

**HEDDA'S DEPRESSION BECOME A MOTIVE TO COMMIT SUICIDE
IN HENRIK IBSEN'S *HEDDA GABLER***

THESIS

**Presented in partial fulfillment of the requirements
for the completion of Strata 1 Program
of English Department Specialized in Literature**



**PRITA FEBRIANA HAPSARI
C11.2008.00884**

**FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG**

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PAGE OF APPROVAL

This thesis has been approved by Board of Examiners, Strata 1 Study Program of English Department, Faculty of Humanities, Dian Nuswantoro University on September, 2012.

Board of Examiners

Chairperson

First Examiner

Muhammad Rifqi, S.S., M.Pd.

Neni Kurniawati, M.Hum.

Second Examiner

Third Examiner

Haryati Sulistyorini, M.Hum.

Sarif Syamsu Rizal, M.Hum

Approved by:

Dean of
Faculty of Humanities

Achmad Basari, S.S, M.Pd

PAGE OF ORIGINALITY

I hereby certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis, opinion or findings of others included in this thesis are quoted with respect to etical standard.

Semarang, 2 September 2012

Prita Febriana Hapsari

MOTTO

Some people dream of great accomplishments, while others stay awake and do them – **Danielle Luedtke**

If you are going to fear success. Think about what you are doing and when you succeed what life you will have – **Danielle Luedtke**

Success is not a choice, it is a must - **Prita**

DEDICATION

For:

- My Beloved Parents
- My Beloved Sisters
- My Beloved Pristian Eka Sandi
- My beloved “Keluarga Bahagia”

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Finally, the writer does realize that due to this limited ability this thesis must have shortcoming. For this the writer welcomes any suggestions and critiques

Semarang, 2 September , 2012

Prita Febriana Hapsari

ABSTRACT

This thesis entitled “Hedda’s depression become a motive to commit suicide”, present the depression of the main character to commit suicide in Henrik Ibsen’s *Hedda Gabler*.

Library research method is used to gain references dealing with the object of analysis. While approaches used here are structural approach and psychological approach. Structural approach was used to analyze the structural elements of the drama, like character and conflict. Psychological approach was used to analyze the Hedda’s motive to commit suicide through her behavior.

The result of the analysis shows that the main character in this drama is Hedda. Hedda is described as mysterious, cold, rude, strong and pretender woman. She becomes getting bored easily, tricky, unsatisfied, jealous, and curious. As the main character Hedda also experiences two kinds of conflict, they are internal (person against herself) and external conflict (person against person, person against environment). Hedda’s internal conflict happens when she regrets to get married with George Tesman, her husband. She feels that Tesman is not like her wish. Hedda also experiences the external conflict with Mrs. Elvsted. Hedda againsts Lovborg happens when he come back in the town and bring unpredictable news to release a new book Hedda’s conflict againsts Judge Brack happens when he knows about the owner of the weapon is Hedda’s pistol. There will be a scandal. As long as she does what he wants, he won’t tell anyone. Hedda is controlled by Judge. He tries to blackmail her into having an affair with him.

Finally Hedda’s motive to commit suicide is she cannot in depressed. She fells depressed and thinks that she never finds a power and a freedom, she doesn’t want to life in someone’s control. Then she decided to commit suicide to end her problem

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Literary work is reflected to the human condition such as life, behavior, feelings, social and tradition. It has a close relationship to the social and psychological life that give impact to people. It posses eternal characteristic because it contains the authentic truth and always exists as long as the human still exists. Besides it gives consciousness to society about the life so that the readers can get knowledge and understandings deeply about human life and world.

Literary genre is divided into three; those are drama, fiction, and poetry. According to it, literature is differentiated into two. It is non imaginative literature and imaginative literature. Non imaginative comprises essay, memoir, critique, biography, historical note and daily note, while imaginative literature consists of prose and poetry. The prose is divided into two; those are narration prose and drama. Narrative prose and fiction consist of novel, novelette, and short story. The poetry is classified into epic, dramatic, and lyric. Drama consists of prose drama and poetry drama. Prose drama covers tragedy, comedy, and melodrama (Christopher, 1996:5) .

Drama is interesting script to read. It is one kind of literary work.

Literary work described human experience in writing form

Hedda Gabler is an interesting drama. This drama tells about Hedda, the woman as a wife. She is the daughter of General Gabler, married George Tesman out of depression, but she found life with him to be dull and tedious. During their wedding trip, her husband spent most of his time in libraries doing research in history for a book that is soon to be published. He is hoping to receive a position in the university.

An old friend of Hedda's comes to visit her and tells her of Eilert Lövborg, an old friend of both women. Eilert Lövborg has also written a book on history that is highly respected. In the past, however, he has lived a life of degeneration. Now he has quit drinking and has devoted himself to serious work. His new book has all the imagination and spirit that is missing in George Tesman's book. Hedda's friend, Thea Elvsted, tells how she has helped Eilert stop drinking and begin constructive work.

Later at a visit, Lövborg is offered a drink. He refuses and Hedda, jealous over the influence that Thea has on Lövborg, tempts him into taking a drink. He then goes to a party where he loses his manuscript. When George Tesman returns home with Lövborg's manuscript, Hedda burns it because she is jealous of it. Later, Lövborg comes to her and confesses how he has failed in his life. Hedda talks him into committing suicide by shooting himself in the temple. Lövborg does commit suicide later but it is through a wound in the stomach. George then begins to reconstruct Lövborg's manuscript with the help of notes provided by Thea Elvsted. Suddenly, Hedda leaves the room, takes her pistols, and commits

suicide. This condition begins from her sorrow life and she got frustrated of the psychological condition then she ended her life tragically.”

Based on the previous explanation, the writer decides to discuss how Hedda as the main character experiences that makes her depressed so that she drives to commit suicide. Finally the writer chooses “Hedda’s depression become a motive to commit suicide in *Hedda Gabler* by Henrik Ibsen” as the title of this thesis.

1.2 Statement of the Problem

Being connected to background of the study, the statement of the problem is stated as follows:

1. What is the general description of Hedda in Henrik Ibsen’s *Hedda Gabler*?
2. What are conflicts experienced by the main character?
3. What is Hedda’s depression become a motive to commit suicide in *Hedda Gabler* by Henrik Ibsen in *Hedda Gabler*?

1.3 Scope of the Study

The writer focuses to analyze on the general description of Hedda as the main character and conflict experienced by Hedda. The writer will also focus on study psychological approach especially depression and motive.

1.4 Objective of the Study

1. To describe the general description of Hedda in *Hedda Gabler* by Henrik Ibsen.

2. To describe conflicts of Hedda in *Hedda Gabler* by Henrik Ibsen.
3. To describe Hedda's depression become a motive to commit suicide in *Hedda Gabler* by Henrik Ibsen.

1.5 Significance of the Study

1. For the writer

The writer wants to find out how Hedda's depression as her psychological condition to commit suicide.

2. For the reader

To give more knowledge about the structural elements in literature like character and conflict, beside to improve the reader's knowledge in depression and motive as the psychological aspects.

3. For the university

To give a contribution for the library of Dian Nuswantoro University as the additional references, especially in Literary Department.

1.6 Method of the study

1.6.1 Research Design

The writer uses qualitative descriptive method to analyze this data. In accordance to Endraswara's statement (2003:7) that the important feature from qualitative research are:

- a. Researcher is the key instrument that will read accurately of the literary work,

- b. The research had been done descriptively, it means explaining on form of word or picture if needed, not numeral form,
- c. Qualitative research is more the emphasize process than result, and
- d. The analysis is inductive.

1.6.2 Sources of Data

In this thesis, the writer uses Henrik Ibsen's *Hedda Gabler* as the object of the analysis and source of data. The writer also uses some theories from books, which are relevant and related to the problem discussed. Beside of that, the writer acquires from the website to support the analysis.

1.6.3 Unit of Analysis

The writer focuses on the intrinsic elements and extrinsic elements. The intrinsic elements includes characters and conflicts, and the extrinsic elements includes psychological approach especially depression.

1.6.4 Technique of Data Collection

On getting the data, the writer needs many materials to strengthen her research. Because of that the writer will take the data from the library which is library research. Library research is a method of collecting data by reading books and other references, which are related to the topic. This method is used complete the data needed for this research. According to Nazir (1999: 111):

Library research is an activity to find and analyze reference. The writer searches and collects all the necessary and important references, information and ideas from significant sources related to the

subject matter to support the ideas in writing the thesis.

1.6.5 Technique of Data Analysis

The writer uses two approach, they are structural approach and psychological approach. Structural approach includes character and conflicts, and psychological approach includes motive.

1.6.5.1 Structural Approach

According to Semi, structural approach is the basic assumption that literary work as a creative work has full autonomy, which has to be seen as a figure, which part from the outside of intrinsic element. According to Jabrohim (2003: 60) “structural approach is an approach in literary research which focuses in literary autonomy in a work of fiction”. The writer uses the structural approach to analyze the structural elements like main character and internal and external conflict experienced by Hedda.

1.6.5.2 Psychological Approach

Psychological approach is an attempt to study someone’s personality, not only on how they build their personality but also how the personality develops (Hurlock, 1980: 2).

In this thesis psychological approach is used to analyze how the Hedda’s motive to commit suicide.

On making the research, the writer was doing two steps. First step the writer reading the drama text. On it the writer got the interesting topic that want to be discussed and will be analyzed.

