

A Comparative Study of August Strindberg's *Miss Julie & A Dream Play*

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Miss Julie represents, first of all, its author's most determined endeavor to win the modern stage for naturalism. When he sent *Miss Julie* to his publisher, he wrote, "I take the liberty of hereby offering you the first naturalistic tragedy of the Swedish drama"¹⁾ Strindberg wrote *Miss Julie* in July and August of 1888, at the age of thirty-nine. Between 1882-1883, he had a turbulent relationship with a married woman. The passion and self-destruction which characterized the love affair formed the center of his two plays, *The Father* (1887) and *Miss Julie* (1888). These two works represent a new phase in his dramatic work.

His concept of naturalism or realism did not mean the exact photographing of nature. In 1889 he wrote an article, "On Modern Drama and Modern Theatre," where he makes his notion of naturalism explicit. This essay throws light upon the correct understanding of his naturalistic plays:

the great naturalism which seeks out the points where the great battles are fought, which loves to see what you do not see everyday, which delights in the struggle between natural forces, whether these forces are called love and hate, rebellious or social instincts, which finds the beautiful or ugly unimportant if only it is great.²⁾

Another starting-point for the play lay in his old feeling of social inferiority to his wife, Siri von Essen. When he first met her, she had been a baroness, while he was the son of a servant-girl. All his life he suffered from a kind of inferiority complex caused by his birth. Naturally, he retained a sense of resentment against people with an upper-class background. In *Miss Julie*, he was to use the Count's valet, Jean, as a mouthpiece for this resentment. Strindberg was also a dedicated misogynist and the battle of the

1) Michael Meyer (introduced and translated from Swedish), *The Plays of Strindberg* (New York: Random House, 1964), p. 92.

2) Toby Cole (ed.), *Playwrights on Playwriting* (New York: Hill & Wang, 1961), p. 17.

sexes was one of his characteristic preoccupations. This was why he dealt with the conflicts of the sexes as he did in this play. Despite his prejudices, he succeeded in detaching himself in the play and managed to keep an artistic distance.

Miss Julie is a short, one-act tragedy with only three characters, one of them minor, and with the simple setting of a kitchen. The primary theme of the play is heredity and fate. The play deals on a direct level with the questions of social climbing or falling. Strindberg declared in the celebrated "Author's Foreward" to *Miss Julie* that the plot was not simple and its point of view was not single, either. He was aware that he had concentrated into this ninety-minute one-act play a plot that would suffice for a full-length play. He also insinuated, in various ways, that he tried his best to keep the play objective. He went on to state that the usual summary judgments of characters by authors should be challenged by the naturalists, who knew the richness of the soul complex. Actually, he called his characters souls. The conflict of souls constituted the characteristic subject matter of his naturalistic plays. As for the dialogue, he maintained that playwrights should let the dialogue wander, as it does in real life, since the characters' minds work irregularly. With this current of thought, it was natural that he would emphasize the psychological process of the characters. As for the technique, he stated that he attempted the experiment of abolishing the division into acts in order not to disturb the reader's imagination.

The play opens in the midst of a midsummer festival of pagan origin, between twilight and dawn. By way of dialogue, we are to learn that Miss Julie recently forced her own jilting by a suitor who was outraged at her sadism; that she was the unwanted child of her strongminded mother (now dead), a "commoner" who had first resisted the Count and then victimized him; that she was brought up, in attire and in duties, as a boy—by her mother's wish; and that she had promised her mother she would never be the slave of a man. The author seems to have derived the idea of the unwanted child from his own experience: he felt that, as a consequence of being conceived against his parents' will, he was without a will of his own. It is clear that the emancipated "new woman" was a highly visible phenomenon of the last decades of the nineteenth century. Further, theorizing about women is central among Strindber's ideas.

