

IBSEN'S ECHOES IN WILLIAMS: LINKS BETWEEN "THE WILD DUCK" AND "A STREETCAR NAMED DESIRE"

Beridze G.

Master of Scandinavian Studies, Invited lecturer at Ivane Javakhishvili Tbilisi State university, Faculty of Humanities, Tbilisi

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Abstract

The article focuses on the renowned works of Henrik Ibsen and Tennessee Williams, specifically uncovering how Ibsen's influence reverberates through the narrative and character structures of Williams' work. The research, supported by scholarly literature, acknowledges the existing scholarly dialogue surrounding the relationship between 20th-century American drama and 19th-century European modernist drama. Through a comparative analysis, the study highlights the thematic parallels of life-lie, identity, and disillusionment that shape both plays, as well as the innovative techniques that enhance their psychological complexity. Beyond the direct comparison with 'Wild Duck,' the study reveals numerous common elements linking Williams' play to other Ibsenian works such as 'A Doll's House,' 'Hedda Gabler,' and 'Ghosts.' By examining Williams' adaptation of Ibsenian motifs within an American cultural framework, this research provides new insights into the transatlantic legacy of modernist drama and its evolution in 20th-century American theater. The findings underscore the depth of Williams' indebtedness to Ibsen, revealing a sophisticated interplay of homage and reinvention that enriches our understanding of both playwrights' contributions to the genre. The analysis encompasses structural, thematic, and formal elements, providing a deeper, more nuanced understanding of the claims made by established scholars and supplementing these claims with concrete examples. Additionally, the research identifies areas and aspects that hold potential for future study.

Keywords: Henrik Ibsen, Tennessee Williams, The Wild Duck, A Streetcar Named Desire, Comparative Literature, Theater, Life-lie, livsløgn, Ibsen's influence, Modernist drama, American drama

1. Introduction

"A Streetcar Named Desire" was created in the mid-20th century, during the late modernist period, and is characterized by its 11 distinct scenes. Given that the play was written in the mid-20th century, it is not surprising that it contains frequent metatheatrical allusions to drama classics, particularly the plays of Ibsen. "A Streetcar Named Desire" has clear connections to other works by Ibsen ("A Doll's House," "Hedda Gabler"), and these connections are evident on the surface. Discussing the relationship with "The Wild Duck" separately without considering these other connections would be out of context, so we will briefly overview these allusive relationships in the introduction.

In relation to "The Wild Duck", there are no overt allusions; here, the connection is, in our opinion, more profound and structural, and is typically not perceived by the reader/viewer. That is why we believe that critical analysis in this direction is more relevant and necessary. The main part of the paper, therefore, and all subsequent chapters, are devoted to the relationship with "The Wild Duck". The second chapter analyzes the structure of the works and highlights particularly interesting structural sections; the third chapter is devoted to the significance of "truth" and the Ibsenian concept of "life's lie" (livsløgn) in relation to Williams's play; the similar functions and content of several individual symbols are analyzed in the fourth chapter. This is followed by a concluding analysis summarizing the main results of the discussion.

While the mid-20th century witnessed a seismic shift towards experimental and avant-garde theater in Europe, with playwrights like Eugène Ionesco, Samuel Beckett, Bertolt Brecht, and Luigi Pirandello challenging traditional dramatic conventions, American playwrights such as Eugene O'Neill, Arthur Miller, and

Tennessee Williams were producing works that, while undeniably modernist, remained more closely aligned with the conventions of realist drama. This divergence can be attributed to the commercial demands of Broadway, which favored plays that were more accessible to a wider audience. This period in American theater is often referred to as late American modernism.