The second step the writer collects the data which related to the topic from this drama. On this matter, the writer applied reading book and read articles from websites, which are related to the topic, find some quotations which are also related to the topic, makes some notes which can

1.7 Thesis Organization

This thesis consists of five chapters as the following:

Chapter I is introduction. This chapter consists of the background of the study, statement of the problem, scope of the study, objective of the study, significance of the study, methods of the study and thesis organizations.

Chapter II is author's biography and synopsis of the story. This chapter covers biography and works of Henrik Ibsen and synopsis of the story of *Hedda Gabler*.

Chapter III is review of related literature. This chapter consists character, conflict, psychology and psychology on literature, motive and depression of Hedda as main character in Henrik Ibsen of *Hedda Gabler*.

Chapter IV is discussion. This chapter is about discussion of intrinsic elements which are character and characterization, conflict and the extrinsic element about psychological aspect of *Hedda Gabler*. Chapter V is conclusion.

CHAPTER II

AUTHOR AND SYNOPSIS OF THE STORY

2.1. Henrik Ibsen's Biography and Works

Born in 1828, Henrik Ibsen was a 19-century Norwegian dramawright and theater director. He is often referred to as "the father" of modern theater. Ibsen's work was scandalous during his era. He asked his audiences a new set of moral questions, all set within a severely realistic middle-class background. Some of his most famous dramas include *Peer Gynt*, *A Doll's House*, and *Hedda Gabler*.

As a child, Henrik Ibsen showed little sign of the theatrical genius he would become. He grew up in the small Norwegian coastal town of Skien as the oldest of five children born to Knud and Marichen Ibsen. His father was a successful merchant and his mother painted, dramaed the piano and loved to go to the theater. Ibsen himself expressed an interest in becoming an artist as well.

The family was through into poverty when Ibsen was 8 because of problems with his father's business. Nearly all traces of their previous affluence had to be sold off to cover debts, and the family moved to a rundown farm near town. There Ibsen spent much of his time reading, painting and performing magic tricks.

At 15, Ibsen stopped school and went to work. He landed a position as an apprentice in an apothecary in Grimstad. Ibsen worked there for six years, using his limited free time to write poetry and paint. In 1849, he wrote his first drama *Catilina*, a drama written in verse modeled after one of his great influences, William Shakespeare.

Ibsen moved to Christiania (later known as Oslo) in 1850 to prepare for university examinations to study at the University of Christiania. Living in the capital, he made friends with other writers and artistic types. One of these friends, Ole Schulerud, paid for the publication of Ibsen's first drama *Catilina*, which failed to get much notice.

The following year, Ibsen had a fateful encounter with violinist and theater manager Ole Bull. Bull liked Ibsen and offered him a job as a writer and manager for the Norwegian Theatre in Bergen. The position proved to be an intense tutorial in all things theatrical and even included traveling abroad to learn more about his craft. In 1857, Ibsen returned to Christiania to run another theater there. This proved to be a frustrating venture for him, with others claiming that he mismanaged the theater and calling for his ouster. Despite his difficulties, Ibsen found time to write *Love's Comedy*, a satirical look at marriage, in 1862.

Ibsen left Norway in 1862, eventually settling in Italy for a time. There he wrote *Brand*, a five-act tragedy about a clergyman whose feverish devotion to his faith costs him his family and ultimately his life in

1865. The drama made him famous in Scandinavia. Two years later, Ibsen created one of his masterworks, *Peer Gynt*. A modern take on Greek epics of the past, the verse drama follows the title character on a quest.

In 1868, Ibsen moved to Germany. During his time there, he saw his social drama *The Pillars of Society* first performed in Munich. The drama helped launch his career and was soon followed up by one of his most famous works, *A Doll's House*. This 1879 drama set tongues a-wagging throughout Europe for exploration of Nora's struggle with the traditional roles of wife and mother and her own need for self-exploration. Once again, Ibsen had questioned the accepted social practices of the times, surprising his audiences and stirring up debate. Around this time, he returned to Rome.

His next work, 1881's *Ghosts* stirred up even more controversy by tackling such topics as incest and venereal disease. The outcry was so strong that the drama wasn't performed widely until two years later. His next work, *An Enemy of the People*, showed one man in conflict with his community. Some critics say it was Ibsen's response to the backlash he received for *Ghosts*.

A few years later, Ibsen moved back to Germany where he wrote one of his most famous works. With *Hedda Gabler* (1890), Ibsen created one of the theater's most notorious characters. Hedda, a general's daughter, is a newlywed who has come to loathe her scholarly husband, but yet she

destroys a former love who stands in her husband's way academically. The character has sometimes been called the female Hamlet, after Shakespeare's famous tragic figure.

In 1891, Ibsen returned to Norway as a literary hero. He may have left as a frustrated artist, but he came back as internationally known dramawright. For much of his life, Ibsen had lived an almost reclusive existence. But he seemed to thrive in the spotlight in his later years, becoming a tourist attraction of sorts in Christiania. He also enjoyed the events held in his honor in 1898 to mark his seventieth birthday.

His later works seem to have a more self-reflective quality with mature lead characters looking back and living with the consequences of their earlier life choices. And each drama seems to end on a dark note. The first drama written after his return to Norway was *The Master Builder*. The title character encounters a woman from his past who encourages him to make good on a promise. In *When We Dead Awaken*, written in 1899, an old sculptor runs into one of his former models and tries to recapture his lost creative spark. It proved to be his final drama.

In 1900, Ibsen had a series of strokes that left him unable to write. He managed to live for several more years, but he was not fully present during much of this time. Ibsen died on May 23, 1906. His last words were "To the contrary!" in Norwegian. Considered a literary titan at the time of his passing, he received a state funeral from the Norwegian government.

While Ibsen may be gone, his work continues to be performed around the world. *Peer Gynt*, *A Doll's House* and *Hedda Gabler* are the most widely produced dramas today. Actresses, such as Gillian Anderson and Cate Blanchette, have taken on Ibsen's Dora and Hedda Gabler characters, which are considered to be two of the most demanding theatrical roles ever. In addition to his dramas, Ibsen also wrote around 300 poems.

Ibsen's works have held up over the years because he tapped into universal themes and explored the human condition in a way unlike any of those before him. Author James Joyce once wrote that Ibsen "has provoked more discussion and criticism than of any other living man." To this day, his dramas continue to challenge his audiences.

Unlike many other writers and poets, Ibsen had a long and seemingly happy marriage to Suzannah Daae Thoresen. The couple wed in 1858 and welcomed their only child, son Sigurd, the following year. Ibsen also had a son from an earlier relationship. He had fathered a child with a maid in 1846 while working as an apprentice. While he provided some financial support, Ibsen never met the boy.

2.2 Henrik Ibsen's Selected Works

Catiline (*Catilina*) published in 1850, *The Burial Mound* also known as *The Warrior's Barrow* (*Kjæmpehøjen*) published in 1850, *Norma* (*Norma*) published in 1851, *St. John's Eve* (*Sancthansnatten*)

published in 1852, *Lady Inger of Oestraat* (*Fru Inger til Østeraad*) published in 1854, *The Feast at Solhaug* (*Gildet paa Solhaug*) published in 1855, *Olaf Liljekrans* (*Olaf Liljekrans*) published in 1856, *The Vikings at Helgeland* (*Hærmændene paa Helgeland*) published in 1857, *Digte* - only released collection of poetry, included "[Terje Vigen](#)". published in 1862, *Love's Comedy* (*Kjærlighedens Komedie*) published in 1862, *The Pretenders* (*Kongs-Emnerne*) published in 1863, *Brand* (*Brand*) published in 1866, *Peer Gynt* (*Peer Gynt*) published in 1867, *The League of Youth* (*De unges Forbund*) published in 1869, *Emperor and Galilean* (*Kejser og Galilæer*) published in 1873, *Pillars of Society* (*Samfundets Støtter*) published in 1877, *A Doll's House* (*Et Dukkehjem*) published in 1879, *Ghosts* (*Gengangere*) published in 1881, *An Enemy of the People* (*En Folkefiende*) published in 1882, *The Wild Duck* (*Vildanden*) published in 1884, *Rosmersholm* (*Rosmersholm*) published in 1886, *The Lady from the Sea* (*Fruen fra Havet*) published in 1888, *Hedda Gabler* (*Hedda Gabler*) published in 1890, *The Master Builder* (*Bygmester Solness*)) published in 1892, *Little Eyolf* (*Lille Eyolf*) published in 1894, *John Gabriel Borkman* (*John Gabriel Borkman*) published in 1896 and *When We Dead Awaken* (*Når vi døde vaagner*) published in 1899.

2.3 Synopsis of *Hedda Gabler*

Hedda Gabler, daughter of an aristocratic general, has just returned to her villa in Kristiania (now Oslo) from her honeymoon. Her husband is Jørgen Tesman, an aspiring, young, reliable academic who has combined

research with their honeymoon. It becomes clear in the course of the drama that she has never loved him but has married him for reasons pertaining to the boring nature of her life. It is also suggested that she may be pregnant.

The reappearance of Tesman's academic rival, Ejler Løvborg, throws their lives into disarray. Løvborg, a writer, is also a recovered alcoholic who has wasted his talent until now. Thanks to a relationship with Hedda's old schoolmate Thea Elvsted (who has left her husband for him), Løvborg shows signs of rehabilitation and has just completed a bestseller in the same field as Tesman.

