

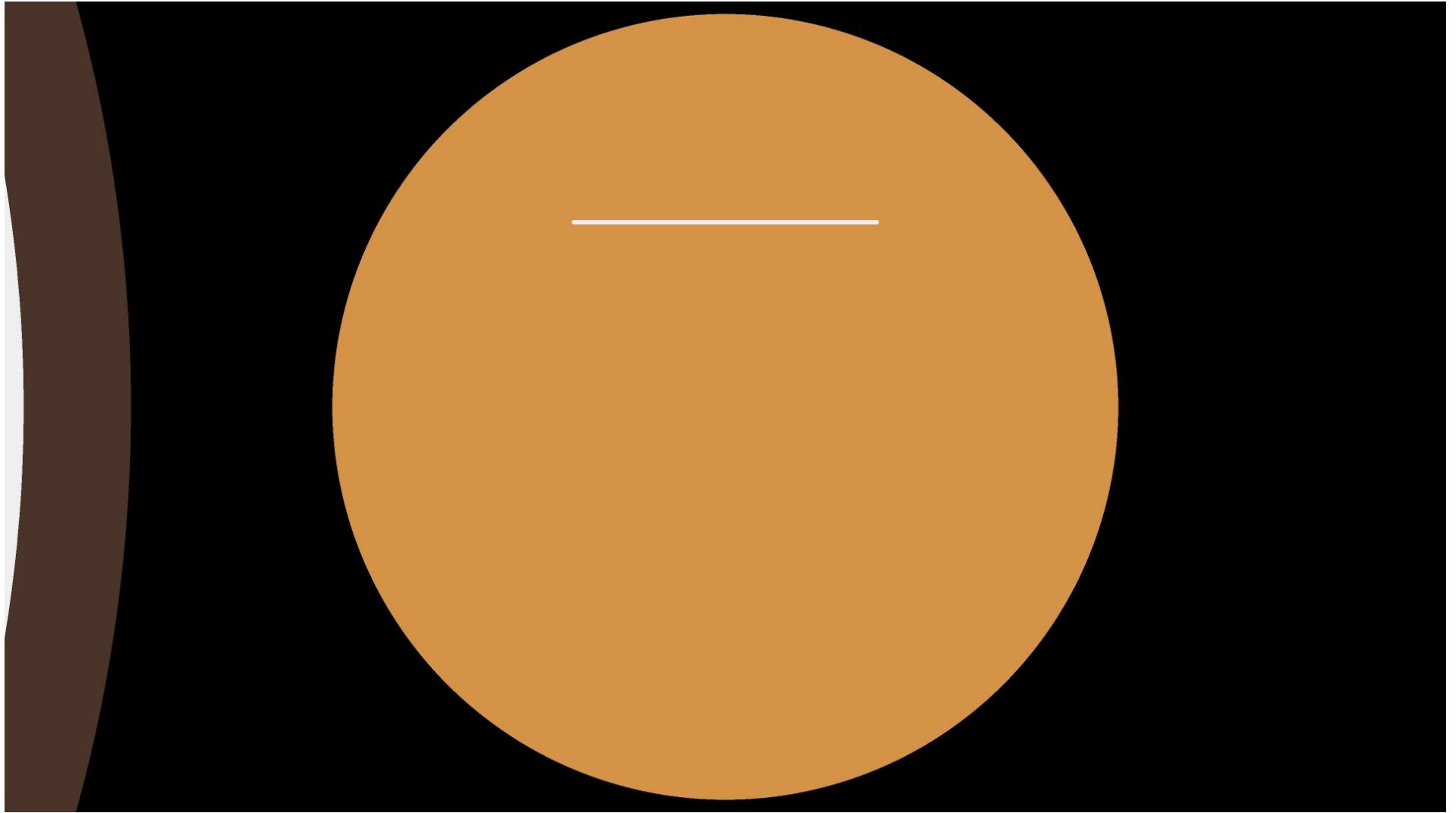
The key to every essay

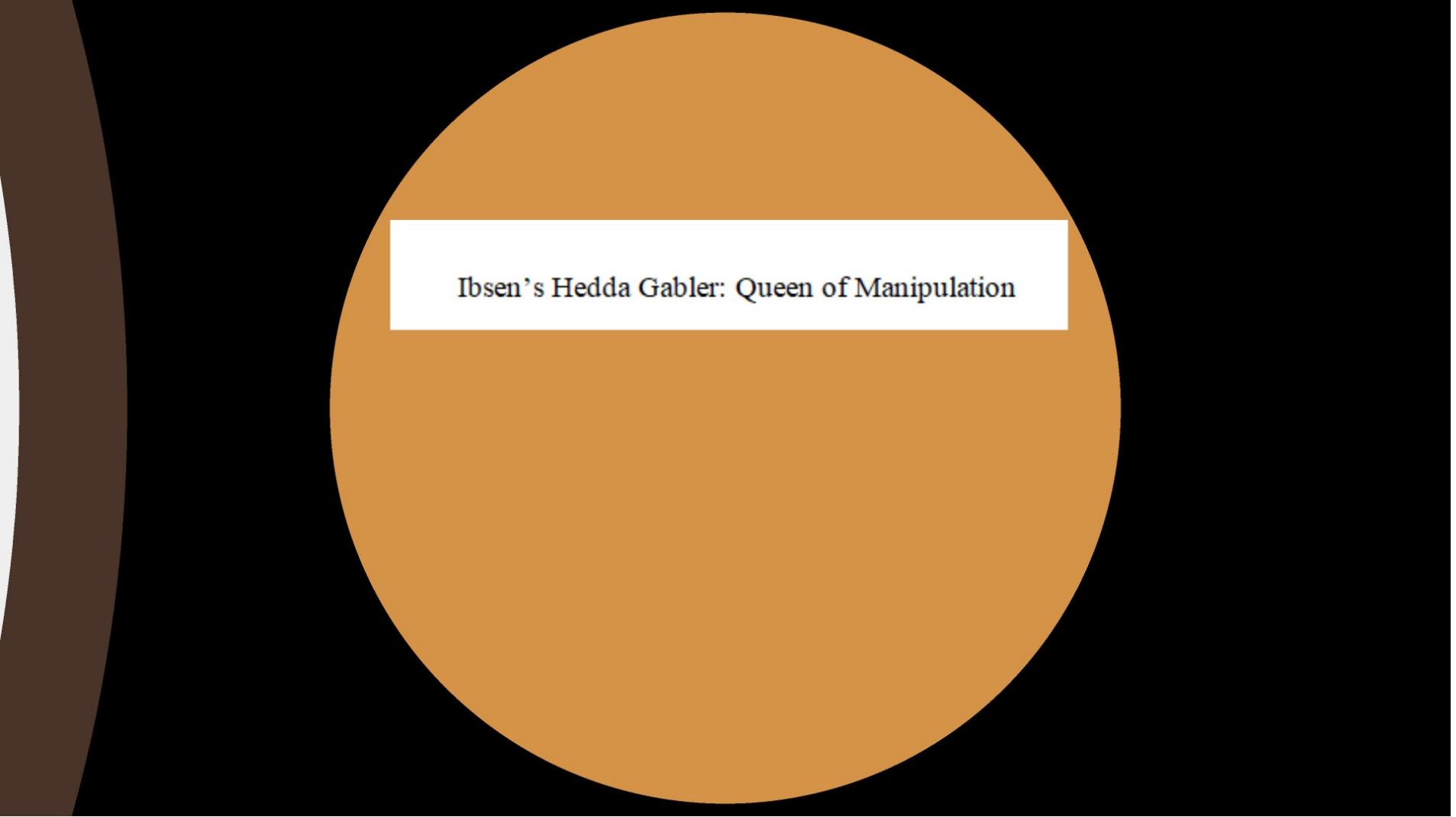
is in the title

To make my "good" paper into
a great paper - I changed the
title from Ibsen's Hedda
Gabler into "Hedda Gabler -
Queen of Manipulation"

This in itself is an attention getter!

New Title





Ibsen's Hedda Gabler: Queen of Manipulation



Malave Bettinger

Professor Julie A. Naviaux

Readings Literature – EH208-04

9 April 2019

Ibsen's *Hedda Gabler*: *Queen of Manipulation*

Henrik Ibsen wrote *Hedda Gabler* in the literary realism period of 19th century theatre. Realism depicts ~~it is~~ it is, and Ibsen did a fine job with showing people the way they really are, even if they are sometimes unlikeable and complicated like Hedda Gabler. It was written during a period when women had few roles, and one of those was to be a housewife in a male-dominated society. Women during this era were not meant to be very educated, other than things to make them proper wives, but if they were educated, they got fewer chances to use it. Ibsen's play shows us that~~them~~ to us that Hedda Gabler is a woman who is trapped by her situation as well as by her own desires~~troubled~~. She feels smothered by male dominated society~~society~~ and often she