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## A Marxist Reading of *Miss Julie*

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**Key words:** *Miss Julie*; repressive ideologies; capitalist government; psychological problems.

**ABSTRACT.** Written in the Victorian era, a period noteworthy for its strict ideological dictates, *Miss Julie* is a sociological play in which the dominant social paradigms control, alienate, and bring about psychological problems for the subjects. If this play be read from a Marxist perspective, it can be obtained how the repressive ideologies of the capitalistic government such as hierarchy and religion are manipulated to control the exploited and dominated class symbolized here by Jean and Kristin and their petty bourgeois mistress, Julie. Both class hierarchy and religion are understood to oppress the individuals, to make them subordinate subjects who internalize the ideological values and belief system of the bourgeoisie. In *Miss Julie*, Strindberg shows how the hero and heroine are obsessed to achieve their personal needs by any means; what the bourgeoisie strongly supports. Other Marxist terms such as, hailing the subject or interpellation, false consciousness, sign-exchange value, and commodification are also recurrent in this play.

### 1. INTRODUCTION

In the beginning of *Manifesto of the Communist Party*, Marx declares, "The history of all hitherto existing society is the history of class struggles"(8). The class struggles have been continuously developed between two antagonistic sides; the dominant and the dominated: slaveholders and slaves, masters and serves, and the bourgeoisie and the proletariat. In the capitalist societies, there is another class between these hostile groups; middle class or the petty bourgeoisie which conforms to the bourgeoisie. This class consists mostly of small-scale merchants, landowners, shopkeepers, and intellectuals. When rendered obsolete, the middle class gradually ruins into the dominated class, and only two inimical classes of the bourgeoisie and the proletariat remain. In *Principle of Communism*, Engels defines the proletariat as:

That class in society which derives its means of livelihood solely and exclusively from the sale of its labor . . . , and not from profit due to investment of capital; it is that class of people whose fate, whose life and death, whose every existence depends upon the presence of a demand for labor; it is dependent therefore, on the vicissitudes of prosperous or bad business periods, and on the fluctuations caused by unrestrained competition. In one word: the proletariat or the class of the proletarians, is the working class of the nineteenth century (and today). (6)

Such struggles do not cease until one of the antagonist classes is completely restricted and gradually destroyed. Based on the theory of social evolution, Marx predicted that socialism along with the dictatorship of the proletariat will sooner or later prevail over capitalism and the communist society will be established.

Before going further, three questions must be answered. What is a society? What is the difference between a capitalist and a socialist society? What are the duties of the classes in the capitalist societies?

Every person shapes his reason mainly based on the materialistic or metaphysic views in the society where he/she lives. Marxism philosophy emphasizes the historical materialism which they claim is the real reason of the creation of human beings and the world. They strongly deny the abstract and metaphysic beliefs which are based upon the biased, subjective, unmaterialistic, unrealistic, and idealistic views of the philosophers such as Plato, Kant, Fichte, Schelling, and

Hegel. Materialist philosophers focus on the matter which has been and still is in a permanent evolution and relation with other matters. They claim that, matter must not be ceased from development and progression and revolution is a necessary, sudden, and explosive part of the evolution of matter. A society therefore needs progression and because the bourgeoisie blocks it, revolution is inevitable.

Society consists of the people who live together in organized communities. The society where discriminatory ideologies such as nationalism, racism, and gender difference are manipulated whether directly or indirectly by the government to distinct people from each other is a class society. In the capitalist societies the metaphysical and personal views of the minority are in power but in a socialist one the collective and materialistic views of the majority rule over. In the capitalist societies, the capitalists, with the support of bourgeois law, bourgeois police force, and bourgeois institutions, such as church and family, enslave and control the majority of the people. In such societies, labor and wage are unequally divided among people and capital which is created by the workers, can never be possessed by them because their wages are only enough to prevent them from death. Distinction among rich and poor, educated and uneducated, worker and capitalist, and male and female is the distinguished feature of a capitalist society. Quite dissimilar is a socialist society where equality prevails.