In his essay, "The Debt of Williams and Miller to Ibsen and Strindberg," Seymour L. Flaxman argues: Williams and Miller have continued the dramatic tradition of Ibsen and Strindberg, but have transferred it to a thoroughly American milieu. Without slavish imitation, they have made use of symbolic and expressionistic elements, even pantomime and dream sequences, to get beyond the realistic and naturalistic drama. Whether they have extended this dramatic tradition, whether they have gone beyond the point reached by Ibsen and Strindberg, however, is questionable. They have made no real innovations in dramatic structure. [Flaxman, 1963, p. 58]

Both Seymour L. Flaxman in his 1963 essay and Ian McAdam in his more recent 2012 piece, "Remembering Ibsen in Tennessee Williams," have highlighted the need for further exploration of Ibsen's influence on Williams. McAdam, in particular, suggests that "the allusion noted here suggests that some renewed attention to the influence of Ibsen may be in order" (2012, p. 2). Given these calls for a more in-depth analysis, it is imperative to examine the specific parallels between *A Streetcar Named Desire* and Ibsen's other plays. Such a comparison would not only deepen our understanding of Williams's engagement with Ibsen but also provide valuable insights into the broader thematic concerns of both playwrights

The most overt and readily identifiable allusions in *A Streetcar Named Desire* are to Ibsen's *A*

Doll's House. Given the immense popularity of *A Doll's House* during Williams's time, it is reasonable to assume that a significant portion of the theater-going audience would have recognized these allusions, suggesting that Williams intentionally employed them for dramatic effect. Indeed, the scholarly literature has noted some of these parallels. Ian McAdam, for instance, highlights Blanche DuBois's iconic line, "Whoever you are - I have always depended on the kindness of strangers" (Williams, 1947, scene 11, p. 153), as a clear allusion to Nora Helmer's similar reliance on others in *A Doll's House*. However, McAdam does not address another, arguably more significant, parallel that occurs at the end of Scene 3, when Stella leaves the house. "STANLEY: Stella! [There 'is a pause] My baby doll's left me!" (Williams, 1947, scene 3, p.59)

"Helmer: Nora! Nora! (ser sig om og rejser sig) Tomt. Hun er her ikke mere" Empty. She is gone. (Ibsen, 2009, Et dukkehjem, scene 3, 379)

I believe that this instance transcends mere metatheatre and carries a deeper dramatic function, therefore we will examine it in the main part too.

The history of world drama features relatively few female protagonists, among whom Hedda Gabler stands out as a particularly significant figure. Drama, as a literary genre, often, if not always, draws upon or revisits classical archetypes. It is difficult to imagine the character of Blanche DuBois without the influence of Hedda. From the perspective of gender dynamics, Blanche is often compared to August Strindberg's Miss Julie; however, Hedda Gabler is curiously overlooked. In reality, the characters of these two women are so closely aligned that one could argue not merely for a literary kinship but for a shared identity.

Both characters share a central trait: an inability to live without ideals, yet their life experiences are in constant conflict with these ideals. Ultimately, this incompatibility shapes their destinies—one takes their own life, while the other descends into madness. However, Hedda can be seen as taking a step further; her suicide is a choice, a choice aligned with her ideals, making her a less straightforward tragic figure. A degree of idealism can be found in all of Ibsen's major plays, a distinctive characteristic of this Norwegian playwright; we will see below that Blanche shares this trait with the male character Gregor Werle. Hedda's idealism, particularly her shared gender-specific ideals, connects her to Blanche DuBois. In both cases, universal idealistic notions intertwine with the high-class stereotypes associated with the behavior and relationships of true ladies and gentlemen. This discussion could be extended further, but that would require a separate research.

Moreover, a brief observation reveals an intriguing potential comparison between 'A Streetcar Named Desire' and 'Ghosts'. This suggestion is prompted by the conspicuous symbolism of light and darkness recurring throughout the play. 'Ghosts' also features similar symbolism. It would be equally interesting to explore the thematic implications of this formal detail, as the protagonists of both works initially present themselves as someone other than who they truly are.

The plays we are examining, centered around the Ekdal and DuBois-Kowalski families, also reflect the

personal lives of their authors, Ibsen and Williams. Specifically, they relate to the authors' sisters: Hedvig is the name of Henrik Ibsen's sister, while Blanche DuBois is partly based on Tennessee Williams' sister Rose, who suffered from severe mental illness (FIZZAH ALI, 2016). The greatness and similarities between these two writers are evident in their frequent use of their immediate family members as inspiration, transforming highly personal experiences into universal stories. A comprehensive psychological study could potentially reveal why the sisters had such a profound impact on the writers and whether there are commonalities between these influences. For now, however, we will simply consider this a coincidence.

