

**PLAYS: CREDITORS,
PARIAH**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649759927

Plays: Creditors, Pariah by August Strindberg

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

AUGUST STRINDBERG

**PLAYS: CREDITORS,
PARIAH**

MODERN PLAYS

- THE SILVER BOX, By JOHN GALSWORTHY
JOY. By JOHN GALSWORTHY
STRIFE. By JOHN GALSWORTHY
JUSTICE. By JOHN GALSWORTHY
THE ELDEST SON. By JOHN GALSWORTHY
THE LITTLE DREAM. By JOHN GALSWORTHY
THE PIGEON. By JOHN GALSWORTHY
HERNANI. By FREDERICK BROCK
THE REVOLT AND THE ESCAPE. By VILLIERS DE L'ISLE ADAM
TRISTRAM AND ISEULT. A Drama. By J. COMYNS CARR
THE LIKENESS OF THE NIGHT. By Mrs. W. K. CLIFFORD
THREE PLAYS. By Mrs. W. K. CLIFFORD. (HAMILTON'S SECOND MARRIAGE. THOMAS AND THE PRINCESS. THE MODERN WAY.) In one Vol.
THE BREAKING POINT: a Censored Play. By EDWARD GARNETT
THE COMING OF PEACE. By GERHART HAUPTMANN
LOVE'S COMEDY. By HENRIK IBSEN.
PETER'S CHANCE. A Play. By EDITH LYTTELTON
THE STORM. By OSTROVSKY. Translated by CONSTANCE GARNETT
THE SECRET WOMAN. A Drama. By EDEN PHILLPOTTS
CURTAIN RAISERS. One Act Plays. By EDEN PHILLPOTTS
THE FATHER. By AUGUST STRINDBERG
THERE ARE CRIMES AND CRIMES. By AUGUST STRINDBERG
MISS JULIA. THE STRONGER. Two Plays. By AUGUST STRINDBERG
PLAYS. By AUGUST STRINDBERG. (THE DREAM PLAY. THE LINK. THE DANCE OF DEATH.) In One Vol.
ROSES. Four One Act Plays. By HERMANN SUDERMANN
MORITURI. Three One Act Plays. By HERMANN SUDERMANN
THE JOY OF LIVING (Es Lebe das Leben). By HERMANN SUDERMANN
FIVE LITTLE PLAYS. By ALFRED SUTRO
PLAYS. By ANTON TCHEKOFF. (UNCLE VANYA. IVANOFF. THE SEA-GULL. THE SWAN SONG.) In one Vol.
THE DAWN (Les Aubes). By EMILE VERHAEREN. Translated by ARTHUR SYMONS
THE PRINCESS OF HANOVER. By MARGARET L. WOODS

PLAYS BY
AUGUST STRINDBERG

CREDITORS
PARIAH

TRANSLATED FROM THE SWEDISH, WITH INTRODUCTIONS BY

EDWIN BJÖRKMAN

LONDON: DUCKWORTH & CO.
3 HENRIETTA STREET, COVENT GARDEN

CONTENTS

	PAGE
INTRODUCTION TO "CREDITORS"	1
CREDITORS	7
INTRODUCTION TO "PARIAH"	63
PARIAH	69

CREDITORS



CREDITORS

INTRODUCTION

THIS is one of the three plays which Strindberg placed at the head of his dramatic production during the middle ultra-naturalistic period, the other two being "The Father" and "Miss Julia." It is, in many ways, one of the strongest he ever produced. Its rarely excelled unity of construction, its tremendous dramatic tension, and its wonderful psychological analysis combine to make it a masterpiece.

In Swedish its name is "Fordringsägare." This indefinite form may be either singular or plural, but it is rarely used except as a plural. And the play itself makes it perfectly clear that the proper translation of its title is "Creditors," for under this aspect appear both the former and the present husband of *Tekla*. One of the main objects of the play is to reveal her indebtedness first to one and then to the other of these men, while all the time she is posing as a person of original gifts.

I have little doubt that Strindberg, at the time he wrote this play—and bear in mind that this happened only a year before he finally decided to free himself from an impossible marriage by an appeal to the law—believed *Tekla* to be fairly representative of womanhood in general. The utter unreasonableness of such a view need hardly be pointed out, and I shall waste no time on it. A question more worthy of discussion is whether the figure of *Tekla* be true to life merely as the picture of a personality—as one out of numerous imaginable