

CHAPTER III
LOVE-HATRED FEELING
IN STRINDBERG'S PLAY AND REAL LIFE

The analysis in this chapter is divided into two parts. The first is the analysis of the intrinsic element focused on the main characters: Captain and Laura. The second is about the extrinsic element which takes the biography of the playwright as the material to support the analysis of the playwright's unconscious mind and the correlation between the main characters' and its playwright's unconscious mind.

A. Captain and His Love-Hatred Toward Women

Since the writer wants to discuss about the unconscious mind of the Captain that affect his nature, especially toward women, the analysis of the character will discuss only about his thoughts and behavior toward women. Afterward, the writer also wants to discuss the deeds of Laura, that are unconsciously emerged or not, as the reactions of what her husband has done to her.

Captain, the main character of this play, is a captain in a cavalry. He lives with a wife, Laura; his daughter, Bertha; his mother-in-law; his old nurse, Margret; and some servants. From a general point of view, he is an educated man. He is polite and smart. He is also a scientist and researcher. Nevertheless, as the

play goes on, he becomes the real him. All the events happened in the play change him into a nervous, racked and hysterical man.

At the beginning of the play, the Captain stands up for one of his servants, Nojd. Nojd has made one of the servant-girls pregnant and he does not want to admit his child because he is not sure whether it is his baby or not. No one can be sure of it at that time, unless the mother herself, who knows the real father of the baby. There was no machine or way to know who the real father of a child was in their medical world like in our time now. The Captain agrees with the opinion of Nojd that it will be a disadvantage of him to feed another man's child for the rest of his life.

NOJD. Yes, if I only knew for sure that I was the father of the child, but you can't be sure of that, ..., and I don't see much fun slaving all your life for another man's child. ... (26)

The Captain states that in the case of pre-marital pregnancy like this, the man is probably not guilty, one cannot be sure of it. However, the girl should be guilty for letting it happen, or for asking him to do it, or even for seducing him. So, this is the girl's fault. This thought emerges in Captain's mind as the reaction of his unconscious hatred towards women.

Actually if we think about Nojd's case with our common sense, it will be more sensible when both sides, woman and man are guilty. The woman is guilty for asking him to do it, and the man, for doing it without thinking about the consequence and taking it. Captain's approval on Nojd's opinion that women are the guilty ones is typical of a misogynist. He blames the women for his own

failures and inadequacies. Women are known as the creatures who have ability in controlling them and their opposite sex's lust (Quaife 82). In this case the man is not able or fail to control his lust.

CAPTAIN. –Oh, so I suppose it was Emma who led you astray?

NOJD. Well, yes, sir, in a way it was. I always say nothing ever comes of it unless the girl wants it, too. (25)

One of the characteristics of woman hater or misogynist is that he must hold control over women. His emotional security is gaining from his capability to get authority on women, and one way to get this is to be a decision-maker in his own household.

Captain takes this way to settle on his daughter's future. As the chief of his household, he decides to make his daughter a teacher. It is a wise decision, because he thinks it can guarantee her future. If she is not married she will be able to provide herself by being a teacher, and if she gets married she can use her ability to teach her children. Besides, he worries of her mental development in such unhealthy condition in his household. The members of the household are mostly women, and they want different futures for Bertha. He does not want her to get confuse in this situation.

CAPTAIN. ... This house is full of women who all want to bring up my daughter. My mother-in-law wants to make a Spiritualist of her; Laura wants her to be an artist; the governess wants to make her a Methodist; old Margret, a Baptist; and the maids a Salvation Army lass. It's no earthly good trying to mould a

character like a piece of patchwork – especially when I, who should have most voice in her upbringing, meet with nothing but opposition. I shall have to get her away from here. (27)

In keeping with the idea, he disregards his wife's opinion since he thinks she has sold her birthright and given all her rights to her husband when they got married. That was the time she lost her right to make decisions for their daughter. Therefore he has the unquestionable right to make decisions for Bertha.

CAPTAIN. ...By law she surrenders all her rights and possessions to her husband, and in return he must support her and her children.

LAURA. So she has no rights over her own child?

CAPTAIN. None whatever. Once you've sold your goods, you can't expect to have them back *and* keep the money. (32)

This action suits to his misogyny. He is clever enough to use the power of marriage bond as a legal transaction to have the right to make decisions for his daughter. He selectively quotes authorities to confirm his position (Dasa par 2).

