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Directing

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## Miss Julie Play Analysis

### I. Given Circumstances

#### A. Environmental Facts:

##### 1. Place:

Parenthetical notes state: A large kitchen. The ceiling and walls are partially covered by draperies and greens. The back wall slants upward from left side of scene. On back wall, left, are two shelves filled with copper kettles, iron casseroles and tin pans. The shelves are trimmed with fancy scalloped paper. To right of middle a large arched entrance with glass doors through which one sees a fountain with a statue of Cupid, syringa bushes in bloom and tall poplars. To left corner of scene a large stove with hood decorated with birch branches. To right, servants' dining table of white pine and a few chairs. On the end of table stands a Japanese jar filled with syringa blossoms. The floor is strewn with juniper branches. Near stove, an ice-box, sink and dish-table. A large old-fashioned bell, hangs over the door, to left of door a speaking tube. Kristin stands at stove engaged in cooking something. She wears a light cotton dress and kitchen apron. Jean comes in wearing livery; he carries a large pair of riding-boots with spurs, which he puts on floor.

All of the action of the play happens in the kitchen of Miss Julie's father's house. In the kitchen there is a table, an oven, knives, bells, wine and beer, along with other items one might find in a kitchen. The servants, especially Kristine, are comfortable in the kitchen and treat it like their own, though there is the underlying truth that their employers own it. The kitchen creates a power struggle between Miss Julie and

her servants (Jean and Kristine) because though Miss Julie's family owns the kitchen, the servants think of it as a place of comfort.

Just outside of the kitchen is the rest of the house as well as everything on the estate. In the house there are the rooms, including Jean's room, the Count's room, Kristine's room and Miss Julie's room. On the estate is a barn, a stable, a garden, and a Turkish pavilion. In all of these places, main events happen off stage that motivate the play to move forward.

Outside of the house and the estate is the town and the surrounding world. These places include places in the town like a bank, a park, a millstream, a district attorney's estate, and a church. Outside of the town is Italy, France, Frankfurt, Hamburg, Malmö, Romania, Dijon, Lake Como, Switzerland, The Alps, castles, and a hotel. All of these places seem to be thought of in a dream-like state. These places give the play and the characters hope throughout the dialog.

Throughout the play, place and location give the characters different power struggles, motivation, and hope that keeps the story moving.

## 2. Date:

The play takes place in the course of one night. It is on midsummer's eve, a summer night whenever one is care-free and magical and spiritual affairs happen. Time does not change pace during the play. There is a small lapse in time when Miss Julie and Jean go to Jean's room, but that is it. Time continues on naturally, creating rises and falls in urgency for the characters.

Jean often looks to the future where he dreams of a whole new life where he is nobody's servant. When he dreams about the future, time seems to stand still for him. This shows that Jean thinks that time is moving too quickly and he blames it on being a servant.

In the play, date is somewhat to blame because midsummer's eve is making all the promiscuous activities happening, and time is moving too fast for Jean and Miss Julie to have their dreams come true.

### 3. Economic:

There is a definite difference between the upper-class, rich people (Miss Julie and the Count) and the lower-class servants. Jean, a lower-class servant, idolizes the upper class. Jean likes wine better than beer, dreams of being a business owner in multiple countries. The economics of the play create a constant jealousy within Jean.

There is a contrast throughout the play between Jean and Julie and their cares about material belongings. For Jean, image is everything. He cares about who he is seen with, what he is holding, etc. He only wants the best of the best. Most of the time, Miss Julie doesn't care about her image or material belongings as much. She is willing to leave everything behind and just take a bird into the great unknown. These two ideals create another form of conflict between the characters.

### 4. Political

Social classes are mentioned quite a bit throughout the course of the play. Jean dreams about becoming a count and characters talk about how lowly servants are. There is always a submission to power. The servants must obey Miss Julie, but Jean knows how to play mind games with her. Julie even talks about her mother who had to submit to marrying the count. In the characters' minds, power equals happiness.