uses her intelligence to get her way through with trickery. Because she feels backed into a corner by events, she has a mean and spiteful outlook that leads her to manipulate most everyone in the play. Hedda is smart, wise, crafty, shrewd, socially deprived, cold-hearted, manipulative, cunning and a devious woman. According to Ibsen, we see this when she is called out by Mrs. Elvsted who says to her "My dear Mrs. Hedda, how could you do such a thing to that harmless old lady." (Ibsen Act 2) Hedda is a tortured~~distorted~~ and a complex individual who thrives on sitting back and watching other lives be destroyed because of her own unhappiness.

She is the daughter of General Gabler (even though her mother died, her name was not mentioned) and Hedda comes from a well-known~~a~~ aristocratic~~aristocratic~~ wealthy family who had money, stature, and power. Hedda came from a "good" family. One might say that Hedda has what it

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Dr. Robertshaw recommended I change couple things such as adding the period and changing things to skills

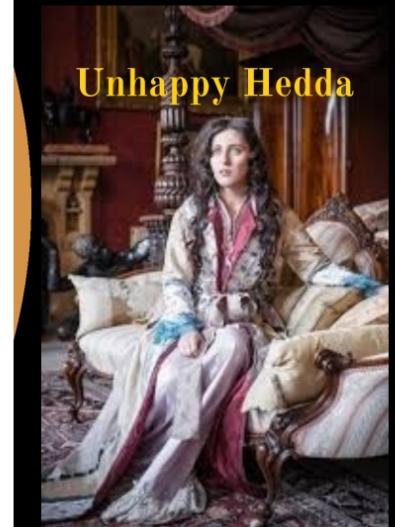
Ibsen's *Hedda Gabler*: Queen of Manipulation

Henrik Ibsen wrote *Hedda Gabler* in the literary realism period of 19th century theatre.

