T.C

EGE ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İngiliz Dili ve Edebiyatı Anabilim Dalı

DIONYSIAN DYNAMICS OF THE VICTORIAN FICTION; MAD WOMEN CHARACTERS

YÜKSEK LİSANS TEZİ

Beste EMÜL

Danışman: Prof. Dr. Rezzan KOCAÖNER SİLKÜ

İZMİR – 2018

T.C.

EGE ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İngiliz Dili ve Edebiyatı Anabilim Dalı

DIONYSIAN DYNAMICS OF THE VICTORIAN FICTION; MAD WOMEN CHARACTERS

YÜKSEK LİSANS TEZİ

BESTE EMÜL

JÜRİ ÜYELERİ

Prof. Dr. Rezzan KOCAÖNER SİLKÜ

Prof. Dr. Dilek DİRENÇ

Doç. Dr. Nilsen GÖKÇEN ULUK

İZMİR - 2018

Ege Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne sunduğum "Dionysian Dynamics of the Victorian Fiction; Mad Women Characters" adlı yüksek lisans tezimin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada gösterdiğimi onurumla doğrularım.

Beste EMÜL

T.C.EGE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

YÜKSEK LİSANS

TEZ SAVUNMA TUTANAĞI

ÖĞRENCİNİN

Adı Soyadı : **Beste EMÜL**

Numarası : **9215000053**

Anabilim Dalı : **İNGİLİZ DİLİ VE EDEBİYATI**

Tez Başlığı (Türkçe): **VİKTORYA DÖNEMİ KURGUSUNUN DİYONİZYAK DİNAMİKLERİ; DELİ KADIN KARAKTERLER**

Tez Başlığı (İngilizce): **DIONYSIAN DYNAMICS OF THE VICTORIAN FICTION; MAD WOMEN CHARACTERS**

Tez Savunma Tarihi : **03.07.2018**

Tez Başlığı Değişikliği **Varsa Yeni Başlık: -**

JÜRİ ÜYELERİ

Jüri Başkanı

Unvan, Adı, Soyadı : Prof. Dr. Rezzan KOCAÖNER SİLKÜ

Karar : O Başarılı O Başarısız O Düzeltme

İmza : .....

Jüri Üyesi

Unvan, Adı, Soyadı : Prof. Dr. Dilek DİRENÇ

Karar : O Başarılı O Başarısız O Düzeltme

İmza : .....

Jüri Üyesi

Unvan, Adı, Soyadı : Doç. Dr. Nilsen GÖKÇEN ULUK

Karar : O Başarılı O Başarısız O Düzeltme

İmza : .....

TEZ HAKKINDA JÜRİNİN GENEL GÖRÜŞÜ

(Jüri Başkanı Tarafından Doldurulacaktır)

Tez savunması sonucunda öğrenci tarafından hazırlanan çalışma;

Oybirliğiyle **O**

Oy çokluğuyla **O**

Başarılıdır	**Düzeltilmelidir**	**Başarısızdır**
✓		

- Bu tutanak üç (3) işgünü içerisinde jüri üyelerinin raporlarıyla beraber Anabilim Dalı Başkanlığı üst yazısıyla Enstitü Müdürlüğüne gönderilmelidir.

ACKNOWLEDGEMENTS

I would like to convey my greatest gratitude to my thesis consultant Prof. Dr. Rezzan Kocaöner SİLKÜ for her priceless guidance, endless patient, and encouraging remarks; my dissertation wouldn't have been complete without her assistance. The deepest thanks will certainly address my parents; to my father who is my biggest muse with his heavenly light; and to my mother; my dearest and precious supporter. Finally, I am grateful to my dear friend and colleague Gamze YAŞAYANLAR who provided valuable comments along with a helpful criticism. I proudly attribute my study to the mad women who accidentally touch upon our lives and become unforgettable.

TABLE OF CONTENTS

INTRODUCTION

The Victorian Era, whose milestone was accepted as the coronation of Queen Victoria in 28 June 1838, was surely one of the most sensational, most spoken and discussed about, most unsteady, most long-running and also ruining era of the complete British history representing a social, cultural, scientific, and moral climax for the nineteenth century people. Having been physically described as a "slight, fair-haired and blue-eyed, and had a pretty complexion" (Newth 61) it is clear that Queen Victoria was far beyond the accustomed king image which was old, majestic, and earthly experienced male figure. As it comes to her glorious encounters with the massive crowds, the scene that the readers should portray in their minds was the excited greetings from the enthusiastic British people who cheerfully celebrated their eighteen year old Queen's arrival totally unaware of the fact that the young girl would soon turn the existing culture, industry, and social taboos upside down. As Newth identifies, "After a strict and secluded childhood she found herself the greatest and most important sovereign in the world" (61) and she started to witness a dramatic change in the society at full speed.

Soon after Queen Victoria began to rule, the first radical change was observed in the railways of the country. It was recorded that huge amounts of budget was invested for the development of the railways and in ten years-time, the whole Britain was surrounded by the railways from the northernmost to the southern. Not surprisingly, railways created new industries all of which were basically structured around steam engines. In the sequel of the engine-based improvements, including the expanding trade, rising trend of easy transportation, and slowly yet inevitably changing habits of the nation, The Great Exhibition followed the industrial improvements and took place at the Crystal Palace, Hyde Park on the 1st of May, 1851 proving the world that Britain became the greatest world bazaar that proudly exhibited the century-miracle machines.

As an irresistible outcome of the machine age, the age of prosperity grounded creating a gap between the rich and the poor, and bringing along the societally constructed labels which was harshly criticized by the social critics such as Thomas

Carlyle and John Ruskin. The focus of their criticisms was surely the so called progress of the Industrial Age, and the gradually mechanised nation totally eluded from all sorts of humanistic values. Covering a considerably long time period of getting industrialized and referring to the transformation from the handcraft economy to the mass machine manufacturing, deactivating and ignoring human as a source of power and value, Industrial Revolution was considered to be the most challenging turning point of the Era. Originally started in the midst of the eighteenth century Britain and spread like a disease, the accelerating mechanization of the nineteenth century formed a strong basis for the Industrial Revolution, which was more like an evolution for the complete nation. Even though the fact that there were lots of crucial elements that triggered the birth of the Industrial Age, the leading role of the nineteenth century Industrialism was regarded as steam, iron, coal and their gradual replacement to the old, man-made system.

The most strikingly crucial fact behind the fume and the vapour of the machines and the smudgy filthy hands of the nation was not the industrially progressed yet ideologically evolved British society. To state in other words, it was not only the transformation from the tradesman economy to the mass production economic system but also the transformation from a contented, frugal, nature-lover nation to the greedy, pitiless, and mechanised nation. In this regard, it is quite possible to come across reproachful expressions of the social critics among the lines of the Victorian literary heritage. Completely reflecting the socially and morally rotten consequences of the Industrial Revolution which created labels in order to define people with their level of incomes and quality of manners, and acted strictly hierarchical and hypocritical, most of the novelists of the era reflected the current state of the nation in a realistic, yet, totally satirical way.

The class-conscious, status-discriminatory, industrially developed, humanly blunt, hypocritical, title-seeker, working class humiliating, upper class lover, unmerciful Victorian Britain was perfectly depicted in the mirror-like novels of the time. Dickens, Thackeray, Brontë sisters, Collins, Gaskell, and lately Eliot, and Hardy functioned as the looking glass of the society through which the reader could comprehend the great expectations of the status-admirer nation along with the price that ‘the others’ had to

pay in order to merely exist. In the Victorian context, 'the other' corresponded with the state of not being appropriate, adapted, or obedient to the Victorian norms, therefore; the poor, the labourer, the working class member, or the disabled, the spinster, the widower, the psychic, as well as the dwarf or the fallen, represented the Victorian 'other'. In this study, the isolated, outsider, shunned, entrapped, and quarantined ones, or, the others of the society are the mad women characters, who wear masks to burrow the reality of the society, yet could never hide their primitive spirits. The mad women characters are simply the ones who perfectly swim in the ocean of unconscious; yet tragically suffocate in the shallow sea of the conscious.

When the idealized woman image of the Victorian Era is considered, it is surely the nation-wide standardized angel in the house image. In other words, the Victorian lady was depicted as the domesticated, suppressed, totally obedient, restricted, physically pleasant; but preferably not knowledgeable, carefully located near the fireplace; either knitting or reading Victorian taste romances. Not surprisingly, the Victorian women lost the individuality and originality; instead, they wrapped themselves up in a societally designed tight, noble, uncomfortable costume and became stereotypes. In the Victorian ocean, they represented any fish; harmless, fragile, fearful, but safe. The society, on the other hand, was surely the ocean itself; the eternal place where the fishes could merely breathe in and exist; it sheltered all livings inside but embraced only the shiny, the powerful ones. As for the others, in our case, the mad women characters, they were certainly the waves of the ocean; unpredictably strong, unbridled, dangerous, ghostly stable; yet silently in action.

In this study, the subject that is profoundly discussed is the mad women characters who were completely neglected and ignored by the society to be treated like ghosts. Therefore, it was not surprising that all of the characters explained in the following chapters wander in white from head to foot. They were the ones who were brave enough to escape from Victorian cages and fly fearlessly, they were the ones who shook the stable Victorian stage with their unpredictable terror to transform Victorian reality into the magical fiction; and, unlike the Victorian style ladies, they were not

types but unique characters which embodied the broken hopes, disappointments, tears, weariness, sufferings in company with the brand new ghost-like identities.