Other characteristic of a misogynist is that he does not want to be defeated at all by women. He should always be the winner. If he loses, he will blame women for this, or he will change the subject of the conversation. It is shown in his dialogue with his wife. It is about who is to decide about Bertha's future.

LAURA. But since we have different ideas, surely Bertha might have the casting vote.



CAPTAIN. No, I'll have no one – woman or child – encroaching on my rights. Leave us, Bertha. (42)

He shows his power as a man, the chief of his household, by giving orders and decisions without making a deal with other members. He is afraid if all members have one word about a thing before he decides it, he can never change it. When he has a different word about the thing, he will never live in peace until he changes it into the same word. He hates to be defeated like that.

He also hates to be defeated by his own words. Laura is using his own words to fight against him. He tells her that no one can claim who is the father of a child in the case of pre-marital pregnancy like Nojd.

CAPTAIN. The law can't say who is the child's father.

LAURA. You can usually tell.

CAPTAIN. They say that something you can never be sure of.

LAURA. How extraordinary! You can't be sure who a child's father is?

CAPTAIN. So they say. (32)

Still he adds that in wedding bond there is no doubt about it. (33). He believes that he is the real father of his daughter, Bertha. Laura uses this to beat him because she is tired to be underestimated. She wants to show that women have power, too. Besides, she uses that quarrel to implant in her husband's mind that Bertha is not his child, as a part of her plan in getting the right to possess Bertha completely.

LAURA. No, I'm simply applying your own doctrine. Besides,
how do you know that I haven't been unfaithful to you?

CAPTAIN. I can believe a lot about you, but not that. Nor do I
believe that you'd talk about it if it were true.

LAURA. Suppose I were ready to put up with anything, to lose my
home and good name, for the sake of keeping my child and
bringing her up. Suppose I was telling the truth just now
when I said that Bertha was my child and not yours. ... (43)

She keeps doing that to ensure her husband that Bertha is not his. Since she knows that her husband is weak in personality caused by his own inner conflict for a long time, slowly but sure he is influenced.

He starts thinking that Bertha is not his own offspring. He recalls the time when he was dying eighteen years ago. He heard the conversation between his wife and the lawyer about nothing she could inherit from him after his death since they were childless. They had been married for two years at that time. After he recovered, they had a baby at once. Now he doubts that it is his daughter (56).

He begins to believe it more when he heard her yelled in her dream as if she was terrified of something (Strindberg 57). If we refer to psychoanalytic theory, a dream is one way to reveal a person's particular wishes, fears, or experiments that were very bad that one does not want to remember. As the writer has said before in the previous chapter, a dream is the fulfillment of wishes, fears, or experiments in symbolic forms since the materials probably too horrible to be expressed in dreams (Eagleton 157). In Captain's mind that is influenced by the

issue of his offspring, he immediately thinks of bad things after hearing her scream, “Keep away, keep away!” in her sleep. From his unconscious mind he is alarmed by it. He thinks that Laura’s dream is a symbol of something that has close link with the problem. He may imagine that his wife was raped or forced to do something out of her will that can produce child (Strindberg 57). He does not want to hear it, actually, but he wants it or not, this thought keeps playing in his mind.

She makes him confuse by swearing that Bertha is his child. We can see that this stands out against her first suggestion that there is a possibility that Bertha is not his. This mental condition of Captain that she creates is carefully used by Laura to get sympathy from a doctor. This doctor visits the family to check their condition. Then he can be convinced to stay longer since Laura is complaining about her husband’s weird manners. She takes this opportunity to influence the doctor to believe that her husband is getting out of his mind. She tells him evidences from their daily life that Captain says something about seeing what is happening in another planet by using microscope (35). We can see that it is out of our common sense. If we are taking that doctor’s position, all of us will have the same opinion that Captain, by saying that, is insane. As a good doctor, of course he does not believe her words at once. He must check it by himself, to find the truth about the mental condition of Captain. This step should be done; otherwise he will make a wrong decision about it. Having the status of a responsible doctor, from the beginning of their meeting he is warning Laura not to awaken his suspicious or influence his judgment of her husband’s sanity (36). If

he makes a mistake in this case, he will produce a certificate of lunacy of a person that does not deserve it, and ruin that person's life. This alarm inspires Laura to make her husband truly insane for the insane cannot be the decision-maker of a household, means that he is powerless in front of his family. This suits to her plan to get rid of her husband from her way to get Bertha for her own and to let her life free from man's supremacy.

