**Play Analysis: Miss Julie**

**By Belle Waggoner**

**I. Given Circumstances**

*A. Environmental Facts*

1. Geographical Location:

Parenthetical notes state: The action takes place in the Count's kitchen on midsummer eve. Setting: A large kitchen, the ceiling and side walls of which are hidden by draperies. The rear wall runs diagonally from down left to up right. On the wall down left are two shelves with copper, iron, and pewter utensils; the shelves are lined with scalloped paper. Visible to the right is most of a set of large, arched glass doors, through which can be seen a fountain with a statue of Cupid, lilac bushes in bloom, and the tops of some Lombardy poplars. At down left is the corner of a large tiled stove; a portion of its hood and showing. At right, one end of the servants’ white pine dining table juts out; several chairs stand around it. The stove is decorated with Birch branches; juniper twigs are strewn on the floor. On the end of the table stands a large Japanese spice jar, filled with lilac blossoms. An ice box, a sink, and a washstand. Above the door is an old- fashioned bell on a spring; to the left with the door, the mouthpiece of a speaking tube is visible. Kristine is frying something on the stove. She is wearing a light-colored cotton dress and an apron. Jean enters. He is wearing livery and carries a pair of high riding boots with spurs, which he puts down on the floor where they can be seen by the audience.

The entire play takes place in the kitchen, the kitchen occupied by the servants. Inside the kitchen are items used for daily tasks, such as a table with drawers, the stove, ice box, basin, and a chopping block. There is also a rocking chair, a bench, and a cupboard. Finally, there are three ways to get in and out of the kitchen. The first is a door upstairs, the second leads to a hallway, and the most important exit is two arched glass doors, through which Julie travels to her death.

The kitchen is inside the house. Up the stairs is Julie’s room and the Count’s office. Just outside the kitchen are rooms that belong to Kristine and Jean. Also in the house are a wine cellar and an attic.

The house is big, but it is nothing compared to the Count’s estate. A barn for workers, a stable for horses, and cowsheds make up the farmland. There are lilacs in the park, a boat on the lake, and a carriage to travel. A gatekeeper at the gate, a gamekeeper for the animals, and servants like Anna and Clara that work the estate display the size and stature of the Count and his property.

There is one part of the estate that is reflected on more than the others, and that is the place where young Jean first sees Julie. Past her father’s garden wall there were apple trees, raspberries, strawberries, onion beds, and jasmine bushes. As Jean walked through the weeds and the mud, he saw Julie through a nearby window. As he passed some pigs, he explored the Turkish pavilion, an outhouse that seemed like a castle to him. Inside were fanciful pictures and red curtains, and a secret exit only he could use.

After his adventure, young Jean returned to town. The town outside the estate is hustling and bustling with many buildings and occupations. Jean attended the opera and the theater, and he goes to church every other Sunday. On his way about town, he passes a school, the newspaper, the police, the zoo, the brick manufacturer, and the school. Finally, he takes the Count to the station, and longs to leave from there someday himself.

The station is a doorway to the whole world beyond Miss Julie’s town. She and Jean dream of Dijon, Malmö, Frankfort, and Basel. Como, St. Gotthard Tunnel, Munich, and Hamburg are discussed as well. But above all, their dream destination is Switzerland, and the hotels in Lucerne. By the Italian lakes are villas, oranges, and laurel trees, debated to be constantly green or never in color. In their travels, they envision the museums and castles of the country, and the Alps filled with snow.

The structure of the house and the kitchen inside it are a metaphor for the influence of the characters in the play. The action takes place in the servants’ space, where Miss Julie is an outsider. If Julie were in her upstairs room, she would behave very differently than when she is in Jean’s, which is why he declines going upstairs. The Count’s office is also upstairs, displaying the power he holds over his servants, all responding to the anxiety-inducing bell.

