

The Study of Dream in August Strindberg's Plays – *A Dream Play* and *The Ghost Sonata* – in connection with Sigmund Freud's *Interpretation of Dreams*

Abstract

*This research paper aims to examine Strindberg's artistic dreams in *A Dream Play* and *The Ghost Sonata*. Strindberg did not take the conception of dreams from Freud but Freud is helpful in interpreting the nature and structure of these plays. In a Freudian sense, dream becomes a fit prop for Strindberg to appropriate the conventions of phenomenal reality. In *Interpretation of Dreams*, Freud acknowledges the power of dreams in shaping the human personality and the material of art. *A Dream Play* looks like an anxiety dream but it does not end on a nightmare. It ends on a cosmic vision about the salvation of humankind through the fire of suffering and misery. In *The Ghost Sonata*, Strindberg exposes the absurdity of existence through the structure of the absurd dream logic. In fact, the play is an outcome of a final balancing of accounts of his life before the final preparation for his death. In spite of the nightmarish representation of reality in both plays, Strindberg holds the affirmative view of life. Strindberg's dream, in a Freudian sense, is a wish-fulfilment – a wish to see humankind stripped off morbid illusions, and a wish to recover humane values by means of increasing consciousness.*

Introduction

Most of the critics tend to recognize the autobiographical nature of both *A Dream Play* (1901) and *The Ghost Sonata* (1907) because the subject-matter of these plays seems to have originated from a personal crisis, – Strindberg's troubled relationship with his young wife, Harriet, – acute physical pain and mental suffering. At the time of writing these plays, he seemed to have overcome the most painful crisis of his life; the sense of release from agonizing pain and suffering opened his eyes to the other side of things – the uncharted territory of the human mind. Freud quotes the examples of Goethe and Helmholtz which establish the fact of “the untamed, indestructible elements in the human soul, the *daemonic* powers.”¹ In a Freudian sense, Strindberg is in possession of ‘the *daemonic* powers’ – the creative potentialities of the human soul. His lifelong preoccupation as a playwright and painter seemed to have led him to the exploration of the dark side of his mind, and the deeper sources of his inner self sought an expression through his ‘*daemonic* powers.’ It shows Strindberg's increased understanding of

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the creative process. It is an advanced stage of subjective creative consciousness where another kind of reality is revealed upon him.

Strindberg gradually developed his artistic vision through experimentation with his perceptive and artistic procedures. He departed from his earlier Naturalistic plays to his Expressionistic dream plays in a manner as they seem to be a natural result of the earlier experiments in his plays. The existing canons of the art of drama writing offered him little help in order to express the disturbing aspect of dark reality. It is evident that the form of *A Dream Play* and *The Ghost Sonata* repudiates the basic principles of nineteenth-century rationalism. This coincides with the discovery of the irrational forces operative at the subterranean level of consciousness. Consequently, he subverts the logical positivist view of reality. Therefore, the plays run the risk of losing the intended meaning of the author if they are to be analysed by the canons of conventional literary drama. It is argued that the reality he chooses to represent for the purposes of accommodating his cosmic vision is the reality of the mind where ideas are born.

For Strindberg, it is the shift of emphasis from the 'conscious character' to the 'unconscious activity of the imagination'. Sprinchorn argues that for Strindberg the unconscious is synonymous to God.² Freud discovers, "The Unconscious is the true reality of the psyche."³ He lays bare the relative ineffectuality of the overvalued "conscious character" in the realm of creativity.⁴ He questions the role of "once omnipotent consciousness" in comparison with the Unconscious.⁵ The conscious character instead of revealing the true reality of things rather hides it. He declares that "*the most complicated feats of thinking are possible without the participation of consciousness.*"⁶ He raises another important question: "Do not the unconscious impulses revealed in dreams possess the value of real forces in our inner life?"⁷ He refuses to admit the insignificance of the suppressed wishes as "an unconscious trifle, for just as they create dreams, they may one day create other things."⁸ He acknowledges the power of dreams in shaping the human personality and the material of art. Here he looks more like a visionary himself than a scientist. He attributes great significance to "the unconscious activity of the imagination" in the shaping of the dream-thoughts.⁹