In this regard, the prominent purpose of this study is to bring light to the inner world of the isolated characters and deeply analyse them in the literal, psychological, and philosophical dimensions through the myth of Dionysus. From its mission in the west mythology to its journey that touches upon the birth of Greek tragedy, the legend of Dionysus has cultivated literature. Euripides' characterization of Dionysus is portrayed as an antithesis of the scientific and the sensible realities, as a tragic heroine due to her disobedience to the social norms, and sometimes even to herself, completely driven by the desires and wishes, therefore instinctual, hysterical, wild and primitive. Utterly fitting to the nature of woman, Euripides' legend of Dionysus has perfectly converted the Victorian reality to the breath-taking fiction in which the corpse brides, the living ghosts, and the creepy monsters took the stage.

The most trustable way of profoundly analysing the mad women characters of the nineteenth century is to reach their inner and deeper psychology along with their tendencies, sufferings, and diagnosis. In this regard, the founder of the psychology, Sigmund Freud and his theory of the *uncanny*, the follower of Freud in the succeeding century, Lacan, and his mirror-stage theory, and, lastly, the philosophical light of the century, Nietzsche's *The Birth of Tragedy* will be the road map for the journey that is set out for the sake of reaching the process of madness. Nietzsche directly constructs his theory on the legend of Dionysus while Freud and Lacan develop theories applicable and adaptable to the myth of Dionysus. It is for sure that the Dionysian sort of madness which is the pure crop of Victorian production could only be enlightened with the radiance of sub-conscious resolver Freud, self- confrontation provider Lacan, and Dionysian discourse interpreter Nietzsche.

When the Victorian literature is examined broadly, it is quite probable to come across female characters who cannot fit in the societal frames and in return, slowly yet surely ruin themselves; either being the protagonist or the minor character. The Victorian ideology has cruelly labelled those characters as monsters, creatures, things, or fallen beings; totally far from being humans. Even though the labels or the

description branded on those women may change in accordance with the ideologies and changing perspectives; each and every phase of the Victorian stage generated mad women characters who cannot be a part of the ocean; but instead, turn back as the biggest threat of it.

Thus, throughout this study, the major focus will be the mad women characters who carry the Dionysian spirit within, and who are the complete tragic heroines when psychologically analysed and resolved. In the process of defining their madness, the road map will be psychology and philosophy. It is quite possible to state that aforementioned hysterical, out of the box, counterpart of the societal stereotypes, driven by instincts and desires, far from being sane, dancing on the thin line of insanity, pure Dionysian characters were skilfully shaped in flesh and bones in the Victorian literature. Even remained in the background, lost in the details, or fall behind all the other characters, their existence and the reason of their becoming insane have been the prominent reason of the presence of the study.

In the first chapter, an overall approach to the Victorian fiction is provided with an aim to draw the portrait of the immense Victorian ocean in which it is highly probable to suffocate. In the first place, the social and cultural background of the Era along with the notion of Victorianism and the famous Victorian etiquette is transmitted to the reader having listed the landmark events of the period starting from the enthronement of Queen Victoria. The Industrial Revolution which gradually paved a ground for a total dramatic change in the society is explained both socially and culturally. Highlighting the ideas of social critic Thomas Carlyle, social criticism towards the mechanised nation along with the struggle of the nineteenth century people for being human is conveyed. Furthermore, Darwin's *The Origin of Species* (1859) is mentioned in order to transfer the puzzled, complicated, lost, all in all, completely desperate state of the society. The rapid and traumatic transition period of the society is employed as the major frame in a critical way.

Stereotypical representation of woman as the angel in the house followed the miserable socio-cultural structure of the Era and the concept of womanhood is discussed in the male-dominated society. Tennyson's 1847 poem "The Princess" summarized the

state of being a woman in a closed-book society, and Patmore enlightened the dark corners of the patriarchal order with his plain yet quite explanatory stanzas which loudly and clearly declared the eternal mission attributed to the woman. In other words, the era in which the man was mythicized and the woman was trivialized, the idealized picture of 'any' woman has been discussed referring to the prominent poets of the time. With an aim to enlighten the Victorian sense of womanhood, informative and educational essays and publications on 'how to be a proper lady' are broadly listed in the first chapter. Entrapment of woman in the Victorian style cages and tight corsets is widely explained and the first part is finalized with Freud's famous quote which utterly reflects the Victorian ideology built on womanhood; "Anatomy is Destiny." (Freud: 1924)

Apart from the idealized perception of woman in her daily life, the first chapter of the study also elaborates on the depiction of woman in the Victorian literature. Referring to Dickens' *Oliver Twist*, and *David Copperfield,* Eliot's *Adam Bede*, Braddon's *Lady Audley's Secret*, and, lastly, Hardy's *Jude the Obscure*, a critical approach towards Victorian male-biased literature has been provided. Starting from the early phases of Victorian literature to the last quarter, a literary survey took place in this study with an aim to put forward the idea that a woman has limited alternatives to be labelled; either as an angel or the demon. The first chapter has come to an end concluding the fact that whether proudly on the surface or carefully hidden, woman has always been in the heart of the Victorian literature constantly disguising accordingly to the socially-accepted standards and waiting to be discovered and analysed deeply.

Having clarified the historical, cultural, social, moral, and literary background of the Era locating the woman in the vessels of the Victorian body, the second chapter of the study offers a brand new perspective to the reader employing the theme of Dionysian power in literature. The second chapter utterly functions as a backbone of the complete study since it does not only introduce the Dionysian type of madness to the reader but also depicts the connection between the fact that being Dionysian corresponds with being woman. As the first step, detailed information about myths have been employed foregrounding the archetypes and the universal symbols. The definition of hero/ heroine has been given in the context of Greek mythology, and, finally, the

myth of Dionysus has been broadly narrated. The mythical legend of Dionysus has been associated with the divine sense of madness and the tragic nature of woman formed the basis for Dionysus' other interpretations.

As the chapter develops, Dionysus has been familiarised with a literary identity. This time, the legendary story of Dionysus has been transmitted from Euripides' narration in order to provide fresh lenses to the reader for opening new doors to interpret the process of Dionysian madness. Following the idea that a notion could only be fully comprehended when contrasting with its opposition, the term Apollonian and its representation has been offered to the reader. Suggesting the eternal antagonism of the nature and culture, the primitive and the tamed, the bacchant and the rational, the seduced and the awake, the relation between the Dionysian and the Apollonian has been structured under the guidance of Camille Paglia's *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson.*

The second chapter has been finalised submitting the perpetual link between being woman and being Dionysian. So as to convey the steady bridge between the woman and her Dionysian identity, Foucault, Nietzsche, Socrates, Plato have taken the floor and strengthened the bridge with their philosophical interpretations towards 'feminine' madness. Afterwards, the lenses have been turned around the definition, the diagnosis, and the treatment of madness covering the Classical Age, the Middle Age, Renaissance, and lastly the Victorian Era. The first mental institution, the Bedlam, the most-diagnosed mental illnesses of the time, and their mostly inhumane treatments have been presented and the most encountered insanities have been proved to be attributed to the woman emphasizing the Dionysian self within. The conclusion has been declared with the idea that Dionysus is the woman herself who is feminine, wild, animalistic, uncontrollably tempered, tempted, dangerously destructive, and unconsciously captivated, entrapped; yet strong enough to break the chains.

The third chapter aims to deepen the borders and the senses of the Dionysian being and convey her capability of creating a self-image. The divine perception of madness could be resolved classifying the steps that create the complete process of being insane, thus, so as to bring light to the depths of the human psyche and the power

that creates the other, the theme of creating a Dionysian self has been profoundly employed. The first name that took the stage is the nineteenth century psychologist Sigmund Freud, his sub-conscious and unconscious theories and his famous concept of the *uncanny.*

Having approached to the Dionysian sort of madness with the light of psycho-analysis, referring to Hoffmann's *Sand-Man*, broadening limits of the uncanny that explains creating the double process, Jacques Marie Emile Lacan holds the floor as the biggest follower and the admirer of Freud. According to Lacan, it is the mirror- stage theory that shapes the creation process of madness. With an aim to convey Lacanian approach towards madness, the term imaginary has been dealt in the light of psyco-analysis. The memorable patient of Lacan, Aimee, and a case that Lacan finds invaluably important for the process of madness, the Papin Sisters have been analysed under the light of the rising star of psychology. The mirror stage, which Lacan attributes a divine meaning in resolution of the madness, has been expounded deeply. Lacan's theory is structured upon the fact that mirror reflects the supressed, hidden, and potential being inside the Dionysian self patiently waiting to be discovered, triggered, and finally liberated.

Nietzsche is the last name that illuminates madness with regard to creating a Dionysian self-image. His *The Birth of Tragedy* (1872) is consulted as a road map that directs readers to the deep corners of the territory of madness in which merely feminine power could exist. Due to the fact that philosophy is the accumulated synthesis of the former ideologies, the related theories of Immanuel Kant have been employed in advance. Later on, *The Birth of Tragedy*, which was regarded as a masterpiece that defines being Dionysian has been deeply discussed revealing that Dionysian faculties which belong to the woman and define the process of creating a new self-image inevitably results in madness. Having covered literal, psychological, and lately philosophical stages of the human psyche, the third chapter is concluded with the idea that the woman is the Prometheus of madness.