After the Industrial Revolution, the feudalistic method of domination was replaced by a more oppressive one. In the feudalistic period, most of the peasants owned the means of the production and though they were subjugated by their masters, they had a small share in their production. With the domination of the bourgeoisie, such relative freedom was absolutely withdrawn from the dominated people and they became not only the slaves of the capitalists but also their means of production; the machines. The entire burden of the production was imposed on the proletariat which was the exploited class in the society and the surplus of the product was accumulated by the bourgeois masters; in other words, the proletariat worked and created and the bourgeoisie gained by its political advantages that were bestowed on it by the bourgeois government.

Classes are the distinguished layers of the capitalist societies whose members do different functions based on the desires and needs of those in power. They can be defined as distinct groups which consist of the people who based on their different capabilities and requirements are divided whether intentionally or unintentionally, in favor of or against their will into different strata which are dominated and controlled by the bourgeoisie.

From its emergence in 1848 by the publication of *Manifesto of the Communist Party* to its powerful application by the Bolshevik party against the Tsarist regime in the October Revolution, Marxism has been a revolutionary voice for the equality and deliverance of the dominated people by breaking the chains of injustice and oppression. All the members of this movement, all over the globe, have been hostile towards the capitalistic class and struggling for a classless and nondiscriminatory society, a place where all the goods are available to everyone, the workers have a share in what they produce, and there is no distinction among people; a society where the Marxists believe can be realized by the dictatorship of the proletariat; a communist society. Marxists believe, though the decanonized workers constitute a major segment of a capitalist society, the minority of those in charge, have been successful in wielding power not through coercion, whips and shackles but through an indirect but very forcible medium: ideology. Marxists have always been irreconcilably revolutionary towards the ideologies of those in charge and claiming, these oppressive paradigms are intermingled with lies and must be disapproved by aware people. But what exactly Marxists mean by ideology and how is it exerted upon people?

In general sense, ideology means a set of rules, ideas, and beliefs defined for the people by those in power, whether the proletariat or the bourgeoisie. The following descriptions are of those set by the bourgeoisie. Marx assumes ideology as a deception and asserts, "ideology consists of an inability to recognize the meditating function of representation, in assuming that it is an autonomous sphere, and thus mistaking the appearance for the thing-in-itself"(qtd. in Hawks 98). In his most famous essay, "Ideology and Ideological State Apparatuses", the post Marxist critic, Louis

Althusser divides ideologies into different categories and outlooks such as religious, ethical, legal, and political ideology. He equals ideology to illusion and adds:

While admitting that they do not correspond to reality, i.e. that they constitute an illusion, we admit that they do make allusion to reality, and that they need only be 'interpreted' to discover the reality of the world behind their imaginary representation of the world (ideology = *illusion/ allusion*). (qtd. in Rivkin and Ryan 693 )

Althusser claims, ideologies are imposed on people by the institutions such as church, government, state, social service and educational system, which are authorized by the manipulators of people such as the kings and priests. He claims those in power such as priests and despots:

'forged' the Beautiful Lies so that, in the belief that they were obeying God, men would in fact obey the Priests and Despots . . . There is therefore a cause for the imaginary transposition of the real conditions of existence: that cause is the existence of a small number of cynical men who base their domination and exploitation of the 'people' on a falsified representation of the world which they have imagined in order to enslave other minds by dominating their imagination.(qtd.in Rivkin and Ryan 694)

The ideologies of the bourgeoisie such as classism, religion, rugged individualism, consumerism, and nationalism have therefore one important role: helping those in power maintain permanently in power. These indirect dictates gradually get internalized in the majority of people; the subjects internalize these naturalized rules of the dominant class and willingly obey them. It is what Antonio Gramsci believes as the function of the hegemony of the capitalism brought about by "the 'spontaneous' consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group." (qtd. in Rivkin and Ryan 673)

## 2. DISCUSSION

Before going through the context and text of the play, a brief look at its author who is not spared from the influences of the ideologies of his time is helpful. Based on the repeated failures that Strindberg experienced in his subsequent marriages, he developed a misogynistic attitude. In his works, he is not hospitable in portraying the women whom are the source of fear and hatred to him. He focuses on the irrationality of love and the battle of the sexes; men and women are different and such dissimilarities lead to a desire of domination. Wood Krutch criticizes these unsolvable conflicts in Strindberg's works and states, "Men and women can neither constantly love nor constantly hate. Each is condemned to a hell of conflict and frustration until one or the other is destroyed." (30)

