen's plays should be seen as the representations of that concept of harmony.

In the course of his time in Grimstad he made his first modest attempts as a poet and in September 1849 had a poem published for the first time, "In the Autumn". Twentieth century was the era when there was given more priority to female. The problems related with women mostly focused at that time. Henrik Ibsen also gives much focus over female; most of his writing is related with female issues. His grasp of the intricacies of female psychology is miraculous. In comparison to others the range of variety of his portraits of women are incomparable. He is increasingly absorbed in his study of the feminine mind primarily in later plays. It was perhaps the poet in him that gave him such a sensitive understanding of the mysterious invisible life of women.

Nowadays we are honoring Henric Ibsen as one of the best writer of his time but his career as a writer started with much more difficulties than any one else. In the 1850's he wrote numerous plays that did not bring him recognition; st. John's Eve

(1853), *Olaf Liljekrans* (1857), and *The Vikings at Helgeland* (1857). His breakthrough came with the publication in 1866 of the verse play *Brand*, which was written to be read and not performed. He followed it with another successful closet drama, *Peer Gynt* (1867). But *Brand* was his first success on the Nordic book market. In 1850's "*The Pretenders*" belonged and made his mark through his use of biting satire and criticism of his native country. In 1871, Ibsen published his first book of poetry, poems. This contained in all 64 poems. Like the same, he wrote *Emperor and Garlilean* in 1873 and while we are talking about his realistic contemporary dramas *The Pillars of society* (1877), *A Doll's House* (1879), *Ghosts* (1881) and an *Enemy of the People* (1882), Before Ibsen returned to Norway in 1891 he wrote *The Wild Duck* (1886), *The Lady from the Sea* (1888) and *Hedda Gabler* (1890). These plays represent the gradual transition from the plays of realistic issues and social criticism to Psychological and Symbolic drama. Ibsen becomes the unfavorable Sphinx. While we are talking about his well-known play *Hedda Gabler*, which along with *Doll's House* is Ibsen's most performed and read play, a critic of the time said:

All in all, *Hedda Gabler* can hardly be described as any thing other than a disagreeable figment of the imagination, a monster created by the poet himself in the form of a woman lacking any corresponding counter part in the real world. (40)

This play is totally a remarked study of psychologically troubled character primarily the heroin of the play. It is a tragic drama presenting a portrait of a self-seeking woman *Hedda Gabler*. As she is psychologically ill, Henrik doesn't isolate her from the society. She is living like the other normal people of society but her behavior is quite different from others. She presented as the beautiful spoiled darling of General *Gabler* and the more ambitious and more active wife of her husband, as in comparison



of herself, her husband was dull and prosaic. Before marriage she thought Tesman was the man who can fulfilled her all demands. That is why she decided to marry him but immediately after the marriage she felt bored, and started searching for another man who can fulfill her demands.

Hedda was not constant with her decision and wants no one to be more impressive than her. She always tried to teach others and it's only her fault that leads her towards death. Here in this drama, Hedda tries to overpower not only her husband but all the main male characters of the drama. As in the middle part of the drama Hedda seemed totally stirred by the return of her first suitor Eilert Lovborg. She tries to reasserts her power over Eilert by sending him to a drunker party at Brick's where she succumbs to his old weakness for liquor and loses his manuscript. Hedda was not satisfied with that only she again sends him with one of her fathers pistol suggesting him to do the deed of killing himself beautifully and burns his manuscripts vindictively. She doesn't want anyone to be quite closer with each other that is why always she tried to interfere in the life of others and in order to solve their problem she made it quite difficult situation for them. As she always wants to over power male, at the time when Judge Brack a family friend, intends to blackmail her in the case of Lovborg's murder, Hedda guessing the truth about pistol for personal furor, Hedda can neither face public scandal nor the ignominy of the Blackmailer. Caught in her own trap she shoots herself with the rest of her father's pistol under the portrait of her father.

In this drama it is very difficult to understand her temperament as she is psychologically disturb, she cannot able to take any decision correctly or she has a kind of phobia of being as female, as she always seems criticizing the activities of female character in the drama. Henrik Ibsen tries to represent her as a mentally

disturbed character, which is not quite adequate with her mind, and she also resembles all the qualities of neurotic person. This research work doesn't see Hedda as a normal lady but exactly a neurotic personality.

We find the specialty of Hedda's character is her will to remain independent at any cost. She values that she is more than what she can do; she simply wants to determine others at last while she finds that the situation is totally out of hand, and more she has to tolerate the domination of man, she became totally disturb and find a suicide the only way of relieve. Hedda takes suicide as a weapon to protect her choice. She finally proves herself as pitiable creature.

This study mainly concentrates on the psychological study of Hedda and as a psychological study it has a large number of critics. A variety of responses to the plays form different angle have been made in term of their form devices style etc.

According to Lia Karavia, Ibsen's women are not more enlightened than his man. On the contrary, they proceed blindly and often destroy themselves; or they destroy without knowing him to erect a new building in the place of ruins. The questions is would we prefer to let the edifice of hypocrisies standing since not simply women rights but also the rights of any natural man are missing in it? (82).

Hedda as a neurotic character at first seems powerful in the drama but later on utterly confused and mental ill destroys Lovborg's manuscript and he consequently kills himself. So she has forcefully uprooted the vine of ecstasy from her life.

When the drama first published, Hedda has been made out to be monster, a witch, a super neurotic, destructive, father dominated female convention. The drama gives a good indication of degree to which women were bound by society's expectations in the 1890s.

A contemporary English critic, May S. Crilliland, who lectured on “Ibsen’s women” before the Love London Ethical Society in 1894, found that Ibsen fears down more than he build up. She deplored the absence on the Ibsen’s stage of female ideals like the ones we are familiar with from Shakespeare Plays:

That in Ibsen’s world there is a want of beauty and of joy, we fear, be admitted. Where do we find in any of his pages the joyous whole hearted self surrender of a Juliet? We are used to hear that Ibsen is the prophet of modern womanhood, that he tells women they must be independent and fearless, must learn to take as initiative in life, must learn to realize their own souls. But where has he shown us a woman more fearless, more frank, more independent, more instant in knowing her mind, or more brave and resolute in acting on it, than this dear and deathless daughter of Capulets? The end for Juliet is tragic, but she has triumphed, and she lives forever in our hearts, radiant fearless, loving and beautiful. (5)

In Ibsen’s writing women character like Nora, Hedda and Hilda are not exactly ugly; they are brave and strong, and most important they are of today. That is why the effect of Ibsen play is unfailing, “Ibsen comes home to us. His problems are real problems and are ours” (32).

According to Wall and McCormick Hedda Gabler illustrates best; in this context they recall Ibsen’s own words:

Before I write down one word I have to have the character in my mind through and through. I must penetrate into the last wrinkles of his soul. I always proceed from the individual, the stage setting the dramatic ensemble, all of that comes naturally and does not cause me any worry

as soon as I am certain of the individual in every aspects of his humanity. But I have to have his exterior in mind also, down to the last button, how he stands and walks, how he conduct himself, what his voice should like. Then I do not let him go until his fate is fulfilled. (9)

For William Archer, the play does not make any sense. Ibsen does not even pass judgment on his heroine. Her suicide does not have any meaning. He comments:

Of all Ibsen's work Heddas Gabler is the most detached, the most objective –a character study pure and simple. It is impossible –or so it seem me –to extract any short of general idea from it [. . .]. The poet does not even pass judgment on his heroine; he simply paints the full length portrait with the scientific impassivity. (XXV)

Concerning this drama Jan Kott comments it as, “a sexual analysis of Hedda's pistols introduces important levels of metaphor into a play that is already laden with sexual imagery” (650). He says, “it is an extreme thought not arbitrary reading of the text in his record of sexual neurosis, invention and displacement of libido are intended” (651). He further says, “imaginary sex is vicariously, full of the frustration and sense old emptiness which she calls deadly boredom” (651).

