


Week 3 Day 1: *Hedda Gabler*
IV, Early Modernist Drama

ENGL201: Introduction to Modernism

Schedule

- Housekeeping:
 - Today last day to drop for 100% reduction of fees!
- Take-Away from Last Class (5 mins)
- Activity: Mapping Act IV (20 mins)
- Discussion of Activity (20 mins)
- Video + Wrap-Up Questions (5 mins)



Takeaways

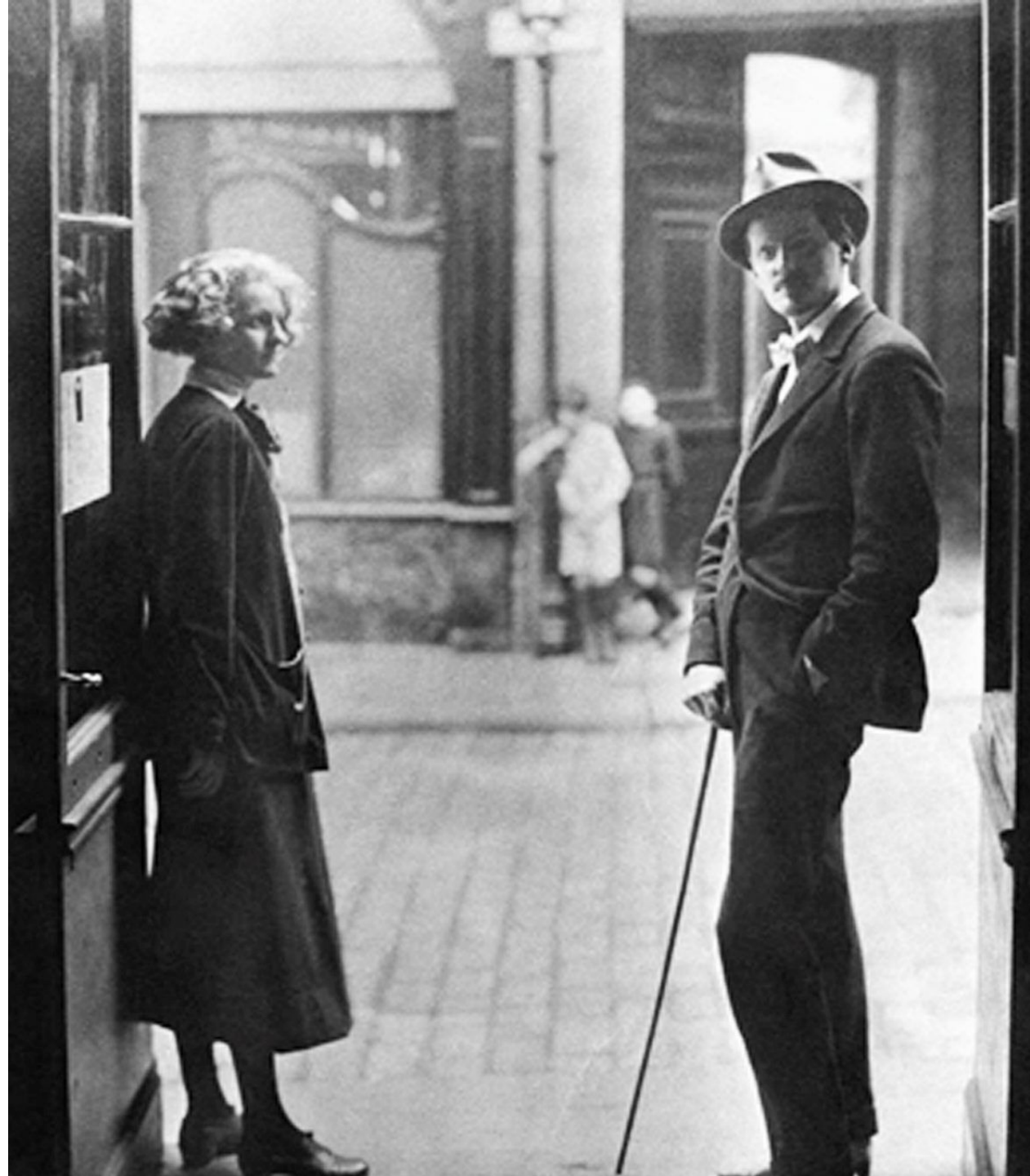
- The male characters in *Hedda Gabler* act as foils to Hedda.
- Intellectual property is one of the things at stake in the symbol of the manuscript