Notorious not only by his antifeminist inclination, Strindberg is also pessimist about the conventions and institutions of his society. He finds *Miss Julie* a fertile ground upon which he can sow his opposition against society, religion, family, and the concept of the new woman. With the publication of his writings in the 1870s, Strindberg picked up a revolutionary career. These pieces show how irreconcilable he is towards the social institutions of his society. The earlier manifestation of these cynical attitudes can be traced in retrospect. His childhood shows how terrifying the religion and how inconvenient the living condition has been to him. Reared in poverty, Strindberg always thought of his father as an inimical power. Eklund mentions, Strindberg inevitably" fostered a strong respect and admiration for the power and authority incarnated in his father"(qtd. in Brandell 4). The existence of an ambivalent belief in God and a dubious view towards the family which is dominated by the father are obvious in Strindberg's article "Mysticism-For the Time Being"(1887), where he speaks of:

'the god of fear and sacrifice- he only protected those who were good and obedient to his parents . . . The latter was less appealing to me and was unnecessary, for I was so frightened by my father that I would never have dared to disobey'. (qtd. in Brandell 3)

Family is an active institution which radically changes by the passage of time. For instance a family in the feudal age is very different from one in the capitalist age. Engels approves Morgan's declaration and writes, "According to Morgan, the family is the active element; It is never stationary, but in progression from a lower to a higher form in the same measure in which society develops from a lower to a higher stage."(*The Origin of the Family Private Property and the State* 37). Family is a small community whose members must hold communal rather individualistic attitudes towards each other for the sake of its survival. In the capitalist societies the division of labor destroys the communal relationship as Marx declares, "the division of labour implies the contradiction between the interest of the separate individual or the individual family and the communal interest of all individuals who have intercourse with one another"(*The German Ideology* 76-77). In this play, the communal relationship of the family is destroyed. Julie's mother is dead and her maternal role as a mother who first refused to accept Julie's father and then developed an affair with another man is questionable. The paternal role of Julie's father as a kind and sympathetic person who cares for his family is indeterminate too. When Jean asks Julie whether she has ever loved her father, she replies, "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"(112). This patriarchal and bourgeois institution is not warm and pleasant also for the lower class; Jean betrays and oppresses his fiancée by having intercourse with another woman. Marx believes the bourgeois family is a private property that is based on capital and is dominated by the father. In *Manifesto of the Communist Party*, Marx announces, "On what foundation is the present family, the bourgeois family, based? On capital, on private gain"(29). In *The German Ideology*, he adds, the first nucleus of private property lies in the family "where wife and children are the slaves of the husband"(76). His collaborator; Engels enunciates the influence of the communist society on the family:

It will make the relation of the two sexes to each other a purely private affair which will interest only those concerned and in which society as a whole has no reason to interfere. It can do that because it eliminates private property and educates children in common and thus destroys the two bases of the hitherto prevailing marriage, namely, the dependency of woman on man and of the children on the parents by reason of private property. (*Principle of Communism* 23)

Strindberg ridicules religion through the representation of the naïve and religiously biased Kristin. He also convicts affectation through the fake and betrayer Jean who accompanies Julie in the crime but deserts her to commit suicide because she has no capital. Julie, who is the main target of Strindberg's hatred, is doomed to do irrational deeds and destruction because she seeks for absolute freedom and domination but neither her patriarchal society nor the biased and sexist Strindberg can accept such a slap in the face. In *Miss Julie*, in addition to the biological factors, social interactions control the individuals' conducts; the characters respond to a patriarchal and capitalist society which has dominated their behavior and thoughts. Influenced by Darwin, Strindberg uses different elements such as, determinism and the survival of the fittest; the catastrophic ideas which are manipulated by the bourgeoisie for justifying distinction among people. Julie is inevitably controlled and oppressed by the man-oriented society and her struggle to find a way out of this inimical situation comes into a painful defeat; Jean and Kristin are oppressed by the capitalist society where equality of the dominated and the upper classes is but a far-fetched dream. In this place, though Julie is the mistress of the house, she is biologically weaker than Jean and is therefore more vulnerable than her serf who got the society at his back. Julie signifies how the strong wish of being equal to men is shattered and how the life of a new and different woman must remain in discord. She shows that the dilemma in which the Victorian woman has been caught will not be resolved because the women are inescapably convicted to a lower position to men.