From this situation we can get some hidden information of Laura. She is depicted as a very tricky and careful woman. She can use her intelligence (which her husband thinks women do not have) in a very smart way to get what she wants just like what she did when she was a little girl. She smartly uses people's (mainly men's) belief of how unwise women are, not having any ability to make use of their brain, instead of applying their feelings to do something. She is doing her plan carefully. She picks up her words carefully to persuade people to be on her side for she is the right one and her rival (who is her husband) is the wrong one. Word is the main weapon for women who are physically weaker than her opposite sex. Words, mixed with good manner and beauty, and of course the skill to use them, will turn out to be an effective weapon to soften a man's heart to obey everything she asks him to do. Laura knows this power she has, and she uses it toward her husband and the doctor as it has been explained before in the previous paragraph.

She is also portrayed as a woman who has thirst for power. Although unconsciously she has power over her husband and family all this time in their marriage life, she yearns for absolute control or power over her most precious

thing in the world, which is Bertha, her daughter. This can also illustrate that she is a selfish woman. Her desire to get power over Bertha is not for her daughter's sake but for her own advantage. She is afraid that Bertha will underestimate her after getting lesson from her future teachers in the boarding school. She is afraid that Bertha will consider her as an unwise and unintelligent mother. Thus she will not get any respect from her daughter anymore.

LAURA. ...Do you really think that a mother is going to send her child among wicked people who'll say that all her mother has taught her is stupid? Why, the daughter would despise her for the rest of her life. (43)

In the name of motherhood, her unconscious nature as a woman, she takes every way to get Bertha for her own. Even though motherhood is praised as the most wonderful thing in the world, in this case it becomes the most dangerous weapon for both the father and child. This kind of motherhood can kill the father by separating him from his dear daughter. Besides, it will ruin the daughter's heart to be apart from her father. For Laura, having her daughter for herself means she is free to control her, to make her whatever she wants her to be to satisfy her selfishness.

Laura is a cold, implacable, determined and relentless woman, too. She can do her plan of making her husband she used to love insane without thinking about his feeling as long as she gets what she wants. She even erases or forgets her love to him. Yes, she used to love him, long time ago, but she loved him as her child since men are women's children (44-45). She loved him like a mother

loves her children. She cannot accept him as her lover since she knows that her love for him is purely motherhood love. Thus when he acts as her lover, she feels like she, the mother, becomes the mistress. She also declares that she sometimes hates him when he acts as a man. She thinks that love between mother-children is noble, but love between the sexes is strife (58).

She is depicted with all the characteristics above from the beginning till the end of the play. She does not change at all. It means that she is a flat character, a character that tends to be undeveloped and static. From the deeds she does in the play, it can be said that she is the antagonist. She does everything, even gets rid of her husband, to gain her goal. She is the villain of this play (Roberts and Jacobs 1039).

Captain also has the same problem with the between-sexes relationship. As has been said before, Captain has inner conflict. This inner conflict causes contradiction in his attitudes. Actions and speeches of Captain always contradict to each other. Most of the time he always underestimates women in his household and at the same time he needs them desperately. He loves and adores his wife as much as he hates and underestimates her. In the opening act he defends his wife in front of his brother-in-law, when they discuss about women power in his household.

PASTOR. Strict discipline – that’s what Laura had; but, though she’s my own sister, she was always a bit tiresome.

CAPTAIN. Oh, of course Laura has her faults, but they don’t amount too much.

PASTOR. Come on, speak out! – I know her.

CAPTAIN. She was brought up with a lot of romantic ideas, so she finds it rather hard to adapt herself. Still, she's my wife...

PASTOR. And because she's your wife, she must be perfect! No my dear chap, she's really the one who plagues you most.

(28)

From that dialogue we can see that he loves his wife. Nevertheless he still underestimates her by telling that she hardly finds herself. He thinks that she is not smart enough to do it by herself, or does not have a proper brain to do that, or does not have enough experience. He feels that he has the responsibility to be her mentor to help her to find herself, to know her own self, to lead her to get better in life. When the Pastor tells him the childhood of Laura, about how she would do anything to get what she wanted no matter what obstacle she met on the way to go there, the Captain is convinced more than before that he does the right thing to her. He protects and leads (in another word: controls) her in order to avoid her from bitterness in her life since he considers she is still a young naïve girl. At the same time he does not realize that he does this to fulfill the feeling of being powerful since he feels that all this time he is powerless in front of his wife. The feeling of powerless of Captain is seen in his words:

CAPTAIN. ... For the last twenty years she's been treating me as if I had one foot in the grave. (30)

Other evidence that shows the contradiction in Captain is when he converses with his brother-in-law about Bertha's future. He says that he wants his



daughter to grow up in a normal situation, to be free from any influences from other people in deciding what kind of life she wants to live for her future. That is why he will send her out from the unhealthy condition where everyone in the house wants to have their says about Bertha. At the same time, he decides to make her a teacher. If he decides something for her, it means that he has already interfered her life that he says nobody should interfere but herself.