Caroline W. Mayerson examines this drama focusing upon the thematic or symbolic level. He writes, “symbolically withdrawing herself from the bourgeois environment in to the inner chamber which contains the relics of her earlier life, Hedda plays a “wild dance” upon her piano and, beneath her fathers portrait shoots Herself beautifully through the temple with her father's pistol” (649). But she further goes on comments this drama – “a mock tragedy”. She says, “Hedda Gabler may be thought as a mock tragedy, a sardonically contrived travesty of tragic action which Ibsen shows is no longer possible in the world of play” (649).

Giving contrasting view, Tanya Thresher, quoting Larsen overlooked Ibsen's investigation of sexual and general identities in *Hedda Gabler* provided the most vehement rejection of Ibsen's heroine. He labeled Hedda as a "nasty figment of the imagination one of the poet's own monsters in the form of a woman without a corresponding model in the real world" (2).

Similarly, another critic A. Alvarez comments over the suicide of female protagonist. He considered it as "a failed suicide" in the "The Cross World of Suicide". He says, "the real motive which impel a man to take his own life are elsewhere; they belong to internal world, devious, contradictory, labyrinthine, and mostly out of sight [. . .]. The successful suicide is, in every sense, beyond" (123).

These above critics observe *Hedda Gabler* from various perspectives. Jon Kott sees it through "sexual analysis" of her pistols but, for Caroline W. Mayerson examines this drama through the eyes of thematic or symbolic level. She further comments this 'mock tragedy'. Giving contrasting view from others Morgenblads Alfred Sinding-Larsen, comments *Hedda Gabler* one of the poet's own monsters in the form of woman and A. Alvarez comments over the suicide of Hedda by calling it a "failed suicide".

*Hedda Gabler* (1890) surprised and puzzled the large audience all over Europe that Ibsen had won in the 1880s. The play shows nothing of Ibsen's reforming zeal: no general theme emerges which could be used in spreading progressive idea such as the emancipation women determined in *A Doll's House* (1879), nor is the play an example of Ibsen's peculiar technique of retrospection exhibited in *Rosmersholm* (1886). At first glance it seems mainly a study of a complex, exceptional, and even unique woman (1948).

Like the Carl Gustav Jung has also the same kind of view towards psychology as he began as the disciple of Freud, he some time called a psychoanalyst Jung's emphasis is not on the individual unconscious but on what he call the "collective unconscious" shared by all individuals in all cultures which he regards as the repository of racial memories and of primordial image and pattern of experience that he calls archetypes.

As child focus their sexual organs, the difference between the male and female anatomy became more salient. At this stage Freud believed that the male child "begins to develop sexual interests in his mother starts to see his father as a rival and harbors a wish to kill his father – as Oedipus did in ancient Greek tragedy" (484).

While talking special about girl, Freud says that girls have a kind of attraction towards father, and always feel a kind of lack in their physical ness and blaming their mothers for lack. This kind of self-humiliation disturbs them in their whole life and they became neurosis.

Though there are several secondary materials on Hedda Gabler, which are concentrated in various perspectives including its narrative techniques. This thesis examines how the character Hedda neurotically disturbed and not only affect herself but, the people around her, and how this leads her to be the victim of tragic end. Hedda presents as a complex character in Ibsen's drama Hedda Gabler.

## II. Psychoanalysis

Psychoanalysis is a specific mind investigation technique and a therapy inspired from this investigation. Psychoanalysis was introduced in Sweden about a decade into the 20<sup>th</sup> century by two rivaling pioneers Emanuel Geijerstam and Poul Bjerre psychoanalysis designates concomitantly three things;

1. A method of mind investigation and especially of the unconscious mind;
2. A therapy of neurosis inspired from the above method;
3. A new stand alone discipline which is based on the knowledge acquired from applying the investigation and clinical experiences.

We can also define psychology as 'the science of human and animal behavior.' On the other hand the pioneer of psychoanalytic theory called Sigmund Freud, (1856-1939) and literature are close in their perception of the hidden elements of human nature and of the opposition between the hidden and the visible. Sigmund Freud, (1856-1939) psychology the writer appreciates the quality of literature's emotional indigents and observation but says, art is a substitute gratification and can illusion in contrast to reality (281), and Freud established scientific study of unconscious. He finds human mind as having the quality of poetry making organ, the theoretical frameworks of the classical psychoanalysis lies in Freud's own terminal claim in the twenty-third lecture of his *introduction to psychoanalysis*:

Literature and the other arts, like dreams and neurotic symptoms, consist of the imagined, or fantasized, fulfillment of wishes that are either denied by reality or our prohibited by the social standards of

morality and propriety. The forbidden, mainly sexual wishes come into conflict with and our repressed by the censor into the unconscious realms of the artists mind but are permitted by the censor to achieve a fantasized satisfaction in distorted forms, which serve to disguise their real motives and objects from the conscious mind. (37)

Freud compared the human mind with an iceberg and concluded that only the tip of the personality rose above the surface into our consciousness or awareness. The greater mass of mind remained below, where little light could illuminate or deepest urges, thoughts and fears. Freud labeled this 'tip' as the conscious part of the mind. He further says as psychoanalysis is the study of underlying meaning of dream images or unconscious mind, the similar process is useful for studying a work of art. This is so because according to him art is the product of 'neuroses produced in images. In "The Anatomy of the Mental Personality", Freud discriminates between the levels of conscious and unconscious mental activity:

The oldest and the best meaning of the word "unconscious" is the descriptive one; We call "unconscious" any mental process the existence of which are obligated to assume –because for instance, infer it in some way from its effect-but of which we are not directly aware. [. . .] if we want to be more accurate we should, modify the statement by saying that we call a process "unconscious" when we have to assume that it was active at a certain time, although at time we know nothing about it. (128)

Freud did not stop here but he further emphasizes about the dream and unconscious and for him dream is the way through which we reach to unconscious. In



his *The Interpretation of Dream* (1900) Freud considered dreams as essentially representing interpretation:

The analysis of dreams is the key to unlocking the secret of the unconscious mind. Dream interpretation involves eliciting the latent context of the dream, that is, its underlying meaning, for manifest content, as reported by the dreamer. Freud shows the process of distortion that latent meaning undergoes in its translation into manifest content through dream work they are displacement, condensation, dramatization, symbolization and secondary elaboration. (30)

The influence of Freud on modern literature critical practice and literary theory has been so immense and varied that no small selection from his work can begin to represent that influence. According to Freud:

human beings have innumerable wishes and desires that can't be expressed freely due to social boundary, morality and other restrictions. The desire remains suppressed in our unconscious level of mind. Some how we try to express those desires but for Freud, there are three ways to do so- sex, tongue slips and writing. There is no limitation for sex, even a child is also interested in sex. As child focus their sexual organs, the difference between the male and female anatomy became more salient. At this stage Freud believed that the male child begins to develop sexual interests in his mother starts to see his father as a rival and harbors a wish to kill his father – as Oedipus did in ancient Greek tragedy (484 ).