The critical success of his recently published work transforms Løvborg into a threat to Tesman, as Løvborg becomes a competitor for the university professorship Tesman had been counting on. Tesman and Gabler are financially overstretched, and Tesman tells Hedda that he will not be able to finance the regular entertaining or luxurious housekeeping that Gabler had been expecting. Upon meeting Løvborg, however, the couple discover that he has no intention of competing for the professorship, but rather has spent the last few years labouring with Mrs. Elvsted over what he considers to be his masterpiece, the "sequel" to his recently published work.

Apparently jealous of Mrs. Elvsted's influence over Løvborg, Gabler hopes to come between them. She provokes Løvborg to get drunk

and go to a party. Tesman returns home from the party and reveals that he found the manuscript of Løvborg's great work, which the latter has lost while drunk. When Gabler next sees Løvborg, he confesses to her, despairingly, that he has lost the manuscript. Instead of telling him that the manuscript has been found, Gabler encourages him to commit suicide, giving him a pistol. She then burns the manuscript and tells Tesman she has destroyed it to secure their future.

When the news comes that Løvborg has indeed killed himself, Tesman and Mrs. Elvsted are determined to try to reconstruct his book from Løvborg's notes, which Mrs. Elvsted has kept. Gabler is shocked to discover from Judge Brack (a friend of Tesman's), that Løvborg's death, in a brothel, was messy and probably accidental (this "ridiculous and vile" death contrasts with the "beautiful and free" one that Gabler had imagined for him). Worse, Brack knows the origins of the pistol. He tells Gabler that if he reveals what he knows, a scandal will likely arise due to her role in giving Løvborg the pistol. Gabler realizes that this places Brack in a position of power over her. Leaving the others, she goes into her smaller room and shoots herself in the head. The others in the room assume that Gabler is simply firing shots, and they follow the sound to investigate. The drama ends with Tesman, Brack, and Mrs. Elvsted discovering her body.

CHAPTER III

REVIEW OF RELATED LITERATURE

3.1 Intrinsic Elements

According to Semi (1988:35), "*unsur intrinsik adalah salah satu unsur yang ikut membentuk sebuah karya sastra itu sendiri, yang di dalamnya terdapat tema, latar, konflik dan gaya bahasa.*" On other words, intrinsic aspects, including character and characterization, theme, plot, setting, conflict, and figurative language, are the element building the literary work itself. According to the discussion of the thesis, this chapter focuses on the definition of the character, characterization, and conflict as a part of intrinsic element in a literary work.

3.2 Character

Character in literary work is important, because character can explain what happens to the story and will help the reader understand the story. The quality of a story is much determined by the ability of the author to create the characters. If the characterization is weak the whole story will not work.

Bennett and Nicholas Royle, (1999:70) state to read character is imagine and create a character in reading: it is creating a person. Reading character involves learning to acknowledge that a person can never finally be singular-that there is multiplicity and ambiguity from start to finish.

Furthermore, Sumardjo (1986:64) also says there are many way to identify the character on the story:

- a) By the action, especially when the person has attitude on serious situation.
- b) By the utterance. We may know person character from what their utterance.
- c) By the physical description of person. This matter is seen on the way of dresses, the body.
- d) By the thinking. This matter described on what person would think in developing his characterization.
- e) By direct application. On this matter the author explains character of a person directly.

3.3 Main / Major Characters

A major character is the main part of the story. He or she is the most important character in the story. Usually the actions of the story are focused on this character from the beginning to the end parts. The content of the story is highlighted to these characters's experience. Major character consists of: protagonist and antagonist. The protagonist is considered as the central character in a fiction. This character has the important role in developing the story. Morner and Rausch (1998: 176) state, "Protagonist is the principal and central character of a novel, short story, drama or the other literary work".

3.4 Minor Characters

Minor characters appear in a certain setting, just necessarily to become the background for the major characters. The roles are less important than the major characters.

On the other hand, the characters in literary work are divided into flat character and round character. A flat character only shows one side of character, whether it is good or bad. The flat character's behavior and attitude is monotonous and shows one side of character only. Round character shows more than one side of character (Nurgiyantoro, 2002: 182-183).

Character itself also can be divided into static character and dynamic character. Altenbernd and Lewis as stated by Nurgiyantoro (2002: 188) explain that, static character is the character that does not show any change or development of their nature character as the result of the events. Those do not develop from the very beginning of the story until the story is over.

In the contrary, the developing or dynamic character shows the development of their nature character and attitude along with the development of the events in the story (Nurgiyantoro, 2002: 188). The changes are probably in the way they think, their personality, behavior, nature of character and appearance, while characterization is wider than character, because it includes the following problems who the character is, how the description in a story so that the readers know about distinctly.

Characterization refers to realization and development of a character in a story (Nurgiyantoro, 2001: 166).

3.5 Conflicts

Characters in a literary work also have problem just like in the real life and their problem will lead to conflict. In real world, the term of conflict often has a negative perception thing. That is why human being always tries to avoid conflicts. In fiction, in fact, the conflict will attract the reader. When the conflict reach the climax, the readers will be more curious.

According to Perrine (1993: 4222), states that “the terms of conflicts is a clash of action, desire or wills”

- a. Characters may be pitted against some other person or group of person (conflict of person against person).
- b. They may be in conflict with some external force physical nature, society or fate (conflict of person against environment).
- c. They may be in conflict with some elements in their own nature (conflict of person against him self/her self).

Madden also states that the kinds of the conflict are internal and external conflict. Internal conflict is a struggle of opposing forces within a character. The best stories contain elements of both types of conflict, but the emphasis is usually on internal conflict. Internal conflict has much to do with the make up of the characters in the story. Consider the personality

of each character. What provokes an internal conflict in one person may go unnoticed by another.

The conflict or conflicts in literary work is usually reflected or accompanied by the external and internal action. In addition to conflict inside the mind, literary works may focus on conflicts between individuals, between an individual and a social force, and between an individual and natural forces. It's important to note that conflicts do not necessarily belong in just one category (Stanford, 2006:30).

3.6 Extrinsic Element

According to Semmi (1988:35), "*unsur ekstrinsik adalah salah satu unsur yang berasal dari luar karya sastra itu dan memberi pengaruh terhadap karya sastra itu sendiri* " or extrinsic element is the outside elements of a literary work and giving influences for the literary work itself.

Extrinsic element is element which can support a literary work. One of the extrinsic elements is psychology.

3.7 Psychology and Psychology on Literature

Psychology is often described as the study of mental processes, or the mind, and behavior. Indeed many general texts in psychology are often deliberately sub-titled in such a manner as to high light the full scope of the discipline. Mental processes, however, are less readily observable than openly available behavior (Bell, 2002).

Adib Sofia (2003:128) states about psychology on literature that the theories of psychological condition from any psychologist or anyone who expert and competent in this, may be used to analyze the psychological condition of the subject in the research. Psychological approach helps to look into the characters of someone. By psychological approach we can understand the psychological condition in the character.

According to Professor Dr. Travis Langley in <http://fac.hsu.edu> “Psychological study of literature, explore structure, function, and psychological value. Topics of discussion include symbolism, the purpose of storytelling, application of psychological theories and concepts, different literary genres, accuracy in the depiction of psychological variables and mental health professionals, how writing and reading reflect cognitive processes, and the therapeutic value of literature. Character analyses involve examination of personality, mental illness, developmental issues, conflicts, and motivation”

According to Fathali M. Moghaddam in www.sagepublications.com (2004:2) “Psychology and literature selectively examine particular parts of the whole of human experience. More specifically, both psychology and literature adopt as one of their goals the better understanding of overt behavior and the mental life of individuals, and how these are related. Given this important commonality”

3.8 Motive

According to *Webster Dictionary of Synonym*, the word motive applies chiefly to any emotion, such as fear, anger, hatred, love, like many desires (such as desire for fame, wealth, knowledge, supremacy, revenge, or else), or to any definitely moves it to activity.

Morris (1988:414) states that a motive is an inner direction that force a need or want that directs behavior toward a goal. All motives are triggered by some kind of stimulus: a physical need, such as hunger or thirst: a cue in the environment, such as the peonies in the garden: or a feeling, such as loneliness, guilt, or anger. When one or more stimuli create a motive, the result is good-directed behavior.

It can be said that all motives are aroused by some kind of stimuli- a bodily need or a cue in the environment. Thus one or more stimuli create a motive, which in turn activates and directs behavior. But motives differ in the kinds of stimuli that arouse them as well as in the effects that they have on behavior.

According to Morris (1988:416), there are three types of motives such as:

a. Primary drives

Primary drives are some motives that unlearned and are common to every animal, including humans. Primary drives such as hunger, thirst, and desire of sex, are strongly influenced by stimuli within the body. These

stimuli are part of the biological arousal associated with the struggle to survive the organism.

b. Stimulus motives

Like primary drives, stimulus motives seem to be largely unlearned, but in all species these motives depend even more on external stimuli-things in the world around us-than primary drives do. Moreover, unlike the primary drives, their main function extends beyond the bare survival of the organism or species-dealing with the information about environment in general. Motives such as activity, curiosity, exploration, manipulation, and contact push us to investigate, and often to change the environment.

c. Learned motives.

As we develop, new motives that are almost entirely learned arrange our behavior. Although these new motives are learned rather than innate, they can exert just as much control over our behavior as unlearned drives and motives do.

One of the very important learned motives is aggression. Aggression in human being includes all behavior that is intended to inflict physical or psychological harm on others (Beck: 1983). Another major class of learned motives is social motives like achievements, power, and affiliation. The power motive may be defined as the need to win

recognition, or to control the other people. The affiliation motives are aroused when people feel threatened.