His attitudes toward other woman in his house apart from his daughter and wife also show the contradiction. It can be seen from his feelings about his old nanny, Margret. In one time he adores her since only with her, not with other women in his house, he can speak calmly without getting irritated (38). Then, he underestimates her for the religion she has got, for according to him the knowledge of God is useless for women in general. Not long after that he asks for her protection since he knows somehow something bad will happen to him. From this we can presume that Captain has an unstable personality. In another time he is questioning the way she treats him all this time as if he is still a child (44-45). If he is still treated as a child, we can presume his behavior is sometimes childish. A man who cannot pass the Oedipal period will try to find a mother figure in women near him (Eagleton 155). In this case the woman is his old nanny who is practically his 'mother' since he was a baby.

Most of his speeches show that he is an educated man. He is a kind of scientist who usually makes researches, writes reports or scientific journals, and reads many books. An educated man is expected to be sensible and able to control his emotion. Thus, Captain should be able to express his anger in an appropriate

way. On the contrary, in this play Captain often cannot handle his anger. He even uses rude words to expose his anger. Actually, he does not have to use them. However, those words are probably used unconsciously to reveal his deep down disappointment toward his parents' attitudes in treating him in his childhood. He could not show this feeling freely in the past since it was not an acceptable way of behaving of a child toward the parents. That is why he repressed this feeling. Thus, anger (including rude words and neurotic behavior) can be used as an outlet to express this repressed disappointment (Murfin 114-115).

He feels that he was born unwanted, that his presence was not expected by his parents, especially by his mother because his coming brought pain to her. This rejected feeling combined with his hatred toward his sister who forced him to obey her (Strindberg 71). This may become the background of his misogyny.

His hidden anger is not only revealed through rude words. He even does the dangerous thing that almost hurt his wife physically. He throws a lamp to his wife's face when she tells him about the certificate of lunacy that proves him insane. This action is almost unacceptable in his position as an intellectual.

The inner conflict, besides causes him to always contradict his life, it also has an effect on his personality. Because he is always torn apart, he cannot build one strong personality. He is so busy in his confusion in deciding which ways he has to choose that he does not have time to strengthen the real him. Probably what Laura says about him to the doctor that he cannot decide anything that he had taken as his responsibility is somehow right, even though he denies it (Strindberg 37).

This inner conflict is obviously the result of his unhappy childhood. During this time his feeling toward women, especially his mother, was torn apart. He loved and adored his mother as a normal child, and at the same time hated his mother since he felt that his coming was unwanted by her.

The problem caused by Laura mixed with his own problem (his inner conflict) lead him into a condition that Laura wants. His characterization changes, from a sane educated man into a lunatic by the certificate of lunacy from the doctor. According to Roberts and Jacobs, a round character is a character that goes through some changes in this play. Captain is included in this kind of character. He is also a protagonist because he is portrayed as the victim who is treated badly by his wife in this play. Consequently, the readers will give their sympathy to him (1039).

He finally dies of stroke, unable to handle his emotions: anger, confusion, sadness, and disappointment toward his wife any longer. He is angry because he cannot win over the creature he despised as the brainless rival before. He is confused since he does not know how could he be beaten, and also does not know the real truth about his offspring. He is disappointed for nobody is on his side. He is sad because his dear wife fought against him and did not take any intention to his words in deciding their daughter's future. The educated man, the misogynist, is finally defeated dishonorably by the "uneducated" woman, the "does not have intelligence" being that he had despised before.

B. Strindberg; His Contradiction in Life and in *The Father*

In the first chapter, there is a brief explanation about Strindberg in general. Here, the writer will discuss further about his biography and life, especially his feelings and experiences that have emerged in his play, *The Father*. The most important period that influenced his whole life and of course his literary work is his childhood period. The childhood is the most important period in human's life because his/her characteristics is molded when he/she was a child (Freud 292). The experiences he had in this period made him a misogynist. This is the reason why the writer will emphasize more on his childhood time, and a little about his first marriage, and his attitudes toward women and women's issues in his life.

