The Wild Duck(A) Essay, Research Paper

Wild DuckIn the Wild Duck, Henrik Ibsen employs the image of light to portray certain characteristics of the actors and to adjust the mood for each scene. This report discusses each presentation of light, and its function, be it for moodsetting or character implication. F.L. Lucas analyzes the opening arrangement and writes “In the outer room the lamps are dimmed, with green shades, in contrast to the brilliance of the room behind.” They understand that this meant that the outer room, lighted with soft and shaded light, implies poverty, where as the inner room, illuminated with bright candles, expresses wealth. The distinctions of these two lit rooms contrast Old Ekdal and Old Werle. The darkened room, insinuating poverty, is the office in which the poor Old Ekdal “does some extra copying,” and in return receives a small income. The inside room, presenting wealth, is Old Werle s dining room where he is hosting a party. In the opening scene in Werle s study where “lamps with green shades give the room a soft, subdued light,” differs from “the rear . . . brightly illuminated by lamps and candles.”F.L. Lucas examines the color green even deeper. “Why green shades? Because Old Werle is beginning to lose his sight. And that eye trouble links him significantly, by hereditary with little Hedvig, likewise threatened by blindness.” For protection of a person s bad eyesight, green is the most helpful colored shade to prevent blindness. This lighting early in the Wild Duck hints that “[Old Werle] is going blind” which relates him to Hedvig, where “there is every probability that she will lose her eyesight.” “Further, green is the color of romantic unreality-the world of the Wild Duck caught in the seaweed below the waters of the fjord,” adds Lucas. The color green, a symbol of fantasy, is comparable to the world of the wild duck, which they utilize to “diverge themselves” from cold reality. The shade green is a link of two plots of the Wild Duck. One understanding of green suggests a possible affair between Old Werle and Hedvig s mother, Gina, through like characteristics of bad eyesight. Another explanation of the green display is to correlate fantasy with the wild duck.

In conrast to Werle s party, the lighting is of comparative poverty- on the table a lighted lamp ,” explains critic, F.L. Lucas. Unlike Old Werle s expensive and exquisite illumination, a small inexpensive lamp lit the Ekdals home, displaying paucity. This contrast shows a primary difference between Old Werle and Old Ekdal, their wealth. The two of them worked together and their occupation was found guilty of a crime; “[Old Werle] escaped by the skin of his teeth,” while Old Ekdal was sentenced to prison. This occurrence resulted in great hatred toward Old Werle for his poor aid given to Old Ekdal, being that Werle had a vast amount of wealth. Old Ekdal, Hjalmar, and even Werle s son held this grudge against Old Werle, Gregers. Lucas describes the setting of the second Act as follows: “The wild duck s garret is opened- clear moonbeams shine in on some parts of the great room: Note great- not poky. This happy hunting-ground of illusion is vast and shadowy; and lit by the beguiling magic of moonshine.” This scene is illumined by the mystical moonshine, preparing the audience or reader for a peaceful scene. The honored wild duck is introduced in this act as well as was the story about the wonderful clever dog that went down and got the duck. F.L. Lucas depicts the room as great, even though it was a little area. This description was not reffering to the room s space, rather the great magic of the attic; it was lit by moonlight and was the world of the wild duck.