2. Structure

While 'The Wild Duck' adheres to a fairly classical structure, the same cannot be said for 'A Streetcar Named Desire', which is divided into 11 scenes. Unlike Ibsen, Williams does not progress towards the finale in a direct and concise manner, but rather through a convoluted and lengthy path. Consequently, it is easier to identify the core thematic and formal characteristics of 'The Wild Duck': the problem of truth as its central theme and symbolism as its primary formal device. Symbolism also plays a significant role in 'A Streetcar Named Desire', but the play's primary theme is the battle of the sexes. The question of truth, as it eventually becomes clear, is merely a decisive factor in the play's development, not its central focus (we will elaborate on this below). It is therefore evident that the similarities between these two works are partial, primarily manifested in the first half of Williams' play, where the audience is not yet fully aware that the play's central theme is the conflict between men and women.

As is well-known, 'The Wild Duck' has previously served as a source of inspiration for works exploring the dynamics of gender conflict. Notably, August Strindberg's 'The Father' is a case in point. After reading 'The Wild Duck', Strindberg recognized himself in Hjalmar Ekdal and his wife Siri von Essen in Gina, leading him to confront a profound deception in his own life. This realization significantly influenced Strindberg's subsequent work, with 'The Father' being a direct result (Brandell, 1974, 46). Strindberg borrowed the exposition from 'The Wild Duck', maintaining the central theme of truth, but shifting the primary focus to the naturalistic theme of gender conflict. The play explicitly references Ibsen's 'Ghosts', creating a potential for comparative analysis due to the presence of ghostly characters in both works (M. Bunc, 2002).

We hypothesize that 'The Wild Duck' is utilized in a similar manner in 'A Streetcar Named Desire' as it is in 'The Father' (referring to the intertextual relationship between the texts rather than the biographical prehistory of their creation). We will attempt to clarify and substantiate this claim through the following argument.

To initiate our discussion, we need to order and delineate the numerous and somewhat confusing actions within 'A Streetcar Named Desire'. Given the specific focus of 'The Wild Duck', we are particularly interested in the role of truth in 'A Streetcar Named Desire'. While truth is not the central theme, it undoubtedly exists as a significant theme and holds a pivotal position within the play. Upon a second reading

or viewing, the reader/viewer discovers that in the first half of the play, particularly from the fourth to the sixth scenes, we witness not so much a battle between the male (Kowalski) and the female (Blanche), but rather between the male (Kowalski) and the human (Blanche) over what the male considers his possession, his doll (Stella). Unlike Blanche, Stanley is a more static, pre-determined, and unambiguous character, whose extensive characterization is provided by Blanche herself in the fourth scene:

He acts like an animal, has an animal's habits! Eats like one, moves like one, talks like one! There's even something--sub-human--something not quite to the stage of humanity yet! (Williams, 1947, scene 4, p. 74)

In contrast, Blanche is a completely enigmatic and multifaceted, mutable character. In the initial scenes, Blanche is not a direct antithesis to Stanley; she is more concerned with liberating her sister from her brother-in-law's domination, than with battling Stanley. Stella has willingly ensnared herself in his clutches. Blanche seeks to awaken Stella and lead her to an inner truth, a characteristic of Ibsen's characters ("For Ibsen, on the other hand, truth is that of interiority" (Szondi, 1983, 202)). She attempts to awaken the ideal within Stella, even though she herself has a far-from-ideal past and is, in fact, destined to be dependent on her sister and brother-in-law for the rest of her life. In these scenes, Blanche acts as if she herself is unaware of the truth about her past, which is the only plausible explanation for her behavior. Due to her fragile mental state, she manages to forget her past; Blanche genuinely believes she is an innocent and morally upright person: "Never inside, I didn't lie in my heart..." (Williams, 1947, scene nine, p. 119). With such an innocent perception, Blanche cannot reconcile herself to the subjugation of humanity, to the transformation of desire into love, and to the acceptance of fate in the name of such love, i.e., surrender: "What you are talking about is brutal desire--just--Desire!" (Williams, 1947, scene 5, 73). She is willing to do anything to fight for her ideal, a truly noble and virtuous English teacher who cannot tolerate any compromise with immorality. Her profession as a teacher is not accidental; the author has deliberately chosen a profession that would make the character's preaching about morality and idealism convincing to contemporary American society. At the beginning of the play, Blanche DuBois is a female Brand (from Ibsen's play 'Brand') or, if you prefer, a female Gregers Werle...

