

Establishing a Synergy between the Women Characters Depiction Using Stanislavski's System in Strindberg's Play (The Father and Miss Julie)

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ABSTRACT : It is worthy of note that every drama script is established on the basis of the characters involved. This article describes the synergy between the Stanislavski's theory and August Strindberg's plays under the three dimension of women character. In this discussion, the women characters in 'The Father' and Miss Julie plays were succinctly analyzed using the three dimensions viz: natural, social and psychological. The three dimensions were therefore employed in order to understand and uncover the connection between the female characters. Strindberg's female characters have a complete natural dimension; they were often portrayed as perfect and physically beautiful. This is perhaps due to genetic factors and social traditions that Strindberg attributed to them. In particular, Strindberg focuses on the social and psychological dimensions of his female characters. His female characters often belong to the upper class and depicted as predominantly clever in dealing with others. In the end, the aim of this study was adequately achieved using Stanislavski's system, thereby providing a better understanding of human relations, pleasure.

Keywords -The Father; Miss Julie; August Strindberg; Stanislavski; Women Characters

I. INTRODUCTION

It is worthy of note that every drama script is established on the premise of the characters involved. This is the most important elements that lead to the success of any dramatic structure [1]. This is because the characters help in creating an unpredictable mood and diversity. This is achieved in accordance with their stated dimensions, cross-actions and reactions to various situations. The dimensions of these characters enable the audiences to experience how authentic and real the stage portrayal is. Hence, they can grasp the emotions and receive what the playwright wishes to say.

Strindberg plays revealed an obvious but contradictory view about women role in which his life was mirrored and transformed the plays. This was made manifest in the way he described women as a demon, which invariably described as an open insult and humiliation of the women role. *The Father* and *Miss Julia* plays are real dramatic Oedipus which was transported to theatre as a result of past experience of Strindberg. However in *Miss. Julia*, the struggle between men and women was well accentuated with the conflicting view regarding women appearing more liberal. This liberality was seen in the right to become a wife and caring mother for her children. However, the negative view arose, which involved her right to work or remain as a full housewife. However, her husband opposition against her working forced her to leave the home and her children behind. This negative view of Strindberg and hostile attitude to women's freedom has significantly affected the ultimate behaviour of his character in the theatrical performance. Strindberg considered marriage as a holy bond. He classified a woman in high ranking if she was a good wife and mother. This extremism created a negative attitude toward women. He considered an unmarried woman of marriageable age as a sign of deviation and stupidity. Strindberg could not open his mind to accept that a woman has a right to become a wife, surrounded by the love and passion of the husband, caring for her children as well as showering them with love and affection.

The Father and *Miss Julie* play transformed a real dramatic Oedipus from the reality of Strindberg own life to a theatrical stage. Hence, his biased portrayal of women characters makes them worthy of further research and analysis. Apart from this, this study aims at uncovering the relationships between these characters and the women in Strindberg's real life [2]. This study focused on the female characters and their behaviour from Strindberg's perspective in the circle of relationships relative to natural, social and psychological dimensions. Women characters in Strindberg's plays were analysed using Stanislavski's system to uncover the different dimensions and connection between them and women in Strindberg's real life.

II. STANISLAVSKI'S THEORY OF MODERN ACTING

Konstantin Stanislavski was generally referred to as the pioneer of modern acting. His approach was developed in the 19th century in the face of acting style that has a minimal conception of an ensemble that is well rehearsed and unified [3, 4]. However, this style of production was no longer appropriate for plays that were developed to follow a more natural, lifelike features and complex connection of characters [5, 6]. The Stanislavski's acting method offered a new approach in bringing together amazing peculiarities to different characters under three primary dimensions viz: natural, social and psychological. The natural dimension encompasses the character's looks, style choices, quirks, mannerisms, speech patterns, etc. It basically includes how the character looks and acts with just a smoke screen intended to conceal, confuse or obscure what is lurking inside. This dimension presented nature as "truthfully by natural means" [7]. From this point of view, Stanislavski opined that art is supposed to be a means to "create the life of the human spirit" [7].