While talking special about girl, Freud says that girls have a kind of attraction towards father, and always feel a kind of lack in their physical ness and blaming their mothers

for lack. This kind of self humiliation disturbs them in their whole life and they became the patient of neurosis. Like the same some times the things which are there in our mind and we are not allowed to express that kind of things freely, intentionally or unintentionally but through tongue slips those unfulfilled desires express by us and creates problems or same for us. On the other hand few peoples express their unfulfilled desires through writing also. The things which are there in unconscious mind as the suppressed desired get shape through writing.

Though Freud considered the best with his ideas about unconscious, but this is also true that philosopher and poets had discovered the unconscious before but Freud claims a scientific method for a systematic, study of the unconscious. In this regard Richard Stevens writes, “Freud’s task was to develop new methods for exposing the delicate fabric of behavior and experience and try to fit together in some pattern the pieces which emerged” (17).

The idea of Freud about unconscious was criticized by his disciple Carl Gustav Jung, though he was a disciple of Freud, he broke with the master when he concluded that Freud’s system was excessively reductive and monolithic in a referring neurosis to experience of childhood specially sexual experiences. Jung’s most important criticism was his theory of archetypes, which depends his theory of the collective unconscious. He defines archetype as, “Primordial image [. . .]. Be it a demon, a human being, or a process that constantly recurs in the course of history, culture civilization, and appears wherever. Creative fantasy is freely expressed” (np). These images have been a part of our consciousness and the writer is bound to express them while creating literary text.

Freud supposes the libido as life force and believes mans life is directed by this force. It is expressed in mans desire to satisfy physical drives and in his wishful

thinking. He assumes such desires and wishes as primary needs of man. But Jung's theory assumes the archetypes as the contents of the unconscious. In "Approaching the unconscious" Jung opines:

They are important constituent of our mental make-up and vital forces in the building up of human society and they cannot be eradicated without serious loss, where they are repressed or neglected their specific energy disappears into the unconscious and uncountable consequences. (83)

Though Freud laid less stresses on myth, he agrees that the myth like dream is royal road to the unconscious. The psychoanalytical movement initiated by Freud went through a lot of ideological break offs and difficulties. Today it is inherited by a series of national or international societies that disputes their supremacy, there were additional sources of opposition to Freud:

Freud has exaggerated the importance of sexuality, and he has reached his views because his clientele in a world city such as Vienna is in a specific way, predisposed to such exaggerations. It cannot be emphasized too strongly that, aside from the sexual complexes the importance of which in the etiology of hysteria. I certainly do not deny, other complexes which are affect-laden in a different manner create neuroses and hysteria, and there ideational complexes are related to the Ichtriebe. (470)

Among the psychoanalysis in the recent years, Lacan has had the greatest influence in literary theory. He interprets Freud in the light of structural linguistics, and he is perhaps best known in theoretical circles for his pronouncement that the "unconscious is structured like a language". For Lacan the unconscious mind is structured like

Saussure's language system of operation as paradigmatic and syntagmatic or like Jakobson's metaphoric and metonymic. He goes against Freud's controversial idea about biological drives. He asserts that the development of an identity of a subject is a social construct, not biological. For him also three stages of human development but different from Freud. They are the mirror stage, imaginary stage and symbolic stage. In the mirror stage, the child discovers his own image, which becomes 'other' to the self, thereby establishing subjectivity. In imaginary stage there is an imaginary identification with mother. Mirror stage is also called imaginary stage or mirror stage is a part of imaginary stage. Lacan defines 'other' to be other to the subject (ego). This 'other' exists prior to subject entry into language and after the access to the language, there is the split. This splitting results to the "symbolic stage".

In his essay "the mirror stage as formative of the function of I as revealed in Psychoanalytic experience":

He says, we have only to understand the mirror stage as identification, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image- whose predestination to this phase effect is sufficiently indicated by the use, in analytic theory, of the ancient term image. (898)

Lacan further gives his view about psychoanalysis in the same essay:

He says, in the recourse of subject to subject that we preserve, psychoanalysis may accompany the patient to the ecstatic limit of the 'Thou art that', in which is revealed to him the cipher of his mortal destiny, but it is not in our mere power as practitioners to bring him to that point where the real journey begins. (901)

Lacan also interested towards psychology which seems by the fact that he revised some of the most fundamental belief and explanation of Freud. The state under discussion is state of incompleteness, or the need of a supplement, in absence of which an individual is psychologically almost crippled. Lacan's observation in this regard is a vindication of the assertion:

In his view, lack in intrinsic to subjectivity is build on a gap between an experienced of fragmentation and an image of wholeness. Human pursue wholeness by pursuing an endless stream of supplements makes themselves complete. While this can seem tragic, it also encourages us to get tons of stuff done as we pursue integration. (1)

We are very much familiar about the fact that psychoanalytical criticism is not a new term it has came a long way since influenced and persuaded by Sigmund Freud, he is honored as "The father of psychoanalysis" just because of him we are able in getting to know the inner side of psychoanalysis. As Sweden's interest in psychoanalysis developed during the final years of the 1920s and in the early 1930s, so did resistance to it. This was evident in connection with Bjerre's attempt to publish his lecture "The Psychoanalytic Method, in which he presented his most positive evolution of psychoanalysis and responded to objections that others had raised against it.

While talking about psychoanalysis we must not forget frank J. Bruno who also contributes in this field, through his book "*Behavior and life*" (Introduction to psychology), in this book he gives the short introduction of psychology. He writes; "Psychology is the study of the relationship of behavior to the functions of important bodily structures Such as the nervous system and the endocrine glands (222).

He further gives his idea about biological body in the same book he says:

Most of us know that the kind of psychological processes described as learning perception , motion and emotional expression require a biological body. We have a brain and nervous system, sense organs, and an endocrine system. There is quite definitely a link between the protoplasm of which we are made and our behavior. It will enhance our understanding of psychological process if we explore the biological process associated with them. (222)

As psychology had different parts but while we are talking about humanistic psychology, it is characterized by the belief that man is always struggling. At an individual level, each human life is a creative work in which the subject literally makes themselves what he is. Humanistic psychology sees the individuals' task in life as making of series of conscious choices between constructive and destructive alternative. And while we are talking about school of psychology, they have given the definition of psychology in different ways; Wilhelm Wundt one personality from the school of structuralism, the school has the idea that, the aim of psychology is to analysis the conscious experience into its sensory elements. The another school of behaviorism gives the view about psychology, is the concept of consciousness unnecessary for a scientific psychology; lets study observable behavior instead. And the key personality of the school is John Watson. Like the same from the humanistic, they have the view that, each human life is a creative work; we have the capacity to grow and direct over own lives.