 2. Date:

The play’s action takes place in one night and the following morning. Midsummer eve, just two weeks after Julie’s engagement was broken off, is an evening of dancing, drinking, and the chaos that ensues. The European holiday marks the longest day of the year and is followed by St. John’s Day. On this particular midsummer eve in the 1880s, possibly the twenty-fourth of June, Miss Julie dances the night away and behaves in a way that will change her life for good.

Time in the play moves forward chronologically, using realism to continuously pass the time. While the play begins in the evening and ends the next morning, the audience is taken forward in time, leaving them to imagine what happened in the night. The one lapse in time is presented through a song performed by a chorus of workers and servants. They sing of “the swineherd and the princess” as they drink and dance through the night, poetically jumping forward in time.

There is a strong sense of the past in the play, and a hope for the future that is ultimately crushed. Jean and Julie reminisce their childhoods and upbringings multiple times throughout the course of action. Miss Julie was raised as “a child of nature,” learning everything a boy had to learn to prove a woman can be just as good as a man. Her mother passed down her emotions onto Julie, and her father influenced all her thoughts. Her past on an estate where men worked women’s jobs and women worked men’s has a strong influence on her character and who she is throughout the course of the show. Jean was brought up very differently than Julie, poorer, and his past drives him to better his future.

There is also a strong sense of future in the play. Jean and Julie plan a life together, traveling to Switzerland, with the oranges and green laurel trees. They seek an escape from their current lives and dream of a future where that is possible. After their night together, Julie and Jean plan to open a hotel by the Italian lakes and live in the eternal summer. Later, Julie invites Kristine to come along, although she plans to leave the household a few months later, on the twenty-fourth of October.

It is perhaps the date and time that influences character behavior the most. Midsummer eve is a festival that comes only once a year, and it is a night that people behave in ways they never would on any other day. Julie dances to her heart’s content and flirts with Jean because of the party, and Jean brings out wine to drink on the special evening. In the morning, a Sunday and St. John’s Day, Kristine prepares for church and rushes Jean to do the same. Meanwhile, he and Julie realize that a new day is upon them, and they must face the consequences of their behavior as time runs out. The story told on St. John’s Day, the beheading of John the Baptist, mirrors the beheading of Serena, Miss Julie’s poor little bird. The bird’s time ends just moments before Julie’s does, as she takes her final steps out of time.

 3. Economic Environment:

In the society of Miss Julie, status is everything. And when status does not equal money, status equals power. Jean values the power that belongs to the Count, and he hopes to make is way in the world building his status. Kristine, although poor, values the status of the household in which she works. Throughout the course of the play, Julie claims to not value money or status, being casual with her servants and her title. Her ignorance to what is valuable leads Jean to believe she is crazy, but he sees her as an opportunity to attain what he values.

While Julie does not seem to care about it, she has very high standing because of her father’s riches and luxurious property. The grand estate housing many workers is a symbol of the economic standing she and her father hold. Attained through much economic scandal, her father’s ownership of the land gives him a high standing as a rich man. On the other hand, Jean grew up very poor, and as a boy he thought an outhouse was the most beautiful building he had ever seen.

Money is most definitely needed for survival. Julie’s mother knew her money would be lost if she got married, so she avoided marriage until she had to hide her money. Towards the end of the play, Jean and Julie are desperate for money to get a train out of town. As they are trying to escape, Kristine discusses her future economic plans with Jean. He turns down the idea of marriage, valuing his job over a family. Jobs of the state do not pay as much as the one he has, and he prefers to climb up the ladder than down. Meanwhile, Kristine would be fine with less money if it meant raising a family. She quotes, “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.”

Each of the three characters view the economy differently, and that affects how each of them behave. Julie tries to forget about the economy and her status as she tries to escape it, yet Jean cannot help but remind her of the system of the world they live in. While Julie tries to operate outside of it, it is impossible for Jean to ignore her status and his, and this leads to conflict.