The Stanislavski's method is better explained in three theatrical theories which include the physical, the social and the psychological. In the physical angle, there is great significance for the actor to adopt most if not all of the aspects of the character being played such as the clothes they wear, the character's hairstyle and even the character's demeanour and the way they walk. Once an actor has incorporated these measures into their daily routine, only then can they begin to work with that exterior to become the character. Moreover, the social aspect is explored as a means of assessing the belief system, character's subjectivity, or inner world. This has now become the *status quo* for most schools of acting involving possible emotional memories associated with particular past experiences in order to provide the necessary material for full comprehension of developing the character. Ultimately, the psychological aspect focused on the intuitive or visceral expressions and reactions to the material world (realism). It provided the notion that spirituality co-exists with material values in a dimension where reality and spirituality complement each other. A character's inner life and the outer world may be present but they are all not so important with regard to creating the character as reported by Bruder [8].

Stanislavski presented three dimensions of different characters which include the natural, social and psychological dimensions. He described the social dimension as the one which "one runs inevitably into counter-movements and striving of other people, into conflicting events, or into obstacles caused by the elements or other hindrances" [9]. It can, therefore, be concluded that the Stanislavski's social dimension basically revolves around the character's interaction with other characters in the play. However, a character's interaction is usually influenced by the past events, family origin and childhood memories. This involves where he grew up; how he grew up; his disappointments, failures, accomplishments, fears, inner demons and insecurities. The event that happens before a story is, therefore, a contributor to what a character presents and this makes the social dimension have a greater impact on the natural dimension. The third dimension is the psychological dimension or the character's choices which describe who the character truly is as reported by Brook [10]. Belton [11], opined that the recognition of Stanislavski's acting method by active could lead to the possibility of exploring the psychological dimensions of their screen personae. This implies that the actor merges his or her psychological persona with the character he or she is portraying [12].

III. DEPICTION OF WOMEN CHARACTER IN *THE FATHER* PLAY

In this play, Laura is an ordinary, beautiful, middle-class female character in this play that was brought up as ignorance but rather a stupid girl. However, she is a more difficult character to analyse. The succeeding sections analysed Laura feminine character in the dimension of natural, social and psychological.

The Natural Dimension in *The Father* Play

Laura was depicted as being a strong-willed and determined young lady who often goes to an extent of doing things that can cause damage and hurt others. Strindberg tried to depict all the negative and positive traits of his first wife (Siri Von Essen) through the character of Laura. This adamant character was proven by the following extracts from the play:

Pastor: So Laura's determined, is she? Then there's bound and be trouble, I am afraid. As a child, she used to lie down and sham dead until they gave in to her. Then she would calmly hand back whatever she'd set her mind on, explaining it wasn't the thing she wanted, but simply to get her own way.

Captain: So she was like that even then, was she? Hmmm. As a matter of fact, she does sometimes get so overwrought I am frightened for her and think she must be ill. [13] (p.36).

Laura also has a strong personality, with an air of power and authority as well as masculinity in her. She was depicted as strong and strong will to do whatever she wants. She does not allow anybody, not even her husband, brother or her beloved daughter to get in her way. She also likes to control everything in her household, as proven in the extract below:

Captain: In this fight, one of us must go under.

Laura: Which?

Captain: The weaker naturally.

Laura: Then is the stronger in the right?

Captain: Bound to be as he has the power.

Laura: Then I am in the right.

Captain: Why what power has you?

Laura: All I need. And it will be legal power to-morrow when I've put you under restraint.

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From the above extract, it is evident that one may find some kind of incompatibility between the experiments of the hidden crisis (related to the source of elementary behaviour) and the noticeable body who's got the natural visual with spoken behaviour. Consequently, the audience discovered that the play relies more on the acuteness of the displayed experiment which is been represented by the clash between men and women. It also relies upon the strength of the insight found in the origin of man; the motive and the stand. This was the motive that propelled Laura accuse her husband of madness and send him to a sanitarium as vividly displayed in the following extract:

Laura: We must try to prevent further violence. The doctor has sent to the hospital for a straight-jacket. I have just written a note to the Colonel, and now I'm trying to getsome idea of the state of our affairs, which Adolf has so shockingly mismanaged.Opens another drawer.