Realism depicts life as it is. Ibsen did a fine job with showing people the way they really are, even if they are sometimes unlikeable and complicated like Hedda Gabler. It was written during a period when women had few options, and one of those was to be a housewife in a male-dominated society. Women during this era were not meant to be very educated, other than learning skills to make them proper wives, but even if they *were* educated, they got fewer chances to use it. Ibsen's play shows us that Hedda Gabler is a woman who is trapped by her situation as well as by her own desires. She feels smothered by a male dominated society, and often she uses her intelligence to get her way through trickery. Because she feels backed into a corner by events, she has a mean and spiteful outlook that leads her to manipulate most everyone in the play. Hedda is smart, wise, crafty, shrewd, socially deprived, cold-hearted, manipulative, cunning and a devious woman. According to Ibsen, we see this when she is called out by Mrs. Elvsted who says to her "My dear Mrs. Hedda, how could you do such a thing to that harmless old lady." (Ibsen; Act 2) Hedda is a tortured and complex individual who thrives on sitting back and watching other lives be destroyed because of her own unhappiness.

She is the daughter of General Gabler (even though her mother died, her name was not mentioned), and Hedda comes from a well-known, wealthy family who had money, stature, and power. Hedda came from a "good" family. One might say that Hedda has what it takes to be a

Another key to a good essay is having someone to review your paper!





takes to be a good person; however, she is quite deceitful, cunning, and tricky. Even though she thinks she is having fun, she constantly makes fun of her friends and family which actually causes not only their misery but her own as well. She isn't; therefore, not being a good friend to anyone, not even herself. She only married George Tesman because she was afraid of being alone probably because she was getting older. She detests no longer having money for pretty clothes, expensive parties, and the opera. She is always bored and wanting-wants more. We see this when she says about her honeymoon that "Yes, you can't imagine how many times I longed for a third person on that trip." (Ibsen 1503; Act 2) She did not love Tesman and wished they had more money, and so because wealth is a wall between Tesman and Hedda – so much that she has to have things such as the piano to make her feel important and better than others. for reputation and influence When Tesman serves her tea, she blurts out a snide comment. "Why are you serving us yourself?" (Ibsen 1511; Act 2H) Quite clearly, Hedda wishes only to be served and waited on by a servant because that means stature. Tesman on the other hand does not know how to be a real husband to Hedda-anyway. He isn't the sort of man she respects. She seems embarrassed by him. Hedda thinks that if he gets an upcoming position at the University that this will make a difference because he will have greater importance. In anticipation of his getting the job, she convinces her new husband to buy a house beyond his meas that she probably does not want in the first place. She finds Tesman dull and boring. She was bored to tears on her honeymoon and convinced her new husband to buy a house beyond his means that she probably did not even want in the first place. But Tesman keeps trying to please her. He goes for a promotion and when he loses it, he tries to show Hedda the bright side, he tells her: but that was not enough for Hedda. "Well, at least we have our home, Hedda, our wonderful home." (Ibsen 1500; Act 1) But that was not enough for Hedda.

Not much to say here other than choosing good grammar and wording

Dr. Robertshaw recommended I use the word prospective

Hedda wants more!

good person; however, she is quite deceitful, cunning, and tricky. Even though she thinks she is having fun, she constantly makes fun of her friends and family which actually causes not only their misery but her own as well. She isn't a good friend to anyone, not even herself. She only married George Tesman because she was afraid of being alone, probably because she was getting older. She detests no longer having money for pretty clothes, expensive parties, and the opera. She is always bored and always wants more. We see this when she says about her honeymoon that "yes, you can't imagine how many times I longed for a third person on that trip." (Ibsen 1503; Act 2) She did not love Tesman and wished they had more money, and so wealth is a wall between Tesman and Hedda – so much so that she has to have things such as the piano to make her feel important and better than others. When Tesman serves her tea, she blurts out a snide comment. "Why are you serving us yourself?" (Ibsen 1511; Act 2) Quite clearly, Hedda wishes only to be served and waited on by a servant because that means stature. Tesman on the other hand does not know how to be a real husband to Hedda. He isn't the sort of man she respects. She seems embarrassed by him. Hedda thinks that if he gets an upcoming position at the University that this will make a difference because he will have greater importance. In anticipation of his getting the job, she convinces her new husband to buy a house beyond his prospective that she probably does not even want in the first place. She finds Tesman dull and boring. But Tesman keeps trying to please her. He goes for the promotion and even when he loses it, he tries to show Hedda the bright side, he tells her: "Well, at least we have our home, Hedda, our wonderful home." (Ibsen 1500; Act 1) But that is not enough for Hedda.