### 5. Social

There is a class system within the play: high class and servants. The play takes place in Sweden. There is marriage in the play, but no divorce. The characters have a hard time relating to each other. The characters are masters and servants, and they are treated as such most of the time. There are no children or elderly present in the play. The characters all live in the same house. The greatest conflict occurs between Julie and Jean.

Jean is obsessed and very conscientious about his image. He values high society and only wants the best of the best. He thinks image and status is everything. He also

looks down on people who do not the monetary value of something matters. In his mind, money is power. Jean manipulates people in order to get ahead in the world. Even though there are some characters that are related, there is no sense of family whatsoever. They are always manipulating someone or are being manipulated. Everyone wants their dream to come true.

## 6. Religion

There are traditional views among the characters in the play. In the dialog, it is clear that everyone things that women are just expected to marry capable men and cook and clean for their families. There are some characters that have an internal conflict with themselves whether they should think that way or have bigger aspirations.

The characters in the play do believe that God exists. Kristine is a devout Christian and goes to church. That background gives her character a firm stance on morals compared to other characters in the play.

Material items and power are sacred to Jean. He sees them as the key to happiness. Jean is motivated by the belief that if his dreams come true and gains power, he will have true happiness.

Morals of all the characters are huge motivators of actions that take place in the play.

## 7. Previous Action

- Count has gone to visit relatives
- Jean dropped the count at the station
- Jean speaks French from his time as a worker (wine)
- Julie's dog Diana snuck out with the gatekeeper's dog
- JEAN. The Countess (Julie's mother) was most at home in the kitchen and the cowsheds, but a one-horse carriage wasn't elegant enough for her. The cuffs of her blouse were dirty, but she had to have her coat of arms on her cufflinks.
- Julie pulled the gamekeeper away from Anna (his wife?) and made him dance with her.
- Jean has gone riding with Julie

- Jean speaks French from time as a worker (vine) in Switzerland
- Jean has attended the theater and done a lot of traveling
- Jean's father was a farmhand on the district attorney's estate
- Jean saw Julie during their childhood
- (Julie dreams that she has) climbed up on top of a pillar, etc.
- (Jean dreams that he is) lying under a high tree... and wants to get up, up on top, and look out over the bright landscape, where the sun is shining and plunder the bird's nest up there where the golden eggs lie... (750)
- Jean was so fond of many girls, and once was sick because he couldn't have the one he wanted.
- Jean snuck into the Count's garden and saw Julie
- Jean went to church to see Julie, then attempted suicide
- Jean overheard Julie and a friend talking while driving the carriage or rowing the boat
- Jean gets nervous at the thought of the Count, Julie's father.
- Jean has been in love before (pg. 17)
- Miss Julie reads about a chimney sweep in the paper
- the church decorated with birch branches and syringa blossoms; the festive dinner table with relations and friends, afternoon in the park, music, dancing, flowers and games
- The count tries to kill himself
- Julie's father trained her to hate her sex
- The fire story:
  - Julie's mom was a feminist who never wanted to marry
  - She married him anyway
  - Julie is born despite mom's wishes
  - Julie was raised like a boy
    - I was made to go about in boy's clothes and take care of the horses and harness and saddle and hunt, and all such things

- all over the estate women servants were taught to do men's work, with the result that the property came near being ruined--and so we became the laughing stock of the countryside
- Father revolts against mother's feminism
- Julie's mom grew ill
- Julie's mom burns down the property- "for the misfortune happened the day after the quarterly insurance was due and the premiums sent in by father were strangely delayed by his messenger so that they arrived too late."
- Father borrows money to rebuild the area from his wife's lover
- Gossip spreads about the Count attempting suicide
- Julie sides with her mother and learns to hate men
- Julie gets engaged to the Lieutenant Governor
- Jean watches Julie's engagement break off
  - Julie has a row with her fiancé
    - She made him jump over her riding crop, the way you'd teach a dog to jump. He jumped twice and she hit him each time. But the third time he grabbed the crop out of her hand, hit her across the cheek, and broke it in pieces. Then he left.
  - Jean saw Julie fight with her fiancé out near the stable
- Jean agrees to go to church with Kristine

### C. Polar Attitudes

1. Julie is the protagonist and mover of the play. Julie assumes or believes that she has power over people and thinks that women should have more power. Julie changes and realizes that she has no hope and kills herself.
2. Jean is the antagonist and oppose of the play. Jean assumes or believes that he should not and will not be a servant anymore. Jean changes and realizes that he will always be under someone's control.