[13](p.45)

In addition, Laura was also depicted as a cunning wife who tricked her husband to fall into the illusion that Bertha his daughter was not really his which resulted in his early demise. This was reflected in the following extract.

Laura: You don't know if you are Bertha's father.

Captain: Don't know?

Laura: How can you know what nobody knows?

Captain: Are you joking?

Laura: No, I'm simply applying your own theory. How do you know I haven'tbeen unfaithful to you?

Captain: I can believe a good deal of you, but not that. And if it were so, you wouldn't talk about it.

Laura: Supposing I was prepared for anything...

[13] (p.18)

The Social Dimension in *TheFather Play*

In addition, Laura can be scrutinized in the light of social dimension. She was portrayed as an autocratic, middle-class woman. She was the mother of Bertha and sister of a priest. There was some peculiarity about her negative role in that she liked to be the one in control and have power in her hands. There was some sort of prevailing incoherence which resulted in a conflict between Laura and the Captain as touching raising their daughter Bertha. This was reflected in the following exchange between Laura and her husband the Captain:

Captain: You want complete power over the child, don't you, with me still there to support you both?

Laura: Power, that's it. What's this whole life and death struggle for if not power?

Captain: I had already made my decision, so I merely had to communicate it to the only friend I have in the family. Bertha is going to live in town. She will leave in a fortnight's time.

Laura: Where, if I may ask, is she going to stay?

Captain: At Savberg's-the solicitor's.

[13] (p.15)

It is also obvious that the Captain, despite his belief that he was victimized by his wife and considered himself guilty of contributing to the tragedy. When he tried to acquit himself, his wife confronted him and this was evident in the third chapter when Laura said:

Laura: But I didn't mean this to happen. I never really thought it out. I may have had some vague desire to get rid of you-you were in my way-and perhaps if you see some plan in my actions, there was one, but I was

unconscious of it. I have never given a thought to my actions they simply ran along the rails you laid down. My conscious is clear, and before God, I feel innocent, even if I'm not. You weighed me down like a stone, pressing and pressing till my heart tried to shake off its intolerable burden. That's how it's been, and if without meaning to I have brought you to this, I ask your forgiveness.

Captain: Very plausible, but how does that help me? And whose fault is it?

[13] (p.33)

Studies have therefore revealed from the aforementioned exchange of words that tragedies lie in Captain's inquiry about "Who is blamed?" The question is "Who is blamed?"; is it "the temper"?, "the heredity"? Or "the environment"? This was the source of conflict between the Captain and all the other women in his house, particularly Laura. Laura was the type of woman who wants to raise her child in her own way. This was evident in the third chapter, when Captain opened up his mind to the Priest:

Captain: It's not just a question of confirmation, but of her whole future. The house is full of women, all trying to mold this child of mine. My mother-in-law wants to turn her into a spiritualist; Laura wants her to be an artist; the governess would have her a Methodist, old Margret a Baptist, and the servant girls a Salvation Army lass. You can't make a character out of patchwork. Meanwhile I...I, who have more right than all the rest to guide her, am opposed at every turn. So I must send her away.

Pastor: You have too many women running your house.

Captain: You're right there. It's like going into a cage of tigers.

[13] (p.36)

Laura was a realistic and unconscious character who plunges into her destiny without any feelings. All her thoughts were all about how to have total control in raising her daughter without caring about the consequences of accusing her husband of psychological instability. In the first chapter, she said to her husband:

Laura: Supposing I were prepared for anything, for being turned out and ostracized anything to keep my child under my own control. Supposing I am telling the truth now when I say: Bertha is my child but not yours. Supposing...