Discussion and Analysis

Modern philosophy establishes the fact that the nature of truth and reality is subjective. Stockenström acknowledges that "the apparent dislocation of form served to represent an inner universe on stage."¹⁰ Esslin also considers it as a point of departure from the traditional art of drama; he gives due credit to Strindberg for "the Expressionist projection of mental realities" in the modern theatre.¹¹ *A Dream Play* and *The Ghost Sonata* appear to represent the "sickly phantasies in their strange garb."¹² He actually makes use of these 'sickly phantasies' to dramatize the age-old conflict between an empirical and transcendental self through 'dream'. It is interesting to note that Strindberg did not take the conception of dreams from Freud but Freud is helpful in interpreting the nature and structure of *A Dream Play* and *The Ghost Sonata*. Strindberg points out in the "Explanatory Notes" to *A Dream Play*: "the author has tried to imitate the disconnected but apparently logical form of a dream."¹³ By choosing this kind of dream narrative, he means to employ the reality of the mind in relation to the beauty and mystery of things. For

Strindberg, what predominantly matters is to see the world stripped off illusions and to see life in entirety. In *A Dream Play* and *The Ghost Sonata*, he attempts to write out consciously the chaotic state of the unconscious of man. Toward the end of *A Dream Play*, the central character, Daughter, remarks about the reality of dreams: "Not reality, but more than reality. Not dreams, but waking dreams."¹⁴ It is clear that for Strindberg it is not simply a dream experienced during sleep but 'a waking dream'. On another occasion in *A Dream Play*, she reaffirms the reality of dreams: "This world, its life and its inhabitants are therefore only a mirage, a reflection, a dream image."¹⁵ Similarly, the Officer, another important character in the play, recognizes the reality of things beyond their surfaces: "one's mind goes further than the act, goes beyond the object."¹⁶ In the "Explanatory Notes" to *A Dream Play*, Strindberg refers to Prospero's famous line in Shakespeare's *The Tempest*: "We are such stuff as dreams are made on."¹⁷ Strindberg also refers to *Macbeth*'s philosophical lines: "a tale told by an idiot."¹⁸ It is understandable that an idiot's tale springs from the depths of his unconscious. In *The Sound and the Fury*, Faulker expresses the unconscious material through an idiot, Benjy's subjective babblings, who is unable to conceptualize things. This is the reason why modern art is often spoken of as a pathological neurosis. In this sense, dream becomes a fit prop for Strindberg to appropriate the conventions of phenomenal reality.

Interpretation of Dreams was first published in 1899. It is considered to be a seminal book on the subject of dreams. It is interesting to note that Freud formulates his "psychological theory from a materialist perspective."¹⁹ Strindberg employs the structure of dreams to signify a cosmic vision of transcendental reality. The process of analysing and interpreting dreams involves a journey into the heart of the self; it involves the whole process of socialization of an individual, the cultural patterns that influenced the making of his psyche, his interpretation of his environment. Freud clarifies that the act of dreaming is instantaneous and happens through a quick succession of time. Freud acknowledges the complex nature of dreams and their interpretation: "The dream is a picture-puzzle."²⁰ The interpretation is as complex as deciphering an ancient sign language. He does not take dreams lightly in relation to an individual's life: "Dreams are never concerned with trivia."²¹ Dreams "are the products of our own psychical activity."²² He quotes Aristotle referring to dreams as Daemonic. Before Aristotle, the ancients believed it "as an inspiration from the realm of the divine."²³ They attributed to dreams the power of prophecy as descending upon the dreamer from the other world. Freud corrected it through his scientific study of the psychic processes. He states clearly: "*The dream is the (disguised) fulfilment of a (suppressed, repressed) wish.*"²⁴ Dreams consist of the manifest content and the latent content. It is important to point out that the manifest dream is quite smaller than the actual dream-thoughts. Freud gives primary importance to the latent content of dream as the source of interpretation. The latent content in dream is repressed in such a way as the dreamer avoids facing it because of the sheer unpleasantness attached to it: "the process of dreaming transfers psychical intensity from what is important, but also objectionable, onto what is insignificant."²⁵ Where does this dream-distortion come from? It is the dreamer's inability to formulate a fit expression for his dream-thoughts. The dream-distortion acts like censorship. As a result, the material in the manifest dream is compressed into a smaller unit than the actual

dream which is “ordered around a centre made up of elements other than the dream-thoughts.”²⁶ It is not simply the dream-thoughts that are centrally important but what appears “frequently and variously in them.”²⁷ The dream-thoughts often take place in the form of visual images but at certain times they may be aided by the auditory images, and to a lesser extent, the other senses may be invoked. The recurrent ideas in the dream-thoughts need special attention.