Although, with the passing time, we find improvements in the application of Freud's Psychoanalysis to literature many later generations of critics have considerably dealt with the plot, characters, actions, setting, dialogues and other elements of fiction. Even then, their criticism does not seen free of attempting to

derive the final meaning through the authors psyche. This traditional trend of meddling with the writer's psyche is the fictional world, in turn, diverted to the readers psyche. One of the most prominent and powerful critic who followed this trend was Norman Holland. His method of the criticism can be taken as an improvement to the earlier versions of psychoanalytical criticism. The improvement on his part is that he shifted the emphasis for Author to reader:

For him, the pleasure of the text originates from readers unconscious while studying literature. He asserts that when a reader reads a text, his unconscious wishes and fears transforms in to culturally acceptable meaning. In other words reader's unconscious mind makes its way into his mind in the form of conscious and he gets pleasure out of the text. Even in these aspects, he doesn't exclude the authors psyche in the production of meaning. Rather then finds text as the scene of a collision between author and reader. (149)

Along with male writer's female also participated in the field of psychology with their view about psychoanalysis. Julia Kristiva, a female psychoanalyst gives her view about the language, the language which specially used in psychology, as we can say that she is more vivid about mother's language. Female language for her is, semiotic, a rhythmic and unifying. Unlike symbolic male language, it doesn't possess rigidly opposing and ranking elements. According to her, feminine and child language, “[. . .] is derived from the pre-oedipal period of fusion between mother and child associated with the maternal feminine language is threatening to culture” (332).

Another important female named Karen Horney who was a German psychodynamic psychologist (or at that time, psychoanalyst) of Norwegian and Dutch descent. Her theories questioned some traditional Freudian views, particularly his

theory of sexuality, as well as the instinct orientation of psychoanalysis and its genetic psychology. As such, she is often classified as Neo-Freudian. While Horney acknowledged and agreed with Freud on many issues, she was also criticise of him on several key beliefs. Freud's notion of "penis envy" in particular was subject to criticism; Freud had merely stumbled upon women's jealousy of men's generic power in the world accepted that penis envy might occur occasionally in neurotic women, but that "womb envy" occurs just as much in men: she felt that men were envious of a woman's ability to bear children. The degree to which men are driven to success may be merely a substitute for the fact that they cannot carry, nurture and bear children. Horney was bewildered by psychiatrists' tendency to place so much emphasis on the male sexual organ. Horney also reworked the Freudian Oedipal complex of the sexual elements, claiming that the clinging to one parent and jealousy of the other was simply the result of anxiety, caused by a disturbance in the parent-child relationship. Horney was also a pioneer in the discipline of feminine psychiatry. As one of the first female psychiatrists, she was the first of her gender to present a paper regarding feminine psychiatry. The fourteen papers she wrote between 1922 and 1937 were amalgamated into a single volume titled *Feminine Psychology*. As a woman, she felt that the mapping out of trends in female behaviour was a neglected issue. In her essay entitled "The Problem of Feminine Masochism" Horney felt she proved that cultures and societies worldwide encouraged woman to be dependent on men for their love, prestige, wealth, care and protection. She pointed out that in the society , a will to please, satiate and overvalue men had emerged. Women were regarded as objects of charm and beauty -- at variance with every human being's ultimate purpose of self-actualization:



Women, according to Horney, *Neurosis and Human Growth*, (1950) traditionally gain value only through their children and the wider family. She touched further on this subject in her essay “The Distrust between the Sexes” in which she compared the husband-wife relationship to a parent-child relationship -- one of misunderstanding and one which breeds detrimental neuroses. Most notably her work *The Problem of the Monogamous Ideal* was fixed upon marriage, as were six other of Horney's papers. Her essay "Maternal Conflicts" attempted to shed new light on the problems women experience when raising adolescents. (212)

Despite these variances with the prevalent Freudian view, Horney strove to reformulate Freudian thought, presenting a holistic, humanistic view an individual psyche which placed much emphasis on cultural and social differences worldwide. She shared Abraham Maslow’s view that self –actualization is the ultimate pinnacle of human achievement.

Like as Gilbert and Gubar offer a litany of the results of women’s socialized anxieties: a verity of physical and mental illnesses, including anorexia, agoraphobia, and claustrophobia. Their well known work *The Mad Women in the Attic* (1979)” traces of female literary tradition and thus combats what they term “Anxiety of influence”. They both criticize the view of Bloom and Freud about women in the second chapter of the mad women in the attic:

In their view, if we return to the question we ask earlier –where do the women writer “fit in” to the overwhelmingly and essentially male literary history Bloom describes? - We find we have to answer that a woman writer does not “fit in”. At first Glance, indeed she seems to be

anomalous, indefinable, alienated, a freakish outsider. Just as a Freud's theories of male and female psychosexual development there is no symmetry between a boys growth and a girls (with, say, the male "Oedipus complex" balanced by a female "Electra complex") so Bloom's male-oriented theory of the "anxiety of influence" can not be simply reversed or oriented or inverted in order to account for the situation on the woman writer. (1236)

As Juliet Mitchell notes, is a concise summary of the implications Freud's theory of psychosexual development has for women, both a boy and girl. She says:

As they learn to speak and live within society, want to take the fathers place, and only the boy will one day be allowed to do so. Further more both sexes are burn in to the desire of the mother, and as through cultural heritage, what the mother desires is the phallus-turned-baby, both children desire to be the phallus for the mother. Again, only the boy can fully recognize himself in his mother's desire. Thus both sexes repudiate the implications of femininity," but the girl learns (in relation to her father) "that her subjugation to the law of the father entails her becoming the representative of 'nature' and 'sexuality', a chaos of spontaneous, intuitive creativity. (38)

Speaking of Freud, she remarks that psychoanalysis is not a recommendation for a patriarchal society, but an analysis of one.

Though Freudianism has been attacked on a great number of grounds criticizing the theory as 'non testable' and 'pan sexuality' Yet Freud's theory is the root of all psychoanalytical development.

**Neurosis**

This term neurosis was coined by the Scottish doctor William Cullen in 1769 to refer to “disorders of sense and motion” caused by a “general affection of the nervous system” for him, it described various nervous disorders and symptoms that could not be explained physiologically. It derives from the Greek word neuron (nerve) with the suffix-sis (diseased or abnormal condition).

A neurotic person is in touch with reality but is handicapped by lack of confidence, or by mistrust and by tension. A person suffering from neurosis may be excursively anxious about his job, his family or his health; he may have exaggerated fears about people or places such as being afraid to use an elevator. Among his symptom may be compulsive eating, being edgy all the time, or having violent out bursts of temper at slight provocations. Generally he\she is aware of his problem but not of its cause, and doesn't seem to be able to control it.

The term neurosis most influentially defined by, Jung and Sigmund Freud over a century later but different views about neurosis as Frank J. Bruno express as:

The classical theory of neurosis is Freud's theory Freud saw neurosis and the result of a conflict between the id and the superego. Feelings of guilt bring about a repression of the prohibited impulse. But the impulse is not destroyed It lurks in the depth of the personality, ready to make trouble. The conscious personality in turn, engages in all sorts of defenses to contain the impulse the anxiety what often accompanies neurosis arises from a fear that the id impulse will break through and take over behavior. (458-59)

Frank J. Bruno in his book *Behavior and Life* (1930) further writes about the kinds of neurotic reactions for him there are seven kinds of neurotic reactions, means a person suffering from neurosis behavior in seven different ways and that are anxiety reaction,

Hysterical reaction, phobic reaction ,obsessive compulsive reaction, depressive reaction, neurasthenic reaction and hypochondriacal reaction.