[In Ibsen's plays] childless women develop a rhetoric of maternity to describe their roles in the production of works of art. Just as Thea refers to the book she helped Løvborg to write as their child...Yet the true nature of [her contribution] is revealed by Thea's despairing question on learning that Løvborg has no further use for her—'What am I to do with my life, then? [vii, 246]...[Her] role is more accurately that of midwife or muse than metaphorical mother; if they were genuine artists, it goes without saying that they could go on to create further works alone. The rhetoric of artistic maternity shows Thea...to fall between the two stools, as it were, of the nineteenth-century division of labour which assigned artistic creativity to men and childbearing to women. Although Thea [has] failed to participate in either area, the myth of maternity as women's destiny is so powerful that they appropriate its language in compensatory fashion to describe their artistic midwifery.

(Gail Finney, "Ibsen and feminism,"
The Cambridge Companion to Ibsen, 102-3)

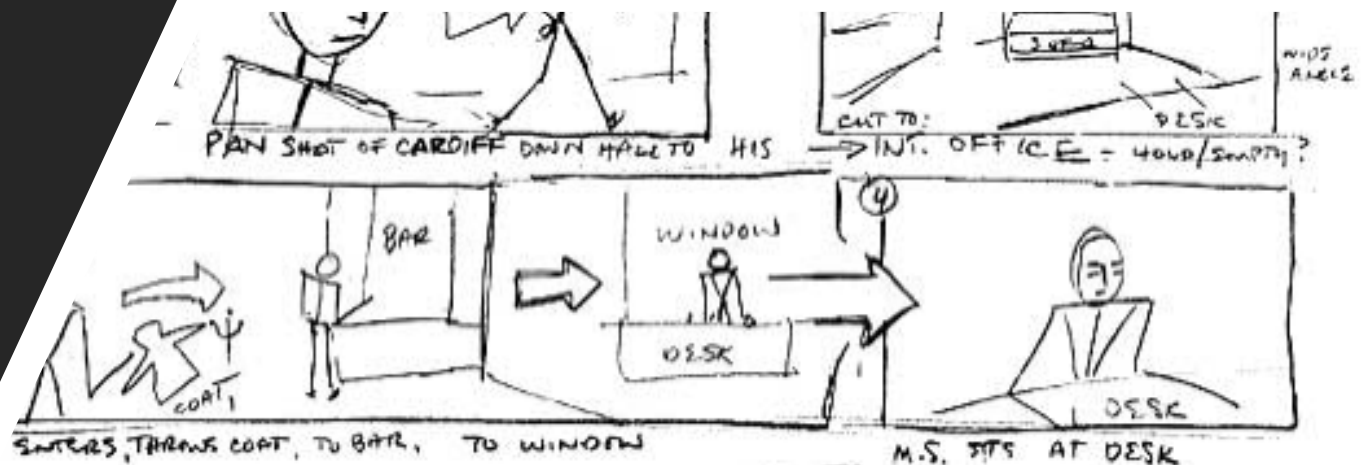
“midwives of modernism”

- Bonnie Kime Scott



Mapping Act IV

- Get into groups.
- Draw/Map the movement of characters around the stage in Act IV (pp. 346-364)
- What perspective works best?
 - Bird's eye view, audience view...
- How many different sketches do you need?
 - Is this like a football play? Is this like a storyboard?
- What *textual* evidence do you need?
- Use as much paper as you want.



Discuss with Class

- What decisions did you make and why?
- How do your staging decisions relate to textual evidence?
 - Are there symbols, shapes, or gestures that reoccur in the text?
 - How do aspects of characterization intensify or fall away?



Alla Azimova as Hedda Gabler
(1906)