Freud attributes great significance to two very important elements: Dream-displacement and dream-condensation. Dream-displacement lays bare the difference between the actual dream and the core of the dream-thoughts: “the dream reproduces only a distortion of the dream-wish present in the unconscious.”²⁸ Dream-condensation transfers the whole weight of the psychic intensity onto something else. Only a portion of the whole dream-work is represented in the manifest content: “a wholesale condensation of the psychical material takes place during the dream’s formation.”²⁹ It becomes enormously painstaking for the analyst to interpret the total dream-work. The objection might be raised that certain thoughts may form during the analysis, and the dreamer may be tempted to form a new set of associations which originally do not belong to the dream-work. It is also important to analyse the state of the psyche before dreaming. Very few features of the dream-thoughts enter into the dream-content: that is why “the finished dream seems to us something alien.”³⁰ Dreams may appear to be sinister or strange but they do carry a certain important relation with reality and the dreamer’s life. Dreams are not mere insubstantial nothing or superstitions. Freud goes on to say that “it has been constructed by a highly elaborate intellectual activity.”³¹ It may be possible for the dreamer to forget the actual content of the dream. The dreamer just before waking up tries to impose a meaning which is agreeable to his consciousness. It is the last effort of the dream censor to disguise the true meaning of the dream. Freud lays bare the processes by which a dreamer does so. He persuades by putting forth evidence he collected from his own patients that the ensuing experiences of the dreamer may restore the memory of the remaining dream content but it depends upon the nature of waking life. In this regard, the earliest formed experiences from distant forgotten past or childhood recollection imply a certain tendency in the dreamer to reproduce them in his dreams. Freud raises an important question: Is it possible to learn something new about our psychical activities or is it possible that dreams might modify our opinions held during the waking hours? The experience of reading *Interpretations of Dreams* suggests that it is possible. In this sense, dreams may signify an esoteric meaning of life depending upon the intellectual constitution of the dreamer.

It is argued by critics that by the time Strindberg completed *A Dream Play* and *The Ghost Sonata*, he was able to articulate his dream to himself. The structure of these plays is fluid as befitting the interlocking logic of a dream. Tornqvist perceives *A Dream Play* as a “totally theme-centred drama.”³² He sees a coherent pattern of form underlying the apparent disjuncture of form. Strindberg comments that *A Dream Play* is “a symphony, a polyphonic, fugged here and there with the main motif constantly recurring, repeated and variegated by the some thirty voices in every key.”³³ Characters appear as symbolic fragments, seen as essences or many dimensional personalities.³⁴ It seems as if they were multiple aspects of the same self: “The characters split, double, multiply, dissolve, thicken, fade away,

coalesce.”³⁵ The projections of the state of mind of a single character assume various roles. However, Einhorn argues to the contrary; he says that it is not the dream of a single character.³⁶ Only by a meticulous reading of the play we get to know that there are three Acts and fifteen scenes. Originally, no list of the dramatis personae was given. Sprinchorn argues that the play’s structure goes beyond the sum-total of its parts. He considers it a useless question to ask who the dreamer might be. It seems absurd when the same character is presented with a different or slightly altered role. The sequence of scenes by means of association keeps on shifting from one location to another: a wall suddenly disappears, the bed becomes a tent, an office becomes a church, and later an organ a cave, the lime tree changes into a hat-stand, and then a candelabrum, Lawyer’s desk into a lectern, the door with the four-leafed clover into a filing cabinet and then into the vestry-door. The normal boundaries of time and place collapse. The Daughter says: “To the gods the year is as a minute.”³⁷ The Doorkeeper replies: “While to human beings a minute may be as long as a year.”³⁸