As far as these kinds of neurosis are related with Henrik Ibsen's female character called 'Hedda gabbler' than it comes to know that she seems suffering from hysterical neurosis. There are two kinds of hysterical neurosis, conversion type and desiccative type. It was once believed that this kind of neurosis is found in women only, but it is now clear that man can also suffer from this condition. This conversion reaction is so named to suggest that anxiety is controlled by converting it into a symptom, A wife who feels dominated by an overbearing husband fond of delivering moralistic lecture may develop symptoms of deafness assume that a medical examination reveals that there is no malfunction of her inner ear or auditory nerve. The problem is not organic, but functional in nature. The symptom is her way of saying "I refuse to hear you any longer" (45). The dissociate reaction is a kind of hysterical neurosis, linked with such conditions as amnesia or multiple personality. A highly publicized variety of dissociate reaction is the multiple personality; in this reaction the individual manifests two or more, personalities. Although it has been already said that cases of overt multiple personality are rare, we can nonetheless find a meaningful theme in them. It is not uncommon for persons to struggle with themselves to be divided within.

On the other hand women in his dictionary of behavior and science defines 'neurosis' as "a loosely used term applied to a variety of comparatively mild disorders" (73). According to him anxiety is the chief characteristics of neurosis. It may be controlled unconsciously and automatically by conversion, displacement and various other psychological mechanism, There mechanisms produce symptoms experienced as subjective distress from which the patient desires relief.

Neurosis is also known as psychoneurosis or neurotic. Disorder is a “catchall” term that refers to any mental imbalance that causes distress. To differentiate between neurosis and neurotic: “neurotic” is affected by neurosis, has come to describe a person with any degree of depression or anxiety, depressed feelings, lack of emotions, low self-confidence and or emotional instability. A psychological problem develops when neurosis began to interfere with, but not significantly impair, normal functioning, and thus cause the individual anxiety. It has even been defined in terms of this coping strategy, as a “symbolic behavior in defense against excessive psychobiology pain [which] is self –perpetuating because symbolic satisfactions cannot fulfill real needs” (60).

Freud also emphasized the major role of anxiety in neurosis. Freud emphasized psychoanalysis as a method of medical treatment for those suffering from mental disorders. (Freud Introductory):

It was his exploration of a kind of psychoneurosis-hysteria which provided the foundation stone to his theory. At the early stage of his career, Freud has turned to hypnotism where by a neurotic patient was enabled to, later he noted that his patient were preoccupied with sexual material and concluded that sexual difficulties were the cause of all neurotic disorders. Then he abandoned hypnosis and replaced it with “free association” as a means of uncovering forgotten memories and thoughts repressed in the unconscious, for Freud, the conflicts which underlie neuroses have an essentially sexual basis. As he expressed, the symptoms of neurosis are [. . .]. Without exception a substitute satisfaction of some sexual urge or measure to present such a

satisfaction; and as a rule, they are compromises between the two. (56-57).

Freud's focus of concern was what he called the psychoneuroses. He distinguished these from actual neuroses which were formed due to the psychological effects of either an excess or frustration of sexual activity. The origin of psychoneurosis on the other hand, was essentially of a deeper psychological nature. Later in his book, three essays on the theory of sexuality, Freud revised his hypothesis realizing that "the underlying conflict in his patients was created by their own feelings rather than by being seduced" (57).

According to psychoanalytic theory, neuroses may be rooted in ego defense mechanisms, but the two concepts are not synonyms. Defense mechanisms, are a normal way of developing and maintaining a consistent sense of self (I.e.; an ego), while only those thought and behavior patterns that produce difficulties in living should be termed neuroses. Sir, V.S Naipaul, in his book *Beyond Belief: Islamic Excursions among the converted people* calls certain communities as undergoing Mass neurosis, esp. converted ones, like Islamic and Christian communities which exhibit social scale.

Horney looked at neurosis in a different light from other psychoanalysts of the time. Her expansive interest in the subject led her to compile a detailed theory of neurosis, with data from her patients. Horney believed neurosis to be a continuous process – with neuroses commonly occurring sporadically in one's lifetime. This was in contrast to the opinions of her contemporaries who believed neurosis was, like more severe mental conditions, a negative malfunction of the mind in response to external stimuli, such as bereavement, divorce or negative experiences during childhood and adolescence.

Horney believed these assumptions to be less important, except for influences during childhood. Rather, she placed significant emphasis on parental indifference towards the child, believing that a child's perception of events, as opposed to the parent's intentions, is the key to understanding a person's neurosis. For instance, a child might feel a lack of warmth and affection should a parent make fun of the child's feelings - thereby underestimating the significance of the child's state. The parent may also casually neglect to fulfill promises, which in turn could have a detrimental effect on the child's mental state.

From her experiences as a psychiatrist, Horney named ten patterns of neurotic needs. These ten needs are based upon things which she thought all humans require succeeding in life. Horney distorted these needs somewhat to correspond with what she believed were individuals' neuroses. A neurotic person could theoretically exhibit all of these needs, though in practice much fewer than the ten here need be present to constitute a person having a neurosis.

Although neuroses are targeted by psychoanalysis, psychotherapy, counseling, cognitive behavioral therapy or other psychiatric techniques, there is still controversy over whether these professionals can perform accurate and reliable diagnoses, and whether many of the resulting treatments are also appropriate, effective, and reliable. Some studies show no benefit is gained from talk therapies; yet a vast majority of studies suggest therapy is beneficial, particularly when adequate rapport is established between client and therapist.

### **III. Hedda's Neurotic Personality**

*Hedda Gabler* is one of the finest examples of dramatic technique in psychoanalysis. As a study in construction it repays many readings and much careful application. This play deals with the character of a woman out of harmony with her surroundings. All the skill of the dramatist is brought to bear upon a complete revelation of her past life, her thoughts, and the resultant acts. Everything in the play contributes to the psychological portrait of Hedda Gabler.

Ibsen's *Hedda Gabler* is mostly known as his best Drama, the success, which he gets through the main character Hedda Gabler, who is heroine of the drama and also the trouble maker character of this drama. Here in this drama, Hedda seems mentally ill and the reason of her illness is nothing else just her own nature as she is a powerful woman living in the world totally dominated by men. Hedda is a kind of overambitious woman who never tries to compromise with the situation and always try to dominate each and every situation at any cost. Though she is physically living in this dominated world but mentally she is always far from male dominated world. Her activity in the drama tells us what Hedda loves independence and individuality "Love of freedom" is central force that guides Heddas' activities. "Hedda Gabler" due to strong love of individuality and freedom, is typical in her behavior and it is very difficult for her to cooperate with others.

Hedda attempts to overpower the people around her. Ibsen successfully depicts the very masculine traits that Hedda displays throughout the play with out conforming to the feminine ways or the accepted stereotypes of her gender in her society. Hedda's marriage to her husband, Mr. Tesman, only increases her desire for power because it is a constant reminder that she now 'belongs' to Mr. Tesman, which Hedda resents. Hedda considers her life to be boring and finds solace in playing with



her father's pistols, which is considered not a thing for a young lady to do and a very inappropriate form of entertainment for a woman. Hedda is a person that displays characteristics of masculinity and jealousy, and is shown to be very unconcerned about the feelings of others she may encounter

Hedda represents as a psychologically disturbed character in this drama who seems to be in search of male personality. As far as we concerned psychoanalytical theory has generally been a liberating force that allows us to the importance of the sexuality in our lives. We can look at the behavior of the character in this play in the light of modern psychological knowledge. As a psychologist Freud argued that penis envy was a major influence in psychological development of girls. In *Introductory Lecture on Psychoanalysis* (1964). He wrote, “the entire development of girls may be said to take place under the color of envy for the penis” (53). According to him, “the root of penis envy lay has not as a sensitive to sexual stimulation as the boys penis” (53). He has emphasized penis envy is universal in women, is responsible for this castration Complex and occupies a central position in woman psychologically.