[13] (p.17)

Another social dimension in Laura's life was her attribute of deception and trickery as clearly shown in this play. These elements were so obvious in the second chapter when Laura told the Doctor:

Laura: He talked in the wildest way and said the most fantastic things. Can you believe it-he even suggested he wasn't the father of his own child! Doctor: How extraordinary! What can have put that into his head?

Laura: Goodness knows unless it was an interview he had with one of his men about maintenance for a child. When I took the girl's part, he got very excited and said no one could ever tell who a child's father was. God knows I did everything I could to calm him, but I don't believe anything can help him now. Weeps.

Doctor: This can't go on. Something must be done-without rousing his suspicions. Tell me, has he had any such delusions before?

Laura: As a matter of fact, he was much the same six years ago, and then he actually admitted in a letter to his doctor-which he feared for his reason.

[13] (p.22)

Furthermore, Laura was also portrayed as strong and violent. This particularly concerns her temper and acts. Her brother, the Priest, described her in the third chapter:

Pastor: How strong-wild you are, Laura, how amazingly strong-willed! Like a fox in a trap that would gnaw off its own leg rather than be caught. Like a master-thief working alone, without even a conscience for an accomplice. Look in the mirror! You daren't.

Laura: I never use a mirror.

Pastor: No. you daren't look at yourself. Let me see your hand. Not one tell-tale spot of blood, not a trace of that subtle poison. A little innocent murder that the law cannot touch. An unconscious crime. Unconscious? A stroke of genius that. Listen to him up there! Take care, Laura! If that man gets loose, he will saw you in pieces too.

[13] (p.37)

Moreover, the marital state in this play can be described as swinging between two sides. The positive aspect of the marriage was described by the exchange between the characters as evident in this dialogue:

Captain: Yes, go on, Margaret, talk. You're the only one whose talk doesn't get on my nerves.

Nurse: Shame on you! Still, old Margaret loves her great big boy best of all. And when the storm breaks, he'll come back to her, sure enough, like the good child he is. (Sprigge, 1955, p.50)

Bertha: Oh yes, I'd love to live in town-anywhere away from here! It's always so miserable in there, as gloomy as winter night. But when you come home, father, it's like a spring morning when they take the double windows down.

[13] (p.51)

Laura's strenuous relationship with her husband may best be explained in terms of the psychological dimension of the character. She is a character whose psychological (intellectual) dimension was represented in her strong character. She was so careful to accomplish all her thoughts and force everybody to do what she desired even if these thoughts stem from her hate towards her husband. She tried her best to reform his husband's thoughts and mold it according to her wish.

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Pastor: It's certainly very cold tonight. Thank you, you must look after yourself,

Adolf. You seem a bit on edge.

Captain: On edge? Do I?

Poster: Yes. You aren't very well, are you?

Captain: Did Laura put this into your head? For the last twenty years, she's been treating me as if I had one foot in the grave.

[13] (p.33)

Moreover, Laura was capable of instilling doubt and suspicious in others, including her husband. This is a reflection of her psychological nature; her love to control others, interfere with them and work to eliminate her personalities in order to make her dominate all the others. That was evident in the details of the letter sent to the Captain. That is why when the Captain discovered this matter, he said to Laura:

Captain: Come in and let's talk. I know you were eavesdropping. (enter Laura, embarrassed. The captain sits at the bureau.)

It's very late, but we'd better have things out now. Sit down. She sits. Pause. This evening it was I who went to the post office and fetched the mail, and from my letters, it is clear to me that you have been intercepting my correspondence both in and out. The result of this has been a loss of time which has pretty well shattered the expectation I had for my work.

Laura: I acted from the best of intentions. You were neglecting your military duties for this other work.

Captain: Scarcely the best of intentions you knew very well that one day I should win more distinction in this field than in the army, but what you wanted was to stop me winning laurels of any kind because this would stress your own inferiority. Now, for a change, I have intercepted letters addressed to you.