3.9 Depression

Depression is one of the oldest recognized disorders and one of the most prevalent. Depression can range in severity from mild mood disruptions to wholly debilitating psychotic episodes. It is closely linked to suicide and, if in adequately treated, can increase the risk for mortality associated with other physical condition (Craighead, 1994: 89). Beside of that, as a syndrome, depression is marked by distress in five areas:

- 1) Distressed affect, usually experienced as sadness;
- 2) Cognition, including negative beliefs about the self and pessimism regarding the future;
- 3) Behavior, with marked passivity and a reduction in the number of ideation;
- 4) Motivation, including a persuasive loss of interest and suicidal ideation;
- 5) And vegetative disturbances, such as loss of appetite, insomnia, and loss of interest in sex (Craighead, 1994: 90).

Motivational, behavioral, emotional and psychical symptoms of depression are also activated in the depressed mode. These symptoms influence a person's beliefs and assumptions, and vice versa. For example, motivational symptoms of paralysis of will are related to belief that one

lacks the ability to cope or to control an event's outcome. Consequently, there is a reluctance to commit oneself to a goal. Suicidal wishes often reflect a desire to escape from unbearable problems (Corsini, 2005: 248).

According to Rachman, some writers have argued that depression "activates" dormant obsession, while others contend that depression develops when the person's obsession defenses fail him. Still others regard obsessions as little more than one of the numerous manifestations of depression. It will be recalled that in the early day's obsession ideas were considered to be an accompaniment of melancholia, particularly religious melancholia (1980: 70).

He also states that the unitary theory of depression posited that the observed differences between depressed patients do not reflect differences in quality but, rather, are variations along a continuum of severity. The opposing theory, the binary conception, states that two major types of depression can be distinguished — neurotic depression and endogenous (psychotic) depression (1980: 73).

On (www.helpguide.org) Depression comes in many shapes and forms. The different types of depression are:

1. Major depression

Major depression is characterized by the inability to enjoy life and experience pleasure. The symptoms are constant, ranging from moderate to severe. Left untreated, major depression typically lasts for about six

months. Some people experience just a single depressive episode in their lifetime, but more commonly, major depression is a recurring disorder. However, there are many things you can do to support your mood and reduce the risk of recurrence.

2. Atypical Depression

Atypical depression is a common subtype of major depression. It features a specific symptom pattern, including a temporary mood lift in response to positive events. It may feel better after receiving good news or while out with friends. However, this boost in mood is fleeting. Other symptoms of atypical depression include weight gain, increased appetite, sleeping excessively, a heavy feeling in the arms and legs, and sensitivity to rejection. Atypical depression responds better to some therapies and medications than others, so identifying this subtype can be particularly helpful.

3. Dysthymia (recurrent, mild depression)

Dysthymia is a type of chronic “low-grade” depression. More days than not, it feels mildly or moderately depressed, although it may have brief periods of normal mood. The symptoms of dysthymia are not as strong as the symptoms of major depression, but they last a long time (at least two years). These chronic symptoms make it very difficult to live life to the fullest or to remember better times.

4. Seasonal affective disorder (SAD)

There's a reason why so many movies and books portray rainy days and stormy weather as gloomy. Some people get depressed in the fall or winter, when overcast days are frequent and sunlight is limited. This type of depression is called seasonal affective disorder (SAD). Seasonal affective disorder is more common in northern climates and in younger people. Like depression, seasonal affective disorder is treatable. Light therapy, a treatment that involves exposure to bright artificial light, often helps relieve symptoms.

General symptom of depression is mood disorders like felt sad, disappointed and easily offended. Another symptom of conspicuous is inability feeling of normal emotion, lost of interest of gratify something (Hadi, 2004: 31).

CHAPTER IV

DISCUSSION

In this chapter, the writer discusses the topic of the study. Thus, the writer analyzes the structural elements, namely the character and the conflict and also analyzes the extrinsic element psychological approach include motive and depression. By analyzing the intrinsic elements, it can support the analysis of the psychological aspect. Based on the literary review in the previous chapter, the discussion of the thesis can be stated as the following:

4.1 General description Hedda as the main character

In this sub-chapter, the writer discusses the characters of the novel especially the main characters. There are two kinds of characters in *Hedda Gabler*, main character and the minor character. In this thesis, the writer just focuses the analysis on the main character Hedda.

Characters of Hedda described at the first of his act into the end of his act. Here are the explanation of Hedda's character described in Henrik Ibsen's *Hedda Gabler*.

4.1.1 Getting bored easily

Hedda obviously finds this boring since she grew up as a Hedda Tesman. Her husband George, likes to do research, read, and write books. Actually the case is, she wants to have every material item like her lifestyle as an aristocratic woman. She thinks that those all will make her happy, but then she gets it and she doesn't want it, is unhappy, or is bored with it. For example, she

very much wanted to go on the wedding trip for six months, but when she returns, she was disappointed. In her confidential talk with Judge Brack she told that she's totally bored. We can see from the following dialogue:

BRACK.

[With a smile of malice.] Well, that is his vocation in life--or part of it at any rate.

HEDDA.

Yes, of course; and no doubt when it's your vocation---. But *I!* Oh, my dear Mr. Brack, how mortally bored I have been.

BRACK.

[Sympathetically.] Do you really say so? In downright earnest? (Ibsen, 1890:47)

BRACK.

Why--what satisfaction could you find in that? If he is not fitted for that sort of thing, why should you want to drive him into it?

HEDDA.

Because I am bored, I tell you! [After a pause.] So you think it quite out of the question that Tesman should ever get into the ministry?

BRACK.

H'm--you see, my dear Mrs. Hedda--to get into the ministry, he would have to be a tolerably rich man.

HEDDA.

[Rising impatiently.] Yes, there we have it! It is this genteel poverty I have managed to drop into---! [Crosses the room.] That is what makes life so pitiable! So utterly ludicrous!--For that's what it is.

BRACK.

Now *I* should say the fault lay elsewhere. (Ibsen, 1890:58)

4.1.2 Cold

Hedda is a cold and not expressive woman. She always shows no emotion in all condition. When she plays pistol a dangerous things she has, she stays in her way even her husband has already interdicted. She exist as an

unnatural, unfeeling creature. Her face, her hair, and her eyes reveal that she is in composure. We can see from the following dialogue:

HEDDA enters from the left through the inner room. Her face and figure show refinement and distinction. Her complexion is pale and opaque. Her steel-grey eyes express a cold, unruffled repose. Her hair is of an agreeable brown, but not particularly abundant. She is dressed in a tasteful, somewhat loose-fitting morning gown.
(Ibsen, 1890:11)

TESMAN.

[In alarm.] Your pistols!

HEDDA.

[With cold eyes.] General Gabler's pistols. [She goes out through the inner room, to the left.

TESMAN.

[Rushes up to the middle doorway and calls after her:] No, for heaven's sake, Hedda darling--don't touch those dangerous things! For my sake Hedda! Eh?

(Ibsen, 1890:44)

4.1.3 Jealous

Hedda's jealousy shows when she is shocked by the news of Mrs. Elvsted's has a relationship with Lövborg. Before her marriage to George, Hedda had an affair with Lovborg. Mrs. Elvsted told how she has helped Eilert Lovborg stop drinking and begin constructive work. Later at a visit, Lövborg is offered a drink. Hedda is jealous over the influence that Thea has on Lövborg, tempts him into taking a drink. Then Hedda burns the manuscript because she is annoyed, moreover when Mrs. Elvsted called it as her and Lovborg "child". We can see from the following dialogue:

HEDDA.

Did he give you lessons too, then?

MRS. ELVSTED.

No, not exactly lessons. But he talked to me--talked about such an infinity of things. And then came the lovely, happy time when I began to share in his work--when he allowed me to help him!

HEDDA.

Oh he did, did he?

MRS. ELVSTED.

Yes! He never wrote anything without my assistance.

(Ibsen, 1890:33)

HEDDA.

[Throws one of the quires into the fire and whispers to herself.]

Now I am burning your child, Thea!—Burning it, curly-locks!

[Throwing one or two more quires into the stove.] Your child and Eilert Lovborg's. [Throws the rest in.] I am burning--I am burning your child.

(Ibsen, 1890:113)

This is one of the reasons Hedda resents Mrs. Elvsted so much.

Mrs. Elvsted is the perfect picture of a Victorian housewife. With her flowing hair, slight figure, big blue eyes, and naturally sweet demeanor. Hedda's obsession with Thea's hair, arguably the symbol of her womanly ways. Described "remarkably light, almost a white-gold, and unusually abundant and wavy." Compared this to the description of Hedda's hair, which is "an agreeable brown" and "not particularly abundant." As children, Hedda used to pull Thea's hair and threaten to burn it off. We can see from the following dialogue:

HEDDA enters from the left through the inner room. Her face and figure show refinement and distinction. Her complexion is pale and opaque. Her steel-grey eyes express a cold, unruffled repose. Her hair is of an agreeable brown, but not particularly abundant. She is dressed in a tasteful, somewhat loose-fitting morning gown.

(Ibsen, 1890:11)

BERTA opens the door for MRS. ELVSTED, and goes out herself.

--**MRS. ELVSTED** is a woman of fragile figure, with pretty, soft features. Her eyes are light blue, large, round, and somewhat

prominent, with a startled, inquiring expression. Her hair is remarkably light, almost flaxen, and unusually abundant and wavy. She is a couple of years younger than HEDDA. She wears a dark visiting dress, tasteful, but not quite in the latest fashion.
(Ibsen, 1890:19)

HEDDA.