Hedda also does not want a child even though that is what her society expects of her. Aunt Julie clumsily hints to Hedda about becoming pregnant. But Hedda is not an ordinary 19th

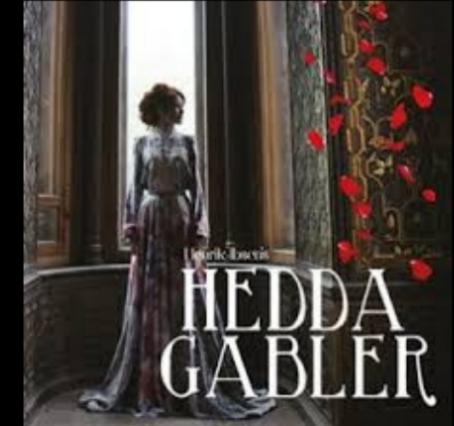
Another key to a successful paper is to review and review again

Hedda is bored!



Hedda Tesman

Beautiful & Destructive

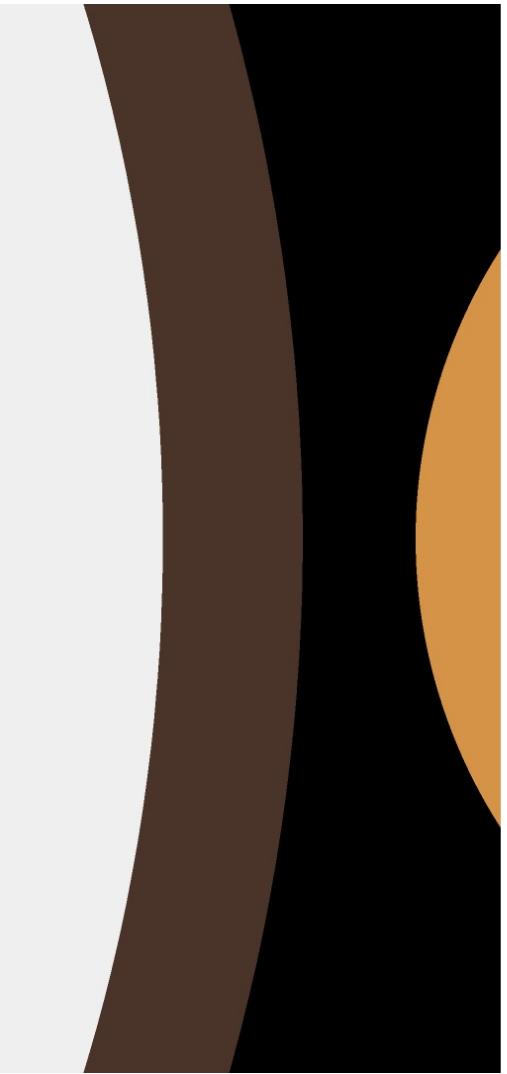


Hedda also does not want a child even though that is what her society expects of her. Aunt Julie clumsily hints to Hedda about becoming pregnant —not sure, if she and George even consummated their marriage on their six month long honeymoon. Hedda is was not the ordinary 19th century woman and like her honeymoon, she was already bored with her married life in her new home —so to satisfy amuse herself, she begins to manipulate the plays head-game with the people around her.

Unlike Hedda, Aunt Julie Tesman and Mrs. Thea Elvsted are more traditional in many ways. Aunt Julie requires purpose in her life and that purpose is caring for others. She married and took care of her husband with assumed pride and then moved on to take care of Rina, her invalid sister. Aunt Julie is a very feminine woman, the sort of woman that Tesman is used to, but Hedda finds her boring and simple. Hedda looks down on her.

Hedda's old friend, but she is boring —Mrs. Elvsted, on the other hand, is the true was a radical of the play who leaves her husband to pursue the life she feels fulfills her, regardless of what it will do to her reputation. She tells Hedda that she and her husband by leaving her husband —“We don't have a single thought in common, not a single thing in the world...he and I.” (Ibsen 1495: Act 1) Mrs. Elvsted found a kindred spirit in Hedda's old love, She moved on to spend even more time with Eilert Lovborg, and it becomes her passion to help him —to help him write his new manuscript. Hedda is both jealous and intimidated by Thea Elvsted. Though Hedda looks down on her, she seems to sense that Thea is braver than she is. So Hedda does her best to belittle her. Hedda One time she called her Thora to seem as if she can't even remember who she is. —and another time, Mrs. Elvsted reminded Hedda that she used to make fun of her and threatened to burn her hair. Hedda dismisses this at first and then tries to pretend it by saying

As with any good paper, it is ok to eliminate lines and add more that were not part of the original draft.