The Daughter symbolises higher moral voice within a human being – super-ego or transcendental self. She has come down to see the real state of human beings. She strays and sinks into the region of the third world. Indra forewarns her: “It is the darkest and the heaviest of all the spheres that swing in space.”³⁹ She keeps referring to the miserable plight of humankind: “Human beings are to be pitied.”⁴⁰ She becomes entangled in the web of Dust-bound existence. In the last part of the play, she tries hard to wrestle herself free from the quagmire of existence when she says that “the waters of the ocean cannot cleanse me.”⁴¹ She comes to greater understanding of the state of humankind when she faces the dilly-dallying conflict within herself: “There is conflict in my soul. It is pulled this way and that until it is torn in two.”⁴² It is necessary for the heroine of the play to face conflict within herself: “The conflict of opposites generates power.”⁴³ Strindberg creates an atmosphere of apocalyptic scenario through the interplay of light and darkness, beauty and ugliness: “Light and darkness; light and darkness.”⁴⁴ The Daughter asks: “Why do flowers grow out of dirt?”⁴⁵ It is also reflected in the union of Brahma, a heavenly god, and Maya, the earthly creature. Flower and dirt, beauty and ugliness, light and dark, the heavenly and the earthly, the physical and the spiritual have been combined together at the end of the play. Strindberg makes use of Indian mythology as a means of uniting the inner and the outer conflict. He employs myth as a means of unifying the self. He exposes the absurdity of existence through the structure of the absurd dream logic.

Sprinchorn argues that *A Dream Play* “develops into an anxiety dream, and ends like a nightmare.”⁴⁶ What is Freud’s observation on anxiety dreams? Freud insists on saying that even distressing dreams are disguised wish-fulfilment. He argues that there may be certain kinds of wishes which one may not like to share with others or not even to acknowledge to oneself. He traces the origin of these disguised wishes in the sexual life of an individual which “corresponds to a libido deflected from its purpose and unable to find employment.”⁴⁷ Freud says that this deflected libido transforms into an anxiety dream. It is probable that Strindberg’s unhealthy sexual relations with his third wife, Harriet, may have caused great anxiety; the present play, in this sense, is the outcome of this anxiety. However, Freud’s observation about anxiety dreams seems short of scientific conviction. It is

argued that the play may look like an anxiety dream but it does not end on a nightmare. The anxiety dreams appear loathsome to the dreamer for its very painful content but Strindberg's anxiety dream embraces pain, suffering and death. It ends on a cosmic vision about the salvation of humankind through the fire of suffering and misery. The play appears to be circular in nature but it does not end on the status quo of things. The play is not a negative gospel of life. It ennobles suffering. It ends with a vision of the future of humanity: how suffering could lead humankind to a noble end. Strindberg makes use of suffering and death in order to regulate the flow of the deflected libidinal forces within humans. He seems to suggest that suffering is inevitable and necessary for humankind: "What is called the death-wish has the status of a general instinct."⁴⁸ The Daughter jumps in the end into the purgatorial fire because "death is merely an awakening in the transcendental sphere."⁴⁹ The end is like an awakening from dream where "death is an awakening to a higher life."⁵⁰ Human beings delude themselves in vain by attaching misguided meanings to their aspirations. The Poet affirms: "Surely suffering is redemption and death deliverance."⁵¹ Einhorn attributes to the bursting of the Chrysanthemum "a sign of the ascension of a consciousness into a higher sphere."⁵² Sprinchorn's Freudian analysis suggests that "all the men coalesce into one male and all the women into one female."⁵³ Men question the nature of things; whereas, women emphasise on silent endurance. Sprinchorn perceives *A Dream Play* as a journey in which man learns to be responsible, and woman besmears herself with earthly existence: she moves to the higher sphere by getting rid of this existence; man grows into a poet by confronting the discord of existence.