## II. Dialogue

The play is a serious drama that focuses on the power struggle and conversation between an upper-class woman and her servant. The dialogue develops the numerous given

circumstances of the action and creates a detailed, realistic picture of the world of an upper-class, powerful-yet-fragile woman and two sure-of-themselves servants. The dialogue reflects the contrasting yet identical personalities of a lady and her servants.

A. Words:

These words that are repeated show how self-centered the characters are: I appears over 400 times, me and my appear over 100 times. Other words that set the mood and tone of the play are the following: midsummer, servant, father, money, respect, woman, man, count, cowardly, excellency, fancy.

B. Phrases:

These phrases identify the characters' relationships with each other in the sobriety and intensity of their dialogue: Miss Julie commands, enter the kingdom, do you know, I don't know, whose is the fault, it pains me to see, do you see any way out.

C. Images:

Past lives: seeing Jean watching Miss Julie and then having to hide in the Turkish pavilion. Extravagant fantasy: Jean describing the hotel he will run with Julie and Kristine. Horror: Jean chopping of the bird's head without thinking twice. Power struggle: Julie whipping her fiancé.

D. Dialect:

Jean says statements that persuade and establish power. Julie lines seem to have a sort of "asking for permission" vibe to them. Kristine is confident in herself, a trait that shows through in her dialogue.

E. Sound:

This play resembles two dogs barking at each other to establish who is alpha. Jean is the mutt that knows every nook and cranny of the house. Julie is the pure-bred poodle that is establishing her footing on her property. We hear the barks back and forth, sometimes at the same time, establishing their power, but when the owners come to check in, all is well.

F. Structure of Lines and Speeches:

The author uses specific lines and phrasing to establish who has the power and when. Julie, though the protagonist and mover, does not have the most lines. During

quick pieces of dialog, the author uses statement and response to visualize the power shifts. Most of the monologues are of dreams of the future or flashbacks from the past.

### III. Dramatic Action

- A. This play is divided into eighteen French scenes and one hundred twenty units.

#### French scene 1: From the opening to Julie's entrance

Unit 1: "Crazy" Jean exclaims and Kristine questions

Unit 2: "Gossip" Jean wonders. Kristine informs.

Unit 3: "Secret Revealed" Kristine speculates. Jean surprises.

Unit 4: "Délice" Jean hungers. Kristine teases.

Unit 5: "Pur" Jean drinks. Kristine scoffs.

Unit 6: "The Dog" Kristine explains. Jean complains.

Unit 7: "Like Mother Like Daughter" Jean pontificates.

Unit 8: "Accusations" Kristine admonishes. Jean hints.

Unit 9: "A Promise" Kristine questions. Jean promises.

#### French Scene 2: Julie's entrance to Mime

Unit 1: "Business" Jean prompts. Julie patronizes.

Unit 2: "The beginning" Jean comments. Julie flirts.

Unit 3: "The Bold and the Brave" Jean presses. Julie avoids.

Unit 4: "Twice Running" Julie pursues. Kristine encourages. Jean hesitates.

Unit 5: "Playing Favorites" Jean submits. Julie justifies.

Unit 6: "Forget About Rank" Jean surrenders. Julie softens.

#### French Scene 3: Mime to Jean's entrance

Unit 1: "Mime" Kristine works.

#### French Scene 4: Jean's entrance to Julie's entrance

Unit 1: "Time of Month" Jean repeats. Kristine explains.