The author has reversed the pattern of *The Father* by making it, the woman, this time, who is the helpless victim of a plot. Readers will quickly note the emphasis which the author placed on the environment of the three characters in the play, especially on

the importance that environment played in the shaping of Julie's personality. Such elements of determinism are, of course, the hallmarks of naturalism. Julie is, first, ruined by her mother's unnatural efforts to make her a "new woman," and she is ruined finally by Jean's ambitions. The lowbred Jean's seduction of the high-born Julie recalls the author's elopement with Siri. In the play there are two orders of time: the duration of the single consequence, which is the hour-and-a-half of the acted play, and the other, the time that preceded, yet only now is being experienced for what it signified all along.

Julie is introduced with the epithet, "crazy," and this adjective is used repeatedly. In this way, the author obtains the freedom to let his heroine do any kind of actions however odd, without incurring the reader's accusations. This kind of meticulous preparation, along with many other points, such as setting the time in midsummer festival, show that the play is carefully constructed. Julie is a headstrong gentlewoman of twenty-five and is described as degenerate. In the course of the play, she is to be hypnotized into suicide after allowing herself to be seduced by Jean. Strindberg, who happened to dabble in medicine for a while, was not only in full knowledge of Charcot's hypnotism theory at the time, but also gave special energy to speculations in the field of mental telepathy and hypnosis.

Like the spectator at a Greek tragedy, we know the outcome; the play is managed in order that we can foretell the conditioned sequel. Strindberg valued this concept of a secret shared by the audience and the author very highly. He acknowledged its value, and recommended it, in his "Notes on Effective Playwriting." If, in this particular play, it seems to be an exaggeration to call it a secret, it can at least be said to be a well-prepared ending.

Jean is not the noble proletarian rebel, but only a social climber, a servant who has no dream but to join the bourgeoisie. Thus, there are wide contrasts between Jean and Julie. In fact, the entire play consists of these points of contrast. As a gentlewoman, Julie wants to descend from her class, and low-bred Jean anxiously wants to ascend the social scale. Their respective descriptions of dreams illustrate this basic difference:

Julie. Perhaps I am, but so are you. For that matter, everything is strange. Life, human beings, everything, just scum drifting about on the water until it sinks down and down. That reminds me of a dream I sometimes have, in which I'm on top of a pillar and can't see any way of getting down. When I look down I'm dizzy; I have to get down, but I haven't the courage to jump. I can't stay there and I long to fall, but I don't fall. There's no respite. There can't be any place at all for me until I'm down, right down on the ground. And if I did get to the

ground, I'd want to be under the 'ground Have you ever felt like that?

Jean. No. In my dream I'm lying under a great tree in the dark wood. I want to get up, up to the top of it, and look out over the bright landscape where the sun is shining and rob that high nest of its golden eggs. And I climb and climb, but the trunk is so thick and smooth and it's so far to the first branch. But I know if I can once reach that first branch, I'll go to the top just as if I'm on a ladder. I haven't reached it yet, but I shall go there, even if only in my dreams.³⁾

Jean is strong, cunning and perceptive, whereas Julie is weak, sentimental and less perceptive. As a cunning person, Jean knows how he should seduce Julie, and he does not mind telling her lies sometimes if he considers it necessary for his desired effect. Succeeding in seducing Julie, he shows her another side of himself, and becomes domineering. Here, through Jean, the author expresses his concept of man's superiority to woman, especially in sexual relationships. Thus, Jean speaks confidently when he says, "Yes. Not because I'm me, but because I'm a man and young and" ...⁴⁾ As he is perceptive, he can analyze Julie's psychology correctly, and knows that there cannot be real love between them, whereas Julie does not know:

Jean ...Miss Julie, you're a glorious woman, far too good for a man like me You were carried away by some kind of madness, and now you're trying to cover up your mistakes by persuading yourself you're in love with me. You're not, although you may find me physically attractive, which means your love's no better than mine. But I wouldn't be satisfied with nothing but an animal for you, and I could never make you love me.