It's important to remember that at this point, neither the reader nor the viewer knows anything about Blanche's past. Consequently, they accept the on-stage events at face value and follow the narrative until the truth about Blanche is revealed. After this revelation, Blanche's character undergoes a transformation, essentially becoming a different person, and the play takes a new direction. The audience essentially witnesses two distinct plays, a play-within-a-play, similar to the murder of Gonzago in Hamlet. The first play unfolds before the truth about Blanche's true life is revealed (the first 6 scenes), and the second after the truth is revealed (the last 5 scenes). Based on this, we can determine the particularly interesting analytical segment for us - the first 6 scenes.

If we examine the plot of the first six scenes closely, we will find that the characters of Blanche DuBois and Gregers Werle serve similar dramatic functions. Both represent high social values (class conflict), both arrive from distant places, and both introduce their own ideals into ordinary, undistinguished, impoverished families; they attempt to awaken their loved ones (Hjalmar and Stella), in whose goodness and idealism they somehow believe, and to open their eyes to their resigned fate.

"Blanche- Pull yourself together and face the facts." (Williams, 1947, scene 4, p. 64)

"GREGERS- Jeg har i sinde at åbne Hjalmar Ekdals øjne. Han skal se sin stilling, som den er; – det er det hele." (Ibsen, 2009, tredje act, p. 141)

However, these ideals, both in the cases of Gregers and Blanche, are defeated when they collide with reality - Stella returns to Stanley, which is unexpected and inconceivable for Blanche: 'Why! I've been half crazy, Stella! When I found out you'd been insane enough to come back in here after what happened--I started to rush in after you!' (Williams, 1947, scene 4, p. 63).

The similarity in the functions of Gregers and Blanche is particularly evident in these two practically identical phrases uttered by Gina and Stanley:

"GINA- Uf, den vederstyggelige fyren, som skulde få sin passasje her i huset!" (Ibsen, 2009, fjerde act, p. 161).

"STANLEY: And wasn't we happy together? Wasn't it all okay? Till she showed here." (Williams, 1947, Scene 8, p. 112)

The dramatic development of the first six scenes is particularly interesting. Blanche begins her active attempts to awaken Stella from the fourth act, gradually increasing her efforts. However, these attempts are doomed from the outset, as the author has transposed the typical Ibsenian finale - Stella's departure from home - from the conclusion to the exposition, thus ruling out its repetition and suggesting that this play will not have the same ending as those by Henrik Ibsen. We are referring specifically to the final scene of the third act, which, as mentioned above, is very similar to the ending of 'A Doll's House'.

Goethe attributed crucial importance to the exposition in ancient drama, a view echoed by Peter Szondi in his foundational essay on modern drama: 'Goethe had written Schiller that the exposition was hard work for a dramatist "because one expects him to produce an eternal forward movement, and I would call that dramatic material best in which the exposition is already part of the development" To which Schiller responded on April 25, that Oedipus Rex approached this ideal to an amazing degree' (Szondi, 1983, p. 199). The significance of exposition in *A Streetcar Named Desire* is also explicitly indicated in the play's text itself, when Kowalski utters one of the most memorable lines: 'We've had this date with each other from the beginning!' (Williams, 1947, scene 10, p. 130).

3. The Dramatic Function of 'Truth' and the 'life lie'

The eventual revelation of the truth about Blanche (in the seventh scene) leaves everyone, including the audience, fully aware and paves the way for Kowalski's unabashedly naturalistic desires. This truth seals the

fate of Blanche and Mitch's relationship and extinguishes any remaining hope that Blanche might one day lead a normal life.