[13] (p.18)

The intention of Strindberg was to represent love and hate in an imaginary and violent image at the same time. He portrayed this in a manner that contradicted the natural fact of the place and the environment. For example, he portrayed Laura putting the scarf upon the Captain as a sign of insult; that she wins over him and that she has succeeded in her plans. He also portrayed Laura as a person who is very careful about herself and her daughter Bertha, in setting an unconscious and wide plan to destroy her husband. However, Laura's mind is not predictable at all. Strindberg attributed women to be some kind of swindle and deceptive as reported in what the Captain said:

Captain: It's not a question of confirmation, but of her whole future. The house is full of women, all trying to mould this child of mine. My mother-in-law wants to turn her into a spiritualist; Laura wants her to be an artist; the governess would have her Methodist, old Margaret a Baptist, and the servant girls a Salvation Army lass. You can't make a character out of patchwork. Meanwhile I ...I, who have more right than all the rest to guide her, am opposed at every turn, so I must send her away.

[13] (p.29)

Margret who was the captain nurse-maid was depicted as female in a psychological dimension of character. She was very strict and abominable when it comes to her religious beliefs. Margaret was the most sympathetic to the Captain because with the motherly figure in the play. However, she was the one who directed the deadly strike on the Captain by deceiving him to wear the straitjacket. She pretended to like a mother who put her son in a woollen wrapper. Despite the kind person she was, her feminine nature made her instinctively side with the Captain's enemies.

IV. DEPICTION OF WOMEN CHARACTER IN MISS JULIE PLAY

The play called Miss Julie depicted a realistic impression of the writer's family life. The play is a real dramatic Oedipus which reflected the personal Oedipus of August Strindberg's. It mirrored the conflict between the two sexes. In short, Miss Julie is a psychological study of a young woman from an aristocratic family who

suffered from an internal struggle for superiority, dominance, ego and unstable sensual desire for pleasure. Julie's desire overwhelmed her control over her own behaviour, and she started a relationship with (Jean), who was a servant at her home. Suddenly, without prior warning, she found herself completely under her boyfriend's control. Jean forced Julie to steal money from her father and when she realized what her actions lead her into, her boyfriend brutally suggests that she commits suicide. Since suicide was seen as the only way to escape, Julie quickly obliges without objection and takes her own life making it look as if she is drugged herself. The ending of the play (Julie's death) also marked the extinction of this class in the society and the rising of a new class which was presented by the Jean.

The Natural Dimension in Miss Julie Play

The natural dimension revealed that Julie was definitely with feminine characteristics. There is something so graceful and alluring about the beautiful appearance of Julie even with the dirty cloth she's wears. At age 25 she was without defect, an excellence of beauty and movement which was evident in how she was described by Jean:

Jean: Still she is a fine girl, smashing! What shoulders! And what...! [13] (p.55)

She was a very eloquent girl with a great body coupled with her consistent movement while dancing. One can find this in the following exchanges:

Jean: Miss Julie's too high-and - mighty in some respects, and not enough in others, just like her mother before her, the Countess was more at home in kitchen and cowsheds than anywhere else, but would she ever go driving with only one horse? She went around with her cuffs filthy, but she had to have the coronet on the cuff-links. Our young lady to come back to her-hasn't any proper respect for herself or her position. I mean she isn't refined. In the Barn just now she dragged the gamekeeper away from Anna and made him dance with her-no waiting to be asked. We wouldn't do a thing like that. But that's what happens when the gentry try to behave like the common people-they become common....

Julie: (sharply) if you could see that you'd have good eyes. Come and dance this Schottische with me, Jean.

Julie: show a preference! The very idea! I'm surprised at you. I'm doing the people an honour by attending their ball when I'm mistress of the house, but if I'm really going to dance, I mean to have a partner who can lead and doesn't make me look ridiculous.

[13] (p.58)

The Social Dimension in Miss Julie Play

Julie was the centrality of female character in this play who was presented in a social dimension as a married young lady. She belongs to the aristocratic class which are weighed down of inherited religion and filled with romantic ideas about honour. She was depicted as an intellectually and emotionally unstable person. Sometimes she thinks that she must not embrace her passion and love, whereas at other times she surrenders to the deprivations of love. In the following extract, Julie likened her condition to sitting on a high pole yet not knowing how to get down. This is an indication, that she has fell in love with her servant who belongs to the lower social class:

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 peace 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?