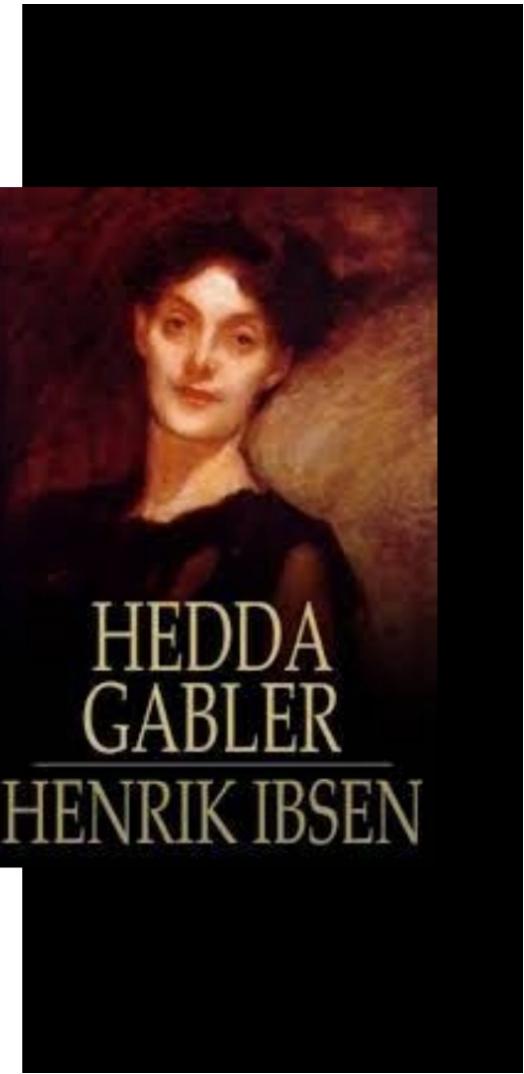


century woman, and like with her honeymoon, she is already bored with her married life in her new home, so to amuse herself, she plays head-games with the people around her.

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Even so, with all her cruelty, at times, Ibsen wants us to feel compassion and sympathy for Hedda because of the paltry life she is trapped in due to society's restrictions that keep her from being able to express herself in an appropriate way. The only real power that Hedda can use is the power of manipulation and this isn't real power. Hedda is also guilty of keeping herself in check. Because she is unwilling to break away from the society she hates, because she is





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Even so, with all her cruelty, at times, Berta was the subservient individual who did not fall under the feminist category as she just took care of everyone and obeyed all orders. At times, Ibsen wants us to feel compassion and sympathy for Hedda because of the paltry life she is trapped in due to society's restrictions that keep her from being able to express herself in an appropriate way, and female stereotypes. The only real power that Hedda can use is the power of manipulation and this isn't real power. Hedda is also guilty of keeping herself in check. Because she is unwilling to break away from the society she hates, because she is afraid of losing her reputation, she can't be free. She could leave the same way that Mrs. Elstet did, but Hedda would never want to be in the insecure position that Mrs. Elstet is in. So Hedda is just as responsible for making herself miserable as her husband, Aunt Julie, and the judge play is about social-limitations-of-women-in-the-19th-century-and-how-women-dealt-with-adversity-and-not allowing them to be trapped in a man's world.

Hedda tells us that, "Just once in my life I want to help shape someone's destiny." (Ibsen 1517: Act 3) She thinks that she can do this by manipulated-manipulating Eilert Lovborg into a beautiful death that will be his gift to her, a sign that he is still in her power. She manipulates Lovborg, a sober alcoholic, her former lover, into drinking again when he really did not want to.

She used her wiles when Tesman was is preoccupied and stole-steals Eilert's only copy of his symbolic-manuscript, his greatest work, and she the ship caught on fire - Hedda burned-burns the manuscript. The mean and spiteful-conscious came back out when she then gave-gives

Eilert Lovborg's death, not because she was saddened by it but because it was not the beautiful death she had longed for to see. In the end, she showed everyone the beautiful death she longed for...her death.

Hedda has an The-obsession-obsessive, extreme personality. She has used hints of seduction to get the men in her life to do what she wants. When Judge Brack realizes what Hedda has done, he uses it to finally get her to give in to him. He finally will be able to become her lover. He lets her know exactly what he expects her to do to buy his silence. He knows that Hedda would never be able to live with the scandal of what she has done. Judge Brack also know that they can dupe George, is vivid in the triangular relationship between Hedda, George Tesman, and Judge Brack. "Of the man as well, you understand, because you know that kind of - how should I put this - that kind of triangular arrangement is really a magnificent convenience for everyone concerned." (Ibsen 1503: Act 2) George Tesman begged Hedda to be his wife and because she agreed, he will forever try to please her. Tesman not only bought a house because Hedda wanted it, he would do anything for her, and he would rather die than ask Hedda to live in a middle-class home. Tesman would do anything for her because it is the obsessive fate he lives - it is the way Hedda programed him. Judge Brack was obsessed with Hedda and threatened a scandal if Hedda did not have him. And Hedda herself was-is obsessed with her father's guns and thoughts of death, thinking that there is beauty in the right sort of pistols-and death.