Exactly. The girl with the irritating hair, that she was always showing off. An old flame of yours I've been told.

TESMAN.

[Laughing.] Oh, that didn't last long; and it was before I met you, Hedda. But fancy her being in town!

HEDDA.

It's odd that she should call upon us. I have scarcely seen her since we left school.

(Ibsen, 1890:19)

In the end of the story, when Hedda sees Mrs. Elvsted working side-by-side with her husband to reconstruct the lost manuscript, she strokes her hair again. This is perhaps Hedda's first moment of insecurity. She's wondering if Thea, the ultimate woman, will do for George what Hedda herself cannot. He said he will dedicate his life to the task. We can see from the following dialogue:

TESMAN.

You have kept them, Mrs. Elvsted! Eh?

MRS. ELVSTED.

Yes, I have them here. I put them in my pocket when I left home. Here they still are---

TESMAN.

Oh, do let me see them!

MRS. ELVSTED.

[Hands him a bundle of papers.] But they are in such disorder--all mixed up.

TESMAN.

Fancy, if we could make something out of them, after all! Perhaps if we two put our heads together---

MRS. ELVSTED.

Oh yes, at least let us try---

TESMAN.

We will manage it! We must! I will dedicate to this task.

(Ibsen, 1890:128)

4.1.4 Mysterious

A mystery of Hedda is revealed with her is the most important in these situations because she knows so many secrets she is able to use them against people at anytime. But she too has her own secrets to be kept. And everyone around her, hard to know what Hedda save and keep in her mind. Believing that this “shadow” is Hedda, and that she is keeping her past quietly. We can see from the following dialogue:

HEDDA.

You were two good comrades, in fact?

MRS. ELVSTED.

[Eagerly.] Comrades! Yes, fancy, Hedda--that is the very word he used!--Oh, I ought to feel perfectly happy; and yet I cannot; for I don't know how long it will last.

HEDDA.

Are you no surer of him than that?

MRS. ELVSTED.

[Gloomily.] A woman's shadow stands between Eilert Lovborg and me.

HEDDA.

[Looks at her anxiously.] Who can that be?

MRS. ELVSTED.

I don't know. Someone he knew in his--in his past. Someone he has never been able wholly to forget.

HEDDA

What has he told you--about this?

MRS. ELVSTED.

He has only once--quite vaguely--alluded to it.

HEDDA.

Well! And what did he say?

MRS. ELVSTED.

When they parted, she threatened to shoot him with a pistol.

HEDDA.

[With cold composure.] Oh nonsense! No one does that sort of thing here

(Ibsen, 1890:33)

4.1.5 Unsatisfied

Hedda is never satisfied with what she has and always wants more. She has to have a fancy home and an extravagant honeymoon. She may even be dissatisfied with her new husband and shows great interest in Mr. Lovborg when she learns from Mrs Elvsted that Mr. Lovborg is in town. Hedda questions Mrs. Elvsted insistently to try to extract information about him. We can see from the following dialogue:

HEDDA.

[Takes a chair from the table, seats herself beside her, and strokes her hands.] My dear Thea--how did this--this friendship--between you and Eilert Lovborg come about?

MRS. ELVSTED.

Oh it grew up gradually. I gained a sort of influence over him.

HEDDA.

Indeed?

MRS. ELVSTED.

He gave up his old habits. Not because I asked him to, for I never dared do that. But of course he saw how repulsive they were to me; and so he dropped them.

(Ibsen, 1890:32)

4.1.6 Tricky

Hedda is a tricky woman, she is conflict maker and see people struggle in the awkward situations that she has created. For example in ACT II She wants to sit between Mrs.Elvsted and Lovborg then she has a chance between them. It symbolizes Hedda's need to be involved with everything that happens. If she was sitting in the middle she wouldn't be able to create so much tension in the situation as she does sitting in the middle. We can see from the following dialogue:

MRS. ELVSTED

[Takes a chair and is about to seat herself at his side.] Oh, how nice it is here!

HEDDA.

No, thank you, my little Thea! Not there! You'll be good enough to come over here to me. I will sit between you.

MRS. ELVSTED.

Yes, just as you please. [She goes round the table and seats herself on the sofa on HEDDA'S right.

LOVBORG re-seats himself on his chair.

LOVBORG.

[After a short pause, to HEDDA.] Is not she lovely to look at?
(Ibsen, 1890:76)

Hedda persuades Lovborg to kill her self indirectly. She gives him a pistol to use it beautifully in Lovborg's desperation of losing his manuscript. Then Hedda will be safe from his coming back in her life. We can see from the following dialogue:

HEDDA.

No, wait! I must give you a memento to take with you. [She goes to the writing-table and opens the drawer and the pistol-case; then returns to LOVBORG with one of the pistols.

LOVBORG.

[Looks at her.] This? Is this the memento?

HEDDA.

[Nodding slowly.] Do you recognise it? It was aimed at you once.

LOVBORG.

You should have used it then.

HEDDA.

Take it--and do you use it now.

LOVBORG.

[Puts the pistol in his breast pocket.] Thanks!

HEDDA.

And beautifully, Eilert Lovborg. Promise me that!
(Ibsen, 1890:113)

4.1.7 Rude

Hedda rudness shows at the beginning of the play. When they talking about how George got his slippers back Hedda says to him rudely. She

responds to Georges spontaneously. Hedda is a coldhearted selfish wife that is so self orientated that she'll do anything to make things go her way. We can see from the following dialogue:

MISS TESMAN.

[Produces a flat parcel wrapped in newspaper and hands it to him.]
Look here, my dear boy.

TESMAN. [Opening the parcel.] Well, I declare!--Have you really saved them for me, Aunt Julia! Hedda! isn't this touching--eh?

HEDDA.

[Beside the whatnot on the right.] Well, what is it?

TESMAN.

My old morning-shoes! My slippers.

HEDDA.

Indeed. I remember you often spoke of them while we were abroad.

TESMAN.

Yes, I missed them terribly. [Goes up to her.] Now you shall see them, Hedda!

HEDDA.

[Going towards the stove.] Thanks, I really don't care about it.
(Ibsen, 1890:13)

Hedda resent Thea very much even when they were child. Thea fears of Hedda because she is a rude. When the gentlements go out to the bachelor party. Hedda threatens Thea to smash her life. She says curtly and makes Thea afraid of her. We can see from the following dialogue:

MRS. ELVSTED.

You have some hidden motive in this, Hedda!

HEDDA.

Yes, I have. I want for once in my life to have power to mould a human destiny.

MRS. ELVSTED.

Have you not the power?

HEDDA.

I have not--and have never had it.

MRS. ELVSTED.

Not your husband's?

HEDDA.

Do you think that is worth the trouble? Oh, if you could only understand how poor I am. And fate has made you so rich! [Clasps her passionately in her arms.] I think I must burn your hair off after all.

MRS. ELVSTED.

Let me go! Let me go! I am afraid of you, Hedda!

(Ibsen, 1890:85)

4.1.8 Powerful

In Hedda, we find a woman who is strong, brazen, and powerful, yet is determined to live her life through the context of the society around her. In Act Two, Hedda's lust for power. Not power in a political sense, but a much more personal power. This is why she is so amused by pistols; they give her the power to destroy life. With a gun pointed at a person, someone hold that person's life directly under our control. This is exactly her goal in the opening scene of Act Two between her and Judge Brack. She desires to feel that she has complete control over someone or something. We can see from the following dialogue:

HEDDA, dressed to receive callers, is alone in the room. She stands by the open glass door, loading a revolver. The fellow to it lies in an open pistol-case on the writing-table.

HEDDA.

[Looks down the garden, and calls:] So you are here again, Judge!

BRACK.

[Is heard calling from a distance.] As you see, Mrs. Tesman!

HEDDA.

[Raises the pistol and points.] Now I'll shoot you, Judge Brack!

BRACK.

[Calling unseen.] No, no, no! Don't stand aiming at me!

HEDDA.

This is what comes of sneaking in by the back way.(7) [She fires.

BRACK.

[Nearer.] Are you out of your senses---!

(Ibsen, 1890:44)

HEDDA.

Yes, I have. I want for once in my life to have power to mould a human destiny.

MRS. ELVSTED.

Have you not the power?

HEDDA.

I have not--and have never had it.

MRS. ELVSTED.

Not your husband's?

HEDDA.

Do you think that is worth the trouble? Oh, if you could only understand how poor I am. And fate has made you so rich! [Clasps her passionately in her arms.] I think I must burn your hair off after all.

MRS. ELVSTED.

Let me go! Let me go! I am afraid of you, Hedda!

(Ibsen, 1890:85)

4.1.9 Curious

Hedda is curious and wants to know everything about the people around her. When Thea tells about Lovborg, Hedda investigates her curiously. Because of she had a relationship with Lovborg in the past. We can see from the following dialogue:

HEDDA.

[After a short silence.] And what are your plans now? What do you think of doing.

MRS. ELVSTED.

I don't know yet. I only know this, that I must live here, where Eilert Lovborg is--if I am to live at all.

HEDDA.

[Takes a chair from the table, seats herself beside her, and strokes her hands.] My dear Thea--how did this--this friendship--between you and Eilert Lovborg come about?

MRS. ELVSTED.

Oh it grew up gradually. I gained a sort of influence over him.

HEDDA.

Indeed?

MRS. ELVSTED.