The fourth chapter of the study is the final part in which all the fore-mentioned theories have been practised in association with the selected Victorian novels; Brontë's

Jane Eyre, Collins' *The Woman in White*, and Dickens' *Great Expectations.* Therefore, it is possible to state that the Dionysian sort of madness is attributed to the Victorian sense of entrapment, blindfolded devotion, and benumbed captivation. Quite expectedly, the true victims of madness are found with their naked women identities. The first woman character to be analysed extensively with her legendary Dionysian madness is the oppressed, caged, suffered, and then utterly liberated Bertha Antoinette Mason. Brontë's immortal character Bertha has been analysed in the light of Freud's *the uncanny*, Lacan's mirror-stage theory, and finally, Nietzsche's Dionysian interpretations. Gilbert and Gubar's *The Mad Woman in the Attic* has considerably highlighted the psycho-analytic approach towards Bertha's depths. Plato's cave metaphor, the mythical Full Moon, and the motif of wandering have been employed in Bertha's gradual yet inevitable process of madness. The tragic heroine caption has been attached to her ruined body and flammable mind since she has given birth to a Dionysian self and then masterfully destroyed her.

The other mad woman character whose name is immortalized on the Victorian graveyard is Anne Catherick; the woman in white. Wilkie Collins' memorable character Anne Catherick perfectly meets the needs of being Dionysian, in other words, precisely being insane. Freud's theory of *the uncanny* is fixed on the naive body of Anne Catherick just like it perfectly fits to Hoffmann's admirably beautiful yet creepy doll Olympia. Lacan's mirror- stage theory once again appears on the Victorian stage with Anne Catherick's legendary confrontation with her double Miss Fairlie. Nietzsche's Dionysian remarks alongside the Dionysian motifs of the cave metaphor, the Full Moon and its destructive power, and the constant state of wandering have been deciphered in the case of Anne Catherick proving her pure Dionysian entity.

The last Victorian heroine famous for her being utterly insane is Charles Dickens' Miss Havisham. Her uncanny depiction, her being uncanny in the way she looks and behaves, her confirming Lacanian mirror-stage theory which takes place when encountering with her double Estella, her being neurotic Dionysian, her captivation to the cave-like place, the legendary Full Moon impact on her trembling nerves, her being a living ghost which continuously wanders demonstrates the

formidable process of madness. Miss Havisham, the corpse bride of the Satis House, testifies the fact that only a woman can give a birth to another self; even though mad, only a woman can suffer that painfully, and in return, destroy herself completely preparing her own tragedy.

CHAPTER ONE: AN OVERALL APPROACH TO VICTORIAN FICTION

1.1 The Social and Cultural Background of Victorian Literature

Having substantially influenced the whole English Literature, Victorian era and the term "Victorian" itself together is still a contemporary concept in modern times due to its unique features and traditions, as well as its great literary heritage, each of which is regarded as a canon. The term 'Victorian' derives from Queen Victoria of England whose reign lasts more than a half-century; exactly sixty-three years and seven months. It is quite obvious even today that she is the most remembered, most known, most respected and most written-about women throughout the world history since her being woman signifies such a great deal that it even shadows her being queen. Rappaport indicates in the preface of her biographical work;

> Queen Victoria epitomized that age and has constantly intrigued historians for the accomplished way in which, like other great female monarchs of the past- such as Maria Theresa and Catherine the Great- she not only held sway over a vast empire but had no difficulty in holding her own with, and frequently dictating to, the great and powerful male political figures of her day. (xiii)

Like many of the writers such as Elizabeth Longford, Cecil Woodham-Smith, Monica Charlot, Giles St. Aubyn, and Stanley Weintraub; all of whom have profoundly focused on Queen Victoria's biography, Christopher Hibbert also recorded the personal history of Queen Victoria retelling the memoir of Britain's celebration of their young queen which later turned into an issue of acceptance and also the celebration of their own fate as a nation;

> As the days passed people spoke of the new Queen with mounting enthusiasm. A large crowd stood in the courtyard of St James's Palace and cheered her loudly as she stood by an open window to hear the heralds proclaim her Queen and it was 'most touching' to see the colour

> drain from her cheeks and the tears well up in her eyes…It really was most 'most gratifying', she told Princess Feodora, 'to have met with such a reception in the greatest capital in the World and from thousands and thousands of people. I really do not deserve all this kindness for what I have yet done. (Hibbert 60)

Representing a landmark in English history, it is undeniably true that Queen Victoria has put her signature under numerous of military, social, cultural, economic and also artistic achievements during her reign, and witnessed an evolution story of a nation. She has given birth to Victorian etiquette as well as nine children, witnessed the major part of the industrial revolution just like her suffered and beaten-up nation. In this sense, Queen Victoria herself, with her life full of descent and ascent, with her youth; pureness and innocence, and most prominently, with her womanhood entrapped into social norms and taboos, has perfectly shaped the nation's destiny. Like young Victoria's transformation into a 'Nation's Hope', or 'Patron of a Society' by being the Queen, Britain also transformed from the agricultural and sturdy feudal system into an industrial and disillusioned democracy. There is no doubt that throughout the nineteenth century, Britain experienced a massive growth which brought about both progress and horror. Therefore, concentrating on the Victorian world, its ideology and taboos, as well as the social and cultural background of the Era will be rather enlightening in order to fully comprehend the social and political turmoil of the highly sensational century.

O'Gorman suggests that "One way in which the 'Victorian' might be understood is, certainly, through the notion of 'culture' itself. The idea of 'Victorian culture', indeed, has a unique aptness because the Victorians designed a powerful meaning for 'culture" (5). In this respect, it is clear that the Victorian culture is not a natural and random one but socially constructed; a hand-made one. Thus, within the Victorian context, culture does not only function as a shelter of the shared values, traditions, life-style and manners of a nation but also performs as a candlestick which sparkles upon the complete era and studiously immortalizes it. Victorian culture has formed such a powerful brand that although the exact date of beginning and ending of the era cannot be precisely detected, that of 'Victorianism' is rather accurate. Some historians point the

Reform Bill of 1832 as the beginning of the era; while there is another claim that the era began in 1833; with the abolition of slavery within the borders of the Empire. However, it is quite obvious that 'Victorianism' started with the coronation of Queen Victoria in 1837, and ended with her death in 1901. Speaking of such a settled and rooted culture covering quite a long period of time with the evolutionary social-political events inside, it is not possible to claim that Victorian culture is purely genuine and independent from the inventions and consequences of the great transition era; yet, it is appropriate to state that culture and the social background of the era complete and strongly promote each other.

Right after the enthronement of Queen Victoria, which corresponded the late 1830s; exactly on 28 June 1838, it was observed that education and 'schooling' came up on the surface; in other terms, for the first time the British government provided money for education and more specifically for schooling. Besides, the improvement in communication; cheap postal service, invention of telegraph as an efficient way of communication, and the progress in mass-printing provided British folk with an opportunity to read and learn more about the world issues and improve themselves as proper ladies or gentlemen. Towards 1840s, it was recorded that apart from the general knowledge and education maintained in schools, private lessons like social graces, piano, painting and French were considerably common among middle class members of the society. During the Mid-Victorian period which covered the time period between 1850s and mid-1870s, it became clear that not only the growing prosperity of the nation and the domestic stability walked hand in hand; but also the dramatic advancement in literature and the trailblazing developments in the field of science showed parallelism with each other. British people read a lot and were delighted with the novels of Charles Dickens, George Eliot, Elizabeth Gaskell, and lately Thomas Hardy; while welcoming yet not really construing revolutionary scientific works of Charles Darwin.

Within the cultural context, the date 1851 signified a great deal since it hosted the first fair of the world; 'The Great Exhibition of the Works of Industry of All Nations' which promoted, celebrated and advertised the mastery of Britain among all

existing world markets. In her book *Daily Life in Victorian England*, Mitchell elaborated on the greatest fair of the world stating that;

> The central building, soon nicknamed the 'Crystal Palace' was a triumph of engineering and design. The first large structure to be built of metal and glass, its components were prefabricated and interchangeable, with identical girders, columns and panes of glass throughout the building…The building displayed over 100.000 exhibits: exotic art from China and India; furs from Canada and Russia; furniture and housewares; sculpture and stained glass; the Koh-i noor diamond; working examples of industrial triumphs such as power-printing presses, agricultural machines, locomotives… (7-8)

Completely approving the dramatic change of a nation; the passage enlightens contemporary readers about to what extent the endless hillsides of Britain turned into the industrial markets called fairs or handmade magnificent palaces. Having been constructed from metal and glass, containing the most recent inventions of the engineering and also sheltering the very apparent traces of the colonizer; it is clear that Britain has transformed into a giant world market not only in cultural but also in the social context losing the innocence and the purity of the local, feudal, and nature-in love old Britain. Undoubtedly, after 'The Great Exhibition', London has converted into the new metropolis of the world; gaining a widespread reputation day by day. In this sense, it is clearly explicit that, the most prominent and crucial incident of the human history lies behind such a rapid and dramatic change; and beyond all question, it is the Industrial Revolution.

In the year of 1835; after the ashes of French Revolution began to spread around nearby cultures and countries, French statesman, sociologist and writer Alexis de Tocqueville wrote about Britain summarizing the transition period from hand-made production to the steam power, as he says, "From this foul drain, the greatest stream of human industry flows out to fertilize the whole world. From this filthy sewer pure gold flows. Here humanity attains its most complete development and its most brutish, here civilization works its miracles and civilized man is turned almost into a savage" (1556).