 4. Political Environment:

The rich have more rights than the poor. The men have more rights than the women. The masters have more rights than the servants. So how does a rich young woman interact with her servant, a poor man? The politics of the play are shown through these power structures and the struggle that ensues consequently.

The power struggle is primarily shown through Miss Julie and Jean. Other than “the king who went mad,” the outside political system is never mentioned. There is high respect for those in the upper class, and those in the lower class have respect for themselves if the system is correctly regarded. In addition, men and women are unequal. Men have more rights than women; they can own their own money, can learn more in school, and have better jobs.

 Throughout the play’s action, Miss Julie acts in defiance to these laws. She orders Jean in one moment then acts as if she never had power in another. She tries to step down from her class standing, while Jean is trying to climb higher (“don’t step down, Miss Julie… people will always say you fell”). As Kristine shows by her low regard of Miss Julie, honor is highly valued and achieved by participating in the system. Julie is an outsider to the servants’ world, yet she tries to make her way into it.

This “system” affects character behavior in the play greatly. The whole story follows the falling to the rising, Julie losing her good name while Jean continues to rise in class standing. Julie was raised to believe all people are equal, and this causes her to behave differently than other characters. Jean tries to rise out of the gutter he was born in, seizing every opportunity to ascend. Finally, Kristine is happy with where she is, believing it is right. She says that Julie is among the first, while Jean realizes in the final scene that she is “now among the last.”

 5. Social Environment:

The social structure of the world of the play is by class. The servants in the lower-class work for the aristocrats in the upper class. The servants have fewer rights, yet they have honor when the family they serve is respectable. Those with more money know their place in society and are proud of it.

The play takes place in Sweden in the 1880s, which explains the way the characters act. The family structure seems to be intact, but only on the outside. What Julie’s parents’ marriage appeared to society as was not really as it seemed. Both Julie and Jean’s upbringings are mentioned in the play, but neither of them has family members with them onstage. Friends and enemies are difficult to decipher in this play. Jean is Julie’s servant, friend, lover, and ultimately her doom. Julie is Jean’s superior, companion, tool, and finally subordinate. All the while they battle socially, the Count is dominant over them all.

Throughout the action of the play, Miss Julie challenges what is socially allowed. She dances with a servant, passes time in the basement kitchen, and spends the night in Jean’s room. Each character has a different sense of right and wrong, and much of the conflict comes from their disagreements. The social world of the play goes around when everyone stays in their place, as Kristine does. There are rules for upper and lower classes, for men and women, rich and poor. When Jean and Julie break the rules is when the world begins to spin out of control.

Julie is twenty-five years old. Jean is thirty, and Kristine is thirty-five. Because the play is only for one night, the characters do not change in age, but they may play a factor in relationships. Jean shows no interest in Kristine throughout the course of the night, although he does say he has been with her before. The fact that she is older than Julie may play a factor in his relationship with both women.

Another point of conflict is the way the characters understand sexuality and love. The relationship in which the greatest conflict occurs is Jean and Julie’s because they understand it differently. Julie sees their relationship as an opportunity for love and companionship, while Jean sees it as an opportunity to rise in his society and have a little fun while he’s at it. He believes his individuality is the most important, while Julie is searching for meaning in relationships. Jean and Julie’s conflict can be listed as follows: servant vs. mistress, man vs. woman, power vs. love, and first vs. last.

Popular culture is important to the social structure and the action of the play. The most referenced aspect of culture is the dancing and singing that takes place on midsummer eve. “The swineherd and the princess” is sung by the workers and servants as they dance the night away. The social attitudes between the lower and higher classes are run by respect and power. Kristine mentions a piece of kidney for the servants to eat, while Julie is probably having a feast fit for a party.

The social environment may affect character behavior more than any other aspect of the play. The long night of dancing, drinking, and doing what they do not usually do creates the action and conflict of the story.