The Victorian period began in 1832 and closed in 1902. It is divided into two phases, the early and the late Victorian period. The first began in 1832 and closed in 1868 and the second extended from 1868 to 1903. "The late Victorian period includes three decades of commercial and industrial rivalries, imperial expansion, and increasing political, social, economic, and spiritual anxieties" (Abjadian 308). Written in 1888, the play shows how the characters are influenced by the ideologies which are adapted to the economical, industrial, and political atmosphere of their time. Their society needs strong men for its progression and does not have much interest in the women whom it regards as mentally and physically weak. These repressive ideologies such as classism or hierarchy, sexism, and religion are the powerful vehicles that reinforce the unfair economic condition which is oppressively controlled by the bourgeoisie.

Hierarchy divides the individuals into different classes. It is repressive in that sense it makes a false consciousness for the exploited class that they must obey and revere those in power because these sages have the right to rule over the society. Kristin accepts this ideology and surrenders to all the instructions concerning her place in the society. She accepts the wage labor condition between herself and her employer and is satisfied with her role as an obedient maid. She also chooses a religious life and embraces the traditional assumption of what it means to be a Victorian woman. Kristin is altogether a conservative person who is not interested in any revolutionary or opposing advancement. This ideology is challenged by Jean who by getting united with his superior mistress and dreaming of a well-paid job struggles to get closer to the upper classes. By having intercourse with her serf, Julie who is the mistress of the house and superior to Jean, challenges this ideology too solely for her obsession with grasping men in order to dominate and manipulate them. Julie and Jean's objection to this ideology is neither a break nor a revolutionary advancement; it is but another kind of manipulation brought about by the bourgeoisie. Julie is anarchist and Jean is a fraud. Anarchism is a dangerous petty bourgeois ideology which seeks for absolute freedom. Julie's strong desire for manipulating men and her mother's symbolic deed of setting the state at fire show their anarchistic attitude. Jean's obsession with gaining capital to institute a private property is too an advocacy of the bourgeoisie which allows class progression by exploiting others.

The role of women in Victorian era was distinct from that of men. Women were believed to be below men in that patriarchal atmosphere. Women; thus, forgot about their own interests, passions, and desires, while obviating the needs of others. "For women, however, work meant labor for others. Work in the sense of self-development, was in direct conflict with the subordination and repression inherent in the feminine ideal" (Showalter 22). Being bereft of their rights, the self-negating Victorian women were suppressed by this ideology concerning their place in the society. The Victorian woman was considered perfect, meeting three conditions: First, negating her personal desires; second, restricting herself to home; third, choosing an inevitable religiously pure life. It is the repressive ideology which the society had internalized in her and she thought it as something normal and natural. Showalter mentions:

The middle-class ideology of the proper sphere of womanhood, which developed in post-industrial England and America, prescribed a woman who would be a perfect lady, an Angel in the House, contentedly submissive to men, but strong in her inner purity and religiosity, queen in her own realm of the Home. (14)

Purity therefore meant being protected from the contact of the harsh and tough world. The pure Victorian women were restricted to home and their involvement in the society was regarded odd at that time. It is a kind of deception and distinction that is supported by the religious and capitalist system in order to keep the women servile; making docile the home-queens. Except these pure women, there were nonetheless many prostitutes; most of whom the lower class, who for the sake of survival from poverty had to absorb prostitution. The bourgeois system of the Victorian era; therefore, kept the women either in a restricted and patriarchal atmosphere of home or used them as a tool for obviating men's excessive sexual desires.