He gave up his old habits. Not because I asked him to, for I never dared do that. But of course he saw how repulsive they were to me; and so he dropped them.
(Ibsen, 1890:32)

4.1.10 Pretender

Lovborg comes in George Tesman's house and tells that the manuscript can never appear anymore. He had torn into a thousand pieces. At the same time Hedda shows her curiosity and looks at him anxiously but the fact is Hedda had burn the manuscript without their known. We can see from the following dialogue:

HEDDA:

[Looks anxiously at him.] Yes, the manuscript---?

MRS. ELVSTED.

Where is it?

LOVBORG.

The manuscript---. Well then--I have torn the manuscript into a thousand pieces.

MRS. ELVSTED.

[Shrieks]Oh no, no---!

HEDDA.

[Involuntarily.] But that's not---

LOVBORG.

[Looks at her.] Not true, you think?

HEDDA

[Collecting herself.] Oh well, of course--since you say so. But it sounded so improbable ---

LOVBORG.

It is true, all the same.

(Ibsen, 1890:109)

4.2 Hedda's Conflict

4.2.1 Internal Conflict

The internal conflict that happened to Hedda is the conflict inside her heart and her souls. This conflict appears because there is a contrast between two desires, fates, choices, hopes and also other aspects dealing with human

internal problems. She cannot relief her sexual needs that she cannot get from her husband. She has no freedom as what she need. Then Hedda is faced by the option to choose whether to stay life with the pressure or to end up her depression. Because of her desires often contrast with her ability and she has no happines in her marriage. She has a motive to commit a suicide because of her depression in her life.

4.2.1.1 Hedda against herself

Hedda thought that her life will be happy after she get married. From the beginning of the play, Hedda clearly expresses a sense of boredom in everything that she says and does. Hedda is bored with the life that she is living now, and she is always looking for things to make her feel as if she is living. She obsesses over doing things “beautifully.” The play doesn’t really define what Hedda means by this, but this term describes things that are seemingly larger than life and bold and daring. Hedda wants to escape the boredom that is her life and to just experience a life that is exciting. Even if it means dying from suicide, she is convinced that only a very few things in this world are “beautiful.” We can see from the following dialogue:

BRACK.

Are you so unlike the generality of women as to have no turn for duties which--?

HEDDA.

[Beside the glass door.] Oh, be quiet, I tell you!--I often think there is only one thing in the world I have any turn for.

BRACK.

[Drawing near to her.] And what is that, if I may ask?

HEDDA.

[Stands looking out.] Boring myself to death. Now you know it.
[Turns, looks towards the inner room, and laughs.] Yes, as I thought! Here comes the Professor.

BRACK.

[Softly, in a tone of warning.] Come, come, come, Mrs. Hedda!
(Ibsen, 1890:59)

HEDDA.

What path do you mean to take then?

LOVBORG.

None. I will only try to make an end of it all--the sooner the better.

HEDDA.

[A step nearer him.] Eilert Lovborg--listen to me.--Will you not try to--to do it beautifully?

LOVBORG.

Beautifully? [Smiling.] With vine-leaves in my hair, as you used to dream in the old days---?

HEDDA.

No, no. I have lost my faith in the vine-leaves. But beautifully nevertheless! For once in a way!--Good-bye! You must go now--and do not come here anymore.

(Ibsen, 1890:III)

Hedda tries to assert power over others, consequently giving hers up completely. It is a strange desire, to seek power and over others, and to lose seeking power for such a purpose. She has a motive to control someone. We can see from the following quotation:

LOVBORG.

Yes, Hedda, and when I made my confessions to you--told you about myself, things that at that time no one else knew! There I would sit and tell you of my escapades--my days and nights of devilment. Oh, Hedda--what was the power in you that forced me to confess these things?

HEDDA.

Do you think it was any power in me?

LOVBORG.

How else can I explain it? And all those--those roundabout questions you used to put to me---

(Ibsen, 1890:72)

MRS. ELVSTED.

You have some hidden motive in this, Hedda!

HEDDA.

Yes, I have. I want for once in my life to have power to mould a human destiny.

MRS. ELVSTED.

Have you not the power?

(Ibsen, 1890:85)

Hedda doesn't need her pregnancy. She has been pregnant for all of the play, but she's been in denial for it. Her husband and Aunt Julia so excited to welcome their new family although she always avoid it. We can see from the following quotation.

TESMAN.

[Following.] Yes, but have you noticed what splendid condition she is in? How she has filled out on the journey?

HEDDA.

[Crossing the room.] Oh, do be quiet---

MISS TESMAN.

[Who has stopped and turned.] Filled out?

TESMAN.

Of course you don't notice it so much now that she has that dress on. But I, who can see---

HEDDA.

[At the glass door, impatiently.] Oh, you can't see anything.

(Ibsen, 1890:16)

TESMAN.

But what do you think of Hedda--eh? Doesn't she look flourishing? She has actually---

HEDDA.

Oh, do leave me alone. You haven't thanked Judge Brack for all the trouble he has taken--

BRACK.

Oh, nonsense--it was a pleasure to me---

(Ibsen, 1890:36)

4.2.2 External Conflict

4.2.2.1 Hedda against George Tesman

Hedda is bored with her married life. She married George Tesman only because she was getting older and she needed to be with someone of a decent status. Hedda and George are not a perfect match. Hedda prefers to live in a world of mystery while George likes to research, read, and write books. He is an academic who is more interested in research than in his wife so that, they always argue each other. He spent his wedding tour doing research. We can see from the following quotation.

HEDDA.

[Cold and immovable, leaning on the arm-chair.] I have not got it.

TESMAN.

Have not got it? What in the world do you mean?

HEDDA.

I have burnt it--every line of it.

TESMAN.

[With a violent movement of terror.] Burnt! Burnt Eilert's manuscript!

HEDDA.

Don't scream so. The servant might hear you.

TESMAN.

Burnt! Why, good God---! No, no, no! It's impossible!

HEDDA.

It is so, nevertheless.

TESMAN.

Do you know what you have done, Hedda? It's unlawful appropriation of lost property. Fancy that! Just ask

Judge Brack, and he'll tell you what it is.

HEDDA.

(Ibsen, 1890:118)

MRS. ELVSTED.

[Hands him a bundle of papers.] But they are in such disorder--all mixed up.

TESMAN.

Fancy, if we could make something out of them, after all! Perhaps if we two put our heads together---

MRS. ELVSTED.

Oh yes, at least let us try---

TESMAN.

We will manage it! We must! I will dedicate my life to this task.

HEDDA.

You, George? Your life?

TESMAN.

Yes, or rather all the time I can spare. My own collections must wait in the meantime. Hedda--you understand, eh? I owe this to Eilert's memory.

HEDDA.

Perhaps.

(Ibsen, 1890:128)

George Tesman is happy to know Hedda's pregnancy, but Hedda always avoids a conversation about that. From the beginning of this play Hedda doesn't need her womb. That's why she takes such offense when George saying excitedfully about her baby. We can see from the following quotation:

TESMAN.

[Following.] Yes, but have you noticed what splendid condition she is in? How she has filled out on the journey?

HEDDA.

[Crossing the room.] Oh, do be quiet---!

MISS TESMAN.

[Who has stopped and turned.] Filled out?

TESMAN.

Of course you don't notice it so much now that she has that dress on. But I, who can see---

HEDDA.

[At the glass door, impatiently.] Oh, you can't see anything.

(Ibsen, 1890:15)

TESMAN.

But what do you think of Hedda--eh? Doesn't she look flourishing? She has actually---

HEDDA.

Oh, do leave me alone. You haven't thanked Judge Brack for all the trouble he has taken

(Ibsen, 1890:36)

4.2.2.2 Hedda against Mrs. Elvsted

With her flowing hair, slight figure, big blue eyes, and naturally sweet demeanor, Mrs. Elvsted is the perfect picture of a Victorian housewife. This is one of the reasons Hedda resents her so much. Just look at Hedda's obsession with Thea's hair, arguably the symbol of her womanly ways. In this play, Ibsen describes Hedda's hair as remarkably light, almost a white-gold, and unusually abundant and wavy. Compare this to the description of Hedda's hair, which is "an agreeable brown" and "not particularly abundant. As a schoolmate, Hedda used to pull Thea's hair and threaten to burn it off even does again. We can see from the following quotation:

HEDDA.

[Examining the bouquet.] A visiting-card. [Takes it out and reads:] "Shall return later in the day." Can you guess whose card it is?

TESMAN.

No. Whose? Eh?

HEDDA.

The name is "Mrs. Elvsted."

TESMAN.

Is it really? Sheriff Elvsted's wife? Miss Rysing that was.

HEDDA.

Exactly. The girl with the irritating hair, that she was always showing off. An old flame of yours I've been told.

TESMAN.

[Laughing.] Oh, that didn't last long; and it was before I met you, Hedda. But fancy her being in town!

HEDDA.

It's odd that she should call upon us. I have scarcely seen her since we left school.

(Ibsen, 1890:18-19)

HEDDA.

But to me, dear---? Why, weren't we schoolfellows?

MRS. ELVSTED.

Yes, but you were in the class above me. Oh, how dreadfully afraid of you I was then!

HEDDA.

Afraid of me?

MRS. ELVSTED.

Yes, dreadfully. For when we met on the stairs you used always to pull my hair.

HEDDA.

Did I, really?

MRS. ELVSTED.

Yes, and once you said you would burn it off my head.

HEDDA.

(Ibsen, 1890:26)

HEDDA.

Do you think that is worth the trouble? Oh, if you could only understand how poor I am. And fate has made you so rich! [Clasps her passionately in her arms.] I think I must burn your hair off after all.

MRS. ELVSTED.

