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August Strindberg

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August Strindberg : Miss Julie (Modern Plays) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Miss Julie (Modern Plays):

0 of 0 people found the following review helpful. Well, it's psychotic, lovely and hypnotic for sure ...By Scarlet HawthorneWell, it's psychotic, lovely and hypnotic for sure. Miss Julie is a product and victim of her repressive times. Classic play though, a must read. 0 of 0 people found the following review helpful. Classic, but not my play of choiceBy Alexandra LevitasStrindberg's "Miss Julie" is definitely on the list of classic plays that any theater lover should read. Written at the end of the XIX century it's both revolutionary in staging techniques and representative of

the class struggles of the period. But it's probably not THE play you want to read if you're new to reading drama. Terribly misogynistic and not particularly current in the emotional themes "Miss Julie" feels like more of a play designed for the study of the history of drama, then for downtime enjoyment. 1 of 1 people found the following review helpful. Unsurprisingly good By WMRI wasn't shocked that this new version of Miss Julie was good, but I was pleasantly surprised by the frankness of the language as opposed to older translations that err on the side of gentility. While the play retains its original period the language of the translation here is far from the ossified antiquarian language of some older translations from Strindberg's original.

Written in a fortnight and often regarded as Strindberg's masterpiece, Miss Julie is shocking in subject-matter, revolutionary in technique, and was fiercely attacked on publication for immorality. Sweden, 1894. Midsummer night's celebrations are in full swing but the Count's daughter, the beautiful and imperious Miss Julie, feels trapped and alone. Downstairs in the servants' kitchen, handsome and rebellious footman Jean is feeling restless. When they meet a passion is ignited that soon spirals out of control. Strindberg's masterpiece caused a scandal when first produced - and has been hugely popular ever since - for its viscerally honest portrait of the class system and human sexuality. The conflict between sexual passion and social position is presented in Miss Julie with startling modernity. The play's premiere at Strindberg's experimental theatre in Denmark in 1889 was banned by the censor and its first public production three years later in Berlin aroused such protests that it was withdrawn after one performance. Miss Julie has since become one of Strindberg's most popular and frequently performed plays. This new version by highly-acclaimed playwright and translator David Eldridge is contemporary but faithful, and combines accessibility with fluency.

About the Author August Strindberg (1849-1912) was born in Stockholm and began writing plays in 1869. His first major play was Master Olof, written in 1872 but not performed for nine years. His other plays include The Father (1887), Miss Julie (1888), Creditors (1888), To Damascus, Parts I and II (1898), A Dream Play (1901) and The Ghost Sonata (1907). David Eldridge was born in Romford, Greater London. His full-length plays include Under the Blue Sky (Royal Court Theatre, 2000, awarded Best New Play in the West End in 2001); Festen (Almeida and Lyric Theatre, 2004); M.A.D. (Bush Theatre, 2004); Incomplete and Random Acts of Kindness (Royal Court Theatre, 2005); a new version of Ibsen's The Wild Duck (Donmar Warehouse, 2005); Market Boy (National Theatre, 2006); a new version of Ibsen's John Gabriel Borkman (Donmar Warehouse, 2007); a new version of Ibsen's The Lady from the Sea (Royal Exchange Theatre, 2010); The Knot of the Heart (Almeida, 2011) and In Basildon (Royal Court, 2012).