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I. INTRODUCTION

Johan August Strindberg was born in Stockholm, Sweden. He was the third in his family. His mother died when he was young, and his relationship with his father was not good. He claims that he lived in poverty, that his mother "had rejected him in favor of his brother," and that she deprived him of love. (The Theatre of Revolt 96) Strindberg grew up and became a teacher, a librarian, and a journalist. Strindberg got married three times in his life, and each marriage ended up in failure. His wives had an impact on his writings; he presented women characters as evil and wicked women. Strindberg accused his three wives of infidelity and being control freaks, but then, he realized that "his ambivalent feelings stemmed from his own psychotic disorder." (The Theatre of Revolt 98) Strindberg divided women into two classes: "(1) the "third sex"... whom he detested for their masculinity, infidelity, competitiveness, and

unmaternal attitudes, and (2) older, more motherly women." (The Theatre of Revolt 97) August Strindberg is one of the prominent writers of modern literature and is considered the father of modern Swedish literature. His literary works are studied at universities since they carry many themes discussed nowadays. Some of his famous literary works are The Father, Miss Julie, The Dance of Death, and many more.

II. METHODOLOGY

The methodology employed in this paper is the psychoanalytic methodology. Carl Jung's archetypal study is the ground this study stands on. Many other critics added relevant information on the different types of archetypes. Their material is of great use, in this study, in framing the selected female character in the chosen play. In his studies, Yung presented different male archetypes, such as the king, the magician, the warrior, and the lover. He also shows the different female archetypes, such as the mother, the trickster, the lover, and more.

Laura: The Mother

The Father, written in 1887, is a play written by the Swedish writer August Strindberg. Robert Brustein declares that it is "by far the most aggressive work Strindberg ever wrote." (The Theatre of Revolt 104) The characters of the play are The Captain, the father; Laura, the mother; Bertha, the daughter; the Doctor, and many others. The Captain is a military man enjoying the control of his "women-filled" household. Throughout the first scenes of Act One, the Captain mentions that he wants his daughter, Bertha, to get an education and become a teacher since he believes that, later on, she will have a better future even if she gets married and becomes a mother - - an idea opposed by Laura,

who believes that her daughter should become an artist or have "religious training." (The Theatre of Revolt 104) This idea concerns him because he believes that women in Bertha's life destine her future. Later, Laura, after a discussion with her husband, knows that he has already planned everything for their daughter; he informs her that Bertha will leave soon. He declares that whenever a man marries a woman, he will be responsible for her and the kids and that they fall under his authority. From the first scenes, we can see that the relationship among all family members is a normal one and that every character plays their role until each character feels that their position is threatened. Declaring that the family falls under the Captain's authority, Laura becomes alarmed that she will lose control over her child, so she uses her weapon and turns everything upside down. After discussions about his parental rights, Laura wickedly poisons her husband's mind with the notion that the father cannot be sure that the child is his because the wife could be unfaithful.

Laura, first off, is an ordinary mother who dreams of her daughter being a wife just like her, and she also is an ordinary wife when it comes to her discussions with her husband about household matters. "The woman sees man as the archetypal father who begets children, who provides security – preferably also in the economic sense – for herself and her brood and lends her a social persona position in the community." (The Great Mother 36) Laura's role as a mother at the beginning was "all that is benign, all that cherishes and sustains, that fosters growth and fertility." (The Archetypes and the Collective Unconscious 82) However, when Laura feels that she might lose control over her daughter's future, she feels threatened by the Captain's power. So, she transforms from a mother in her fullness to the mother in her shadow face, as Jung mentions, to a mother who may "connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate." (The Archetypes and the Collective Unconscious 82) Tad Guzie and Noreen Monroe Guzie, in their article "Masculine and Feminine Archetypes: A Complement to the Psychological Types, argue

that "the dark side of the Mother shows itself in anxious nursing, smothering mothering, and a lack of trust in the other's strength." (Guzie 4) which is the same case in this play. Laura does not trust her husband's decisions and feels it is time to take the wheel.