Hedda as best suitable character for Freud's theory seems very much influenced by her father in her earlier life always take her father as role model. It is revealed in Hedda’s conversation with Tesman in Act-I

Hedda (Crossing the room): Well, at last I have one thing left to amuse myself with.

Tesman (beaming): Ah thanks heaven for that! What is it Hedda? Uh.

Hedda (in the center doorway, looking at him with veiled scorn): My pistols, George TESMAN (in fright) your pistols.

Hedda: General Gabler, s pistols (She goes through the inner room and out to the left)

TESMAN (runs to the central doorway and call after her): No, for heaven's sake, Hedda darling –don't touch those dangerous things for my sake, Hedda! Uh? (698)

Hedda's care giving for her father is not only seen in the play. She seems kept with her father until his death despite her own future and lover. Even after his death she exposed her devotion to him taking special care of his portrait and pistols while in the setting of Act II, we find that one of the leader pistols with herself and the other on the writing table. Heddas extreme care of them can be regarded as her extreme care for her father.

As from the very first she is grown up in man's world investing a desire to behave like male in society for it she gradually represses her female specific biological urges. She is a self centered woman; she gives priority to her self rather than to her husband and family members. Nothing is more valuable to her than her individual self. As self conscious women, she does everything to perceive her personal happiness and her personal happiness depends upon the position which she wants to get in the house. She is neurotic patient who does not able to became male physically but mentally, she totally indulges herself with the activities a man can do, she neglect the things which a female actually do for her Husband or her family members. After all she sat the laws for others; Heddas clearly states that she wants to have power over a human being. By ruling others she tries to assert her autonomy then this desire to rule is the central principal which seems to guide her activities. Her kind of ruling behavior seems in Act III in the conversation between Hedda and Tesman:

HEDDA: It's no more than we have

TESMAN: And if I want to see her one last time I have got to hurry. I  
will have to hope right over.

HEDDA: (Suppressing smile)! Hop?

TESMAN: Oh Hedda Dearest if you could only bring yourself to come  
with me think of it!

HEDDA (rises and dismisses the thought nearly): No, no don't ask  
me do such thing. I don't want to look on sickness and death. I  
want to be free of every thing Ugly.

TESMAN: Yes all right then (Dashing about), my hat-? My overcot-?  
Oh in the hall I do hope. I'm not there too late, Hedda! Hm?

HEDDA: Oh if you hurry. (622)

The rude nature of Hedda represents her domination for her husband. In each and every step she criticizes her husband as she doesn't want to accept herself, under Tasman's order. She never gives priority to Tesman's feeling and emotions. She is not even governed by her husband as a male member of the family, she makes the rule and governs herself with the rules that she has made and wants other to follow her rules and regulations.

As Hedda always underestimate her own female personality attract towards the male society her quest for becoming a male represents her as a neurotic personality in the drama. As a neurotic person she is in touch with reality but handicapped by lack of confidence or by mistrust and by tension. Among neurotic symptoms may be being edgy all the time or having violent out bursts of temple at slight provocations. These all symptoms are present in Hedda, which the following dialogues reveal in Act I the conversation between Hedda, Miss Tesman and Tesman

HEDDA (interrupting): We are never going to manage with this mad  
Tasman.

MISS TESMAN: Not manage with Berta?

TESMAN: But dear why do you say that? Uh?

HEDDA (Pointing): See there she's left her old hat lying out on a chair.

TESMAN (Shocked; dropping the slippers): But Hedda-!

HEDDA: Suppose someone came in and saw it.

TESMAN: Hedda – that's Aunt Julie's hat!

HEDDDA: Really? (601)

Hedda seems totally edgy and violent in these above dialogues. As without thinking, she speaks whatever she likes, she does not care about anyone's feeling and as a neurotic personality, without sense doing things and later on not exactly but realize and understand the actual condition. In Act II and III she proves her this kind of intolerable and edgy nature so many times with the dialogues of different characters.

On the one hand she doesn't behave like normal women and on the other hand she rejects the role of mother that nature has endowed only to the woman. She doesn't take mother hood on the way women generally take. Women feel pride for the opportunity to become mother she has a different kind of views for mother, as a normal lady she doesn't expect the role of mother and being as a mother. According to Hedda mother hood imposes a burden on the women. She has taken a child as a block on the way to autonomy. In her conception the birth of child is the death of mother's selfhood. As a mother she has to face so many difficulties that are why she protests against her limitations by rejecting it. Her husband's remarks that she has grown "plump and buxom" indicate that she has become pregnant. She makes her husband quite as she doesn't want to talk about it. She doesn't want any physical

change in the body, similar to a woman but like a male always wants to become healthy and energetic. Hedda always gives priority to father hood. Her activities always showed her desire to being like her father or like her husband. Hedda Gabbler rejects femininity or what we call the real completion of women's life means motherhood, can be symbolically seen in the burning of the manuscript. Hedda is a kind of women who just because of her mental disorder can not do any thing which gives happiness to others. In the last part of Act III the monologue of Hedda reveals her intension of burning manuscript.

Hedda: (Throwing some of the seeds in to the fire and whispering to herself). Now I am burning your child. Thea with your curly hair! (Throwing another in the stove) your child and Eilerts Love Borg's. (Throwing the rest.) Now I am burning- the child.  
(628)

The burning Action of manuscript gives us the idea that Hedda Gabbler is burning her desire for a child. She doesn't want to be a mother herself and never let any one who is close friends of her to get that kind of thing. She is so self-conscious that she takes the child as the challenge to her autonomous existence. She wants to be free from all the responsibilities and duties towards family and society. Therefore she creates a wall between herself and the child she is begetting in the near future. She frankly states that she will not "have responsibilities" (612). Ibsen himself in his notes on Hedda Gabler states that Hedda is "completely taken up by the child that is to come, she dreads what is to follow" (644).

Hedda burned the manuscript and she doesn't have shame for it, she behaves like nothing is happen because as a neurotic personality she doesn't think before doing any thing just do whatever she likes but Tesman is quite different in his view .

They both have quite different nature which is revealed through the dialogue between Hedda and Tesman in act IV

HEDDA: (cold and impressive, leaning against the armchair): I don't have it anymore

TESMAN: You don't have it, What on earth do you mean by that?

HEDDA: I burned it – the whole thing

TESMAN: (with a start of tenor): Burned Eilert lov borg's manuscript!

HEDDA: Stop Shouting the maid could hear you.

TESMAN: Burned it but may god in heaven -! No, no – that's impossible

HEDDA: Yes but its true all the same. (629)

By these dialogues we see the positive side of Tasman's character and very negative side of Heddas character. It also makes us think over the issues that how can the couple who have totally different attitude able to live together? And as the same we get the answer that present the dictatorship of female character named Hedda in the family.