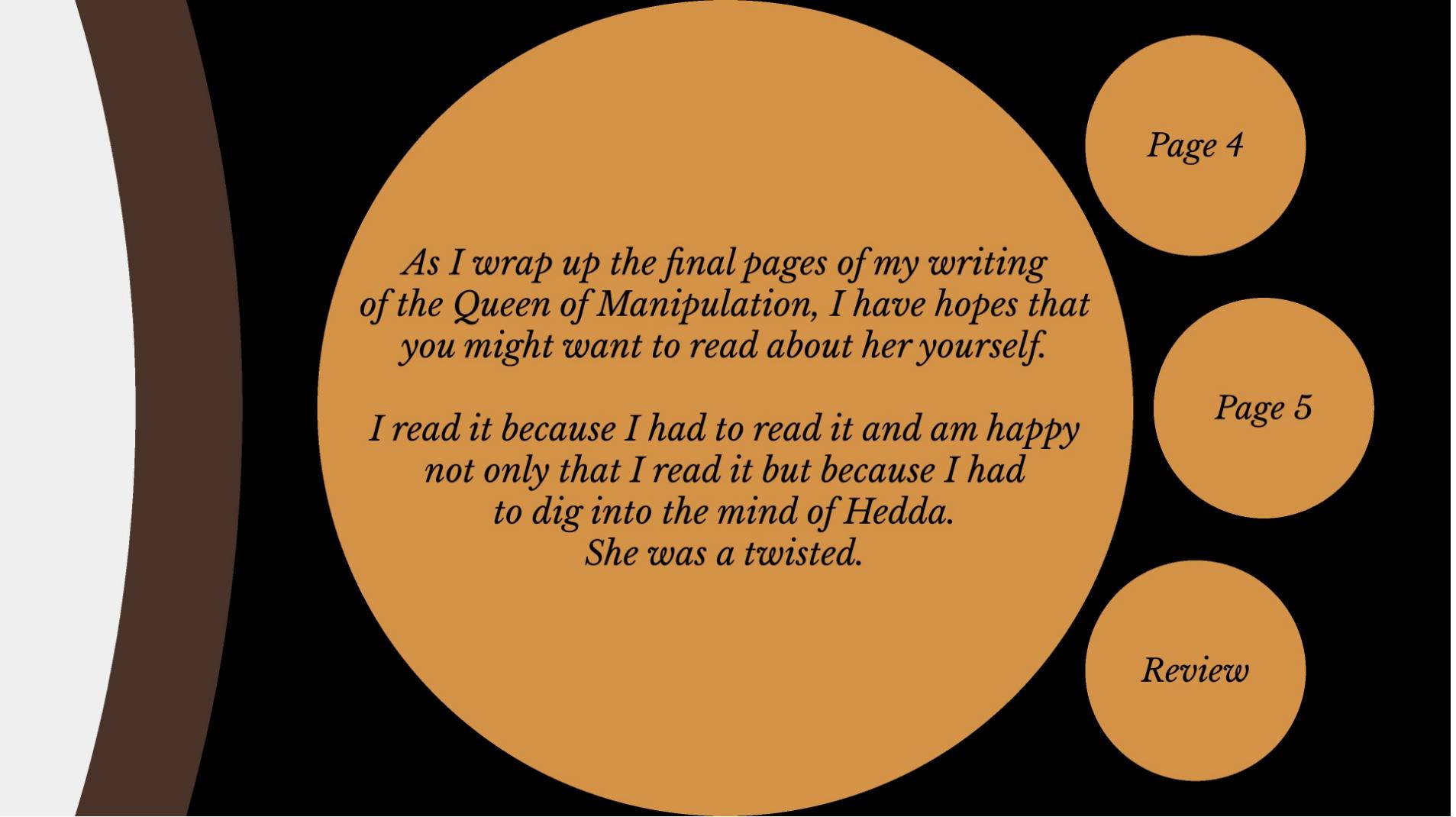
Only Hedda could be furious with Eilert Lovborg's death, not because she was saddened by it, but because it was not the beautiful death she longed to see. But in the end, realizing she is truly in a prison of her own making, instead of doing the hard thing and leaving

beautiful death she longed for, but is is her own death. In the end, Hedda is the one most manipulated. She is manipulated by the society she lives in and the fact that she is not brave enough to live outside of it. Gabler displayed the women-in-the-play-of-three-themes - manipulation, obsession, and feminism. The struggle the women lived through and overcame during this Victorian era was quite profound. Hedda Gabler will always be known as the manipulator, the one who is obsessed over, the feminine protagonist and the one with pistols and the power. Ironically, the pistols represent power. Hedda controlled death and ultimately the beautiful death as she escaped the scandal. Judge Brack threatened her with-and-won-the-war against society. "But God have mercy - People just don't act that way!" (Ibsen Act 4) Some may argue that Tesman, Lovborg, and Brack are responsible for Hedda's death but in reality, it is a societal fault. *Hedda Gabler* did not have a perfect nor happy ending. This was a well-made play. Mr. Ibsen!

Here I took a brave approach and totally destroyed several pages in an effort to make two good pages. I was not brave the first time around.

Final
Pages

Hedda Gabler
was infatuated
with
DEATH!