There is no doubt that any other expression could have had the power of explaining almost twenty years of transition period full of challenges and terror. Fundamental and rooted changes occurred in the fields of agriculture, manufacture, transportation; and all the economic and social policies throughout this transition period were perfectly labelled as 'revolution'. Throughout the complete transition process, "Victorians debated whether the machine age was a blessing or a curse, whether the economic system was making humanity happier or more miserable" (Tocqueville 1556). It is quite explicit that Industrial Revolution became a milestone not only for the British people but also for the world history since it affected and altered each and every aspect of daily life at a considerable amount. The progress in the use of metal and the engine, the rapid and unexpected improvements in steam engines, railroads, and therefore the advancements in the transportation devices changed the manner that the British people thought and forced them to act more mechanical. As Childers comments on this machine age even at the very beginning of the great transition period; "Not only were people living differently, they were thinking differently, talking and writing differently, acting differently. They were *existing* differently" (77).

Considering to what extent Industrial Revolution structured a chaos among the society, it is explicit that its effects on the nation were not merely limited either by the social or cultural context but it shaped and ruled both of them critically. Over and above, it is quite possible to agree on the idea that the Industrial Revolution brought about a great volume and variety of factories, factory-produced goods and at the same time it absolutely raised the living standards for the middle and upper classes while it turned the life for working classes into an extreme survival. The wages for the labours in the factories were extremely low and working conditions were fatally dangerous while the middle and upper class members enjoyed their new manufactured products in their most recent fashion furnished Victorian-style houses. Unskilled workers did not have any job security since they were easily replaceable just like the useless or old-fashioned machines; whereas the well-off part of the society called bourgeoisie was celebrating their wealth each day more gloriously.

The privileged group called upper middle class were the ones whose socio-economic standards were the highest, they were commonly from the higher-status branch of jobs such as governmental servers, doctors or lawyers , university professors or the headmasters of world-widely known schools as well as the clergymen of British Church and the high-ranking soldiers. The upper middle class members' preference was urban areas so that their children could get the best education at the boarding schools and later at the respectable universities of the city. As the most apparent outcome of the Industrial Revolution; like any other possession, status turned into a concept that could be easily purchased by money and as an inevitable result of that, people such as manufacturers, bankers or merchants were integrated into the upper middle class as they began to make money from the machine-oriented order. In this sense, money functioned as a unique medium of class mobility in the machine age regardless of the social or educational background of the members. Turning the scope on the middle class; it is quite possible to claim that they were the people who had comparatively adequate education and average manner with the moderate income. They were the local government workers, most generally farmers working for the upper-class member landowners, accountants, police inspectors, in brief, they were the ones whose occupation was regarded as part of service industry. On the other hand, the lower-middle class people were privileged with little chance to get education. They were destined to live in over-populated northern industrial towns like Manchester, Leeds, or Sheffield where they had the most various occupation alternatives. Most prevalently, they were the lower-level government workers, and they were mostly employed by the wealthy upper class members of the society being forced to work like a slave in the filthy and totally unsafe industrial spaces among steam engines. Lower-middle class were marked as 'black coated' or simply 'labour-class' by the machine-like and therefore emotionally blind Victorian society as if the lower-middle class people were the reason for the rest to be dishonoured and or to be ashamed of. (Mitchell 21-22)

> The terrible living and working conditions of industrial laborers led a number of writers to see the Industrial Revolution as an appalling retrogression. Thomas Carlyle and John Ruskin both lamented the changed conditions of labor, the loss of craftsmanship and individual

> creativity, and the disappearance of what Karl Marx called the 'feudal, patriarchal, idyllic relations' between employer and employee that they believed had existed in earlier economies. (1556)

As it is discussed in *The Norton Anthology of English Literature*, Thomas Carlyle, a concerned and sensitive critic of the era, harshly criticized the industrial progress and protected the traditional ideal in which both employers and workers were equally important for the continuation of the economic circle. Carlyle later mentioned the expression of *The Great Unwashed*, which was the synonym of the lower-middle class from the perspective of the materially well-off yet morally deprived Victorian minds. As Childers states, "The Great Unwashed were seen as a threat to the stability of British life. Viewed as potentially violent-even revolutionary- and as carriers of both physical and moral disease, the working class was physically pushed into inadequate spaces for living and working" (78). Further to that, being one of the critics who rejected the society's total commitment into the so called- progress, Carlyle strongly believed that what was welcomed as the progress was the enemy of being human. In his canonical article "Signs of the Times" (1829) he criticized the ethos of the Industrial Revolution, which he believed it was totally destroying the human individuality and leading the mechanical way of existing. In his informative essay, Carlyle led a crusade against scientific materialism and consequently utilitarianism. He advocated the idea that the freedom of the emerging mechanical society in Britain was nothing but merely delusion because it turned working class into greater slaves. He also believed that mechanization of society threatened the human ability to think and act creatively in a great deal. In his well-known essay, Carlyle aptly notes that;

> Men are grown mechanical in head and in heart, as well as in hand. They have lost faith in individual endeavour, and in natural force, of any kind. Not for internal perfection, but for external combinations and arrangements, for institutions, constitutions, for Mechanism of one sort or other, do they hope and struggle. Their whole efforts, attachments, opinions, turn on mechanism, and are of a mechanical character. (37)

Realistically summarizing the condition of England question at the very beginning of the transition period; Carlyle drew a highly concrete portrait of Victorian people who were on the edge of losing their moral and spiritual values that made them 'human' and perfectly emphasized their having been in danger of transforming into mechanical minds deprived from any kind of hope or humanistic desire.

Speaking of the struggle for being 'human' in mostly mechanized Victorian mind, as it was stated in advance, a clear-cut separation between social and cultural context is almost impossible and it is high time to concentrate on the mental evolution of the nation within the framework of science, and so-called progress. In the heart of such dramatic changes in the Empire, Darwin emerged as a highly controversial figure with his revolutionary theory which was later transformed in book form and published under the title of *The Origin of Species* in 1859. The essence of his "the survival of the fittest'' theory completely reflected and represented the Victorian ideology since obeying the rules of the society, being a total conformist and thus applying all the required manners expected from the self was quite necessary in the machine-like nation; and the struggle for the existence was literary real at those times. Nevertheless, what he argued in his sensational work was inconceivably complicated for the Victorian superficiality. As a result of that, the issue of evolution remained as the most puzzled controversies within the era even though the nation was experiencing social and cultural form of evolution struggling in order to merely exist. At the times when Charles Darwin aimed to enlighten and delight British folk with science, it was undoubtedly true that the Victorian people were quite busy with losing their hope about progress that they were currently witnessing. The minds of people regardless of their class or status were so complicated and insufficient to understand the forenamed progress that the best summary for their state of mind would be; "The Victorians reacted to their age with hope and dismay, optimism and anxiety'' (23) as Houghton well identifies.

Even though the transition in human mind was not that much apparent and on the surface as the transition period to machine-style living was, it is highly possible to observe the slow but rooted alteration in the traditional way of thinking which later evolves into the sceptical thinking. Not only religious but also all kinds of moral and

ethical values became the matter of question or ‘doubt’ in an atmosphere where the nation continuously and rapidly had to change their conservative beliefs and manners. 1850s was accepted as the time that corresponds with transition and change; old beliefs, opinions and values were ready to be thrown away to be replaced by the brand new ones. During the 1870s, men were in search of the truth or the accepted ideals as there was nothing but confusion in their minds. By the 1800s, disagreements regarding to the old and new way of thinking were so sharp and common that distinguishing the wise and the ignorant was almost impossible. Unlike dramatically rapid industrial transition, mental transition to what was called scientific and ‘brand new’ took quite a long time in the Victorian society. The traditional way of living, the moderate yet satisfying, where the men were equal, respected and valuable regardless of their class and status, where the children could play at the hillsides of Britain without having a concern about their being ladies or gentlemen, where the money was merely the medium of trade not the medium of having a status in the society, signified the *old world*. The machine-like, industrial age in which only the Victorian etiquette was important, machines were much more valuable and crucial than the human beings, children’s only toy was steam engines and poor people were labelled as the ‘unwashed’, where the science got the power like the king of a nation represented the *new world.* In his “Stanzas from the Grande Chartreuse’’ (1855) Matthew Arnold states that “though the Victorians never ceased to look forward to a new period of firm convictions and established beliefs, they had to live in the meantime between two worlds, one dead or dying, one struggling but powerless to be born, in an age of doubt” (85-88). In brief, there were two distinct ideologies in one single world they had to exist. The industrial revolution, therefore the transition period and the following ages were labelled as the age of science and criticism; yet, that the well-known period was shaken by the doubts and question marks of those two-worlds which inevitably divided the nation.

Religion and the ethical concepts became the prominent subject matters in which the men metaphorically suffocated inside. Having been put forward by John Stuart Mill, the puzzling questions regarding to religion were; “Is there a God or is there not, and if so, is he a person or an impersonal force? Is there a heaven and a hell? Or a heaven but no hell? Or neither? If there is a true religion, is it Theism or Christianity?’’

(Houghton 11) while the same kind of philosophical questions were also listed with regards to ethical theory of man; "Have we free will or are we human automatons? And if we have the power of moral choice, what is its basis? A God given voice of conscience? Or rational calculation deciding which of two actions will promote the greatest happiness of the greatest number? Is man a man or simply a higher ape?'' (12).