Hedda as a neurotic personality seems totally selfish. She is totally unaware of her husbands wish but all the way trying to control him. George Tesman wants to become professor and for this he even use his honeymoon time but Hedda never gives priority to his desire and always shows her indifference, as if he is no one to her. Not only that she is even indifferent towards the death news of Ant Rina, when Tesman informed her about aunt Rina is going to die, she answer that “it is no more than” she has been expecting (610). She answers as if it is very normal news.

But exactly it is not Heddas mistake because a mentally ill person behaves like the same. That's a kind of usual behavior for mentally disturb person. Such type of

showing sympathy doesn't suit her behavior. We can see her indifference and selfishness in the following conversation in Act II between George Tesman and Hedda Gabler.

TESMAN: Oh, Hedda dearest, if you could only bring yourself to  
come either me think of it!

HEDDA: (Rinses dismisses the thought wearily). No, no, don't ask me  
to do such thing. I don't want to look on sickness and death. I  
want to be free of every thing ugly. (622)

This dialogue shows the self-centrism of Hedda. She doesn't want to visit Aunt Rina who is dying. Hedda doesn't have the sense of responsibility and emotion, other wise she never behaves like this, in the last line she commits that she doesn't want to look on sickness and death .She wants to be free of every thing ugly. Heddas this kind of behavior totally separates her from the society. She feels responsible towards herself rather than her husband and family members. Their pains and pleasures are not the matter of her concern, even the word husband doesn't matter her, she doesn't find any thing in this word and the man towards man indicated. She only chooses because she sees the possibilities of fulfillment of her personal desire in it. As she always follows the paths of her father and after his death she anticipates the life of comfort through the marriage. It shows in the dialogues of Hedda and Tesman in Act II.

TESMAN: Well, at least we have our comfortable home, Hedda! The  
home that we always wanted, that we both fell in love with, I  
could almost say Hm?

HEDDA: (rising slowly and wearily): It was the part of our bargain  
that we would leave in a society -that we'd keep a great house.  
(607)

According to the system of society marriage is an adorable thing for every couple. It is a strong bound between male and female, their feelings, emotions and attachment matter rather than profit and loss. But Hedda take it as a dealing of profit and loss, if Tesman is able to give all the comfort to her then its good bound or good dealing for her otherwise she doesn't accept him as a husband. Hedda admits that "it was this passion for the old folk mention that drew George Tesman and me together" (611).

In this drama the heroin Hedda, is she really satisfied with Tesman? No, because we nowhere found any kind of satisfaction in her behavior, her un satisfaction with the material things is quite digestible, as she is over ambitious from the starting but here she seems totally unsatisfied with her husband and seems doing flirts with another man, judge Brack. Her flirtation is an abidance of the fact that she is mentally disturbed and her own ruler. As a neurotic personality she is not able to distinguish the more valuable relation and gives priority to every male who comes to meet her. In the conversation between and Judge Brack she seems very flirtatious with him

HEDDA: Doesn't it seem like a whole eternity since the last time we talk together? Oh, a few words last night and this morning – but they do not count.

BRACK: You mean, like this – between us? Just the two of us?

HEDDA: Well a more or less.

BRACK: There wasn't a day that I didn't wish you were home again

HEDDA: I was exactly wishing the same. (608)

Here in these dialogues, we get the idea that she longs for Judge Brack and totally unaware towards her husband. Her physical longing always kept her closer with male not only Brack but she has that flirtatious behavior with Elirt Lovborg also. She measures everything according to her own understanding. Therefore, she can't see any



mistake in her longing for a third man, from within the wedlock of George Tesman. Society demands that she should be true to the man she is wedded but her soul demands that she should be true to her wishes.

Hedda is not suitable for the society just because of her desire to rule and for the masculinity; she is searching this desire to rule is the central principal, which seems to guide her activities. Hedda's nature or behavior, Is it just because of male domination over woman? Or anything else.

The condition of women totally suppressed or deprived for freedom of personal expression. The patriarchal society plays important role in the neurotic behavior of Hedda. Though the century's patriarchy has determined and shaped almost entirely the nature and quality of our society. The place and image of woman within it, and the relation between the sexes, in which men are valued above women. Men are always overpowered in the sense "I am man, she is woman. I am strong she is weak. I am tough she is tender, I am self –sufficient, and she is needful" (54).

Women in the patriarchal society were looked at as inferior to men. In the male –made culture women had to survive in formulated expression and discrimination on the basis of sex, race, age, class religion etc.

Women for centuries were considered weak .The notion that women are physically weak by nature was universally accepted in Patriarchal society and it had become a means of controlling women in every sphere -social, political and even literary. In Seldon views:

Women had been made inferior and oppression has been compounded by men's believe that women are inferior by nature-however, the abstract notion of equality receives lip service but demands for real equality wick usually be resisted. (135)

When women reach a certain age and understand their gender, they are loaded with the concept of feminist which is a set of cultural norms reserved for females. As a female character Hedda always treated as a weak character in society that's why her revolt against the male dominance seems as willingness for masculinity. When Hedda was 30 years old at that time her father dies, and after his death Hedda again search for a male as from centuries women consider weak who cant able to live the life alone. Hedda ,one hand follow the traditional rule and did marriage with a male but on the other hand never accept herself as a female member of the house and just because of that dilemma in the mind she becomes neurotic and suffering from a number of psychological problem. She always feels lack of male company or we can say lack of male organs. As the women of modern age try to act in new way and enter in new places in society. She also wants to change the traditional rule of society, which dominate women, as in her dialogue with Mrs. Elvested, her willingness of rule and experience of masculinity seems in Act II

MRS ELVESTED: There is some thing behind what you are doing,  
Hedda.

HEDDA: Yes there is. For once in my life I want to have power over a  
human being

MRS ELVSTED: But don't you have that?

HEDDA: I don't have it. I have never had it

MRS ELVASTED: Not with your husband?

HEDDA: Yes what a bargain that was! Oh, if you only could  
understand how poor I am. And you are allowed to be so rich!  
(Passionately throws her arms about her). I thing I will burn  
your hair off, after all!

MRS ELVASTED: Let me go! I am afraid of you, Hedda! (619)

Here, she expresses the desire to rule not only over all human beings but exactly over male character of the drama and in this act III she succeeds to get victory over male or we can say human being. She makes Lovborg to do suicide. She was only responsible for his death, Hedda doesn't know what she is doing, she doesn't behave like a sane person any where in the drama, every where she shows us negative attitude, frustration and depression of being as a female. When Lovborg went to meet her, she changed his mind and like herself made him frustrated and ready for suicide. Her intention of killing him is clear by just looking at the conversation between Hedda and Lovborg in act III:

HEDDA: No, wait. I want you to have a souvenir from me. (She goes to the writing desk and opens the drawer and pistol case, they come back to Lovborg with one of the pistol).

LOVBORG (Looks at her): That? Is that the souvenir?

HEDDA (Nods slowly): Do you recognize it? It was aimed at you once

LOVBORG: You should have used it then.

HEDDA: Here! Use it now.

LOVBORG (Puts the Pistol in his breast pocket): Thanks.

HEDDA: And beautifully, Eilert Lovborg, Promise me that!