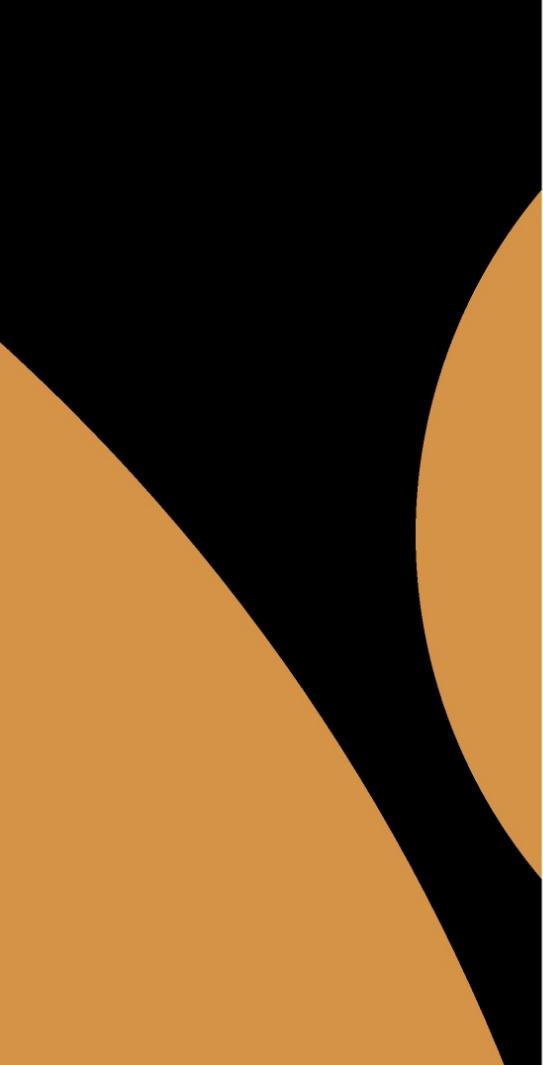
*As I wrap up the final pages of my writing
of the Queen of Manipulation, I have hopes that
you might want to read about her yourself.*

*I read it because I had to read it and am happy
not only that I read it but because I had
to dig into the mind of Hedda.
She was a twisted.*

Page 4

Page 5

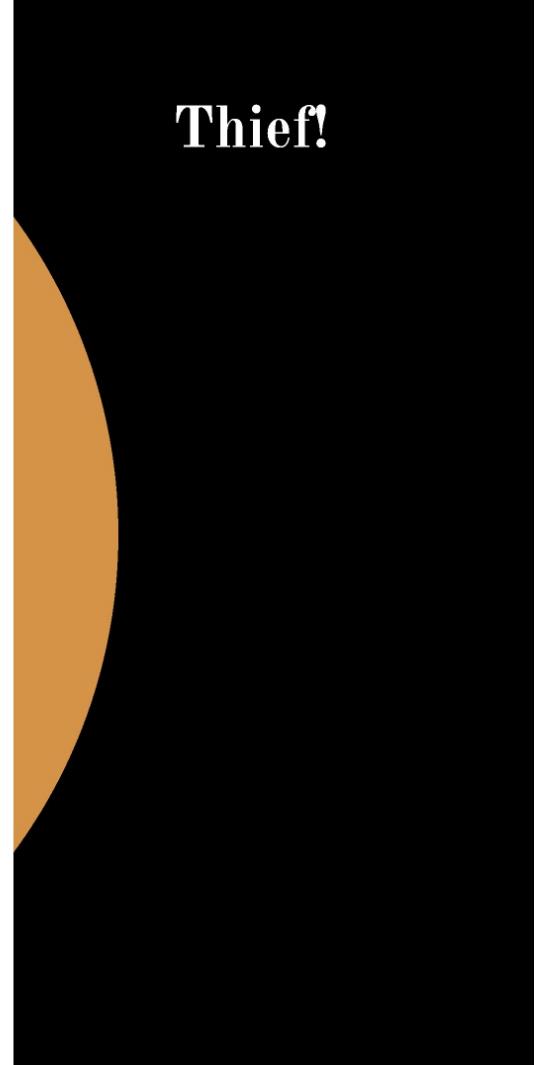
Review



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Hedda tells us that "just once in my life I want to help shape someone's destiny." (Ibsen 1517; Act 3) She thinks that she can do this by manipulating Lovborg into a beautiful death that will be his gift to her, a sign that he is still in her power. She manipulates Lovborg, a sober alcoholic, into drinking again when he really does not want to. She uses her wiles when Tesman is preoccupied and steals Eilert's only copy of his manuscript, his greatest work, and she burns the manuscript. She then gives Lovborg General Gabler's pistol and convinces him to commit the unspeakable act of suicide. This will be her undoing instead of her triumph.