Of course, it is essential to consider how this crucial truth is revealed. Szondi specifically addresses the problem of introducing the past in modernist drama: 'for the Ghost Sonata presents the same formal problem that Ibsen's late work did: how to reveal dramatically a secret and deeply internalized past, how to prevent it from escaping dramatic presentation. In Ibsen's work discovery is made possible by intertwining the past with a topical dramatic action; in Strindberg's one-act *The Stronger*, by the use of monologue. In the Ghost Sonata both these methods are employed to a certain degree' (Szondi, 1983, 217).

In both 'Wild Duck' and 'A Streetcar Named Desire', the truth is revealed to the characters (Hjalmar Ekdal and Stanley Kowalski) offstage. Interestingly, in 'A Streetcar Named Desire', the character who reveals this significant truth to Kowalski does not even appear on stage. There is also a significant difference between the ways in which the truth is revealed: in 'A Streetcar Named Desire', the truth is explicitly stated on stage when Stanley recounts a passerby's story to Stella, thus making the audience privy to it as well; in 'Wild Duck', the truth is never explicitly voiced.

The reason for this is that Ibsen's play is structured in such a way that the audience is able to discern the truth and understand the situation far earlier than Hjalmar Ekdal. In Williams' play, however, both the audience and Stella are the last to learn the truth. Stella is least affected by this truth, despite it concerning her sister's past. The revealed truth only alters the actions of Kowalski and Mitch, ultimately leading to Blanche's destruction. For Stella, little changes as a result of this revelation, as she has already resigned herself to her fate in the third scene when she leaves the house and returns at the beginning of the fourth. After this point, Stella's destiny is sealed; she has already reconciled herself to everything that has happened and will happen. In other words, Stella's character can no longer alter the course of the play. Consequently, we can say that when Kowalski tells Stella the truth, the real addressee (or perhaps the author's intended audience) is the viewer.

Another crucial issue related to the theme of truth, and in a sense its opposite, that can be discussed in both works is *livsløgn* or 'the lie of life'. This concept was coined by Dr. Relling, a character in 'Wild Duck', who defines it as follows:

"RELLING - Det er jo bare noget sludder, som jeg fandt på for at berge livet i ham. Havde jeg ikke det gjort, så var det stakkers skikkelige svinet bukket under i selvforagt og fortvivelse for mange herrens år siden. Og så gamle løjtnanten da! Men han har nu rigtignok 16 fundet på kuren selv." (Ibsen, 2009, femte act, p. 203)

From Relling's discourse, we learn not only that ordinary people need an idealistic lie, or a 'life-lie', to sustain themselves, but also that the old lieutenant (who is mentally ill) has found his own personal 'medicine', suggesting that mental illness itself can serve as a similar kind of 'life-lie'. This is, of course, highly relevant to Blanche DuBois's life. We can say that Blanche has

not one, but several 'life-lies' that she uses to sustain herself, but in Tennessee Williams' play, Dr. Relling's prescription does not work, and ultimately Blanche's only 'medicine' is similar to that of the old lieutenant—mental illness.

The Ibsenian concept of *livsløgn* or 'life-lie' has been widely discussed in academic literature, not only in the humanities but also in psychology: 'Freud and Ferenczi transcribe *livsløgn* as transference, "self-taught attempts on the patient's part to cure himself" (Durbach, 1984, 326). It is also significant that, like Relling, Blanche is a frequent user of alcohol. "It seems quite deliberately to restructure Ibsen's central dialectic by throwing off balance its delicate equilibrium and endorsing even the most destructive and neurotic of alcoholic fantasies as the necessary lie. O'Neill's counterpart to Dr. Relling is, of course, Larry Slade – failed idealist, self-styled misanthrope and consoler of "the breed of swine called men in general." (Durbach, 1984, p. 329). I think it is clear that what Durbach says about Eugene O'Neill and Relling can, to a significant extent, also be applied to Blanche DuBois.