[13] (p.60)

Julie. Changing her tone. What a nice idea. It does you credit. Thank you for it. Holds out her hand to him. Now come out and pick some lilac for me. During the following Kristin goes sleepily into her bedroom.

Jean: Out with you, Miss Julie?

Julie: Yes.

Jean. It wouldn't do. It really wouldn't.

Julie: I don't know what you mean. You can't possibly imagine that...

Jean: I don't, but others do.

Julie: What? That I'm in love with the valet?

[13] (p.62)

Despite the fact that she belongs to the aristocratic class, she never displayed the attitude and the behaviour of the aristocrats. Though she was the daughter of a Comte, it was inferred from her behaviour that she has no morality and that she does not have any virtue to show. This was clearly indicated in the dialogue between her and Jean:

Jean. Menial's whore, lackey's harlot, shut your mouth and get out of here! Are you the one to lecture me for being coarse? Nobody of my kind would ever be as coarse as you were tonight. Do you think any servant girl would throw herself at a man that way? Have you ever seen a girl in my class asking for it like that? I haven't. Only animals and prostitutes.

Julie: broken. Go on. Hit me, trample on me- it's all I deserve. I'm rotten. But help me! If there is any way out at all, help me.

[13] (p.65)

Furthermore, August Strindberg gave an impression that Julie's behaviour was genetically inherited from her mother, who hated men's authority in a marriage. Julie fell in love with a servant and rejected her aristocrat fiancé and was disrespected for committing adultery with her boyfriend. In order to get rid of her sins, she committed suicide and this was reflected when she recounted on her part life:

Julie. You can't mean that. But anyway everyone knows my secret. Listen. My mother wasn't well-born; she came off quite humble people and was brought up with all these new ideas of sex-equality and women's rights and so on. She thought marriage was quite wrong. So when my father proposed to her, she said she would never become his wife... but in the end, she did.

Julie: exactly. He appropriated it. My father came to know all this. He couldn't bring an action, couldn't pay his wife's lover, nor prove it was his wife's money. That was my mother's revenge because he made himself a master in his own house. He nearly shot himself then-at least there's a rumour he tried and didn't bring it off. So he went on living, and my mother had to pay dearly for what she'd done. Imagine what those five years were like for me. My natural sympathies were with my father, yet I took my mother's side because I didn't know the facts. I'd learnt from her to hate and distrust men-you know how she loathed the whole male sex. And swore to her I'd never become the slave of any man.

[13] (p.67)

In the preceding excerpt, Jean described how Julie treated and humiliated her ex-fiancé. This was clearly a strong sign of Julie's hatred towards men, which directly made her a female protagonist who was the dynamic of the play belonging to the third sex. This was according to the classification of women as developed by Strindberg. By third sex, Strindberg meant that Julie's character was unconventional, disloyal, and competes with men in everything. Readers can infer this through the following excerpt:

Julie: I came into the world, as far as I can make out, against my mother's will, and I was left to run wild, but I had to do all the things a boy does-to prove women are as good as men. I had to wear boy's clothes; I was taught to handle horses-and I wasn't allowed in the dairy. She made me groom and harness and go out to hunting; I even had to try plough. All the men on the estate were given the women's jobs. And the women with the men's,

[13] (p.67)