Hedda has an obsessive, extreme personality. She has used hints of seduction to get the men in her life to do what she wants. When Judge Brack realizes what Hedda has done, he uses it to finally get her to give in to him. He finally will be able to become her lover. He lets her know exactly what he expects her to do to buy his silence. He knows that Hedda would never be able to live with the scandal of what she has done. Judge Brack also knows that they can dupe George. "Of the man as well, you understand, because you know that kind of – how should I put this – that kind of triangular arrangement is really a magnificent convenience for everyone concerned." (Ibsen 1503; Act 2) George Tesman begged Hedda to be his wife and because she agreed, he will forever try to please her. Tesman not only bought a house because Hedda wanted it, he would do anything for her, and he would rather die than ask Hedda to live in a middle-class home. Tesman would do anything for her because it is the obsessive fate he lives – it is the way Hedda programmed him. Judge Brack was obsessed with Hedda and threatened a scandal if Hedda



Thief!

Actually convinced
Lovborg to commit suicide!

There is no such thing as a beautiful
death Hedda!

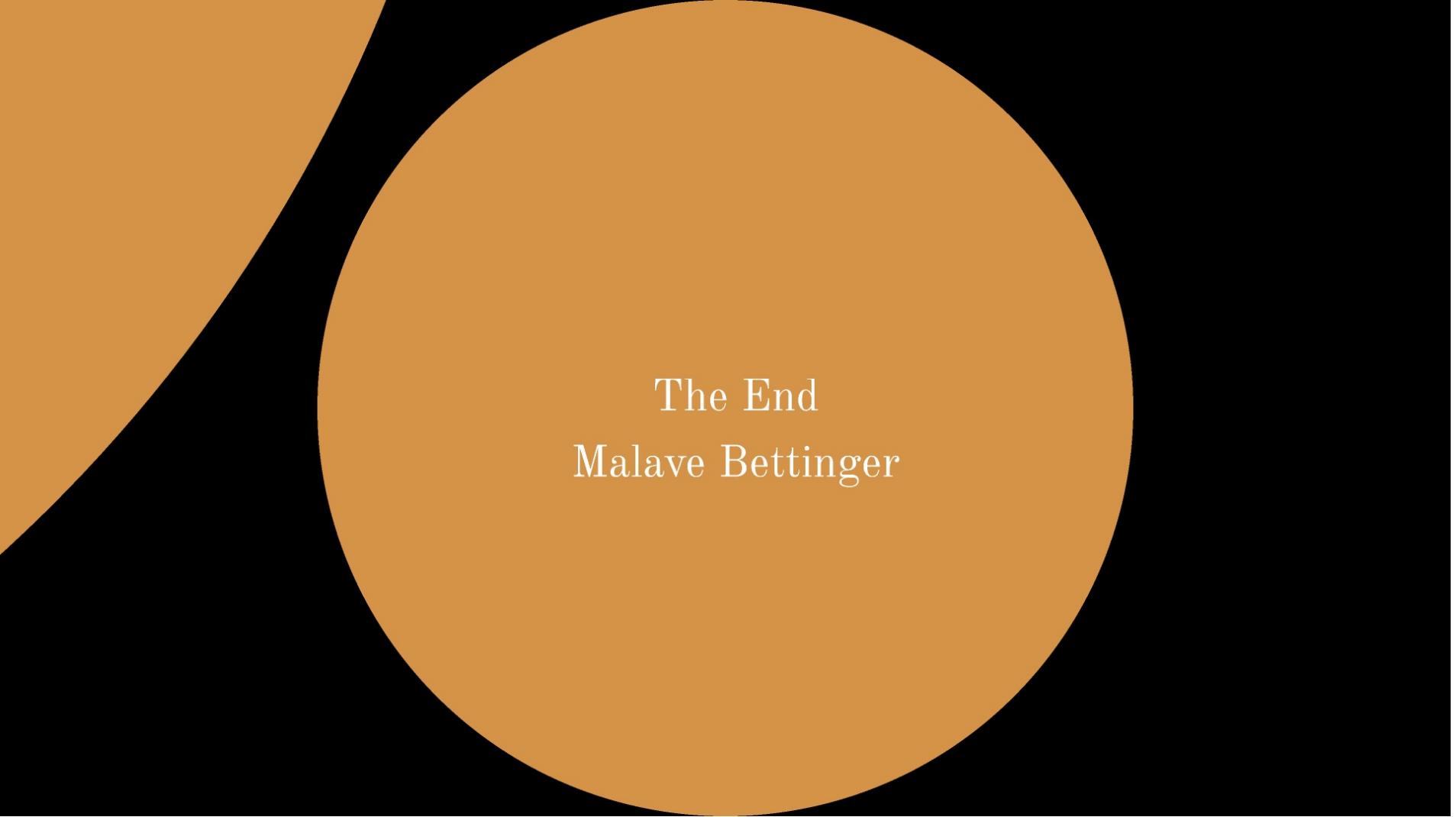
Bettinger 5

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Only Hedda could be furious with Eilert Lovborg's death, not because she was saddened by it, but because it was not the beautiful death she longed to see. But in the end, realizing she is truly in a prison of her own making, instead of doing the hard thing and leaving her husband and her unfulfilling life, and escaping from Judge Brack, she gives herself the beautiful death she longs for, but it is her own death. In the end, Hedda is the one most manipulated. She is manipulated by the society she lives in and the fact that she is not brave enough to live outside of it.

HEDDA GÄBLER





The End
Malave Bettinger