When Strindberg was writing *The Ghost Sonata*, he was virtually in a state of acute physical and mental suffering; he was facing death in radical aloneness. It may have contributed to the bitter mood of the play because there is death or funeral in each of the three scenes. One runs the risk of attributing it to a sick and morbid mind behind the creation of this play but it is necessary for a great work of art to detach personal sufferings from the creative process so as not to affect the universality of the message. In fact, the play is an outcome of a final balancing of accounts of his life before the final preparation for his death. He employs the similar technique of *A Dream Play* here to represent "the entire, absurd world of a dream."⁵⁴ Hummel's reflection upon his life aptly describes not only the structure of this play but also human life in general terms: "My whole life is like a book of fairy tales, young man; and though all the tales are different, they hang together on a single thread, with a leitmotif that recurs over and over again."⁵⁵ The setting is a befitting prop for a dream-play to get under way. The modern corner house in this play stands parallel to the growing castle in *A Dream Play* in terms of its symbolic significance. Steene sees the modern corner house "as a metaphor of life."⁵⁶ Northam calls it "the House of Life."⁵⁷ Northam points out a coherent form underlying the apparent disjuncture of form, which contradicts Strindberg's preface to *A Dream Play*. Steene acknowledges the power of the "subconscious levels of reality" which "achieves coherence by its reliance upon thematic rather than psychological progression."⁵⁸ The nightmarish content of *The Ghost Sonata* presents an atmosphere of the void: "where all appearances are deceptive and contingent."⁵⁹ The visionary intensity is masked in mystery. Strange and sinister things are happening. Hummel refers to this modern corner house as "haunted."⁶⁰ The Student comments: "What a strange house. It's bewitched!"⁶¹ The Student

sees a child in his arms, but actually there is none. Colonel's family gather like "rats in an attic" and they eat "ghost supper."⁶² Colonel's wife sits in a closet, and she is unable to face the light. She cannot stand sick, or cripple people. Johansson says of Hummel, "He's a bit of a magician, too. – He can pass through locked doors..."⁶³ Hummel claims to have the power of "prophecy and the gift of healing."⁶⁴ He is spoken of as a vampire who sucks blood. The Cook feeds herself at the cost of the family nourishment; she appears like a curse upon them.

The dream narrative progresses through "a retrospective technique."⁶⁵ The unredeemed past is revealed through entrance into "a world of intimations."⁶⁶ The day of reckoning comes when the old people get together at the ceremonious 'ghost supper' in scene II. They suck forth each others' apparent strengths. The leading principle in their lives is moral corruption. Why is there this characteristic lack of moral force in the characters? Hummel offers his justification: "life itself is to blame, with all its snares; if you avoid one trap you walk straight into another."⁶⁷ The nature of evil is existential. It seems evident that it is the result of their own doings. Steene argues that the evil springs up from their "irrevocable and partly suppressed guilt."⁶⁸ It seems that the forces of id have been suppressed too long under the sovereignty of ego, and have assumed a monstrous expression of perverted energy which seeks destruction alone. The oppressive atmosphere of the play is charged with "the pervasive power of evil which destroys innocent and guilty alike."⁶⁹ It proceeds through "the entire, absurd world of a dream, in which people act out their destructiveness and evil without the bridling influence of their superegos."⁷⁰ Hummel is the most notable solipsistic expression of perverted impulses who takes pride in arranging other people's destinies. He is proud like Beelzebub. He cannot see like the Student does but he can do ominous things. He tells lies to the Student about his father so that he could keep him with him. What he wants is power! He gloats over his material strengths: Money, power, possession. He is the least forgiving. He is an agent of destruction. He is an unregenerate kind of person. He imposes himself upon others in the aristocratic setting of the play. At the ceremonious 'ghost supper' in scene II, Hummel presides over the proceedings by laying bare the illusions which are presumably Colonel's strengths. Colonel lives in the world of illusions to keep his vanity fat and strong. Hummel strips him off his illusions, and he is reduced to an abject state of humiliation. He exposes his false nobility, his rank. He does it "by a combination of worldly wisdom with brutal power, by exploiting the weaknesses of others."⁷¹ Dasgupta points out that there is the inescapable aura of power unscrupulously wielded in the name of self-aggrandizement. Then the tables are turned when Mummy reveals Hummel's heinous crimes. Hitherto she behaved herself in a childish titter like a parrot. She gathers the storm of her spiritual strength. Suddenly, her years of penance offers her the most requisite moral courage to face the situation in moral terms. She reveals that Hummel seduced her and she gave birth to his child because Colonel seduced his fiancée. She confesses her own sin because she produced a false birth certificate to hide her shame. The Baron from the apartment is revealed as Mummy's lover and is now the lover of the Caretaker's daughter. He turns out to be a jewel-thief. Mummy vows to stop time and to undo the past through penance and mental anguish. She still retains some measure of aristocratic faith in the essential goodness of the human heart: "we are not what we seem, for at heart we are better than ourselves, since we hate