Unit 2: "Know your place" Jean wonders. Kristine comforts.

Unit 3: "Good Wife" Jean hugs.

#### French Scene 5: Julie's entrance to Jean's exit/change

Unit 1: "On the Contrary" Julie tests. Jean backpedals.

Unit 2: "Changed Tones" Julie compliments and Jean excuses.

French scene 6: Jean's exit/change to Jean's re-entrance

Unit 1: "Fiancés" Julie pries and Kristine rebuffs.

French scene 7: Jean's re-entrance to chorus' song

Unit 1: "Vous voulez plaisanter" Julie compliments and Jean accepts.

Unit 2: "Switzerland" Julie prods. Jean answers.

Unit 3: "Exaggerations" Julie flatters. Jean offends.

Unit 4: "Jean's Life" Julie questions. Jean extrapolates.

Unit 5: "Obstacles" Jean hints. Julie prompts.

Unit 6: "Probably Snoring" Julie ridicules. Jean defends.

Unit 7: "Sit Down" Julie orders. Jean obeys.

Unit 8: "Simple tastes" Jean offers. Julie invites.

Unit 9: "Skal" Julie toys. Jean hesitates.

Unit 10: "Perfect" Julie demands. Jean submits.

Unit 11: "People Talk" Jean declines. Julie presses.

Unit 12: "A right to be tired" Julie provokes. Jean protests.

Unit 13: "Nothing is Sacred" Julie petitions. Jean pauses.

Unit 14: "Stepping Down" Julie muses. Jean disagrees.

Unit 15: "Strange" Julie informs. Jean agrees.

Unit 16: "A Dream" Julie recounts. Jean follows.

Unit 17: "The speck" Jean dismisses. Julie insists.

Unit 18: "Touch" Julie touches. Jean shifts.

Unit 19: "Only a man" Jean warns.

Unit 20: "Listen" Julie entices. Jean objects.

Unit 21: "Playing with Fire" Jean cautions and Julie ignores.

Unit 22: "Don Juan" Julie compares. Jean seduces.

Unit 23: "Playing Games Too Seriously" Julie slaps. Jean rejects.

Unit 24: "Never a playmate" Julie commands. Jean refuses.

Unit 25: "The L word" Julie inquires and Jean withholds.

Unit 26: "From Down Below" Julie condescends. Jean refutes.

Unit 27: "All Boys Steal Apples" Jean exposes. Julie denies.

Unit 28: "Enfin" Jean describes. Julie Listens.

Unit 29: “A thief can enter heaven” Jean confesses.

Unit 30: “Of course” Julie romanticizes.

Unit 31: “Exaggerating Suffering” Julie ponders and Jean dramatizes.

Unit 32: “Charming Storyteller” Julie wonders. Jean

Unit 33: “No great difference between people” Julie reflects. Jean enlightens.

Unit 34: “Playing innocent” Julie defends. Jean doubts.

Unit 35: “Afterwards” Julie hardens. Jean persists.

Unit 36: “Excuses” Jean retreats. Julie suggests.

Unit 37: “Reputations” Jean advises.

Unit 38: “Losing one’s head to Drowsiness” Julie evades and Jean maintains.

French Scene 8: Chorus’ song to Jean and Julie’s exit

Unit 1: “The Choir” Servants disgrace.

Unit 2: “Cowardly Rabble” Jean forewarns. Julie chides.

Unit 3: “Necessity knows no rules” Jean baits. Julie yields.

French Scene 9: Jean and Julie’s exit to Julie’s entrance

Unit 1: “The Ballet” Servants condemn

French Scene 10: Julie’s entrance to Jean’s entrance

Unit 1: “Silence” Julie worries.

French Scene 11: Jean’s entrance to Julie’s exit

Unit 1: “First Class Service” Jean recommends. Julie considers.

Unit 2: “Mistress of the Office” Jean entices

Unit 3: “Not in this House” Julie shies. Jean cautions.