Julie Are you sure?⁵⁾

Thus, two extremes meet, and yet, even though Julie has simple and low tastes and Jean has high tastes exemplified by their respective preferences for beer and wine, she is still, instinctively, a lady who must prefer death to dishonor, and he is still a slave who must respond as such to his master's presence in the house. The following conversation between Jean and his fiance, Kristin, shows Jean's sophistication:

Jean. (Smelling it.) Fine! That's my special delice. (Feeling the plate.) But you might have warmed the plate.

Kristin. When you choose to be finicky, you're worse than the Count himself. (Pulls his hair affectionately.)

3) August Strindberg, *Miss Julie* (trans. by Elizabeth Sprigge) (New York. Avon Books, 1970), p. 36.

4) *ibid*, p. 37.

5) *ibid*, p. 51.

Jean. (Crossly.) Stop pulling my hair. You know how sensitive I am.⁶⁾

Strindberg was ambivalent toward aristocracy. Actually, he alternated between worshipping aristocrats and detesting them as the rulers of society. This attitude enabled him to depict the mean, lackey elements in Jean and the brutality of the lower-class people. The fact that Jean can butcher the innocent greenfinch without any qualm at all speaks itself of cruelty in him. Jean's negative traits not only prove the importance of environment on a personality, but also contribute much to the play's objective quality. Jean himself confesses his slave mentality:

Jean (Uneasily) I can't As long as we're in this house there *are* barriers between us. There's the past and there's the Count. I've never been so servile to anyone as I am to him I've only got to see his gloves on a chair to feel small I've only to hear his bell and I shy like a horse. Even now, when I look at his boots, standing there so proud and stiff, I feel my back beginning to bend. (Kicks the boots.) It's those old, narrow-minded notions drummed into us as children⁷.

Jean. I don't know why...I can't now...I don't understand...It's as if this coat made me...I can't give you orders...and now that the Count has spoken to me...I can't quite explain, but...well, that devil of a lackey is bending my back again I believe if the Count came down and ordered me to cut my throat, I'd do it on the spot⁸

Kristin is a minor character. Strindberg treats her in a different way than Julie and Jean. As the author stated in the "Foreword," she is just an abstract character; thus we do go into her soul. But, unlike her, the Count, although he does not even present himself and we do not go into his soul, either, plays an important role. As a background figure, he exists in the main characters' minds all the time. He provides Jean with fears and, in a way, controls the direction of the play.

Although the play is short in length, it seems that the author was able to achieve all that he had intended. As it is a concentrated, carefully constructed, and compact play, there is no waste and, at the same time, readers get the impact of intense feeling.

In the 1890's, the symbolist poets and dramatists attempted to create a drama in accord with their poetics of suggestiveness, mystery, and occult correspondences. Strindberg was also aware of this tendency, although at that time he was writing naturalistic plays. In time, he was to join in the effort. Together with such writers as Hofmannsthal, Hauptmann, and Yeats, he drew upon the experiments and innovations of the symbolists

6) *ibid*, p. 27.

7) *ibid*, pp 45-46.

8) *ibid*, p. 72.

and contributed to their effort to bring about a theatre of fantasy, musicality, and poetry.

Strindberg's deliberate preoccupation with the aims and values of symbolist drama is limited to a relatively brief span of time, approximately from 1898 to 1904, but these years show the creation of some of his great plays. The reading, in 1900, of Maeterlinck's essay *Le Reveil de l'âme* was an important event in his career. This confirmed his deeply felt mystical intuitions, in the form of a coherent theory readily applicable to dramatic expression. The suggestiveness, mystery, and supernatural fantasy of his late plays can be attributed at least in part to Maeterlinck's example. The sense of the mysterious and the uncanny is common to both writers. Their works are marked by a fluid interweaving of dream and reality, an emphasis on mood, and an evocation of inner feelings, as opposed to the presentation of external events.