Accordingly, Strindberg provided Julie with an elaborated social psychological history. Nevertheless, this was subject to the rule of heredity and environment. In the previous excerpt, it was that Julie had ignored the rule of nature. As stated in the dialogue, everyone was given the traditional role of the other; men were given women's tasks and vice versa. Julie explained that this was inherited from her mother, who particularly rejected men domination. Despite belonging to a more prestigious class, she felt stable in their actions and behaviour. However, Strindberg presented his character, particularly Jean, as an object for sexual pleasure. However, Jean was a social slave. Julie, on the other hand, was an aristocratic character who was so immersed in her own sexual desires which were the cause of her fallen morality. Julie was so driven by her lust that she was driven into a disappointing state which made her plunged into the ups and downs of morality, purity, dirtiness as well as life and death. The fallen moral of Julie was a transition from soul to body, that was motivated by attraction to sexual desire which eventually led to her death. She has a subliminal desire to become a disintegrated person, immoral and stepped on. By the time of her fall, she destroyed her entire family as shown in the following extract:

Julie: and I am coming down in the world.

Jean: don't come down, Miss Julie. Take my advice. No one will believe you came down of your own accord. They'll all say you fall.

Julie: that's all very well. But Jean, you must give me courage. Tell me you love me.

Come and take me in your arms.

Julie: shyly, very feminine. Miss? Call me Julie. There aren't any barriers between us now. Call me Julie.

[13] (p. 72)

In the matter of love and justice, Jean took the role of the judge and the executor of death. Julie's death proved her social superiority over Jean, though he defeated her sexually. Accordingly, the researcher realized that Julie became a sacrifice at the end. She believed in destiny, which made her revealed that she had won a place in heaven despite her sins when she says:

Julie: that's true. I'm one of the very last. I am the last. Oh!... but now I can't go. Tell me again to go. [13] (p.83)

The Psychological Dimension in Miss Julie Play

The psychological dimension of Julie was revealed in her nervous and unstable behaviour. She does not have the strength to do any work, so she was always hesitant and afraid of the consequence of her behaviour. In the following dialogue between Julie and Jean, she showed the aforementioned instability and confusion. Her instability and confusion were also channeled in the following dialogue:

Julie: help me, help me! Tell me what to do, where to go.

Jean: Jesus, as if I knew!

Julie: I've been mad, raving mad, but there must be a way out.

Jean: stay here and keep quiet. Nobody knows anything.

Julie: I can't. People do know. Kristin knows.

Jean: they don't know and they wouldn't believe such a thing.

Julie: hesitating. But it might happen again.

Jean: that's true.

Julie: and there might be consequences.

Jean: in panic. Consequences! Fool that I am I never thought of that. Yes, there's nothing for it but to go. At once. I can't come with you. That would be a complete giveaway. You must go alone-abroad-anywhere.

Julie: alone? Where to? I can't.

[13] (p.73)

Julie: I can't go. I can't stay. I am so tired, so completely worn out. Give me orders. Set me going. I can't think any more, can't act...

Julie: enough to start with. Come with me. I can't travel alone today. It's Midsummer Day, remember. I'd be packed into a suffocating train among crowds of people who'd all stare at me. And it would stop at every station while I yearned for wings. No, I can't do that, I simply can't. There will be memories too; memories of midsummer days when I was little. The leafy church-birch and lilac-the gaily spread dinner table, relatives, friends-evening in the park-dancing and music and flowers and fun. Oh, however far you run away-there'll always be memories in the baggage car-and remorse and guilt.

[13] (p.75)

Readers will find that the same instability and confusion in making the final decision; when she wants deliverance, yet she was undecided. In the end, it can be seen that she made her decision after a long period of hesitation.

Jean: putting the razor in her hand. Here is the broom. Go now while it's light-out to the barn and... whispers in her ear.

Julie: waking. Thank you. I am going now-to rest. But just tell me that even the first can receive the gift of grace.

Jean: the first? No, I can't tell you that. But wait...Miss Julie, I've got it! You aren't one of the first any longer. You're one of the last.