LOVBORG: Good bye, Hedda Gabler. (614)

Hedda totally overcomes the personality of Lovborg and hypnotized for doing suicide, as a frustrated character Hedda tries to make everyone like her and felt very happy when heard the news of his death, as she proves her saying of "once in my life, I want have power over human being". Hedda's satisfaction or we can say that her fulfillment

of desire seems while in the last act in which Hedda and Tesman talked about Lovborg's death

HEDDA (In a clear, bold voice): At last some thing truly done!

TEAMAN (shocked): My god, what are you saying Hedda!

HEDDA: I am saying there is beauty in all this. (631)

In the death of human being Hedda seems beauty, because for her suicide is some thing which liberates from the darkness. And when she knows that Eilert dies by shooting herself, she appreciates it as an act of courage. All the people do not dare to take such bold decision. Hedda is suffocating with in herself as her each and every wish is blocked. Therefore, she is pleased to know that there can still actually be a free and courageous action in this world. Hedda gets a kind of courage from the suicide of Lovborg and feel a kind of satisfaction which totally overcome his mind and leave him to the way of Liberty, liberty from all the rules and regulation of society.

Hedda's happiness of victory doesn't remain so long, as while she knows that there is Judge Brack who knows every thing and finds herself in the clutch of Judge Brack. She doesn't find anyway out to solve this problem as Judge Brack intends to black male her by revealing the truth about the pistols. She knows that she is in his power and "not free". And as a powerful character of the drama she never wants to be bounded by any thing. She tries to save her, but Judge Brack can protect her from the public scandal only on condition that Hedda has to agree. But Hedda will have to be a doll in his hands, which she doesn't want at all. Hedda always want to rule over masculinity, how she could tolerate that now she will have to follow the instruction of Judge Brack. For her, to avoid this critical situation was the only remedy possible is

suicide and as a neurotic patient she doesn't has mind to think except suicide and feels safety in suicide.

Finally Hedda as a masochist tortures herself in various ways and ultimately at its extremity shoots herself. Before shooting herself she indirectly announces her intension through the dialogues.

HEDDA (Putting her head out between the curtains): and Auntie Julie  
and all the rest of them. From now on I will be quite. (She  
closes the curtains again)

But no one understand any thing and finally:

(A shot is heard within, Mrs. Elvsted and Brack starts from their  
chairs)

TEAMAN: Oh now she is fooling with those pistols again. (He  
through the curtains back and runs in. Mrs Elvsted follows.  
Hedda lies, lifeless, stretched out on the sofa. Confusion and  
cries. Berta comes in, bewildered from the right

TESMAN: (shrieking to Brack): Shot her! Shot her in the temple! Can  
you imagine! (634)

No one understands the reason of her suicide except Judge Brack. Tesman whose marriage with Hedda is bound to fail due to Heddas love of independence, yet he doesn't see the truth about her. As a whole we can say that Hedda even if mentally ill but does some frightful thing in the play, but how are we to take her? She is clearly brave than anyone else in the play and much more mysterious. The men all are weak; Tesman is tied to his aunt's apron strings; Lovborg can't decide any thing and Brack seems blackmailer. Mrs. Alvested is a measurable character and she hasn't any ambition in her life and while we are talking about Hedda in comparison of all makes

her more powerful and energetic and with self respect she does the action of suicide at the end. In other words, we can say that physically, women became used to the checks aimed at their wild nature. They adopt violence against the psyche's knowing nature. They tried to be good while normalizing the abnormal as a result they lose their power to flee. The lives of many women follow a similar pattern but Hedda was different from others trying to exist like men in the society and finally didn't stop her struggle till her suicide. At the end also she proves very brave like a male.

#### **IV. Conclusion**

Henric Ibsen, in his drama Hedda Gabler, presents the psychological traits of an individual. The study examines the different stages in which Hedda rapidly exposes her psychologically disturbed mind and why doesn't she live a normal life like other women in the world. ? This was the central question that moves the research forward.

According to Freud "human beings have innumerable wishes and desires that can't be expressed freely due to social boundary, morality and other restrictions". In this drama also we found the character Hedda totally over loaded with wishes and desires which she can not express freely and that becomes the reason for the psychological disturbance. The environment in which Hedda grew up, and the man whom she married, all are totally against her basic nature. She wants to be an independent woman just as her father was independent and free. She chooses marriage not because she wants to give herself to George Tesman but because she anticipated on the strength of his expectations of a professorship, a life of comfort and influence. But the circumstances change against her own wish and affect her love for independence and make demands that Hedda should act within social norms and values. This is the situation which leads Hedda towards frustration and makes her a female neurotic character, who can not decide anything always hanging like a pendulum.

Hedda represents as an intense powerful woman living in the world totally dominated by men and the same domination of men in the society always attracts her, she always tried to get that masculinity, which she gets mentally but not physically became the cause of her ruin. After her return from the wedding trip she doesn't like if any one asks her about pregnancy because she doesn't want to be a mother, due to

the deep rotted belief that child threatens mother's freedom. And she always wants to be free like male and don't want any physical change in her body, as she is mental sick of gaining masculinity. She knows, she can not get it physically but she always try to satisfy her by doing different activities; as he burning the manuscript. She gives expressions to her attitudes, of neglecting the motherhood. Environment that is society demands her to be a mother. But Hedda, who always in search of masculinity rejects it and give more value to independence.

Hedda being neurotic, always plays with the pistols, she intends to fulfill the lacks with the help of symbolic pistol of her father. The unconscious working inside her often reveals symbolically in her actions of playing with dangerous weapons. The next Freudian symbol of male organs consists in her habit of riding horses. According to Freud's symbolism riding represents intercourse. And when her demand of saddle horse, is shattered, she begins to play with pistol. More over, Hedda's red hair also serves as a symbol of her straight forward sexuality. Heddas psychological condition is the outcome of repressed and unfulfilled libido.

Hedda tries to lead double life. As psychologically depressed women being to lead strange double life, pretending one thing in daylight hours and acting another way when they get the opportunity. Hedda Gabler outwardly pretends to be content wearing bonnets and listening to her dry husband about his dusty life. She seems totally isolated with the female characters in the drama. She seems a kind of selfish heroine who depends on the own law for her activities. She feels herself superior to other female or male characters, and always tries to teach them and her suggestions and teaching create problems for others because she is not with subtle mind but with totally disturb mind. She suggests her husband to keep the manuscript in place of returning it and again she provoked Eilert to kill himself. She is even excited to know



that Eilert killed himself and “there is beauty in all thing” (631). She understands that Eilert is able to expose individuality through suicide. Every time her suggestion creates a problem for others. She has a kind of jealousy of Mrs. Elvsted and makes her frightened by saying I think “I’ll burn your hair off after all”. Hedda tries to overcome not only Mrs. Elvsted but all the other characters of the drama. She is a maladjusted heroine. Hedda doesn’t fit in the normal society being as abnormal. Hedda’s movement is from adjustment to maladjustment that is, a total failure to integrate into the social mechanism. So Hedda is isolated even among relatives. In short we can see an organic blend, between Hedda’s leading dual personalities and that add up the development of individual not successful but lost individual. Her eagerness of gaining dual personalities at a time became the reason of her suicide. She herself encouraged by her act. Finally in the drama where she found no way out to except the domination of Judge Brack for whole life, she decided to kill herself. As she seems abnormal means psychologically disturbed from the very first of the drama, the ending of her character through suicide is normal one. Normally everything ends through suicide.

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