At the height of Strindberg's symbolist preoccupations, in January 1901, he wrote to his friend Richard Bergh, "Will you soon be ripe for Josephine Peladan? The great writer of beauty, who announced the spiritual epoch to us before Maeterlinck."¹⁰ The formal experimentation that we find in *A Dream Play* and other late Strindberg dramas may well reflect the Wagnerian aims and techniques of Peladan and techniques of Peladan and other symbolists.

A Dream Play was finished in January 1902, fourteen years after he wrote *Miss Julie*, and following the so-called Inferno Period (1894~1897). We may see points of convergence between Strindberg and the symbolists repeatedly in the plays that followed the Inferno Crisis. After the Crisis, he is expected to be more mature. When he wrote *Miss Julie*, he seemed to be fully involved in the turbulence of life. But when he wrote *A Dream Play*, he appeared to be detached from life; he became religious and he was able to contemplate life. As for creative powers, he seemed to be in full command of them when he wrote the later play. Although he could write *Miss Julie* in a fortnight, *A Dream Play* was not written easily: his mind was troubled, the technique was new, and he began without knowing too well where he was going.

The author sought to sum up in this play the whole of his own experience. Thus, the scale of the play is bound to be different from that of *Miss Julie*, although both of them

9) Haskell M. Block, "Strindberg and the Symbolist Drama," *Modern Drama* 5 December, 1962, No. 3, p. 319.

10) *ibid.*, p. 316.

are one-act tragedies. He believed he was in the play with Shakespeare not only in presenting life as a dream, but in adhering to Buddhist philosophy. As Maurice Valency pointed out, Strindberg, for once, was able to fuse into a single poetic concept all he had gathered from Hartmann, Schopenhauer, Nietzsche, and Swedenborg, together with some half-digested notions from the Upanishads and the Mahayana scriptures, and some socialist thoughts the whole colored by his recent disenchantment and his habitual sense of the futility of the human condition.¹¹⁾

El Greco achieved a second reality in his painting through distortion, exaggeration, and emphasis of the meaningful. *A Dream Play* is said to make an impression of this nature. Thus Valency felt that what Eric Newton had to say of the modern trend in European taste with regard to painting twenty years ago might be applied, without altering a syllable, to the type of drama which Ibsen and Strindberg developed at the turn of the century:

It concerns itself with essentials, not with accidents, with generalizations, not with particular instances; with fundamentals, not with surface truths; with things digested by the mind, not merely seen by the visual eye ¹²⁾

A Dream Play is a play, not a dream, although the images of the fantasy lack the rigorous order of a story. The play is only seemingly amorphous. Its conclusion is derived from its beginning in a way that is by no means characteristic of dreams. It is a montage of scene in prose and verse, composed in accordance with a conscious artistic aim, and for a wholly rational purpose. It is, essentially, a personal statement, and this fact confers upon the play a subjective quality. On the whole, it is directed to the intellectual faculty and is intended to be understood. By giving the play the title "Dream" the author wants to be totally free from all the limits posed by the name of fictional probability, so that he could develop his ideas freely.

Far from being chaotic and disordered, the play is exquisitely constructed. It can be seen that the author has made use of cyclical structure for more than one reason. This arrangement of scenes in both *To Damascus*, where dream technique was also used, and *A Dream Play* creates the effect of sinking into a dream and awakening from it. When the Daughter of Indra, Agnes, is ready to begin her ascent to her heavenly home, she is

11) Maurice Valency, *Flower and the Castle* (New York: Macmillan Co., 1963), p. 32.

12) *ibid.*, p. 325.

to start at the bottom, work her way up, and undergo the final test of existence as a human being: the repetition of all one's miseries. Here we have another reason for the cyclical structure of the play. As the id is the wellspring of all mental life, so the castle is the source of all the action of the play, which flows from it and returns to it. Hence another reason for the cyclical structure. Thus, both in *Miss Julie* and *A Dream Play*, we perceive the author's pre-calculation of the forms for his themes.