As an inevitable result of the complete transition period; the replacement was not merely limited to the human effort and the giant machines; the main and may be the most significant replacement was expected in a philosophical and meta-physical form by forcing Victorian people to question and re-create their minds in order to absorb new beliefs. Within an atmosphere of permanent and traumatic change, what was constantly and continuously present was the fear and suspicion that surrounded men and turned the state of Victorian mind into a total mess. The Victorian mind with the sceptical, fearful, anxious, hopeless and in-between state inside, was proficiently reflected by the literature of the time as well. Tennyson represented the Victorian-made man emphasizing the values that the whole nation were desperately in search of; 'hope', 'trust', and 'spirit' in his great work *In Memoriam* written in 1850;

> Behold, we know not anything;
>
> I can but trust that good shall fall
>
> At last- far off- at last, to all.
>
> I trust I have not wasted breath;
>
> I think we are not wholly brain,
>
> Magnetic mockeries. (34- 39)

Nothing is more concrete and apparent than the fact that Victorian era, with its industrial and mental revolutions, with its still famous Victorian etiquette that drew an invisible yet extremely powerful border among social classes, and with its scientific improvements which walks hand in hand with the most-written about legendary literature, affected the whole nation regardless of the social class, age or gender. It is

also quite explicit that nothing could remain the same after 'Victorianism' had started to rule. How could it have been possible for a moderate, pure, feudal, mostly rural, self-sufficient nation to foreshadow their irremediable fate when the young, sturdy and promising Queen inherited the throne and how could they have known that when celebrating the new Queen, they also celebrated their destructive destiny as a nation?

> It was only yesterday; but what a gulf between now and then! Then was the old world. Stage- coaches, more or less swift, riding- horses, pack-horses, highway-men, knights in armour, Norman invaders, Roman legions, Druids, Ancient Britons painted blue, and so forth- all these belong to the old period. I will concede a halt in the midst of it, and allow that gunpowder and printing tended to modernise the world. But your railroad starts the new time and the old one. We are of the time of chivalry as well as the Black Prince of Sir Walter Manny. We are of the age of steam. (Thackeray 1860)

1.2. Stereotypical Woman- Angel in the House Image

> Man for the field and woman for the hearth;
>
> Man for the sword, and for the needle she;
>
> Man with the head, and woman with the heart;
>
> Man to command, and woman to obey.
>
> All else confusion. (427- 431)

As it is realistically-explained in Tennyson's 1847 poem "The Princess", in Victorian Era there was a neat and sharp line between the places of man and woman within the society since the former and the latter were portrayed as if they belonged to different planets. Public and social sphere, thus the most respectable and noble place, were attributed to man thanks to his sword, head and command; while the domestic sphere was meticulously prepared for the obedient and passive female figure. In the *Westminster Review* (July 1864), Justin Mc Carthy comments on the existing condition of the country which was full of male-engendered submissive female figures indicating that, "the greatest social difficulty in England today is the relationship between men and

women. The principal difference between ourselves and our ancestors is that they took society as they found it while we are self-conscious and perplexed. The institution of marriage might almost seem just now to be upon trial" (*The Norton Anthology*: 1581). Thus, it is loud and clear that the structure of the marriages and the conventional conception of the family were carefully reshaped up to the Victorian understanding of gender roles. Families were expected to be the closed book; full of secrets and privacy; casted with the stereotypes; a respected father; an obedient and maid-like mother; and muted but well-educated little ladies and gentlemen. For the nineteenth century conservative Victorian mind, initial moral education of children must have been within the family and in order to keep their mind untarnished, the boys of the family were educated to view all women as objects; and consequently, they were raised as blind and deaf to the issues regarding to sex and sexuality. As Houghton asserts; "In the Victorian home swarming with children sex was a secret. It was the skeleton in the parental chamber. No one mentioned it. Any untoward questions were answered with a white lie (it was the great age of the stork) or a shocked rebuke'' (353). As Houghton further argues, the Victorian child was grown up just as a flower in the bell glass; highly protected and alienated; totally unaware of the nature of the sexes and the function of the male and female productive organs. As it can be expected; "It goes without saying that after marriage, quite as much as before, the Victorian ethic made fidelity the supreme virtue and sexual irregularity the blackest of sins'' (356). Therefore; the Victorian understanding of family and the 'ideal' structure of the institution of marriage gave birth to a very notorious concept of the era; the Victorian prudery; which forced woman to be the honour monument while man had to be the patient master of her.

In accordance with the general condition of such a stable, honourable and biddable Victorian gender ideology, it is almost impossible not to mention Queen Victoria in the framework of social and cultural context. Due to the fact that being woman and being the ruler contradicts each other in a great deal (since ruling and masterminding considerably attributed to men) the Queen of the country, Queen Victoria has signed under many critical decisions with regards to women and women's rights during her reign widely affecting women's place within the mental and moral borders of the Victorian mind. To define it in detail, "Believing in education for her sex,

she gave support and encouragement to the founding of a college for women in 1847. On the other hand, she opposed to the concept of votes for women, which she described in a letter as 'this mad folly'' (*The Norton Anthology*: 1581). Besides her conflicting social practices about woman; it was also observed that she made incoherent statements regarding to the institution of marriage completely winking at the self-sacrifice of woman for the sake of having a socially-accepted home and family. While ruling the country like a 'man'; quite self- confident and fearless, she herself had a long lasting marriage with her cousin Prince Albert until the death of her husband in the year 1861. Behind her powerful image as the ruler of the Empire, her real feelings about marriage perfectly reveals itself in a letter written by her in 1858 to her recently- married daughter; "There is great happiness…in devoting oneself to another who is worthy of one's affection; still, men are very selfish and woman's devotion is always one of submission which makes our poor sex so unenviable. This you will feel hereafter- I know; though it cannot be otherwise as God has willed it so'' (1581).

According to Victorian ideology, woman was regarded as 'divinely' born with the required amount of submission to her master and she had to live like an angel in the house pleasing her husband and performing her role as a wife and a mother no matter she was a queen or just a lower-middle class member. Coventry Patmore, a British poet and critic, contributes to Queen's conventional statements about marriage and describes the virtue of the Victorian woman transforming her into a divine object that is to be worshipped with his most known poem *The Angel in the House (*1854-62). Dedicated to Patmore's deceased wife; *"the memory of her by whom and for whom I became a poet,*" the poem promoted and celebrated the married life and still remains as one of the bestsellers of Britain. With the most memorable lines of the poem, Patmore drew the portrait of both male and society-engendered angel-like female figure in front of the eyes of Victorian spectators in his 1854 poem "The Angel in the House";

For she's so simply, subtly sweet,

My deepest rapture does her wrong.

Yet is it now my chosen task

To sing her worth as **Maid** and **Wife;**

Nor happier post than I did ask,

To live her laureate all my life. (39- 44)

Using the metaphorical depiction of angel, merits such as goodness, kindness, beauty, as well as weakness and defenceless were attached to the woman and the concept of womanhood itself, while; in return, an outright and endless affection along with the art of pleasing man expected from them. The widely and frequently mentioned angel not only in literature but also in the social context represented an ideal image that the Victorian women had to internalize and properly put into practice. Thus, it is quite possible to claim that Patmore's poem consciously and deliberately educated Victorian ladies on being the ideal wife and mother. At the same time, Patmore initiated Victorian gentlemen to the 'idealized' image of a Victorian lady since getting to know a young woman before marriage was not appropriate according to the Victorian prudery. Even though it is Coventry Patmore who proficiently introduced *the angel in the house* image and its virtues with Victorian society in order to meet the needs of society; the portrayal of woman as the angel in the house dated back to middle ages as claimed by Gilbert and Gubar: "In the Middle Ages, of course, mankind's great teacher of purity was the Virgin Mary, a mother of goddess who perfectly fitted the female role… For the more secular nineteenth century, however, the eternal type of female purity was represented not by a Madonna in heaven but by an angel in the house" (20). Centuries after Middle Ages and shortly before the sensational Victorian Era, the angelic mission of woman was portrayed once again by an influential seventeenth century British poet, John Milton, approving the fact that woman had always been associated with divinely powers but it was only in the Victorian context that the famous angelic image transformed herself into a living phantom in the Victorian-style prisons called marriage. In his *Sonnet: 23,* Milton suggests that;

Came vested all in white, pure as her mind.

Her face was veiled, yet to my fancied sight,

Love sweetness goodness, in her person shined

So clear, as in no face with more delight. (9-12)

Another famous allusion to *the angel in the house* metaphor can be found in eighteenth century German man of letters Johann Wolfgang von Goethe's fourth novel *Wilhelm Meister's Journeyman Years* (1821) which set a ground for following divine attributions to woman nature employing the submissive, good-natured, angel-like character Makarie;

> She… leads a life of almost pure contemplation…a life without external events- a life whose story cannot be told as there is no story. Her existence is not useless. On the contrary… she shines like a beacon in a dark world, like a motionless lighthouse by which others, the travellers whose lives do have a story, can set their course… She is an ideal, a model of selflessness and of purity of heart. (620)

Corresponding to the true meaning of *the angel in the house* image of the Victorian mind, Goethe openly emphasized the virtue of submissiveness, modesty, self-forsakenness and the great significance of being angelic. Devoting herself to the good of her family, illuminating her home with her endless light, unconditionally gratifying her husband and children, and existing merely in the domestic sphere, the angel-like woman had no story of her own but she was the responsible one to build others' stories by listening, smiling and sympathizing behind her angelic mask forced to worn by the society. Within the framework of *the angel in the house* conception, woman was the nurse and comforter, a common heroine and guide, a muted speaker, a trapped victim of the society; in other words; the dying and the dead; the trinket-like phantoms; capable of feeling but not felt by the others.