Let me go! Let me go! I am afraid of you, Hedda!

(Ibsen, 1890:85)

Hedda sees Mrs. Elvsted working side-by-side with her husband to reconstruct the lost manuscript, she strokes her hair, and we know what she's thinking that she was sitting and working together beside her husband just as she used to sit with Eilert Løvborg a man who ever had in the. This is perhaps Hedda's first moment of insecurity. She's wondering if Thea, the ultimate woman, will do for George what Hedda herself cannot. We can see from the following quotation:

TESMAN.

Would you mind our sitting at you writing-table--eh?

HEDDA.

If you like. [Quickly.] No, wait! Let me clear it first!

TESMAN.

Oh, you needn't trouble, Hedda. There is plenty of room.

HEDDA.

No no, let me clear it, I say! I will take these things in and put them on the piano. There! [She has drawn out an object, covered with sheet music, from under the bookcase, places several other pieces of music upon it, and carries the whole into the inner room, to the left. TESMAN lays the scraps of paper on the writing-table, and moves the lamp there from the corner table. He and Mrs. Elvsted sit down and proceed with their work. HEDDA returns.

HEDDA.

[Behind Mrs. Elvsted's chair, gently ruffling her hair.] Well, my sweet Thea,--how goes it with Eilert Lovborg's monument?

MRS. ELVSTED.

[Looks dispiritedly up at her.] Oh, it will be terribly hard to put in order.

TESMAN.

We must manage it. I am determined. And arranging other people's papers is just the work for me.

(Ibsen, 1890:133)

HEDDA.

[Returns his look.] Yes, perhaps. [She crosses to the writing-table. Suppressing an involuntary smile, she imitates TESMAN'S intonations.] Well? Are you getting on, George? Eh?

TESMAN.

Heaven knows, dear. In any case it will be the work of months.

HEDDA.

[As before.] Fancy that! [Passes her hands softly through Mrs. Elvsted's hair.] Doesn't it seem strange to you, Thea? Here are you sitting with Tesman--just as you used to sit with Eilert Lovborg?

MRS. ELVSTED.

Ah, if I could only inspire your husband in the same way!

HEDDA.

Oh, that will come too--in time.

TESMAN.

Yes, do you know, Hedda--I really think I begin to feel something of the sort. But won't you go and sit with

Brack again?

HEDDA.

Is there nothing I can do to help you two?

TESMAN.

No, nothing in the world. [Turning his head.] I trust to you to keep Hedda company, my dear Brack.

(Ibsen, 1890:137)

4.2.2.3 Hedda against Eilert Lovborg

Hedda shows Løvborg album pictures from her wedding trip when he came in Hedda's house. Løvborg calls her Hedda Gabler as he recalls their own days together and asks her how she could have thrown herself away on George. She admits she does not love him but says there is no unfaithfulness like he did. Lovborg is still loving Hedda but Hedda ignored him explicitly. We can see from the following quotation:

LOVBORG.

[Who has never taken his eyes off her, says softly and slowly:]

Hedda--Gabler!

HEDDA.

[Glancing hastily at him.] Ah! Hush!

LOVBORG.

[Repeats softly.] Hedda Gabler!

HEDDA.

[Looking at the album.] That was my name in the old days--when we two knew each other.

LOVBORG.

And I must teach myself never to say Hedda Gabler again--never, as long as I live.

(Ibsen, 1890: 68)

LOVBORG.

Ah, I understand. It is an offence against George Tesman, whom you(10)--love.

HEDDA.

[Glances at him and smiles.] Love? What an idea!

LOVBORG.

You don't love him then!

HEDDA.

But I won't hear of any sort of unfaithfulness! Remember that.

LOVBORG.

Hedda--answer me one thing---

HEDDA.

Hush! [TESMAN enters with a small tray from the inner room.

(Ibsen, 1890:70)

LOVBORG.

Answer me one thing, Hedda---

HEDDA.

Well?

LOVBORG.

Was there no love in your friendship for me either? Not a spark--
not a tinge of love in it?

HEDDA.

I wonder if there was? To me it seems as though we were two good
comrades--two thoroughly intimate
friends. [Smilingly.] You especially were frankness itself.

LOVBORG.

It was you that made me so.

(Ibsen, 1890:71)

4.2.2.4 Hedda against Judge Brack

Brack is the one to bring news of Eilert's death the next day. He tells one story to Hedda, George, and Thea – that Eilert killed himself with a shot to the chest. Then he tells the real story, in private, to Hedda: Eilert accidentally shot himself in the gut while looking for a lost item at Mademoiselle Diana's. He explains that, if the police find out that the weapon used was Hedda's pistol, she will have to answer a ton of questions and even go to court. There will be a scandal. As long as she does what he wants, he won't tell anyone.

Hedda is controlled by Judge. He tries to blackmail her into having an affair with him. We can see from the following quotation:

HEDDA.

But *I* have nothing to do with all this repulsive business.

BRACK.

No. But you will have to answer the question: Why did you give Eilert the pistol? And what conclusions will people draw from the fact that you did give it to him?

HEDDA.

[Lets her head sink.] That is true. I did not think of that.

BRACK.

Well, fortunately, there is no danger, so long as I say nothing.

HEDDA.

[Looks up at him.] So I am in your power, Judge Brack. You have me at your beck and call, from this time forward.

BRACK.

[Whispers softly.] Dearest Hedda--believe me--I shall not abuse my advantage.

HEDDA.

I am in your power none the less. Subject to your will and your demands. A slave, a slave then! [Rises impetuously.] No, I cannot endure the thought of that! Never!

BRACK.

[Looks half-mockingly at her.] People generally get used to the inevitable.

(Ibsen, 1890:137)

4.2.2.5 Hedda against Miss Juliana Tesman

Miss Tesman is so proud of George to have such a beautiful woman from an aristocratic family. She reveals with bringing a new hat to please Hedda. But, Hedda ignored it curtly. She pretends that the hat belongs to the maid. Miss Tesman explains that it is hers, and soon leaves. We can see from the following quotation:

HEDDA.

[Pointing.] Look there! She has left her old bonnet lying about on a chair.

TESMAN.

[In consternation, drops the slippers on the floor.] Why, Hedda---

HEDDA.

Just fancy, if any one should come in and see it!

TESMAN.

But Hedda--that's Aunt Julia's bonnet.

HEDDA.

Is it!

MISS TESMAN.

[Taking up the bonnet.] Yes, indeed it's mine. And, what's more, it's not old, Madam Hedda.

HEDDA.

I really did not look closely at it, Miss Tesman.

MISS TESMAN.

[Trying on the bonnet.] Let me tell you it's the first time I have worn it--the very first time.

TESMAN.

And a very nice bonnet it is too--quite a beauty

MISS TESMAN.

Oh, it's no such great things, George. [Looks around her.] My parasol---? Ah, here. [Takes it.] For this is mine too--[mutters] -- not Berta's.

(Ibsen, 1890:14)

- 1 Back from the honeymoon, Hedda looks so flourish. Her husband, George, is proudly tells to his aunty that Hedda is filled out. Miss Tesman welcomes excitedly to have a new family member. She said that she will come and visiting them everyday. Hedda doesn't want anybody know her womb, even she doesn't need the baby inside. So that, when Miss Tesman tells about her pregnancy. She responds annoyedly. We can see from the following quotation:

TESMAN.

[Following.] Yes, but have you noticed what splendid condition she is in? How she has filled out on the

journey?

HEDDA.

[Crossing the room.] Oh, do be quiet---!

MISS TESMAN.

[Who has stopped and turned.] Filled out?

TESMAN.

Of course you don't notice it so much now that she has that dress on. But I, who can see---

HEDDA.

[At the glass door, impatiently.] Oh, you can't see anything.

TESMAN.

2 It must be the mountain air in the Tyrol

3 **MISS TESMAN.**

[Who has been gazing at her with folded hands.] Hedda is lovely-- lovely--lovely. [Goes up to her, takes her head between both hands, draws it downwards, and kisses her hair.] God bless and preserve Hedda Tesman--for George's sake.

HEDDA.

[Gently freeing herself.] Oh--! Let me go.

MISS TESMAN.

4 [In quiet emotion.] I shall not let a day pass without coming to see you.

5 (Ibsen, 1890:15)

4.2.2.6 Hedda against environment

6 The expectations placed upon a woman of the Victorian era were constraining and limiting upon individual freedom. For a woman like Hedda, this environment only challenged the individual to pursue a path of rebellion. Her reaction to the baby shows her lack of interest in the responsibilities of a mother, and her attitude toward her marriage shows her view of the role of a wife. She wants to taste freedom, yet live with a reputation that integrates her into society. We can see from the following quotation:

HEDDA.

[In a low voice.] Oh, what a sense of freedom it gives one, this act of Eilert Lovborg's.

BRACK.

Freedom, Mrs. Hedda? Well, of course, it is a release for him---

HEDDA.

I mean for me. It gives me a sense of freedom to know that a deed of deliberate courage is still possible in this world,--a deed of spontaneous beauty.

BRACK.

[Smiling.] H'm--my dear Mrs. Hedda---

HEDDA.

Oh, I know what you are going to say. For you are a kind of specialist too, like--you know!