Strindberg was born in a poor big family. He lived a difficult childhood life. His father was a bankrupt noble. Strindberg grew up in poverty and hunger. He was the fourth of twelve children. His small house was overcrowded with twelve children and three adults: his parents and his grandmother (Hartmann 799).

In the introductory part of *Strindberg Three Plays* Strindberg depicts Captain's house as his ideal house that he could not find in the reality of his life (Strindberg 7). He imagined that he had a nice tidy house with a cozy leather-covered sofa and a large round table full of newspapers and magazines (24). This was different from his own house with so many children. His three-room household was always full of children running to and fro, yelling to each other, or crying at the same time. This imagination, or can be said as 'this dream', gives us a way to know his unconscious mind (Altrocchi 103). The creators of literary work normally do not realize that his/her work is able to reveal his/her

unconscious thoughts as ordinary people do about their dreams. Rogers states that a literary work is comparable to a dream. It is an instrument that can give explanation about the nature of the creator's mind (Murfin 118), since a dream is the symbolic fulfillment of unconscious wish (Eagleton 157). In this case, Strindberg expressed his dislike to his own house, and the Captain's house symbolized his longing to a peaceful and comfortable house and life that he did not have in his childhood.

Since he was one of so many children in his house, he lacked attention from his parents. The attention he needed the most was from his mother. He was an ordinary child who needed the mother's love more than the father's, because naturally a child is closer to the mother as the child-bearer. A child is closer to the mother because in general they have instinctive bond since he/she was in his/her mother's womb. Moreover, he felt that he was born unwanted; he was born without a will from his parents (Strindberg 7). That is why he looked for more love, affection, and attention from his mother to comfort him, to release him from the rejected feeling he had. Yet his mother could not fulfill his expectation. She could not give him as much attention as he needed. He would do anything his brothers did, much better to impress her. All his efforts were useless. She could only give him attention as much as she gave to her other children, however how much he had struggled to be his mother's favorite. The only person who cared for him was his grandmother. He got the maternal affection from her instead of his mother. Nevertheless, it was not the same thing. He still yearned for his mother's love. This desire was repressed deeply in his unconscious area since his conscious



considered it useless for his mother was not responding to his need to be loved. Besides, it seemed unacceptable to think that his idolized mother did not love him as much as he loved her. Freud suggested, "Repressed thoughts remain active in the unconscious and require continuous expenditure of psychic energy to prevent their emergence into conscious awareness". Furthermore it will cause mental disorders (Hjelle and Ziegler 104).

Strindberg thus became an oversensitive and rebellious young man. He became even worse after his mother died when he was just thirteen years old and his father immediately remarried. He did not have the same way of thinking with his stepmother, and he also blamed his father for giving him a new enemy. In the introductory part of *Strindberg Three Plays* that is translated by Peter Watts, it is stated that most of his writings are partly influenced by the sorrow he has got from his stepmother (Strindberg 8).

The combination between love and hatred for his mother and total hatred for his stepmother made his life in chaos. His feeling of rejection from his parents and his stepmother was brought into his social life. There is another type of defense mechanism called **reaction formation**, in which the repressed thought can appear in its opposite way. (Hjelle and Ziegler 105). This happened on Strindberg. He had the feeling of rejected from his parents. Thus, he unconsciously thought that he would be safer by rejecting everything established in the society before they rejected him. He revolted against everything established order wherever he encountered it. This caused his life in university and society turned out to be difficult for him.

Living full of fear of rejection from society that he had rejected first, and also the repressed desire of his mother's love that he kept in his unconscious part of his mind shaped his unstable personality. This suffering childhood was the foundation of his misogyny since he blamed his mother for every failure in his life. He blamed her for not giving him love he needed when she was still alive, and for leaving him forever in the hands of a stepmother who did not love him at all. This is a kind of betrayal. He felt that his mother betrayed him by leaving him when he needed her love (Strindberg 8).

These facts occur in *The Father*, including his misogyny's point of view. At first, the Captain also suffers the same feeling of rejection from his parents. He thinks that his coming into the world brought pain to his mother. It can be seen in the previous subchapter. In *Captain*, Strindberg applied the defense mechanism that is called **sublimation**. According to Freud, **sublimation** facilitates a person to reshape his/her repressed thought into a socially approved thought or action (Hjelle and Ziegler 106). Based on this fact, Strindberg depicted that Captain changes his rejected feeling into the thirst for knowledge by becoming a scientist to be accepted in his society.