Erol Durbach, in his article, places great importance on linguistics and highlights specific words: "Geggers Werle's destructive clumsiness is diagnosable in precisely these terms, and the vehemence of his self-justification underscores the irony: "Jeg er ikke over-spændt" (p. 183). In translating this assertion as "I am not neurotic," James McFarlane may be introducing an anachronism into his Oxford edition. But he makes my point: Vildanden anticipates, in a language searching for a modern semantics of the human psyche, the fundamental concepts of twentieth-century psychiatry, cultural anthropology, and existential philosophy. (Durbach, 1984, p. 330) Stella uses the same words in the early exposition of 'A Streetcar Named Desire' when addressing Blanche: STELLA - You seem a little bit nervous or overwrought or something. (Williams, 1947, Scene 1, p. 23).

While I have already drawn extensively from Durbach's analysis, it is worth noting his compelling connection between the popularity of Ibsen's 'Wild Duck' structure in American drama and the societal construct of the 'American Dream'. Durbach posits that 'The American Dream is just such another *livsløgn*, so thoroughly located in the creative/discreative duality of Ibsen's idea that nearly every major play in the American repertoire seems a variation on Vildanden' (Durbach, 1984, p. 329). This observation resonates strongly with our own findings, and our study provides empirical support for Durbach's broader claim.

4. Symbols

As noted in the introduction, both texts exhibit a strong symbolic dimension. Among the numerous symbols employed in 'A Streetcar Named Desire', some can be linked, in various ways, to the symbolism found in 'Wild Duck'. The titles themselves are symbolic. In 'Wild Duck', the title serves as a metaphor for the complex system of lies that has become so entrenched within the family that it is no longer challenged.

"GREGERS- Min kære Hjalmar, jeg tror næsten, du har noget af vildanden i dig. HJALMAR- Af vildanden? Hvorledes det, mener du? GREGERS- Du

har dukket under og bidt dig fast i bundgræsset" (Ibsen, 2009, tredje act, p. 128)

While the streetcar itself is not explicitly discussed throughout Williams' play, Blanche's description offers a significant clue to its symbolic meaning. She associates the streetcar with the neighborhood where she has come to visit, a place where women endure domestic violence, which they perceive as a form of love, but which Blanche sees as 'brutal desire': "What you are talking about is brutal desire--just--Desire!--the name of that rattle-trap streetcar that bangs through the Quarter, up one old narrow street and down another..." (Williams, 1947, scene 4, p. 73).

The symbolic significance of the titles in both 'Wild Duck' and 'A Streetcar Named Desire' is evident. Both titles serve as metaphors for the dysfunctional family dynamics depicted in the respective works. However, the specific nuances of these symbols differ. Hedvig's attachment to the wild duck underscores her deep-rooted connection to her family, despite its flaws. In contrast, the streetcar symbolizes both arrival and escape for Blanche.

The symbolism extends to the names of the protagonists. Both Blanche DuBois and Gregers Werle carry symbolic weight, and the texts deliberately explore the characters' reactions to and interpretations of their own names.

" GREGERS Ja, vidste jeg bare det, du – da var jeg ikke så ilde faren endda. Men når en har det kors på sig, at hede Gregers – «Gregers» – og så «Werle» bagefter; har du hørt noget så fælt, du? HJALMAR Å, det synes jeg slet ikke.

GREGERS Huf! Isch! Jeg kunde ha' lyst til at spytte på den fyren, som heder sligt noget. Men når en nu engang har det kors på sig at være Gregers – Werle her i verden, således som jeg er det. " (Ibsen, 2009, anden akt, p. 92)

"BLANCHE It's a French name. It means woods and Blanche means white, so the two together mean white woods. Like an orchard in spring! You can remember it by that." (Williams, 1947, scene 6, p. 55)

Despite the contrasting attitudes of Blanche and Gregers towards their names, there is a shared element of alienation. Both names are perceived as foreign and out of place, marking them as outsiders within their societies. This sense of otherness ultimately hinders their efforts to connect with and influence the communities around them.