With a quite similar approach, John Ruskin also promoted the ever-lasting imprisonment of woman in the latest fashion Victorian style cages with his socially appealing essay "Of Queens' Gardens" (1865). The prominent idea that surrounds the essay is basically the two sexes "are in nothing alike, and the happiness and perfection

of both depends on each asking and receiving from the other what the other can only give: the powers of a true wife, that made the home a sacred place" (*The Norton Anthology:* 1581). Highlighting the distinct differences between men and women, and drawing a sharp line between public and private spheres that each sex had to be belonged in; the essay is regarded as one of the main sources for the analysis of Victorian way of thinking in terms the gender roles.

> The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, for war, and for conquest, wherever war is just, wherever conquest is necessary. But the woman's power is for rule, not for battle, - and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision. (1587)

While canonizing and mythicizing man; woman's greatest mission is clearly framed; praising, comforting, obeying, gratifying, and in all aspects; pleasing him. Home is depicted as wherever woman belongs to and woman's true place and only power is described as 'home'. Besides, "She must be enduringly, incorruptibly good; instinctively, infallibly wise –wise, not for self-development, but for self- renunciation; wise, not that she may set herself above her husband, but that she may never fail from his side'' (1588). In other words, she is supposed to be the Sun at their Victorian type cosy homes radiating and warming up whatsoever around her while she is freezing and shivering inside her soul constantly battling with the expectations of the society.

During the Mid-Victorian Era, it was considerably probable to encounter informative and even educational essays on how to be a proper wife and how to possess the ideal marriage written with the aim of shaping the society like a dough. As Gilbert and Gubar assert: "It is debilitating to be any woman in a society where women are warned that if they do not behave like angels they must be monsters'' (53). The Victorian women could be either angels by conforming the social moral codes; or they could be the monsters by ignoring those codes. Standardizing woman as one stereotype, *the angel in the house*, many conduct books were published at that time covering the

virtues of purity, delicacy, gracefulness, and modesty. These books were designed to construct the angelic innocence in combination with the Victorian prudery imposing the rules of becoming a proper Victorian lady. Regarded as the principal provider of transforming into a lady from womanly, thus 'divinely' ashes, "conduct books and domestic fiction specifically tried to keep feminine sexuality repressed as part of the constructed feminine ideal by producing ideas and rules about sexuality, ideological mechanisms working in the form of social law'' (Hedgecock 81).

Throughout the Victorian Era, conduct books as well as the more comprehensive genre of domestic fiction, which meant to be didactic, functioned as the protector of the honour and so-called prudery of the society, and it remained as a rooted Victorian tradition in parallel with the flourishing journalism addressing the literate people. Sarah Stickney Ellis, a wife, a mother, and also the teacher of household management, was one of the most notable conduct book writers who realistically presented the 'separate spheres' especially and specifically aiming at the middle class members; who experienced the real tension between man and woman. Her most renowned and most read books were named as; *The Women of England: their Social Duties and Domestic Habits* (1839), *The Daughters of England: their Position in Society, Character and Responsibilities* (1842), *The Wives of England, their Relative Duties, Domestic Influence, and Social Obligations* (1843), and *The Mothers of England, their Influence and Responsibility* (1843) all of which explicitly defined the context as well as the current ideology of the nineteenth century merely with their titles. Poon also suggests that "In Ellis's writing, the domestic woman's decidedly understated style is also encoded in the daily regime of moderation that is earnestly advanced for her on all fronts" (30). In her 1839 book, *The Women of England: Their Social Duties, and Domestic Habits,* Ellis introduces the characteristics of English woman as well as discussing the domestic habits and social intercourse promoting the public opinion on gender roles.

> The true English woman, accustomed to bear about with her, her energies for daily use, her affections for daily happiness, and her delicate perceptions for hourly aids in the discovery of what is best to do or to

> leave undone, by this means obtains an inside into human nature, a power of adaptation, and a readiness of application of the right means to the desired end. (Ellis 28)

Such kind of highly realistic and didactic works guided the Victorian mind functioning as a medium of imposing the social etiquette; the coded moral rules and conventional rules of manner. Moreover; "these guides were aimed at helping readers avoid the appearance of vulgarity and exhibited less regard for internal virtues or values" (Phegley 33). Isabella Beeton, mostly known as Mrs. Beeton, was another prominent conduct book author who was also journalist and editor. Her famous book *Mrs. Beeton's Book of Household Management* (1861) concentrated on training women to household issues including cookery and cleaning attributing them a mission of *the commander* of the house managing the home-related cases. Due to the fact that the etiquette- promoting conduct books enabled Victorian women to improve their socially-accepted status by advancing their grace and delicacy, and also diminished the vulgarity, many more conduct books were penned over numerous home and manner – related topics such as Harriet Martineau's *Household Education* (1849), T.S. Arthur's *Advice to Young Ladies on Their Duties and Conduct in Life* (1856) and Eliza Lynn Linton's collection of essays called "The Girl of the Period" which was published periodically on *Saturday Review* in the 1860s. Meaning 'to guide', conduct books took charge of reforming the society dealing with the most specific issues like how to wear corsets and gloves, how to address a man if he is not the husband, how to serve evening tea to the guest and how to walk in the street if the lady is alone pointing on the famous Victorian moral code; the courtesy.

With the rapid and dramatic growth of domestic fiction works; namely conduct books and domestic writings, the idealized Victorian courtesy was structured to a large extent. What crucial in the Victorian framework of courtesy and manner was undoubtedly the conformity of the mid- nineteenth century society. Even the minor details regarding to daily life such as crossing the road, walking on the street after dark, clothing, the most appropriate time for drinking tea with the guests, oratory with the others, and addressing people from higher and lower rank were carefully established by

the society with the conventional moral codes. The Victorian woman was meticulously portrayed nearby the fireplace, garnished with Victorian corset dress and gloves, an embroidered neckwear around her graceful neck, her cheeks glowing from the heat, her noble head laterally inclined, a highly realistic book in her hand, reading to her well-mannered children that silently yet cheerfully surround her.

In a society which the tiniest and the most trivial necessities of socially-accepted living were loudly and clearly announced; in a society which the complete nation behaved like proper ladies and gentlemen showing the adequate courtesy, in a society whose greatest virtue of life is having a Victorian etiquette, in a society which literature, politics, and even religion functioned as the provider and the protector of the honour and prudery; there raised the most notorious concept of the whole Victorianism; hypocrisy. Along with the hierarchical class system in which only money and prosperity ruled, the noted Victorian etiquette that created ladies and gentlemen with a great delicacy but at the same time with a great blindness to the social enforcements, and the Victorian living style which was seen flawlessly structured and valuable from outside but decaying deeply inside; Victorian-made woman figure represented the hypocrisy of the century itself. As an eternal opponent of the angel in the house image; the existence of working class women was named as 'The Great Social Evil' totally ignoring the fact that they were the real victims of hypocritical Victorian (dis)order. In an era of prohibition, an endless denial and broad-wide censorship, prostitution was as common and as compelled as factory labours and if a woman was not at home radiating her family with her domestic features; and had to work and survive in the public sphere, then she was undoubtedly the 'evil'. Anonymously named as ''The Great Social Evil'' in a letter published in the London *Times* on February 24, 1858, the Victorian minds were filled with the socially despised status of the working women by means of an official newspaper. The published letter were penned by an 'unfortunate' prostitute with a plain and sincere language revealing her childhood, family background, psychological condition, fair reproach and accepted destiny with a deep desperation;

> Now, what if I am a prostitute, what business has society to abuse me? Have I received any favours at the hands of society? If I am a hideous

> cancer in society, are not the causes of the disease to be sought in the rottenness of the carcass? Am I not its legitimate child: no bastard, Sir? Why does my unnatural parent repudiate me, and what has society ever done for me, that I should do anything for it, and what have I ever done against society that it should drive me into a corner and crush me to the earth? (*The Norton Anthology*: 1594)

Based upon the very calm and silent screams of an unfortunate woman; it is quite possible to advocate the idea that the double-standardization of hypocritical Victorian ideology victimized the woman labelling her to be either an angel or the evil. The angels had to wear permanent masks on their faces; which always smile, understand, listen and please; which make the woman stereotype; probable to encounter in each and every house; which kill the individuality. As for the evils, however, they were the marked, the servant, the sinful, the unfortunate, the inexcusable and the unwashed; they were the real sufferers of the Victorian hypocrisy.

> Ghost, friend, and angel, fairy, witch, and sprite;
>
> A dauntless Muse who eyes a dreadful Fate;
>
> A loving Psyche who loses sight of Love;
>
> A still Medusa with mild milky brows,
>
> All curdled and all clothed upon with snakes
>
> Whose slime falls fast as sweat will; or anon
>
> Our Lady of the Passion, stabbed with swords. (154-160)

As openly emphasized above through Elizabeth Barrett Browning's 1891 poem *Aurora Leigh: Book One*, behind various society-defined masks that she had to wear; performing the ghost, friend, an angel or the monster, the woman *stabbed with swords*; she was the dying angel in the nineteenth century Victorian ideology. The woman is the Sun that enlightens and sparkles, she is the Moon that never comes across to the daylight, she is the Sky; far from the swarming and madding crowd; all alone among the

clouds; she is the Earth; to be stepped on and walked by. She is the woman; she is the unconditional victim regardless of her class or her status because "Anatomy is Destiny" (Freud, 1924: 178) in her mentally rotten and distorted society.