our faults.”⁷² In the agony of his tormenting moments of revelation, Hummel hangs himself in the closet. Northam observes, “The Old Man’s attempt to beat life in its own terms has failed.”⁷³ The scene ends with his death on a mood of choking despair at so many hideous discoveries hovering over the whole family who somehow or the other are related to each other through sin and treachery: “Crimes and secrets and guilt bind us together.”⁷⁴ Strindberg in an organized fashion employs “the same associative and strongly visual pattern” of *A Dream Play*.⁷⁵

Scene III presents the world stripped off illusions, and the vision of the playwright shines through the miserable end of the forces of destruction and evil. The spiritual setting of the scene signifies the Oriental atmosphere. Northam raises a question: is it possible to achieve our ideals in a world of moral corruption? The Student and the Hyacinth Girl represent the uncorrupted human heart. The Student can perceive the world beyond appearances because “He can see life idealistically.”⁷⁶ Like the Daughter in *A Dream Play*, the Student has been presented as a Sunday child with a second sight. He is shown as a Saviour, a Christ-like figure. Sprinchorn observes that “the Student reminds us fleetingly of Jesus, Siegfried, and Faust.”⁷⁷ The Young Lady, in the end, collapses because of her long sustained exposure to moral contamination all around her. She is ill because her strength has been made impotent by the sovereignty of evil around her. The Student says of her, “Poor little child, child of this world, of illusion, guilt, suffering and death; this world of endless change, disappointment and pain.”⁷⁸ The presence of a large seated Buddha with a bulb in its lap points towards a vision of the earth as transformed into heaven: “it is the light of truth, purity, and mercy.”⁷⁹ The Student conceives of it as “an image of the cosmos.”⁸⁰ He appeals to the higher powers: “Saviour of the World, save us, or we perish.”⁸¹ In spite of the nightmarish representation of reality, Strindberg holds the affirmative view of life: “The hope of a better life to come; the firm conviction that we live in a world of madness and delusion (illusion) from which we must fight our way free.”⁸² He represents this “spiritual voyage” through his dream.⁸³ The dreamer wakes up with a vision and with a fresh motive in his consciousness to sustain and fight the laborious burden of life.

Conclusion

Thus it is the long-sustained dream of the artist that is, in fact, “humanity’s dream.”⁸⁴ It has emerged from the total psychical activity of the artist; so in this sense it does not simply reflect the artist’s sick and morbid personal world but also, more importantly, represents the dream concerning the health of humankind. Therefore, Strindberg’s dream, in a Freudian sense, is a wish-fulfilment – a wish to see humankind stripped off morbid illusions, and a wish to recover humane values by means of increasing consciousness. As normal human beings seek fulfilment of their repressed wishes, so an artist, in spite of his “withdrawal from the external world”, calls forth in his dream the repressed wish to see humankind liberated.⁸⁵ Freud concludes his observation that the interpretation of a dream is never satisfyingly complete. Therefore, both *A Dream Play* and *The Ghost Sonata* would continue to challenge comprehending wits.

Notes

1. Sigmund Freud, *The Interpretation of Dreams* (Oxford: Oxford University Press, 1999), 406.
2. Evert Sprinchorn, *Strindberg As Dramatist* (New Haven: Yale University Press, 1982), 253.
3. Freud, *Interpretation*, 405.
4. Ibid., 405.
5. Ibid., 407.
6. Ibid., 389.
7. Ibid., 411.
8. Ibid., 411.
9. Ibid., 388.
10. Goran Stockenstrom, (ed.), *Strindberg's Dramaturgy* (Stockholm: Almqvist & Wiksell, 1988), xiii.
11. Martin Esslin, *The Theatre of the Absurd* (New York: Doubleday Anchor, 1969), 204-06.
12. Alexander Woolcott, "The Play", *New York Times*, January 8, 1924, xii.
13. Cited in Egil Tornqvist, *Strindbergian Drama: Themes and Structure* (Stockholm: Almqvist Wiksell, 1982), 147.
14. August Strindberg, *Twelve plays*, trans. Elizabeth Sprigge (London: Constable, 1963), 573.
15. Ibid., 585.
16. Ibid., 537.
17. Cited in Tornqvist, *Strindbergian Drama*, 147.
18. Ibid., 147.
19. Freud, *Interpretation*, viii.
20. Ibid., 212.
21. Ibid., 386.
22. Ibid., 42.