Captain married to his wife, Laura, to fill the hole in his heart, the hole created by lacking of mother's love he did not get in his childhood. In Laura he found the maternal love that he was looking for since Laura also considered and loved him as her child (Strindberg 58).

Strindberg married for the first time with Sirri von Essen. She had been a wife of a Guards officer, Baron Wrangel, before she met Strindberg. Strindberg

was captivated when he saw her for the first time with her daughter in her arms. He saw his ideal mother figure in her, the mother figure who gave a maternal love he did not receive from his late mother (Strindberg 9). Laura is Strindberg's ideal mother figure. There is a probability that Laura's physical appearance is similar to Sirri von Essen, with a face of an innocent, fair-haired and blue-eyed child; an angelic appearance of the ideal mother in his unconscious mind. However, Laura does not represent Sirri since Laura was created to have stronger personality and more intelligence than Sirri in reality.

As it has been said before, Laura is Strindberg's ideal figure of a mother. She fights for the absolute right over her daughter. She will take any consequences just to gain this goal. This is Strindberg's dream. He wanted his mother to do so for him. He wanted his mother to fight against anything, even against the death, to defend him. This would set him free from the rejected feeling he had, and would convince him that she loves him. However, it did not happen. He hated her for that. This hatred feeling is conveyed in the way he depicted the evil side of Laura. The same feeling is also conveyed in disguise through Captain, through the way Captain acts.

Strindberg revealed his contradictory feelings toward women: love and hate, need and underestimate them at the same time in Captain's attitudes and point of view about them. It can be seen from his way in treating women surround him, especially his wife. He shows his love by keeping her personal things from her childhood, by assuming that he has to be her guide in order to protect her from mistakes she will probably make, and by letting her to be his superior in some

situations. He needs her as a wife and a mother. He needs her love to complete his life that lacks of love before he met her. He also needs love from another woman, which is his old nanny, when he cannot find comfort in Laura. This old lady represents Strindberg's grandmother, from whom he got love. Similar to Captain, Strindberg also gets consolation from his grandmother as the compensation of his mother's lack of care.

Strindberg loved his wife so much that he put his jealousy onto everyone and everything. He was jealous to everyone who had close relationship with his wife, even to her maid and her pet. Strindberg had his own doubt, in his unstable condition, that his children were not his own. He believed that women are distrustful creatures. He revealed this real jealousy toward his lovely wife through Captain's doubt about the origin of Bertha. He shows his distrust toward women through the character of Laura, whom is depicted as a tricky and cunning woman. This shows his misogyny, by not believing women at all; by thinking that everything women have and do is crime and wrong.

Strindberg hated when the woman he loved became a woman, not his mother anymore. The mother will give her love without asking anything in return while the woman will give her love purposely. It can be seen from the dialogue between Captain and Laura. Laura admits that in their marriage she did not give herself but she took what she wanted from him. Laura also states that the mother is a man's best friend while the woman is a man's greatest enemy (161). The woman becomes the rival to be defeated. This thought is also typical in a misogynist' mind.

Additionally, Strindberg also revealed his unconscious dislike feeling toward his father through Laura. It is already known that in Oedipal period of a boy, there is an incestuous desire for the mother and a wish to get rid of the father since this child considers him as a rival in getting affection from the mother (Eagleton 155). Strindberg also had this unconscious feeling toward his father as a normal boy. However, he could not overtake it since he did not get his mother's love to help him to come through it. He was unaware that his hatred to his father was grew worse when he got remarried and giving him a new enemy: his stepmother. He poured this feeling out of his unconscious through the evil characterization of Laura. Characters in novels and plays are likely to be seen by psychoanalysis as the representation of the creators' various repressed things of his/her psyche (Murfin 116). He took revenge over his father in his play (or we can say his dream) since he knew that the action of killing the parents is not appropriate in the real life.

Although Strindberg portrayed Laura as a very tricky and careful woman in choosing words to persuade other people, there is a time when she makes mistake. It happens when she informs the doctor that her husband told her that he could see what is happening on another planet by using a microscope (35). It gives an idea to the readers and audiences that Strindberg had made fun of her. He made her ridiculous for not knowing that a microscope is used to see very tiny or microscopic things. His misogyny is shown again through this act. He depicted Laura as an uneducated woman who does not know the function of a microscope.

CHAPTER IV
CONCLUSION