1.3. Depiction of Woman in Victorian Literature

Socially- prescribed yet the canonical, projector of a very specific era but still impressive and valid, the literary culture of the Victorians is one of the most-read, most-written about and undoubtedly the richest among the whole literary history. Completely proving the idea that literature of the era was nourished by the characteristics of the long and the sensational period, Moran argues that; "the fields that constitute the Victorian historical, cultural and intellectual context- the arts, philosophy and religion, politics and economics, science and technology- provide a framework for understanding Victorian literature'' (I). Thus, the themes of gender and sexuality, progress and decline, hierarchical class structure and social moral codes as well as the inevitable moral corruption towards the end of the century were realistically employed in Victorian literature clarifying the overall context of the era. It is also explicit that by establishing a steady and solid bridge between the recent past and the present progressing condition of a nation; Victorian cultural and historical context was so carefully processed in each and every piece of Victorian literature that a clear-cut between Victorian context and Victorian narration is rather compelling.

According to the nineteenth-century England, dealing with the social and public life corresponded to the idea of enthusiastically writing about it; thus, criticizing the society transformed into a prominent fashion in the early Victorian literature while the social critics became the social prophets and the keepers of public morality. Thomas Carlyle was the earliest and one of the most concerned critics of the era with his sceptical ideas regarding to the future of the society. Bossche claims that "For Carlyle, history was the past speaking prophetically to the present'', and he presented not only history but also the present condition of the society "neither progressive nor regressive but cyclical'' (xxii) which clearly proves that Carlyle was a highly realistic and also objective man of letters whose function is merely to reflect. In his path-breaking essay "Signs of the Times" published in *Edinburgh Review* in June 1829, Carlyle proficiently

combined the past and the present time of England foreshadowing that nothing would be the same as it was in the Old England when the transformation of the mankind into the living machines was quite obvious. Carlyle stated that "Were we required to characterize this age of ours by any single epithet, we should be tempted to call it, not an Heroical, Devotional, Philosophical, or Moral Age, but above all others, the Mechanical Age" (106). He also signed under many more crucial social-critical works which were accepted as inspirational and reforming like his "*Characteristics*" (1831), *Chartism* (1839), *On Heroes and Hero- Worship* (1841), and *Past and Present* (1843); publicly revealing the mechanic philosophies of the age of transformation.

Besides the fashion of social criticism and very popular communal commentaries, the genre of poetry maintained its existence during the era, and Alfred Lord Tennyson was known as one of the greatest Victorian poets even though Disraeli proclaimed; "the reign of poesy is over, at least for half a century" (1827) and Carlyle remarked; "Poetry having ceased to be read, or published, or written" (1832). Despite the fact that poetry was moved to the back seat in the journey of literature, it cleverly undertook the burden of art functioning as a medium to impose the provocative social and cultural context upon the readers in its own magical poetic way. Adams points out that "the reception of Tennyson's *Poems* of 1830 encapsulates a host of conflicting demands that would confront the poet through much of the century; a cult of intimate expression clashed with demands for a poetry of public life and wisdom'' (20) explaining the mission that was weighed upon poets and the poetry itself. Having been published in 1832 *Poems*, the exact year of the First Reform Act, ''The Palace of Art'' (1830) vocalized the isolated Victorian souls filled with superficial necessities of the society. Tennyson prescribed the condition of England as;

A huge crag-platform, smooth as burnished brass

I choose. The ranged ramparts bright

From level meadow-bases of deep grass

Suddenly scaled the light. (5-8)

Drawing a multi-coloured portrait from green hillsides of the Old England to the latest fashion cold grey giant walls, Tennyson spoke of a painful transformation of a nation that eventually resulted in an irresistible feeling of isolation and desperation. Here, it is necessary to mention that by the channel of poetry; art transformed itself into the cruel reality; in other words; for the early period of Victorian literature; art was not for escaping from the reality; but instead, it was for exposing the reality to the progressively evolving nation and even the most metaphorical and magical genre, poetry, was used for the sake of this mission.

Things were not different in the recently-born and constantly rising branch of literature: journalism. William Makepeace Thackeray was the pioneering name of journalism in periodically publishing and vividly shooting the panoramic picture of the Victorian society. The sense of past, the state of being lost in the present time, and a deep desperation towards future walked hand in hand during the1840s. Social critics like John Stuart Mill, John Ruskin, and lately Matthew Arnold greatly contributed to journalism with their realistic, questioning, mostly satirical and argumentative approach by publishing their essays in popular newspapers and magazines. The early Victorian literature also coincided with the dramatic decline in theatre, which was poetically defined by Edward Bulwer Lytton with an explicit description, "die off in silence and darkness, like an extinct volcano" (1833:135). Lack of financial support for both to playwrights and to the existing theatres together with the constantly changing and re-shaping public taste, located the rooted tradition of theatre into the lowest status justifying Lytton once again; "At present the English, instead of finding politics on the stage, find their stage in politics" (1833: 237). In this regard, in the first half of the Era, it gradually became impossible to mention any kind of artistic value and concern in an atmosphere of constant rush.

It is undoubtedly much more appropriate to discuss 'woman' in the mid-Victorian literature since being woman corresponds to broader, wider, and various contexts in literature eluding herself from the vicious cycle of the famous Victorian idealized lady depiction. Until now, addressing the existence of fiction in literature is quite impossible as all sorts of genres merely and completely served to reflect the

Victorian kind of reality; surrounded with the ruling ideology of the Era; far from being creative and therefore artistic. However, "in the second half of the nineteenth century, the development of print technology and the expansion of the reading public opened a huge market for fiction'' (Vielmas I) and it paved the way for more characteristic, rich in context and delightedly-read yet still strictly realistic form of literature; prose fiction. Watt proficiently comments on; "it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel's realism does not reside in the kind of life it presents, but in the way it presents it" (11). Using the way it presents the reality; the prose fiction; commonly performed as the novel, safely shelters the humanly experience which mostly conveys the story of the sufferer; in our case; the woman.

Charles Dickens, who brilliantly fit in fifteen major novels in his 58 years lifetime consecutively producing the canonical works of Victorian prose fiction, is considered to be one of the earliest and the most notable social novelists in Victorian literature. Dealing with the socially-accepted moral codes and at the same time fulfilling the expectation of the Victorian readers, Dickens carefully employed the representations of Mary and Eve as a realistic embodiment of woman. In other words; "Like Eve, they are villainous, tempting, and corrupt, often responsible for the downfall of men; or, like Mary, they are perfect, idealized women, good wives and mothers" (James 1). Even in the early phases of his career, in his second novel *Oliver Twist*, published as a serial during the years 1837- 39, it is quite possible to detect aforementioned Eve and Mary-like characters with the prostitute and the maternal aunt embodiments. Rose Maylie, the angelic representation of woman in the story of an orphan boy, is valued to be respected, admired and even loved with her portrayal of noble, kind, wise and good; while Nancy; who could risk her life for the sake of her man; and in return, is beaten to the death by him, is defined as the "hapless product of the slums" (Morris 14). In the heart of London; in the middle of a great crime city, among dark alleys and fuzzy grey streets, Dickens carefully locates the angel; Rose, to "make clear that she is a pure flower of womanhood" (15) and he also doesn't fall behind to employ the monster of the Victorian ideology, Nancy; who is "the typical prostitute with a heart of gold" (14) with an aim to bring light to the depths of the society.

Dickens continues to pen the narrative of a boy from childhood to the maturity, creating his own literary tradition in autobiographical prose fiction. Just like *Oliver Twist*, *David Copperfield* was also first published as a serial in the years 1849-50 and he later transformed it into a book form. Having been constructed upon a boy named David Copperfield; the novel also tells the story of many women with regard to various stereotypes including the outcasts of the society. In order to meet the expectations of Victorian readers, Dickens employs the angel in the house image with the loyal, goodhearted, self-sacrificing mother figure Clara Copperfield who has a considerably short life-span. Another angelic figure of the novel is undoubtedly the faithful and generous servant; Clara Peggotty; who is the guardian, the caretaker, the guide, the provider, and the protector. Not surprisingly, Dickens gives place to the demonic figure by drawing a portrait of an unfortunate woman; a prostitute. Martha Endell is depicted as a woman who has some certain sexually inappropriate behaviour; therefore she was despised by the society having been marked as disgraceful, sinful and wicked. In other words, Martha "is created by Dickens as a type of the penitent prostitute who will end in despair and suicide if someone does not intervene to give her a practical means of demonstrating her penitence allied to the hope of one day living a very different life" (Slater 346). Another outcast woman in the novel is indisputably Miss Mowcher; who is surely not the angel in the house; but also not one of those wicked ones who are cruelly condemned. What makes her outcast is her being dwarf in the Victorian world of demonstration and flamboyant exhibition. "Tiny Miss Mowcher, an elite hair stylist and beauty consultant, is introduced to David in the aggrandized language of Victorian freak marketing as *one of the seven wonders of the world* ''(Craton 68). Her function is to inform, to delight, and to entertain, in short, 'to serve' the upper-middle class members with her knowledge, with her extra-ordinary appearance, with her distorted beauty, and with her disability. She is depicted as a jester in the giant Victorian circus, as a freak-show performer, as an inferior, as the self-forsaken, as the sufferer like the rest of the women, like the notion of womanhood itself.