In the scenes that follow, a doctor appears who is supposed to meet the Captain, but before he meets him, Laura insists on sitting with him and telling him that her husband is mentally ill. She tries her best to convince the Doctor that something is wrong with the Captain. She tells him about many actions the Captain does that concern her; she also tells him that the Captain is stubborn and that whenever he gets what he wants, he loses interest and begs her to decide. When the Doctor meets the Captain, he notices that Laura is right regarding decisions; he starts analyzing all the Captain's actions and links them to what Laura mentioned.

Before Act one ends, the Captain and his daughter, Bertha, have an honest conversation regarding her education, and it is clear that even Bertha has the will to study out of town. However, Bertha asks her father to talk to her mother and convince her because "she does not take notice of [her]." (The Father 20) It shows how Laura disregards her daughter's opinion - - which is evident since she already planned Bertha's future. Here, according to Jung, "the daughter leads a shadow- existence, often visibly sucked dry by her mother." (Four Archetypes 25) Later that night, the Captain and Laura face one another again, and that is when Laura shocks her husband by telling him that "no one can really know who a child's father is... you don't know if you're Bertha's father." (The Father 22) The Captain does not believe what she says, but then, she defies her husband and threatens his authority: "your authority would be at end... I'm applying your own principles." (The Father 22)

Laura declares that women are the "superior enemy" and says that she has "never been able to look at a man without feeling [she is] his superior." (The Father 23) Later in Act Two, Laura poisons the minds of everyone and convinces them that the Captain is mentally ill

and that she is innocent. And she learns that if the Captain is proven to be insane, she will be the legal guardian of everything the Captain owns, especially their daughter. So, Laura tells the Doctors that her husband got ideas that he might not be the father of his child, which the Captain starts to believe - - that that will destroy him scene by scene. The Captain is aware that Laura has been holding his mail and spreading rumors about him; he admits that "this is the onset of the madness that you've been waiting for." (The Father 33) Their battle is that of power and authority:

Captain: ... or maybe you want something else? Power over the child, perhaps, but with me kept as on the breadwinner?

Laura: Power, yes. What has this whole life-and-death struggle been about if not power?

(The Father 34)

In the following scenes, the Captain's mental state worsens and admits that she has the power and that he obeys her. Charles R. Lyons also argues that "the Captain's surrender to his wife is read as the archetypal action of the submission of the male to the female which is manifested in such mythical surrenders as that of Hercules to Omphale, Adam to Eve, and Samson to Delilah." (208) Laura, surprisingly, struck him by the news that she handed the court a copy of the paper where the Captain admits he is insane. She tells him that he has done his job and that he is no longer needed. Thus, the Captain loses his mind and throws a lamp at her.

The Final Act opens with Laura ensuring all doors are locked and all guns are empty. The Pastor, Laura's brother, joins and recognizes the evilness of his sister, but he takes her side. Laura, the Pastor, and the Doctor meet and agree on putting a straightjacket on the Captain. Bertha, later, meets her father and condemns him for his actions and flanks to her mother's side; the Captain responds: "No, you stick together, all of you against me. You've done so all along." (The Father 47)

The Captain crazily runs to get the revolver, but the nurse, the mother-like figure, calms him down and dresses him in the straightjacket - - the nurse is another mother figure in her shadow face. The Captain finally declares that everybody is his enemy and that Laura is Omphale; "In [this] play, the antagonist is a woman - more accurately, an emancipated woman - an Omphale who will not rest until she has reversed roles with her Hercules, and assumed his position of authority." (The Theatre of Revolt 103) He breaks down and cries upon the nurse's knees. After that, he stops breathing. "Robbed of his faith, broken in spirit and subdued, the Captain dies a victim of ... motherhood, which slays the man for the sake of the child." (Goldman 1914) Bertha cries: "Mother, mother!" and Laura responds: "My child! My own child!" (The Father 55)

"Just as the Great Mother can be terrible as well as good, so the Archetypal Feminine is not only a giver and protector of life but ... also hold fast and takes back; she is the goddess of life and death at once... the Feminine [symbol] contains opposites, and the world actually lives because it combines earth and heaven, night and day, death and life." (The Great Mother 45)

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