 6. Religious Environment:

“The Savior suffered and died on the Cross for all of our sins, and if we go to Him with faith and a penitent heart, He takes all our sins on Himself.” Kristine is a devout Catholic and believes in the saving power of Jesus, yet she claims it is not offered to everyone. The way religion is intertwined with social and political views of the time is shown in the action of the play. Salvation is possible, and Julie wonders if her sin can be forgiven and if she can be redeemed.

The morning after Jean and Julie spend the night together, Kristine is getting ready for church. It is St. John’s Day, and the story of John the Baptist is on their minds. Kristine is the most religious, while Jean has strong morals, and Julie seems unsure what to believe. All three characters behave how they do in the play accordingly. No other religions are mentioned, other than the idea of a “magic potion.”

“For these people, nothing is sacred,” Jean claims about aristocrats. He believes he is better than Julie because of his morals, and Kristine is horrified when she hears of the sin that takes place in the play. Hell is mentioned in an exclamation, and heaven is a place Julie hopes she can find. Kristine has assurance that she will end up there, and Jean, while claiming to be religious, seems more concerned with his earthly affairs.

When Julie first has the idea to take her own life, Jean says he believes “suicide is a crime against the Providence which gave us life.” Yet just a little while later, he tells her it is the only way out. The end of the play is when Julie truly comes to terms with what she believes, and her death causes her to discover what is true.

*B. Previous Action:*

* King Ludwig, the king who went mad, lived in Munich
* The founder of Miss Julie’s family was a miller who let the king sleep with his wife one night during the Danish War
* Jean doesn’t have any noble ancestors
* Miss Julie’s mother has too much pride about some things and not enough about others
* The way Jean was taught (“the things you say, the thoughts you think!”)
* Miss Julie’s mother was a commoner and imposed her strong beliefs on Julie
* Miss Julie’s mother gave her money to her lover
* Miss Julie came into the world against her mother’s wishes
* Miss Julie’s midsummer when she was little, memories
* Miss Julie learned everything a boy had to learn—everything was backwards at her parents’ estate
* Miss Julie’s father gave her all her thoughts, and her mother gave her her emotions
* Miss Julie’s mother becomes ill
* The great fire burning the entire estate
* The estate was rebuilt (thanks to Miss Julie’s mother’s “friend”)
* Miss Julie’s father finds out and can’t bring it to court
* Miss Julie’s father couldn’t kill himself
* Jean’s father was a farmhand on the district attorney’s estate, and he sees Julie when they’re little
* Jean lays in onion bed, sees Julie in the rose garden, and has “dirty thoughts”
* Jean reads a newspaper story about a chimney sweep
* Jean does a lot of traveling
* Jean was a wine steward in one of the biggest hotels in Lucerne
* Jean goes to Switzerland, the Italian Lakes
* Jean sees a hypnotist in the theatre
* Jean reads about the founder of Miss Julie’s family
* Jean’s heard Kristine talk in her sleep
* Jean hears things about Miss Julie
* Miss Julie’s mutt sneaks out with the gatekeeper’s dog
* Kristine hears what Clara (Miss Julie’s dresser) says about Miss Julie
* Miss Julie and Jean have dreams about falling and climbing
* Jean goes out riding with Clara
* “That’s what *she* said too” – Jean
* Jean sees girls throwing themselves at men, only among animals and streetwalkers
* Miss Julie’s fiancé gives her the idea that all people are equal
* Miss Julie’s engagement is broken off (a row with her fiancé, the lawyer). Jean sees it happen. She was training him out near the stable, making him jump over her riding crop, she hit him twice and he hit her across the cheek, breaking the crop into pieces
* People talk about Jean and Miss Julie
* Miss Julie dances in the barn and pulls the gamekeeper away from Anna to dance with him
* Jean takes the Count to the station

*C. Polar Attitudes:*

1. Julie is the mover and protagonist. She believes she does not have to conform to the society she lives in. Julie changes and realizes that the only person who will truly obey her is herself.
2. Jean is the opposer and antagonist. He believes that he can manipulate his way into the upper class. Jean changes and realizes that he will always be in the Count’s shadow, so he will take control of what he can.
3. Kristine is the spectator. She believes that although her mistress is crazy she works for a respectable family. Kristine changes and realizes that she must protect her reputation by working elsewhere.