[13] (p. 85)

As Julie does not have any insistence, determination or will to do things, she can be described as a weak, hesitant person. She does not represent the characteristics of a person in her social class, an aristocrat who has power, authority, strength and will in giving orders as well as implement them. Julie was unable to make a firm decision during difficult times. Because if this, Jean wanted to show that Julie as powerless with no influence even with her background as an aristocrat. As for the psychological nature, Julie has subliminal desire in behavior, also her desires, wishes as well as thoughts. She was driven by her sexual desires, the passion to satisfy her lust although it will cost her morality. Hence her biggest shame was sleeping with the servant (Jean). Moreover, Julie suffers from psychological Oedipus, due to the social class differences between her father (a Count) and her mother (a commoner). This may have led her to feel discriminated and somewhat inferior. Furthermore, the deep hatred which stemmed from her mother's defiance to male domination can be found in Julie. She was confused when she was asked:

Jean: didn't you ever love your father, Miss Julie?

Julie: deeply, but I must have hated him too-unconsciously. And he let me be brought up to despise my own sex, to be half woman, half man. Whose fault is what's happened? My father's, my mother's or my own? My own? I haven't anything g that's my own. I haven't one single thought that I didn't get from my father, one emotion that didn't come from my mother, and as for this last idea -about all people being equal I got that from him, my fiancé-that's why I call him a cad. How can it be my fault? Push the responsibility on to Jesus, like Kristin does? No, I 'm too proud and thanks to my father's teaching-too intelligent. As for all that about a rich person

not being able to get into heaven, it's just a lie, but Kristin, who has money in the savings-bank, will certainly not get in. whose fault is it? What does it matter whose fault it is? In any case I must take the blame and bear the consequences.[13] (p. 70).

V. CONCLUSION

August Strindberg cleverly revealed to his audience hopes, dreams and desires of women characters through the use of dialogues. He presented the natural, social and psychological dimensions of female characters in *The Father* and *Miss Julie* play. The female characters often belong to the upper class and depicted as predominantly clever in dealing with others. The women in his plays were portrayed as being originally from the upper class yet cunning and not afraid to do anything in order to ensure things go the way they wanted. The men, on the other hand, are portrayed as being under the women's control. However, Strindberg's female characters have a complete natural dimension and often portrayed as beautiful with no physical defect. This was perhaps due to the genetic factors and social traditions that Strindberg attributed to them. The social dimensions in most of the female characters were all related to their family life and their relationship with their family and associates. However, their psychological dimension has to do with their actions, desires and behaviour. Dwelling on the ultimate intersection between Strindberg plays (*The Father and Miss Julie*) and Stanislavski's theory, it was clear that Strindberg was motivated by his personal experience in coming up with the characters of Laura and Miss Julie.

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Strindberg. Wrote realistic plays with naturalistic characters (trapped by their environment and heredity), also non-realistic plays with symbolism and metaphor, plays included *The Father* and *Miss Julie*. Men and Women not getting along at all (always unhappy) and had bad relationships. What did Strindberg believe was inevitable? Moscow art theatre. Established the first system for teaching and re-learning of realistic acting, made a TRUE company (Moscow Art Company), first person to establish continuous life on stage (not breaking character), also made actors think critically about their role. *The Seagull*. What was the production done flawlessly at the Moscow Art Theatre, but was performed horrifically in previous years because of lack of preparation? In Strindberg's mature plays there are many moments of traumatization situated at the margins of an extended or vaguely defined and gradually disintegrating family that cannot really be told or narrated, as in *The Ghost Sonata* and *A*. A significant aspect of the Strindberg legacy is connected to the dialectics between the public and the private. *Tekla* in *Creditors*, a play with a very elaborate metatheatrical dimension, *Miss Julie* in the play that bears her name, and *Laura* in *The Father* are constantly deceiving. It is possible to regard Strindberg's depiction of women from another perspective, as Establishing a Synergy between the Women Characters Depiction Using Stanislavski's System in Strindberg's Play (*The Father* and *Miss Julie*). Tá»•ng Há»Ep CÃ¼c Äá» Thi VÃ o 10 ChuyÃn Anh. Chautauqua Open Letter. In other words: one can consider the essay to be a form of expression within a given literary system that reveals the limits of that system as inadequate, imposed, or arbitrary and therefore constantly crossing over those borders within what Lotman would call the semiosphere of literature or the performing arts.