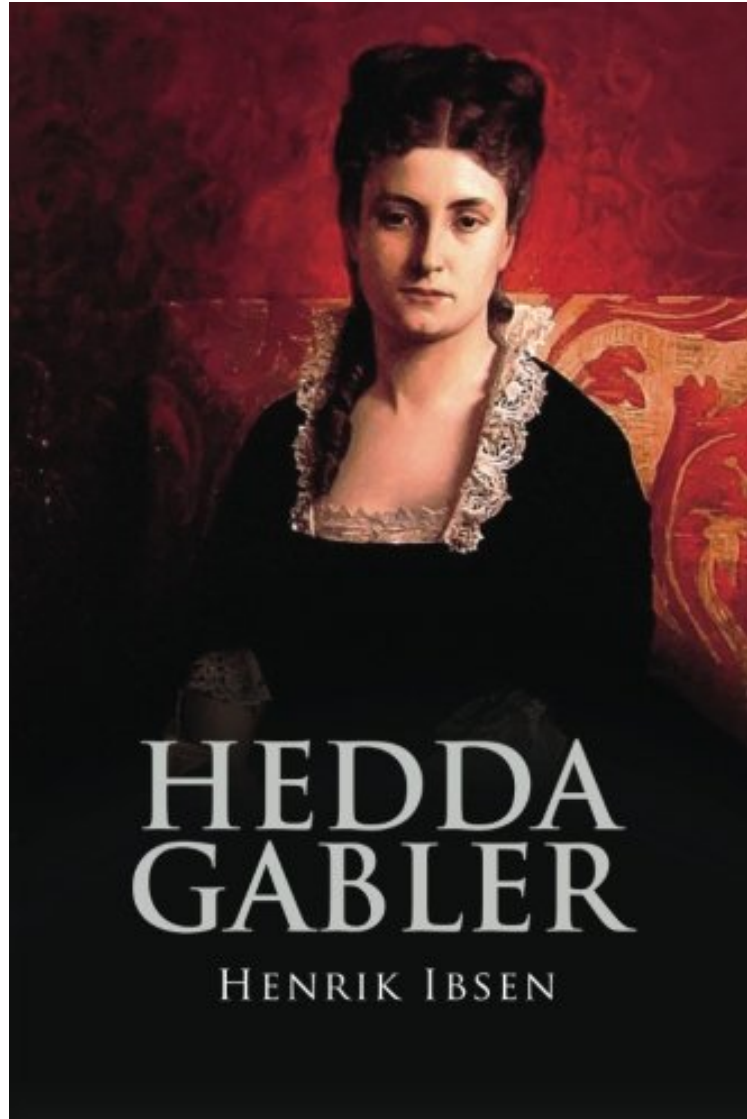


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Hedda Gabler

Henrik Ibsen

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Henrik Ibsen : Hedda Gabler before purchasing it in order to gauge whether or not it would be worth my time, and all praised Hedda Gabler:

2 of 2 people found the following review helpful. Reforming the English language By John P. Jones III before it became the world's language. George Bernard Shaw was an Irish playwright who wrote Pygmalion in 1912. He would win the Nobel Prize in 1925. He was a polemicist and a gadfly, challenging much conventional thought. He opposed both organized religion and vaccinations. More people are familiar with this play thanks to the musical My Fair Lady

which is largely based upon its central themes, though the rain in Spain stays mainly in the plain is never in the original work. Pygmalion is the first name of Professor Higgins, an insufferable, arrogant academic prig. He has developed quite a skill, which he demonstrates throughout the play: identifying someones place of origin by their accent. He claimed to be able to spot someones birthplace within London to within two miles. As for reforming the English language and many others would no doubt agree, particularly those who have learned it as a second language: he advocated the use of phonetics. The good professor decides to conduct an experiment. During a rainstorm, he meets a Cockney flower girl on the streets. He is so proud of his skills, that he is confident that he can teach her proper English (as well as manners) so that in six months, she can pass herself off as a lady. Lisa Doolittle is the flower girl, and she does want proper diction lessons in order to better herself. But she does have a mind of her own, and shows it, objecting to the callous way that she is treated, as merely a pawn in Professor Higgins experiment. There are several supporting characters, such as Professor Higgins mother who largely supports Ms. Doolittle in the conflicts. Meanwhile, her dad, a dustman, sees direct monetary gain in this experiment, not in improving his daughters social status, but in hitting the Professor up for a fiver. The play is left open-ended. In fact, Shaw devotes the last 10% of the work to speculating on the best possible outcomes after the experiment is concluded, including if it would be best for Ms. Doolittle to marry the Professor, purportedly a confirmed bachelor. Shaw notes: When you go to women, says Nietzsche, take your whip with you. Sensible despots have never confined that precaution to women: they have taken their whips with them when they have dealt with men, and been slavishly idealized by the men over whom they have flourished the whip much more than by women. No doubt there are slavish women as well as slavish men; and women, like men, admire those that are stronger than themselves. But to admire a strong person and to live under that strong persons thumb are two different things. Sensible sentiments even, that resonate more than a century later. And I must consider the difficulties of enunciation in another language, and trust I would be able to find a better teacher than the good Professor. 5-stars, for Shaws work. 0 of 0 people found the following review helpful. Hard to swallow By HHI can't say that I enjoyed these plays very much. I find Ibsen's characters to be unbelievable, especially one of the shining stars of his fame and accomplishments, Nora Helmer of "A Doll's House". I guess what I find most obnoxious about these characters is the speed with which they do things, which could be blamed on the necessity of story and play-writing, or it could be that the characters do not show significant glimmers of what they are to suddenly and so surprisingly become. Nora, for example, is this flitting, domestic plaything (thus the title) for nine-tenths of the play, unable to see her own mistakes and the seriousness of the looming catastrophe ahead. Then, all of a sudden, she is a most advanced, thoughtful, determined individual, come to drastic acts with absolutely no passion and able to express her inmost feelings and will to her husband without missing a beat. Ive been in arguments and they dont go like that. Ibsen said of his own work that his plays only just pose questions; they don't make statements. I myself dont buy Ibsen's assessment for a second. It is historically interesting that he considered his plays questions, but they are very clearly works of value statements and modes for societal change (which is exactly what they became). With lines like If Im ever going to reach any understanding of myself and the things around me, I must learn to stand alone, would you honestly believe his plays are unbiased vignettes, wondering about human nature, and nothing more? 2 of 2 people found the following review helpful. Bad formatting for Kindle. By Linda McCombe I gave this one star as the formatting for Kindle was very, very bad. It was all over the pages in boxes, ran off the pages and left blanks in the story. Story is a classic, but this version is awful.

Hedda Gabler is a play written by Norwegian playwright Henrik Ibsen. It is recognized as a classic of realism, nineteenth century theatre, and world drama. The title character, Hedda, is considered one of the great dramatic roles in theatre.

About the Author Henrik Johan Ibsen (20 March 1828 23 May 1906) was a major 19th-century Norwegian playwright, theatre director, and poet. He is often referred to as "the father of realism" and is one of the founders of Modernism in theatre. He is one of the most frequently performed dramatists in the world after Shakespeare, and his play, A Doll's House became the world's most performed play by the early 20th century. Several of his later dramas were considered scandalous to many of his era, when European theatre was expected to model strict morals of family life and propriety. Ibsen's later work examined the realities that lay behind many faades, revealing much that was disquieting to many contemporaries. It utilized a critical eye and free inquiry into the conditions of life and issues of morality. Ibsen is often ranked as one of the most distinguished playwrights in the European tradition.