In the "Preface" to the play, Strindberg stated his aims explicitly:

The characters are split, doubled and multiplied: they evaporate and are condensed, are diffused and concentrated. But a single consciousness holds sway over them all—that of the dreamer; for him there are no secrets, no inconsequences, no scruples and no law.

Condensation of characters, or its opposite, decomposition of character, are dream techniques, and the author consciously and deliberately avails himself of them. Strindberg seems to have thought of his play as basically a two-character drama, and he listed the dramatis personae under two headings: The Man and The Woman. Then, finally, remembering the bisexual nature of humanity, the subjective nature of the play, and the ego-centric nature of dreams, we are to allow the two characters ultimately to fuse into one.¹³⁾

The characters of the play stand in a complex relationship to one another. They are at the same time different and the same, many and one. The main characters are evidently four aspects of the author, the dreamer. The Officer, always waiting for Victoria with roses in his arm, represents the romantic side, the Lawyer is the 'bickering husband, and the Quarantine Master is the merciless critic; but the Poet is the lover of beauty, in his creative aspect, and is consequently more closely identified with the author as dreamer than the others, since the dream is in a strict sense the poet's dream. It is interesting to note that the author, through Agnes, insinuates that the dreamer values this aspect of the poet in man most highly:

Daughter · · Dreamer, farewell! farewell, thou mortal child, Thou bard who knowest the way of life!¹⁴⁾

To the Daughter of Indra, however, the dream gives a degree of autonomy that the other characters lack. Ultimately, of course, she too is an aspect of the dreamer, but it is

13) Evert Sprinchorn, "The Logic of *A Dream Play*," *Modern Drama* 5 December, 1962, No 3, p. 357

14) Thomas H Dickinson (ed.), *Continental Plays*, Vol 2 (New York: Houghton Mifflin Co, 1939), p 424

an implied aspect of his truest and innermost self, which is conversant with God. Thus the characterization of the play is very different from that of *Miss Julie* in its quality.

As for the plot of the play, it is, if it can be called a plot, rudimentary; another, more abstract version of the narrative which underlies the action of *To Damascus*. Seldom has a plot had less relation to a play. Into the simple plot of Agnes coming down to earth to examine the human condition, three motives are exquisitely woven: first, "Men are pitiable creatures!" second, "Love overcomes all," and finally, "The Riddle of the Universe should be solved!" Through Indra's Daughter, the expression, "Men are pitiable creatures!" appears seven times in the play, and such variations as "Wretched creatures!" or "Poor creatures!" appear several times. These phrases alternating at intervals with such expressions as "Woe, woe, woe!" give the play a kind of rhythm. The motive of "Love overcomes all" is well shown through such characters as the Portress and the Major, and through the riddle of the universe signified by the mysterious door. Thus, the simplistic plot of this play differs from the complex plot of *Miss Julie*.

The symbolism of *A Dream Play* ranges from the obvious to the baffling. Yet, the general impression is one of spontaneous improvisation. The interpretation of Strindberg's symbolism is no simple matter. It can justly be said that the charm of his symbolism lies here and that in this way, his symbolism leads the mind into the mood which the symbolists considered proper to the poetic experience. The castle, theatre, door, and cave are the dominant symbols in the play, by virtue of their position in its structure. The theatre introduces us to the notion, basic to the thought of the whole play, that the world is an illusion and a dream. The Growing Castle evidently symbolizes the aspiration of the earthbound spirit, rooted in matter, and striving eternally to rise above it. The symbol of the flower, rooted in the soil and aspiring to the heavens, was a favorite figure with Strindberg. The golden bud which crowns the castle in the beginning grows little by little, as the fantasy of life develops. When the pain of life is more than the soul can bear, it flowers. For Strindberg, this was the way of creation.