**II. Dialogue**

*A. Words:*

 The repeated words in the script not only show the time in which the play takes place, but they also reveal what is important to the characters and what drives the conflict. Many of the repeated words have to do with social standing and respect: gentleman, husband, married, drinking, dancing, and dog. Another word used many times is “order,” as Julie and Jean discuss their classes and powers. Julie talks much of her “mother” and “father,” while Jean and Kristine use the word “crazy” many times to describe Julie. They speak much of “love” and the “bell,” but there are two words that hold the most power in the script: The Count.

 *B. Phrases*

 The repeated phrases in the play expand on the words and string multiple together to remind the audience of what is important. Jean tells Julie of Switzerland, “where the laurels are green at Christmas and the oranges glow.” Julie mentions this later to Kristine in almost the same exact wording. As Julie and Jean argue about what to do, Julie says “I’m falling! I’m falling!” and “help me!” Julie repeats multiple times that she hates men, and Jean calls her a whore twice. Finally, as the end draws near, all three characters mention “the last shall be first, and the first shall be last.”

*C. Images*

*The past*: A young boy in the mud, gazing at a princess above. The same boy laying under a tree, shivering in the cold of night. A blazing fire burning bright, destroying everything it touches. A crop in a hand, used as a weapon. *The present:* The feet of the Count, always lingering above. A bell ringing, perhaps it feels like it will never stop. Julie dancing the night away for the last time. A small bird without a head. *The future:* A razor covered in blood, falling to the ground below.

*D. Dialect*

 Jean and Kristine speak differently than Julie does because of their class and the way they were raised. Although Julie comments that Jean speaks “like a gentleman,” to which he explains that he attended the opera and theater and listens to the way aristocrats speak. Even the way a person speaks is a hint at their standing, which is perhaps why Jean is higher regarded by Julie than the other servants.

 *E. Sound*

The sound of the play can be described like a building crumbling to the ground. Fire crackles, walls collapse, and the chaos of it all consumes the ears of the listener. To those seeing light from far away, it may seem lovely or exciting, but all it really does is destroy.

*F. Structure of Lines and Speeches*

 The structure of the lines and monologues in the play further support the fight for power between classes. Throughout the action, it is almost like Julie and Jean are fighting for the right to speak. The dashes in the script communicate them cutting each other off multiple times, and their monologues, one after the other, show their desire to be listened to and obeyed.

**III. Dramatic Action**

 The central action of the play is between Jean and Julie, while Kristine butts in to discuss Julie and her relationship with Jean. It is divided into 14 French scenes and 74 units.