23. Ibid., 8.
24. Ibid., 124.
25. Ibid., 386.
26. Ibid., 232-33.
27. Ibid., 234.
28. Ibid., 235.
29. Ibid., 212.
30. Ibid., 42.
31. Ibid., 98.
32. Tornqvist, *Strindbergian Drama*, 147.
33. Cited in Tornqvist, *Strindbergian Drama*, 148.
34. John R. Milton, "The Esthetic Fault of Strindberg's Dream Plays," *The Tulane Drama Review* 4, no. 3 (1960): 108.
35. Sprinchorn, *Strindberg As Dramatist*, 147.
36. Stockenstrom, *Strindberg's Dramaturgy*, 292.
37. Strindberg, *Twelve plays*, 535.
38. Ibid., 535.
39. Ibid., 525.
40. Ibid., 531.
41. Ibid., 573.
42. Ibid., 584.
43. Ibid., 586.
44. Ibid., 536.
45. Ibid., 527.
46. Sprinchorn, *Strindberg As Dramatist*, 153.
47. Freud, *Interpretation*, 125.
48. Raymond Williams, *Modern tragedy* (London: Chatto & Windus, 1966), 7.

49. Sprinchorn, *Strindberg As Dramatist*, 169.
50. Ibid., 156.
51. Strindberg, *Twelve plays*, 588.
52. Stockenstrom, *Strindberg's Dramaturgy*, 294.
53. Sprinchorn, *Strindberg As Dramatist*, 160.
54. Birgitta Steene, *August Strindberg: An Introduction to his Major Plays* (Stockholm: Beckmans Bokforlag, 1966), 112.
55. August Strindberg, *Miss Julie And Other Plays*, trans. Michael Robinson (Oxford: Oxford University Press, 1998), 256.
56. Steene, *August Strindberg*, 115.
57. J. R. Northam, "Strindberg's Spook Sonata," in *Essays on Strindberg*, ed. J. R. Northam (Stockholm: Beckmans Bokforlag, 1966), 42.
58. Steene, *August Strindberg*, 113.
59. Gautam Dasgupta, "The Hopeless Dream of 'Being': Ingmar Bergman's *The Ghost Sonata*," *PAJ: A Journal of Performance and Art* 23, no. 3 (2001): 68.
60. Strindberg, *Miss Julie And Other Plays*, 268.
61. Ibid., 281.
62. Ibid., 265.
63. Ibid., 267.
64. Ibid., 264.
65. Steene, *August Strindberg*, 112.
66. Sprinchorn, *Strindberg As Dramatist*, 259.
67. Strindberg, *Miss Julie And Other Plays*, 254.
68. Steene, *August Strindberg*, 112.
69. Ibid., 114.
70. Ibid., 112.
71. Northam, "Strindberg's Spook Sonata," 45.
72. Strindberg, *Miss Julie And Other Plays*, 275.

73. Northam, "Strindberg's Spook Sonata," 45.
74. Strindberg, *Miss Julie And Other Plays*, 270.
75. Steene, *August Strindberg*, 113.
76. Northam, "Strindberg's Spook Sonata," 42.
77. Sprinchorn, *Strindberg As Dramatist*, 265.
78. Strindberg, *Miss Julie And Other Plays*, 286.
79. Sprinchorn, *Strindberg As Dramatist*, 266.
80. Strindberg, *Miss Julie And Other Plays*, 279.
81. Ibid., 285.
82. Cited in Michael Meyer, *The plays* (London: Mercury Books, 1964), 420.
83. Northam, "Strindberg's Spook Sonata," 48.
84. Stockenstrom, *Strindberg's Dramaturgy*, 292.
85. Freud, *Interpretation*, 356.

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