(Ibsen, 1890:129)

4.3 Depression of Hedda

Major depression is characterized by the inability to enjoy life and experience pleasure. The symptoms are constant, ranging from moderate to severe. Left untreated, major depression typically lasts for about six months. Some people experience just a single depressive episode in their lifetime, but more commonly, major depression is a recurring disorder. However, there are many things you can do to support your mood and reduce the risk of recurrence. Based on the analysis, we can ensure that Hedda is Major depression, because she is inability to enjoy life and experience pleasure. Her depression is caused by the motive that can't be achieved. Hedda was very unhappy with her lifestyle as it was. She married George out of convenience. The manuscript that was burned, at the hands of Hedda, was the only thing stopping George from having the good life Hedda wanted. Hedda was pregnant, which would keep her in that life with George forever. Mrs. Elvsted had notes of the manuscript she and Lovborg wrote. So that, she and Hedda's husband spend the time to reconstruct it. She killed herself, because she didn't able to live her life freely like others. She

lost her love because her fearing of what people would say. She married Tesman because he was a respected man and people respected him. George Tesman spent six months the honeymoon for research . In fact, an obsession her husband just make Hedda is totally bored enjoy her life. She killed herself because of her fearing of the scandal that would happen if judge Brack say that the pistol is hers. She has a cowardice and weak personality. She killed herself just to escape her depressed and frustated to face a life. W can see from the following quotation:

BRACK.

But Tesman's letters spoke of nothing but happiness.

HEDDA.

Oh, Tesman! You see, he thinks nothing is so delightful as grubbing in libraries and making copies of old parchments, or whatever you call them.

BRACK.

[With a smile of malice.] Well, that is his vocation in life--or part of it at any rate.

HEDDA.

Yes, of course; and no doubt when it's your vocation---. But *I!* Oh, my dear Mr. Brack, how mortally bored I have been.

BRACK.

[Sympathetically.] Do you really say so? In downright earnest?

HEDDA.

(Ibsen, 1890:47)

HEDDA.

[In a low voice.] Oh, what a sense of freedom it gives one, this act of Eilert Lovborg's.

BRACK.

Freedom, Mrs. Hedda? Well, of course, it is a release for him---

HEDDA.

I mean for me. It gives me a sense of freedom to know that a deed of deliberate courage is still possible in this world,--a deed of spontaneous beauty.

BRACK.

[Smiling.] H'm--my dear Mrs. Hedda---

HEDDA.

Oh, I know what you are going to say. For you are a kind of specialist too, like--you know!
(Ibsen, 1890:129)

BRACK.

Well, Hedda--then comes the scandal!

HEDDA.

The scandal!

BRACK.

Yes, the scandal--of which you are so mortally afraid. You will, of course, be brought before the court—both you and Mademoiselle Diana. She will have to explain how the thing happened--whether it was an accidental shot or murder. Did the pistol go off as he was trying to take it out of his pocket, to threaten her with? Or did she tear the pistol out of his hand, shoot him, and push it back into his pocket? That would be quite like her; for she is an able-bodied young person, this same Mademoiselle Diana.

HEDDA.

But *I* have nothing to do with all this repulsive business.

BRACK.

No. But you will have to answer the question: Why did you give Eilert the pistol? And what conclusions will people draw from the fact that you did give it to him?

HEDDA.

[Lets her head sink.] That is true. I did not think of that.

BRACK.

Well, fortunately, there is no danger, so long as I say nothing.

HEDDA.

[Looks up at him.] So I am in your power, Judge Brack. You have me at your beck and call, from this time forward.

BRACK.

[Whispers softly.] Dearest Hedda--believe me--I shall not abuse my advantage.

(Ibsen, 1890:136)

4.3 Motive of Hedda to commit suicide

Based on the theory motive, there are two kind of theory motive which are applied to analyze Hedda's personality, Stimulus motive and Learned motive. Stimulus motive is motives such as activity, curiosity, exploration, manipulation, and contact push as to investigate, and often to change the

environment. In addition, Learned motive is social motives like achievements, power, and affiliation. The power motive may be defined as the need to win recognition, or to control the other people. The affiliation motives are aroused when people feel threatened.

4.3.1 Learned motive of Hedda

Hedda Gabler is a woman who is strong, brazen, and independent, yet is determined to live her life through the context of the society around her. She is a woman caught in a vicious cycle of expectation and disappointment. As the realization that she has settled into a life that she hadn't chosen for closes all around her, she aimlessly attempts to gain headway. Hedda Gabler is a play about our unwillingness to challenge our own gender and societal roles. She is so amused by pistols because they give her the power to destroy life. With a gun pointed at a person, she hold that person's life directly under her control. This is exactly her goal in the opening scene of Act Two between her and Judge Brack. She desires to feel that she has complete control over someone or something. We can see from the following quotations:

HEDDA, dressed to receive callers, is alone in the room. She stands by the open glass door, loading a revolver. The fellow to it lies in an open pistol-case on the writing- table.

HEDDA.

[Looks down the garden, and calls:] So you are here again, Judge!

BRACK.

[Is heard calling from a distance.] As you see, Mrs. Tesman!

HEDDA.

[Raises the pistol and points.] Now I'll shoot you, Judge Brack!

BRACK.

[Calling unseen.] No, no, no! Don't stand aiming at me!

HEDDA.

This is what comes of sneaking in by the back way.(7) [She fires.

BRACK.

[Nearer.] Are you out of your senses---

HEDDA.

Dear me--did I happen to hit you?

(Ibsen, 1890:44)

A great contrast between Hedda and Mrs. Elvsted thus far in the play. It is apparent that Hedda's character is stronger than Mrs. Elvsted. Hedda wants complete control and dominance over the other characters as it seems as though she has lost all self-control. Mrs. Elvsted seems to be very weak, as she looks to Hedda for help with her life. Mrs. Elvsted's description suggests she is a very feminine woman, unlike Hedda who has masculine features. Ultimately, Mrs. Elvsted is an innocent so far, and it looks as though Hedda maybe the more controlling individual who holds authority and control over the other characters. Hedda has motive to control her, she is much envy about Mrs. Elvsted personality. We can see from the following quotation:

HEDDA.

He will come as I see him--so, and not otherwise! [Rises and approaches THEA.] You may doubt him as long as you please; *I* believe in him. And now we will try---

MRS. ELVSTED.

You have some hidden motive in this, Hedda!

HEDDA.

Yes, I have. I want for once in my life to have power to mould a human destiny.

MRS. ELVSTED.

Have you not the power?

HEDDA.

I have not--and have never had it.

MRS. ELVSTED.

Not your husband's?

HEDDA.

Do you think that is worth the trouble? Oh, if you could only understand how poor I am. And fate has made

you so rich! [Clasps her passionately in her arms.] I think I must burn your hair off after all.

MRS. ELVSTED.

Let me go! Let me go! I am afraid of you, Hedda!

4.3.1. Stimulus motives of Hedda

Hedda is afraid of breaking the rules. Because she's being blackmailed, Hedda has to decide whether to face the public scandal of an investigation regarding the pistol, or the private shame of an affair with Judge Brack. She's horrified of scandal, so she kills herself to escape it. Actually she has nothing to live for. We can see from the following quotation:

We can see from the following quotation:

BRACK.

No. But you will have to answer the question: Why did you give Eilert the pistol? And what conclusions will people draw from the fact that you did give it to him?

HEDDA.

[Lets her head sink.] That is true. I did not think of that.

BRACK.

Well, fortunately, there is no danger, so long as I say nothing.

HEDDA.

[Looks up at him.] So I am in your power, Judge Brack. You have me at your beck and call, from this time forward.

BRACK.

[Whispers softly.] Dearest Hedda--believe me--I shall not abuse my advantage.

HEDDA.

I am in your power none the less. Subject to your will and your demands. A slave, a slave then! [Rises impetuously.] No, I cannot endure the thought of that! Never!

BRACK.

[Looks half-mockingly at her.] People generally get used to the inevitable.

(Ibsen, 1890:136)

CHAPTER V

CONCLUSION & SUGESTION

5.1 Conclusion

Hedda Gabler is an interesting drama. This drama tells about Hedda, the woman as a wife. She is the daughter of General Gabler, married George Tesman out of depression.

Hedda as the main character in *Hedda Gabler* is described as a woman who is getting bored easily, cold, jealous, mysterious, tricky, rude, unsatisfied, curious, pretender and powerful woman. Hedda gets a depression because the condition among her.

Hedda also experiences the internal conflicts and external conflict. The internal conflict that happened to Hedda is the conflict inside her heart and her souls. This conflict appears because there is a contrast between two desires, fates, choices, hopes and also other aspects dealing with human internal problems. Meanwhile she experiences the external conflict against George Tesman because she is bored with her married life, against Mrs. Elvsted with her flowing hair, slight figure, big blue eyes, and naturally sweet demeanor. She is the perfect picture of a Victorian housewife. Hedda againsts Lovborg happens when he come back in the town and bring unpredictable news to release a new book, Hedda feels that he's going to be competitor for her husband. Moreover he is a Hedda's past experience. Hedda's conflict againsts Judge Brack when he knew about the owner of the weapon is Hedda's pistol. There will be a scandal. As long as she

does what he wants, he won't tell anyone. Hedda is controlled by Judge. He tries to blackmail her into having an affair with him.

Finally Hedda's motive to commit suicide is she cannot live in depressed. She feels depressed and thinks that she never finds a power and a freedom, she doesn't want life in someone's control of. Then she has a motive and decides to commit suicide to end her problem.

5.2 Sugestion

Hopefully this thesis is useful for the readers who read this thesis, and make easy for the reader who wants to know about this drama. The writer also hopes that *Hedda Gabler* can be analyzed by using another approach such as Sociological or Feminism. For the university, hopefully this thesis can give a contribution for the Library in Dian Nuswantoro University.

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