Julie and her mother do not believe in this unjust division. Julie says to Jean that her mother was not in love with his father but she married him. "She thought marriage was quite wrong. So when my father proposed to her, she said she would never become her wife . . . but in the end she did"(97). It is the strict marriage rule of the Victorian era which is rather like a deal than a connection out of love. She revenges this oppressive rule by choosing a lover (relation with another man) and growing Julie up like a boy; Julie says, "I had to do all the things a boy does-to prove women are as good as men"(97). Recognizing that by being reared and donned like a boy, she could never have become equal to men, Julie begins to hate and tries to dominate them even to the price of scarifying her honor. Like her mother, Julie thinks all the restrictions on the Victorian woman can be removed by freedom of action which is symbolized in her belittling of men and projecting free sexual desires; she treats her fiancé like a dog, asks Jean to kiss her foot, and though Jean is engaged to Kristin, tempts him to a sexual intercourse. This sexual intercourse has a strong cause behind it. In the mid to the late 19<sup>th</sup> century, hysteria was considered a sexual dysfunction and a woman who failed to accept her sexual desires was labeled as hysteric. Strindberg makes his heroine a hysteric and masochist woman who abhors men but still seduces them. Whether inferior or equal to her, she needs a man to manipulate and a docile serf upon whom she can freely project her desires is a good choice, though this irrational choice causes her destruction eventually. Wood Krutch mentions:

To Strindberg the essence of man's tragic dilemma is that, there is no rational, only an irrational, solution of this dilemma. Man is the victim of conflicting desires, and the strongest of them, like his desire for a member of the opposite sex, are irrational and yet stronger than reason. He despises himself for not being able to cease desiring what he also hates. (25)

Religion is still a more powerful ideology which easily dominates most of the people. Marxists do not believe in any kind of religion because it causes distinctions among people, hails the dominated people, makes them satisfied with their meager life, and prevents them from revolting against the oppressive ideologies of the supposedly saint ruling class. Religion ensures the naïve subjects that no matter how oppressive their leaders are, all of the poor's sufferings will be rewarded in the heaven and God will punish the oppressors permanently in the hell. Marxism which is an atheist philosophy declares human problems must be solved by themselves not a non-existent and imaginary God. Kristin is extremely manipulated by this ideology. She believes that, the rich will not enter the heaven because it belongs to the poor people like her who have strong faith in God. She says "God is no respecter of persons, and with Him the last shall be first . . . and it is easier for a camel to go through the eye of a needle than for a rich man to get into the kingdom of God" (111). After talking about faith and God, Kristin leaves immediately for the church. The docile Kristin is unaware that religion is an ideological weapon and church is an influential institution of the capitalist government to control and exploit people. Religious belief is a kind of deceptive solace and Kristin welcomes it.

In the capitalist societies, progression necessitates capital. Engels declares:

A surplus of the product of labour over and above the costs of maintenance of the labour, and the formation and enlargement, by means of this surplus, of a social production and reserve fund, was and is the basis of all social, political and intellectual progress. In history up to the present, this fund has been the possession of a privileged class, on which also devolved, along with this possession, political supremacy and intellectual leadership. (*Herr Eugen Dühring's Revolution in Science* 221)

In a society where capital is the cause of superiority, lack of it signifies inferiority. Having no capital makes Julie lower than Jean. When Jean deserts her, Julie pleadingly asks Jean, "Help me. Order me, and I'll obey like a dog" (113). At the end of the play, Jean says to the distressed Julie that she is even below the meanest and she accepts it:

Miss Julie- I've got it! You aren't one of the first any longer. You're one of the last. Julie. That's true. I'm one of the very last. I am the last. (114)

What is the role of Julie's father in this play? Julie's father, the Count, is not only the representative of the superior class (not a millionaire bourgeois but a non- industrial land owner or a petty bourgeois) which must be respected but also the police force which must be obeyed and afraid of. Though he is absent throughout the play he is an omnipresent power. Julie and Jean are aware that any blatant opposition is suppressed by force and it is why these two transgressors are afraid of being punished by this charismatic power that is put on shame with the disgraceful act of her daughter. It is not only unbearable for the Count but for the morally strict Victorian society where sexual intercourse before marriage is ignominious for a woman.