The castle can be said to represent the id. Since the id represents the mind in its pristine state before civilisation has made its imprint, the castle lies outside society, and the Daughter, on her return trip, must go into the desert to reach it. Colors are also used symbolically, such as the green in Billsticker's fish box symbolizing hope and the yellow in the flag the Quarantine Officer waves symbolizing jealousy.

Although Strindberg alternated between atheism and religion, his later plays are all

religious. In this play, we notice the Christian coloring of Buddhism, evident at several points in the play:

Do you hear music and dancing up there on the hill?..... Well, that's Lina's sister came home from the town, where she went astray, you understand..... Now they're killing the fatted calf, while Lina, who stayed at home, has to go about with the slop-pail and feed the pigs!¹⁵⁾

Poet Tell me: was it not Indra who once sent his son down to Earth to hear the complaints of mankind?¹⁶⁾

The substance of the play is autobiographical. The background is a panorama of the regions that the author had visited, enabling us in this play, as we did in *Miss Julie*, to glimpse expressions which must have come either from his own experiences or from his obsessions:

Mother.....remember, I've been a servant-girl myself.....¹⁷⁾

As Strindberg himself had bitter experiences in married life and several divorces, he was able to describe the misery of them in detail and vividness, declaring, through the Daughter, "Married life is terribly hard... harder than anything!"¹⁸⁾

As Freud himself was indebted to the great literary minds before him for his theory, Strindberg worked in the same line of thought that Freud did, and expressed similar thoughts in his works, although Strindberg did not seem to be aware of Freud's work. It is easy to find Freudian currents of thought in his works. In *Miss Julie*, we can already see Strindberg's interest in psychology and the duality of time, and his interest in telepathy and hypnotism might also be referred to Freudian concepts. The so-called Freudian pleasure principle and its conflict with sublimation is explicit in the Daughter's argument at the end of the play. Strindberg uses this conflict as a means of indicating the misery or dilemma of the human condition, and this leads him to theorizing about woman, another of his special interests. In *Miss Julie*, his theorizing about woman is rather superficial; he merely expresses his opinion of man's superiority to woman. But in *A Dream Play*, his theory seems to have become more philosophical and profound. The following quotation shows the basis of his theory about woman and the conflict between craving for pleasure and sublimation:

15) *ibid.*, p. 394.

16) *ibid.*, p. 421.

17) *ibid.*, p. 372.

18) *ibid.*, p. 388.

Daughter But in order to get free of the earthly element, Brahma's descendants seek privation and suffering...Here you have suffering as the liberator... But this yearning for suffering comes into conflict with the craving for enjoyment, which is love and now you understand what love is, with its highest joys merged in the greatest suffering, the sweetest in the bitterest! Do you understand now what woman is? Woman, through whom sin and death entered into life?¹⁹⁾

The language of this play is packed with allusions to the tormented inner life of man. Words express feelings, or emotional attitudes, rather than events. Half-tones, intuitions, and misty evocations of mood replace ordinary speech and action. Dialogue often serves to create a mood or convey a feeling, rather than to explore motive or propel plot action. Thus, in this play, the dialogue does not give the readers any concrete information as it does in *Miss Julie*.

On a technical level, *Miss Julie* can be said to be one of Strindberg's superbly realistic-naturalistic works of his pre-Inferno period, and *A Dream Play* one of his late symbolist dramas. The former can be said to be objective, and the latter subjective. In quality, while *A Dream Play* is lyrical or poetic, *Miss Julie* is dramatic. And in terms of effect, if *Miss Julie* can be compared to a well-performed duet by young singers, *A Dream Play* might be compared to a grand symphony conducted by an old virtuoso.

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19) *ibid*, p 422

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August Strindberg의 *Miss Julie*와 *A Dream Play*의 比較 研究

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Strindberg가 *Miss Julie*를 내놓은 것은 그가 39歲였던 1888년이었다. 이 희곡은 작가가 ‘自然主義’를 현대 연극에 導入시키려는 의도하에서 쓴 것이다. *Miss Julie*는 單幕 悲劇이다. 등장인물은 세사람 뿐이고 세팅도 소박한 부엌 하나로 구성된다. 희곡의 주요 테마는 遺傳과 運命이다. 이는 決定論이 自然主義의 배경을 이루고 있기 때문이다. 희곡이 직접적으로 다루는 것은 社會的 上昇 혹은 下落의 문제이다.