 *French Scene 1: From the opening to Julie’s entrance*

 Unit 1: Jean condemns and Kristine agrees

 Unit 2: Jean criticizes and Kristine prods

 Unit 3: Jean meddles and Kristine recoils

 Unit 4: Jean boasts and Kristine sneers

 Unit 5: Jean dismisses and Kristine flatters

 Unit 6: Jean rants and Kristine provokes

 Unit 7: Jean patronizes and Kristine reprimands

 Unit 8: Jean ridicules and Kristine woos

*French Scene 2: From Julie’s entrance to Jean and Julie’s exit*

Unit 1: Julie orders and Jean prods

Unit 2: Julie flatters and Kristine surrenders

 Unit 3: Julie evades and Jean surrenders

 Unit 4: Julie defies and Jean surrenders

*French Scene 3: From Jean and Julie’s exit to Jean’s entrance*

Unit 1: Kristine withdraws

*French Scene 4: From Jean’s entrance to Julie’s entrance*

Unit 1: Jean raves and Kristine informs

Unit 2: Jean evades and Kristine scoffs

*French Scene 5: From Julie’s entrance to Kristine’s sleepy exit*

Unit 1: Julie commands and Jean fumbles

 Unit 2: Julie prods and Kristine lures

 Unit 3: Kristine invades and Julie recoils

Unit 4: Julie flatters and Jean appeals

 Unit 5: Jean withholds and Julie presses

 Unit 6: Jean gloats and Julie pries

 Unit 7: Julie orders and Jean surrenders

 Unit 8: Jean forewarns and Julie ignores

*French Scene 6: From Kristine’s sleepy exit to Julie and Jean’s exit*

Unit 1: Jean warns and Julie relinquishes

 Unit 2: Julie pursues and Jean stumbles

 Unit 3: Jean refuses and Julie flirts

Unit 4: Julie scolds and Jean retreats

Unit 5: Jean reprimands and Julie snipes

Unit 6: Julie urges and Jean rants

Unit 7: Jean traps and Julie rushes

*French Scene 7: Ballet, chorus enters and exits*

*French Scene 8: From Julie and Jean’s entrance to Julie’s exit*

Unit 1: Jean persuades and Julie defuses

 Unit 2: Jean teases and Julie begs

 Unit 3: Jean rants and Julie softens

Unit 4: Jean bewitches and Julie flatters

Unit 5: Jean criticizes and Julie stumbles

Unit 6: Jean negotiates and Julie interrogates

Unit 7: Jean taunts and Julie fumbles

Unit 8: Jean gloats and Julie attacks

Unit 9: Jean humiliates and Julie begs

Unit 10: Jean torments and Julie insults

Unit 11: Jean patronizes and Julie begs

Unit 12: Jean invades and Julie repels

Unit 13: Julie raves and Jean interrogates

Unit 14: Julie threatens and Jean dismisses

Unit 15: Jean patronizes and Julie defends

Unit 16: Jean reprimands and Julie pleads

Unit 17: Jean commands and Julie begs

*French Scene 9: From Julie’s exit to Kristine’s entrance*

Unit 1: Jean avoids

*French Scene 10: From Kristine’s entrance to Kristine’s exit/Julie’s entrance*

Unit 1: Jean dismisses and Kristine implores

 Unit 2: Jean orders and Kristine insists

 Unit 3: Jean withholds and Kristine pushes

Unit 4: Kristine shames and Jean dismisses

Unit 5: Kristine reprimands and Jean criticizes

Unit 6: Kristine dismisses and Jean contradicts

Unit 7: Jean orders and Kristine nags

Unit 8: Kristine stimulates and Jean rushes

*French Scene 11: From Kristine’s exit/Julie’s entrance to Kristine’s entrance*

Unit 1: Jean scoffs and Julie retreats

Unit 2: Julie entreats and Jean agrees

Unit 3: Jean gores and Julie torments

Unit 4: Julie hounds and Jean recoils

*French Scene 12: From Kristine’s entrance to Jean’s exit*

Unit 1: Kristine dismisses and Julie begs

*French Scene 13: From Jean’s exit to Jean’s reentrance*

Unit 1: Kristine attacks and Julie softens

Unit 2: Kristine baits and Julie negotiates

Unit 3: Kristine scoffs and Julie recoils

*French Scene 14: From Jean’s reentrance to Kristine’s exit*

Unit 1: Kristine attacks and Jean represses

Unit 2: Jean reprimands and Kristine patronizes

Unit 3: Kristine shames and Julie gushes

*French Scene 15: From Kristine’s exit to Julie’s final exit*

Unit 1: Jean denies and Julie appeals

Unit 2: Jean lures and Julie retreats

Unit 3: Julie relinquishes and Jean prods

Unit 4: Jean rushes and Julie recoils

Unit 5: Jean hesitates and Julie begs

Unit 6: Jean orders and Julie surrenders

**IV. Character**

*A. Miss Julie*

1. Desire and Will: Miss Julie’s desire is to be free from the bonds her status puts on her. As a young woman of high standing, she is put in a box by those around her. On midsummer’s eve, she wishes to have a night free from those chains. Her willpower is strong at first, but it begins to crumble as she realizes she cannot truly order anyone.