Another shared symbolic element is the use of music. While music is only briefly featured in 'Wild Duck', it permeates 'A Streetcar Named Desire', evolving throughout the play to reflect the changing circumstances of the characters. The sound of the blue piano in 'A Streetcar Named Desire' symbolizes the traditional, working-class culture of New Orleans, where people find joy even amidst hardship. Similarly, the flute playing in 'Wild Duck' provides a moment of respite for the Ekdal family, highlighting their ability to find happiness even in the face of adversity.

As we've discussed, Blanche initially functions similarly to Gregers, serving as a catalyst for change in the first six scenes. However, as the play progresses and Blanche's mental state deteriorates, she begins to resemble Old Ekdal. This parallel is reinforced by the

symbolic use of objects. Blanche's trunk, filled with relics of her past, mirrors Old Ekdal's attic, both serving as spaces of retreat and nostalgia. Both characters rely on a 'life-lie' to maintain their fragile sense of self. However, these 'life-lies' prove insufficient to sustain them in the face of reality. Ultimately, both characters become trapped in the past, unable to psychologically adapt to the demands of the present.

Conclusion

Our analysis of 'A Streetcar Named Desire' and 'Wild Duck' supports Erol Durbach's contention that 'nearly every major play in the American repertoire seems a variation on Vildanden' (Durbach, 1984, p. 329). Our findings provide concrete examples that illustrate the extent to which these two plays are interconnected, thus reinforcing Durbach's claim. Our findings not only corroborate Durbach's assertion but also reveal unique correspondences between these two works that may not be found in other American plays. Thus, our analysis contributes to a deeper understanding of the relationship between 'A Streetcar Named Desire' and 'Wild Duck' and enriches Durbach's broader claim.

To further characterize the relationship between these two works, we can draw an analogy to the world of jazz, particularly the jazz of New Orleans. Williams exhibits a willingness to freely deviate from conventional dramatic structures, replacing long acts with shorter scenes to achieve greater flexibility and variety. He also engages in bold experimentation, such as placing the exposition at the end of the play, effectively transforming the entire play into a prelude to the final five acts. Moreover, Williams incorporates a significant amount of music, which serves almost as a narrative backdrop. Just as jazz musicians often improvise on established jazz standards, Williams appears to have improvised on Ibsen's dramatic structure in "Wild Duck". In this sense, "A Streetcar Named Desire" can be viewed as a "dramaturgical jazz" that builds upon the foundational "standard" provided by Ibsen's "Wild Duck".

Our findings indicate that the primary objective of this study has been achieved. The key connections between the two works have been thoroughly explored in Chapters 2 and 3, and these findings have been further corroborated through an analysis of shared symbols and themes. While it is challenging to definitively categorize the exact nature of the relationship between two artistic works 'Wild Duck' can be seen as a text that influenced Tennessee Williams and provided a structural foundation for 'A Streetcar Named Desire'. However, Williams has developed this foundation in a highly original and artistic manner, creating a distinct and multifaceted work of his own.

Beyond our initial research goals, we have uncovered unexpected similarities between the two works, particularly in the realm of psychology. Our analysis, beginning in the chapter on the 'life lie,' revealed striking parallels in the symbolism employed in both plays. For instance, the nearly identical symbolic significance of the attic and the suitcase in both works highlights this psychological connection. While both plays have indi-

vidually attracted the attention of psychologists, we believe that a comparative analysis from a psychological perspective could yield valuable insights for both psychology and literary studies. Indeed, a professional psychologist could likely uncover even more significant parallels and nuances in a comparative analysis of these two works.

Furthermore, we believe that literary scholars should continue to explore this area of research. Despite the extensive critical attention 'A Streetcar Named Desire' has received, it has yet to undergo a comprehensive analysis by an Ibsen scholar. We believe that such an analysis would be invaluable.

This study represents a preliminary exploration of the specific parallels and connections between the works of Ibsen and Tennessee Williams. As indicated in the introduction, beyond 'Wild Duck,' Williams exhibits clear affinities with other modernist dramas, both Ibsenian and non-Ibsenian. We are confident that this topic warrants further investigation, potentially through an interdisciplinary approach involving psychologists. We hope that this modest study can serve as a foundation for future researchers who wish to delve deeper into this fascinating area of comparative literature.

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