비록 등장인물의 수효는 적지만 인간 영혼의 복잡성과 풍성함을 터득하고 있는 작가답게 Strindberg는 인물들을 ‘영혼들’이라고 부르며 특이하게 취급한다. 이리하여 이 영혼들의 갈등이 Strindberg의 자연주의 희곡의 ‘독특한 주제’를 이룬다. 또한 對話에 있어서도 인물들의 심리적인 과정에 強勢를 두었다. 이리하여 비록 희곡의 길이는 짧지만 작가는 그가 의도한 바의 것을 이 희곡에서 성공적으로 달성할 수 있었다.

1890年代에 상징주의 시인들과 희곡작가들이 示唆性, 神秘 그리고 超自然的인 交信이라는 그들의 詩學에 相應하는 희곡을 쓰려는 시도를 했었다. Strindberg도 이 시도에 가담하여, Hofmanstahl, Hauptmann 그리고 Yeats등과 함께 환상, 음악 그리고 詩의 특징을 지닌 연극을 창조하는 데 공헌했다.

Strindberg가 1900년에 읽은 Maeterlinck의 수필 *Le Reveil de l'ame*는 그에게 決定打를 加했다. 이리하여 이 두 작가는 몇가지 특징을 共有한다. 첫째로 그들의 작품에는 꿈과 현실이 뒤엉켜 있다. 또한 이 두 작가는 무드에 強勢를 두고 있으며 外界의 사건 묘사를 하지 않고 內面的인 감정을 환기시키고 있다.

*Miss Julie*를 쓰고 14年後 그리고 소위 Inferno Period (1894~1897)를 거친후, 1902年 1월에 Strindberg는 *A Dream Play*를 완성했다. Inferno Crisis이후에 출간된 희곡들에서 우리는 상징주의 시인들과 Strindberg 사이의 많은 유사성에 接하게 된다. *Miss Julie*를 썼을 때는 작가가 인생의 소용돌이에 완전히 말려 들어가 있는것 같았다. 그러나 그가 *A Dream Play*를 썼을때는 그는 이미 초연한 상태에 있었고 다분히 중요적이었으며 인생을 擘조할수 있는 경지에 달해 있었다. 또한 창조력에 있어서도 대단히 성숙해 있었다.

작가는 이 작품에서 그 자신의 인생 경험 전체를 요약하려 했다. 이리하여 *A Dream Play*도 *Miss Julie*와 같이 單幕 悲劇이지만 희곡의 스케일이 대단히 방대하다. 작가 자신이, 인생을 한 토막의 꿈으로 제시하는 點에 있어서 뿐만 아니라 佛敎·哲學에 집착하는 點에 있

어서 자신이 셰익스피어와 유사하다고 생각했다. 테크닉 면에서는 El Greco가 중요한 부분을 과장 왜곡, 강조의 手法를 써서 第二의 現實을 성취했듯이 Strindberg도 같은 手法으로 소기의 목적을 달성한다.

이 작품에는 환상적인 이미지들이 충만해 있어서 하나의 이야기로서의 질서는 결여되어 있지만 결코 꿈이 아니고 희곡이다. 이 작품은 外見上으로만 無形이다. 희곡의 결론은 꿈의 특징적인 방식으로가 아니라, 합리적으로 이야기의 첫머리로 부터 끌어내어 진다. 다시 말해서 의식적으로 예술적인 목적에 부합되게 꾸며진 산문과 시의 몽타주이다. 그리고 본질적으로 이 희곡은 개인적인 진술이다. 따라서 이 사실이 작품에 주관적인 색채를 加한다. 대체적으로 이야기해서 작품은 知力에 호소되고 이해되도록 되어 있다. 작품에 'Dream'이라는 타이틀을 붙인 것은 작가가 모든 예술적인 제약에서 벗어나려고 취한 행위이다.