2. Moral Stance: Miss Julie has a strong moral conscience, put in place by her mother and father. Raised in a unique way, especially for a woman in her time, she has a unique set of beliefs. She believes all people are equal, despite the views of her society. She stands in those beliefs throughout the course of the play, and they come out in her final monologue to Jean. That being said, she is movable in her religious beliefs, not sure if she has somewhere to go after she ends her life.

3: Summary list of adjectives: Bold, charming, young, hopeful, flirtatious, radical, beautiful, fun-loving, sexy, amusing, feminine, excited, striking, adventurous, spunky, progressive, damaged, lost.

*B. Jean*

1. Desire and Will: Jean’s desire is to ascend out of his current class standing. He believes although he was born in the gutter, he can climb is way to the top. His will to complete this goal is unceasing; he will do anything and everything to get what he wants, perhaps even bending his morals.

2. Moral Stance: Jean claims to have a strong moral sense, and fervently believes he is of moral superiority. Saying things like, “when I say I’ll do something, I’ll do it,” he shoves his so-called honor in others faces. Yet while he claims to be noble, some of his actions suggest otherwise; he is not afraid to bend his own rules to get what he wants.

3: Summary list of adjectives: Charming, cool-headed, calm, harsh, diligent, resolute, pitiless, grim, cruel, hypnotizing, endearing, firm, committed, unrelenting, driven, strapping, cocky, masculine, composed.

*C. Kristine*

1. Desire and Will: Kristine’s desire is to live happily within her class. She is content with her place and society and believes she can make a life she is proud of. She wishes for Jean to fill the role of a husband so she can start a family, yet her will for it to be Jean is questionable. Her desire is for a family, and her will is for it to happen in whatever way possible within her morals and standards.

2. Moral Stance: Kristine has the highest moral stance of all characters in the play. A devout catholic and hardworking servant, she knows she is morally above even her mistress. She will not give up her morals for anything, and she will even quit her job if she is unable to maintain her honor.

3: Summary list of adjectives: Hardworking, religious, old, plain, content, righteous, ethical, diligent, busy, tired, simple, faithful, proud.

**V. Idea**

*A. Meaning of the title: Miss Julie.* Those two simple words cleverly describe all there is to know about our leading lady. Before even discovering her name, the reader knows her title. *Miss* means two things: she is unmarried, and she is in the upper class. Then of course, her name. *Julie.* The title reveals the story is about her, and throughout the course of action she discovers her identity.

*B. Philosophical statements in the play:* “For these people, nothing is sacred.” “The things you say, the thoughts you think!” “Don’t step down, Miss Julie… people will always say you fell.” “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.” “A child of nature.” “Suicide is a crime against the Providence which gave us life.” “The last shall be first and the first shall be last.”

**VI. Mood**

 The metaphor: Rapunzel’s tower. The woman sits above the man, and she desires him, so she lets down her guard. He then climbs the tower, thus improving his own status, while hurting her, pulling on her hair.

**VII. Tempo**

 The beginning tempo, setting the tone of the play, is *adagio*, slow and leisurely. As it goes along, it slowly crescendos, getting faster and faster. A bit *andante* in the middle, it finally accelerates to an all-time high with the return of the Count. *Prestissimo* is the word for as fast as possible, as Jean and Julie desperately search for an escape from the powerful.

**VIII. Tone**

 As Miss Julie, the outsider, falls from the first and Jean rises from the last, she finally gives in to the only option left: death.