Unit 4: “Barriers” Jean explains.

Unit 5: “Buy Your Title” Julie encourages. Jean pleases.

Unit 6: “Sensible People” Julie begs. Jean commands.

Unit 7: “Plans” Jean cajoles. Julie deliberates.

Unit 8: “Pointed Fingers” Julie Challenges. Jean dismisses.

Unit 9: “Shame and Dishonor” Julie screams. Jean scolds

Unit 10: “What terrible Power” Julie cries.

Unit 11: “Playing the Grand Lady” Jean

Unit 12: “Innocence” Julie rages. Jean taunts.

Unit 13: “A Whore is a whore” Julie snipes. Jean retaliates.

Unit 14: “A Lie” Julie pleads. Jean sneers.

Unit 15: “Thoroughly Filthy” Julie belittles. Jean boasts.

Unit 16: “Triumph” Jean brags. Julie submits.

Unit 17 “Above” Julie protests. Jean distresses.

Unit 18: “Spicy Wine” Jean seduces. Julie resists

Unit 19: “Escape” Jean implores. Julie tires.

Unit 20: “Sometimes friend” Julie drinks. Jean warns.

Unit 21: “Julie’s Mother” Julie describes.

Unit 22: “It doesn’t matter” Jean cautions. Julie drinks.

Unit 23: “Arson” Julie confesses. Jean guesses.

Unit 24: “Slave” Julie explains.

Unit 25: “Broken engagement” Jean prompts and Julie defends.

Unit 26: “Dying is Stupid” Jean protests and Julie ignores.

Unit 27: “A crime against providence” Jean surprises and Julie reacts.

Unit 28: “Owing nothing” Jean shames. Julie ignores.

Unit 29: “Méliance” Julie entreats. Jean doubts.

Unit 30: “Painfully embarrassing” Jean misunderstands.

Unit 31: “Human” Julie begs. Jean frightens.

Unit 32: “Crazy again” Julie whimpers. Jean orders.

French Scene 12: Julie’s exit to Kristine’s entrance

Unit 1: “Orders are Always Unkind” Jean informs

French Scene 13: Kristine’s entrance to Kristine’s exit/Julie’s entrance

Unit 1: “Church” Kristine wonders and Jean lies.

Unit 2: “No idea what’s proper” Kristine presses and Jean hints.

Unit 3: “An awful thing to do” Kristine condemns

Unit 4: “higher ambitions” Kristine plans. Jean grimaces.

Unit 5: “He would have rung” Kristine listens. Jean shrinks.

Unit 6: “God help us” Kristine exits.

French Scene 14: Julie’s entrance to Kristine’s entrance

Unit 1: “Wash up” Jean notices. Julie agrees.

Unit 2: “No baggage” Julie invites. Jean complies.

Unit 3: “Only a Greenfinch” Jean kills and Julie despairs.

Unit 4: “Sea of Blood” Julie wraths.

French Scene 15: Kristine’s entrance to Jean’s exit

Unit 1: “Beware the Swine” Julie implores. Kristine distances. Jean exits.

French Scene 16: Jean’s exit to Jean’s shaving entrance

Unit 1: “Understand” Julie pleads and Kristine interrogates.

Unit 2: “An idea” Julie suggests and Kristine doubts.

French Scene 17: Jean’s shaving entrance to Kristine’s exit

Unit 1: “Believe it” Julie rambles. Kristine crushes.

Unit 2: “Run out” Kristine confronts and Jean defends.

Unit 3: “Last Shall Be First” Jean accuses, Kristine chastises and Julie listens.

French Scene 18: Kristine’s exit to end of show

Unit 1: “The Difference between a Man and a Woman” Julie demonstrates and Jean explains.

Unit 2: “All People Are Equal” Jean wonders and Julie muses.

Unit 3: “The Count’s Return” Jean and Julie Startle.

Unit 4: “Obey Like a Servant” Julie begs and Jean refuses.

Unit 5: “Say it” Julie asks and Jean commands.