How the characters commodify and hail each other? Julie uses the obviously obedient but inherently disobedient Jean as a tool for obviating her obsession with manipulating men and projecting her sexual desires and Jean uses his mistress who comes from a rich family, to become an upper class person. When Jean finally decides to dance with Julie rather than Kristin, he hails Kristin by saying, "You're a sensible girl, Kristin, and you'll make a good wife" (80). When Julie and Jean discuss about going to Switzerland and establishing a hotel, Jean hails Julie by promising a gorgeous life to her:

Mistress of the house, ornament of the firm. With your looks, and your style . . . oh, it's bound to be a success! Terrific! You'll sit like a queen in the office and set your slaves in motion by pressing an electric button. (91)

When they are found guilty by Kristin, Julie tries to hail Kristin by promising her a bright future where they can work equally in another place but she fails because the docile Kristin has accepted her petty role and the distinctions in the society. Julie says:

you'll sit like a queen in the kitchen . . . of course there won't be any standing at the stove for you. You'll always have to be nicely dressed and ready to be seen, and with your looks- no, I'm not flattering you- one fine day you'll catch yourself a husband . . . some reach Englishman. (109)

Kristin contemptuously replies, "Look here, Miss Julie, do you believe all that your-self?" (110)

What is the significance of Jean's room? It is a place of union; a safe place where the lower and upper classes are intermingled, a very small classless place. In that room Jean and Julie are equal and the class differences are for a while suspended. Chaudhuri claims, "in developing the action that puts Julie into Jean's room, Strindberg generally erases the historical specificities which in reality would have qualified the class opposition between the protagonist" (317). The hotel which Jean persuades Julie to establish after eloping to Switzerland, is a place where Jean and Julie can work and gain money together. Like the room, it is the symbol of equality between the mistress and the serf; a place where this momentary union of the superior Julie and the inferior Jean can become permanent.

When a commodity is used for social status, it is used for its sign-exchange value rather than use-value. How about the sign-exchange value in this play? The sign-exchange value is portrayed through the coat that Jean wears to attract Julie. The coat confers on him social status as Julie says, "you look quite the gentleman in that get-up. Charming" (81). But at the end of the play when the restless Julie asks this fake gentleman's help, he replies, "It's just as if this coat made me" (113).

Alienation is a kind of inevitable exclusion from harsh and unsympathetic place. It is, "the loss of self, anxiety states, anomie, depersonalization, rootlessness,, apathy, social disorganization, loneliness, atomization, powerlessness, meaninglessness, isolation, pessimism, and the loss of beliefs or values" (qtd. in Puthenpedikail 2). When the play starts, it is the Midsummer Night and Julie must have accompanied her father throughout the night but she refrains. Her avoidance to



participate in the feast is a symbolic aversion towards tradition and social ethics which are imposed on her. Julie intentionally accepts this seclusion from other unsympathetic people among whom she lives; nevertheless, she needs a man to sooth her obsession. When Jean asks why she engaged the attorney, she replies, "So that he should be my slave" (99). Alienation is revealed in her words when she talks to Jean:

Life, human beings, everything, just scum drifting about on the water until it sinks-own and down. That reminds me of a dream I sometimes have, in which I am 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 have not the courage to jump... There can't be any respite 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. (83-84)

The bourgeois family is the starting point of alienation. Julie is reared by a woman who has been oppressed by her husband and society; however, she sympathizes with her father. It is the divergence and relativity of the facts which makes her alienated. Julie reveals to Jean, "My natural sympathies were with my father, yet I took my mother's side, because I didn't know the facts." (99)

The most distinguished reason of alienation is individualism. Alienation is strongly supported by the bourgeoisie which is afraid of the union of people. The bourgeoisie does its best to make people as far and unsympathetic as possible from each other by supporting individualism and declaring: care only for yourself, you are not responsible for others. When Julie faces dilemma, Jean and Kristin neither help nor care about delivering their mistress out of her catastrophic condition. Julie's only supporter and sympathetic friend (her mother) is dead and she feels lonely among the disagreeable people and the hostile society. If the patriarch society with the oppressive ideologies had not existed, if Julie's honor had not been deeply and incurably injured by Jean, and of course if the misogynist Strindberg had not written this play, the alienated, traumatic, degenerated, lonely and anarchist Julie would not have committed suicide.