이 작품은 구성이 대단히 정교하다. 작가는 Cyclical Structure를 여러가지 이유에서 쓰고 있다. 그러나 플롯은, *Miss Julie*의 것이 복잡했던 것에 비해 대단히 단순화되어 있어서 거의 플롯이라고 부를수 없을 정도이다. 등장인물들은 상호간 대단히 복잡한 관계에 있는 것으로 그려져 있다. 그리고 네사람의 중요한 인물들은 분명히 저자의 네가재 局面을 대표하고 있다. 즉 장미를 안고 끊임없이 Victoria를 기다리는 장교는 작가의 로맨틱한 면, 변호사는 투정부리는 남편, 檢察官은 무자비한 비평가, 그리고 詩人은 꿈꾸는 자로서의 작가를 나타내는 것이다. 이와 같이 인물 묘사가 *Miss Julie*의 것과는 사뭇 다르다.

이 작품에는 상징이 많이 쓰이고 있는데 그들 가운데는 분명한 것도 있고 이해가 어려운 것도 있다. 이 작가가 구사하는 상징의 매력은 독자로 하여금 상징주의 시인들이 시적인 경험이라고 간주한 무드에 도달하게 하는데 있다. 城, 극장, 門, 穴등의 중요한 상징 이외에도 초록 노랑등의 색깔들도 상징적으로 쓰이고 있다.

Strindberg의 後期 作品은 대부분이 종교적이다. 이 작품에서 우리는 기독교와 불교가 혼합된 것을 목격한다. 또한 이 작품은 다분히 자서전적이어서 작가 자신의 경험이 생생하게 나타나 있다. 특히 작가의 비참했던 결혼 생활, 여러 차례에 걸친 이혼등은 그로 하여금 이 작품에서 결혼생활의 비참함을 상세히 그리고 생생하게 그리도록 했다.

작가는 물론 프로이드를 의식하지 않고 이 희곡을 썼지만 우리는 프로이드적인 사고의 흐름을 곳곳에서 만난다. 예를 들면 최면술, 이심전심술에 관한 관심, 소위 쾌락의 원칙, 또 이 원칙이 昇華하려는 노력과 부딪혀서 빛는 갈등들이 표현되어 있다. 이 갈등을 작가는 한걸음 더 끌고 나가서 비참한 인간 조건을 들어내는 수단으로 쓴다.

이 작품의 언어는 인간의 고통스러운 內面生活에 대한 암시로 가득차 있다. 그리고 특정한 사건보다는 감정, 또는 감정적인 태도들을 묘사한다. 對話는 자주 무드를 조성하거나 감정을 전달하고, 동기를 파고 들거나 행위를 촉진시키지 않는다. 이리하여 이 작품안의 대화는 *Miss Julie*에서와 같이 독자에게 구체적인 지식을 공급하지 않는다.

기술적인 면에서 *Miss Julie*는 Strindberg의 Pre-Inferno期에 속하는 작품으로서 뛰어난게 훌륭한 사실주의——자연주의적 작품중의 하나라고 할수 있고 *A Dream Play*는 後期の 상징주의 희곡의 하나라고 할수 있다. 前者를 객관적인 작품이라고 稱한다면 後者は 주관적인 작품이라고 할수 있다. 質적인 면에서 볼때에 *A Dream Play*가 서정시적이라면 *Miss Julie*는 드라마적 이다. 효과면에서 만약 *Miss Julie*가 젊은 가수들이 훌륭하게 부르는 이중창에 비유될 수 있다면 *A Dream Play*는 年老한 大家가 지휘하는 거대한 심포니에 비유될 수 있을 것이다.