Unit 6: “The Bell Rings” Jean flinches and Julie resolves.

#### IV. Character

##### A. Julie

1. Function and Polar Attitudes: Julie is the protagonist and mover of the play. Julie assumes or believes that she has power over people and thinks that women should have more power. Julie changes and realizes that she has no hope and kills herself.
2. Desire and Will: Julie desires to remain in her position while being free to do what she wants without consequences. She definitely has some sadist qualities and perhaps some masochistic ones as well. She longs to fall but she likes to watch others suffer. Her will begins very strong but ends very weak to the point where she asks Jean to order her to kill herself.

3. Moral stance: Her moral stance is a confused and twisted state of feminism. She hates men but needs them at the same time.
4. Summary list of adjectives: Foolish, spiteful, jealous, pathetic, victimized, trapped, hopeless, gullible, proud

B. Jean

1. Function and polar attitudes: Jean is the antagonist and opposer of the play. Jean assumes or believes that he should not and will not be a servant anymore. Jean changes and realizes that he will always be under someone's control.
2. Desire and Will: Jean desires to rise above his current status and to become equal with those that he works for, if not greater. Jean desires to be a capitalist. He is manipulative and makes some strides forward after sleeping with Julie. His will is constant throughout only wavering at the end in advising Julie's suicide.
3. Moral stance: His moral stance is to be free of servant hood, but he keeps roping himself back into it.
4. Summary and list of adjectives: manipulative, greedy, proud, sociopathic, cruel, intelligent, calculating

C. Christine

1. Function and polar attitudes: Christine is a secondary character and spectator of the play. Christine assumes or believes in the social hierarchy. She changes and realizes that she doesn't respect the hierarchy.
2. Desire and Will: Christine desires to stay in her station because she respects the social hierarchy. She wills for there to be no drama.
3. Moral stance: Her moral stance is to do God-honoring things and not disturb the peace of the world.
4. Summary list of adjectives: gossip, hypocrite, cook, stern.

V. Idea

- A. Title: Miss Julie. The story revolves around her and the idea that she represents. She is the epitome of class and privilege but her story shows us that there are boundaries and there are limitations even for those at the top. We are but human and limited to the restrictions society has on us.

B. Philosophical statements in the play

1. “No one will believe you stepped down. People will always believe you fell” “Don’t you know it’s dangerous to play with fire?” “A dog can lie on the Countess’s sofa; a horse can have his nose patted by a young lady’s hand but a servant...” “You were a symbol of the hopelessness of ever rising out of the class in which I was born.” “Necessity knows no rules” “Fall down to my level and I’ll lift you up again” “I detest you as I detest rats, but I can’t escape from you” “I swore to her I’d never be a slave to any man” “This is what I get for opening my heart to someone unworthy” “I’d like to see your whole sex swimming in a sea of blood” “it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God” “I am already asleep.” “And the first Shall be last”

VI. Moods

- A. The overall mood of the play can be described in the metaphor: Julie can be described as Icarus who has flown too close to the sun. Her wings warned her as she approached the sun and ignored the warning. She fell to her death.

VII. Tempo:

- A. The tempo is staccato notes as we see Julie trying to exact her authority in the first scene. The tempo then slows to a crawl with natural ebbs and flows as it becomes romantic and Jean begins a sort of dance of seduction with his words. The tempo remains steady and then picks up as the moments intensify and the romance begins to have dangerous undertones and as the rhythm clips along I imagine the brass section to be blaring and the violins shrieking trying to warn Julie of her fall and her loss of power. After she has fallen she is a sad violin playing gracefully and pitifully with the power of the drum (Jean) beating steady and strong beneath it all. The drums pick up in a flurry as Julie tries in desperation to break free of the cell she has created for herself and wants to bring John with her. The drums conform into a slow steady death march that is unmoving and inevitable. The last drum echoes into silence.

VIII. Tone

- A. If you intend to break the glass ceiling, prepare to be cut.