In a capitalist society, the bourgeoisie appoints the ethical codes of behavior. People subscribe to the preventative rules which are to strengthen the base of such society. In criticizing the bourgeoisie, Marx writes:

Your very ideas are but the outgrowth of the conditions of your bourgeois production and bourgeois property, just as your jurisprudence is but the will of your class made into a law for all, a will, whose essential character and direction are determined by the economical conditions of existence of your class. (*Manifesto of the Communist Party* 28)

The alienated Julie commits suicide because she has transgressed the ethical boundaries of her society. A morally degenerated woman can be dangerous for a religious and capitalist society which prefers an extremely manageable and submissive woman to an anarchist one whom it nevertheless creates and supports.

The ideological dictates of the bourgeoisie eventually bring about psychological problems for the subjects. Hierarchy divides people in different groups; a socially superior person will not care about those below him/her and an inferior person hates those above him/her. The egoist Julie is obsessed with being an autonomous and absolutely free woman who is superior to men. Jean wants to be a free individual, a person with a private property; his obsession is being a free, capitalist, and rich person; the master of himself not a trivial serf. Jean's obsession is revealed when he talks to Julie:

In my dream I'm lying under a great tree in a dark wood. I want to get up, up to the top of it, and look out over the bright landscape. . . 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 the first branch I'll go to the top just as if I am on a ladder. I haven't reached it yet, but I shall get there, even if only in my dreams. (84)

In the Victorian era, keeping the appearance mattered a lot. Here, Kristin is jealous but acts as a religious person, and Jean is a fraud but behaves like an obedient and docile servant. Julie could have kept the appearance; the same as a prototype Victorian woman, and forgotten the events of that night (having intercourse with Jean) but being a servile subject who hides her inside, meant saying goodbye to the freedom that she sought for. The suicide that Julie commits at the end is a kind of deliverance from an oppressive, hierarchal, and patriarchal society and also a punishment substantiated by Strindberg for the morally degenerated new woman who challenges the ideologies of her patriarchal society; a woman who wants to be different from the docile and inevitably religious and pure Victorian woman. The suicide is too, a warning to the petty bourgeoisie which with the progression of the modern industry will be completely destroyed and demoted to the proletariat. Marx declares:

The individual members of this class, however, are being constantly hurled down into the proletariat by the action of competition and as modern industry develops, they even see the moment approaching when they will completely disappear as an independent section of modern society to be replaced in manufactures, agriculture and commerce, by overlookers, bailiffs and shopmen. (*Manifesto of the Communist Party* 37)

### 3. CONCLUSION

In acting against the oppressive dictates of the capitalist society, the characters are doomed to transgress different orders such as religion, patriarchy and hierarchy. Julie, like her mother tries to overthrow the oppressive rules concerning the meager and unjust women's social standing. The patriarchal society where she lives is unaware of the women's desires and believes, the women are the non-significant others of it. Julie's belief that the women can be equal to men is doomed to failure by the Victorian society which assumes the women pure only when they shield themselves from the immoral world, a false consciousness that these docile women are hailed to accept. Her serf; Jean, is not satisfied with his petty job and struggles to become a first class man first by getting united sexually to his noble and highbred mistress, then by desiring a well-paid job which can be materialized by his rich mistress in another capitalist society. At the end, Julie and Jean find the ideologies so powerfully implanted in the structure of the society that their permanent union becomes an illusion. The injured Julie finally gets that, superiority to men is never possible in this disorganization and her unscrupulous desires which are for her the means of gaining equality and freedom only makes her a slave and a tool in the hands of the men whom she hates. In this unfair battle between Julie and her patriarchal society which is accompanied by powerful ideologies, Julie whose defeat was predestined is inevitably ironed out. Not able to endure the deep irrationality, meaninglessness of her deeds, and excessive hatred of men, the lonely and alienated Julie has no other choice but committing suicide. The blame is on the capitalist society that makes Julie inevitably anarchist and Jean a fake and dishonest person. In a religious, capitalist, and patriarchal society where people are distinguished from each other, equality and freedom is only a mirage. In such societies, the subjects inevitably follow their individualistic desires and abusing others for personal benefits is not only something usual and ordinary but also supported by the society. The bourgeoisie not only exploits the people but also teaches them how to exploit each other.

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