Turning the scope to the women writers in order to highlight the women characters either as protagonists or as hidden characters among the lines; mid-Victorian prose fiction would have been incomplete without addressing Mary Ann Evans; with

her commonly-known pen name George Eliot. For the sake of having been taken into consideration among her contemporaries, she preferred to use a male pseudonym but proudly marked her signature under seven notable novels with her female soul and body. Published in 1859, the exact year when Charles Darwin's *On the Origin of Species* released and began to shake the Victorian minds with the cold reality of science, Eliot's *Adam Bede* carried the mission of emphasizing the Victorian superficiality to the reading public in a realistic yet ardently-read literal way. Despite having been framed with a story of man, like the previous ones, the novel perfectly integrates the strong voice of women characters between almost each and every lines. Lisbeth Bede, mother of Adam, she was described as "an anxious, spare, yet vigorous old woman, clean as a snowdrop'' in the fourth chapter of the novel. Yet, it is obvious that in spite of her snow-white innocence together with her angelic maternal mission that is burdened upon her; Lisbeth Bede is quite out of the 'Victorian' box character which means she somehow eludes herself from being the stereotypical angel in the house image with her reproachful attitudes. Even though she bears the burden of being a mother and a wife in the Victorian society; she bravely dares to complain about the life she has to live. Lisbeth challenges the Victorian sort of motherhood since she is courageous enough to cry and enough stout-hearted to battle like a man.

Another important female figure of the novel is one of the minor characters yet she might be one of the most crucial ones in terms of the depiction of woman in Victorian fiction. She is Mr. Irwine's youngest sister; Miss Anne; who is bedridden, thus, marked as an invalid. She is vividly portrayed as a constant sufferer in an endless pain being called as poor and sick. Completely far from the stereotypical woman depiction in literature; the disabled woman figure is employed in Eliot's novel in the shape and bones of Miss Anne so as to make the Victorian reader question about 'the other' by devastating the social norms. Holmes points out that "Victorian discourses of disability, and the texts that convey them, are overwhelmingly melodramatic. This term invokes not only the recurrent use of disabled characters in stage melodramas, but more broadly the habitual association, in literary and other texts, between physical disability and emotional excess" (4). It is for sure that according to the Victorian perception, being disabled goes beyond a physical status; rather, it turns out to be a highly abstract and

emotional dimension. Within the framework of Victorian mind, the primary and indispensable necessity of being woman is undoubtedly being a wife and being a mother; yet, the image of being disabled constitutes such a great obstacle for being a real woman that even makes the womanhood incomplete. In this sense; giving life to a disabled woman character inside the Victorian borderline means getting beyond the limits to some extent.

The novel tradition went on flourishing without slowing down during the 1860s and it became more apparent that the blindly accepted social taboos started to be shaken. Having written more than fifty novels, and still remembered with her contribution to the genre of sensation novel; which is basically about criminal autobiographies, Mary Elizabeth Braddon was one of the most praised novelists of the time. Her sensation novel *Lady Audley's Secret*, which was started to be serialised partly in *Robin Goodfellow* magazine in 1861, brought her with a great recognition and success. Beller claims that;

> Following the publication in 1862 of *Lady Audley' Secret* Braddon was simultaneously one of the most popular and most denigrated novelists of the period. Moralists were dismayed at the character of the bigamous Lady Audley, whose self-interest and ruthlessness challenged dominant ideals of Victorian femininity and led to her being denounced as 'a female Mephistopheles' and 'the monstrosity of the novel' (1).

In contrast to traditional Victorian morality-keepers, readers reacted to the out-of -norm novel of Braddon making the literary work the bestseller of the time and bestowing the title of 'Queen of the circulating libraries' upon the author. Within the novel; there is only one character that is to be examined deeply, yet it is quite possible to refer that; this single character embodies four more different and exchangeable masks under her flawless porcelain-like skin. Steinbach well-summarizes the veil of mystery inside the novel proclaiming that; "In *Lady Audley' Secret* (1862), a beautiful and innocent-looking young woman, who claims to be an orphan, marries a wealthy widower; in truth she is already married, has faked her own death, and is determined to remain Lady Audley at any cost, even if it means killing her real husband" (175). Born

as Helen Maldon; she becomes Helen Talboys after having been blessed with the surname of her husband George. Later on, by performing her own death, she assumes a brand new identity to herself with the name of Lucy Graham and she marries once again with a well-off man taking his surname; Audley. Her life journey arrives the latest station at the madhouse in a very tragic flow with the name of Madame Taylor. Throughout the novel, Lucy Audley perceives the institution of marriage as an obligatory vocation and she consciously and wilfully replace herself for the sake of being notable and respectable in the rest of her life. The crucial point regarding to the Victorian production rotten marriages is hidden behind the name of the protagonist Lady Audley. She proficiently walks over her maiden name Maldon and then steps on and wipes out her society-given marriage name Talboys and instead; holds on to her willingly taken surname Audley; completely proving that she is not one of the Victorian- made but proudly self-made woman.

In the year of 1870, Charles Dickens passed away, thus, in a metaphorical sense, strictly- traditional, socially- realist, and mentally- imprisoned period passed away and began to decay in a Victorian style dark grey coffin. In 1871, Charles Darwin once again left his mark on the overbalancing and staggering nation with his scientific book *The Descent of Man, and Selection in Relation to Sex* dealing with the evolutionary psychology and theory as well as focusing on the ethics. The year 1884 coincided with the Third Reform Act, with a contemporary-name, The Representation of the People Act; which openly declared that the nation was really in need of parliamentary representation urgently getting rid of the monopoly rules that were applied for over sixty years. In 1886, the first inspirational writing after many decades was proudly created by Robert Louis Stevenson. *Strange Case of Dr. Jekyll and Mr. Hide* starkly revealed the fact that both the angel and the monster were produced within one sinless soul in the Victorian disorder. The following year, on 20 June 1887, the Golden Jubilee of Queen Victoria was held in Westminster Abbey foreshadowing that nothing would be the same again.

As it comes to the last period of the century, it is quite explicit that the fourth quarter of the century was characterized completely independently; neither slightly

similar to the nineteenth nor the twentieth century. The condition of having being stuck between two centuries; the former is blindly conventional and the latter is revolutionary modernist; the writers of the 1880s and 1890s had no alternative but to create their own style which is known today as the "Late Victorians". The French definition meaning end of the century "fin de siècle" is fairly dedicated to the age of the writers openly and clearly emphasizing their ideology; 'art for the art's sake' which the prominent name of the fourth quarter of the period. As Oscar Wilde explains in the Preface of his canonical work *The Picture of Dorian Gray* (1891);

> The artist is the creator of beautiful things.
>
> To reveal art and conceal the artist is art's aim. (i-ii)

With this mentality, merely for the sake of art; a four stage comedy, *Mrs. Warren's Profession* (1893) was written bringing a worldwide reputation to George Bernard Shaw at the same time declaring his admired wit. The play is about a world-widely known middle-aged former prostitute, Mrs. Warren, who is the patron of her own business running a chain of brothels all across the Europe. Not surprisingly, the play could be produced on the stage nine years later it was written; it was censored due its immoral content which the nation was not yet mentally ready. Without any pause, another artistic and satirical-concerned work of drama was written by Oscar Wilde in the same year; *A Woman of No Importance* (1893) Even though it is not accepted as one of the masterpieces of him; the play made a name for itself with its brilliant style of satirizing the upper-middle class and their grotesque manners. Two years later, literary genius Wilde penned another four stage ironical play named; *The Importance of Being Earnest, A Trivial Comedy for Serious People* (1895) which was highly satirical, artistic, promising, pioneering and inspiring for his literary followers approving the idea that the rooted tradition of theatre turned back, changed its place from the back seats to the very front and took the wheel in the journey of literature once again.

Representing the last phase in the complete Victorian literature; the Victorian prose fiction stayed actual and alive under the shelter of Late Victorian tradition.

Having been primarily constructed on woman in the floundering society, George Gissing's 1893 novel *The Odd Women* is certainly worth to mention within the framework of depiction of women in the Late Victorian novels. The novel can be accepted as social-revolutionary in the sense of creating the portrait of 'women with ideas and ideals' which is quite out of the Victorian type of reserved, carefully stored, blindfolded, and deliberately muted woman image. Giving life to the outraged and outspoken unconventional feminist characters; Mary Barfoot and Rhoda Nunn who boost women to make their own career and control their own lives; Gissing clearly suggests that there can be a type of woman who can stand on her own feet without the support of a man; or without marriage. By portraying Monica Madden; a married shop girl; the writer conveys the fact that the worshipped and blessed institution of marriage is in fact a pure self-sacrifice, self-torture and self- destruction and she unmercifully demolishes the traditional obedient female figure by imposing the idea of being self-sufficient is becoming the new trend among 'new' woman.

Another radical representation of woman belongs to the considerably realist novelist Thomas Hardy as the latest masterpiece of him. *Jude the Obscure* (1895) is valuable in the reflection of how free will and the institution of marriage create a great disharmony together as well as how the taste of self- fulfilment of an individual can contradict the ongoing social practices. While being a self was a condition of obscurity; a challenge itself in the existing order; Hardy makes the readers think about an alternative; in which the self, challenges the order. Sue Bridehead is one of those who tried to challenge both herself and the society with her confrontation to marriage. Successfully framing the monstrous parody of marriage; Sue Bridehead is described as "A modern, townish- girl, she is anti-marriage, well-educated and sexually recalcitrant'' (Ledger 182); which makes her one of the unconventional, radically brave, self-confident, fearless New Woman representatives.

Having examined the Late Victorian literary tradition; it is not compelling to detect the fact that aforementioned angel of the Early Victorian Era had a great fall from the heaven and transformed into the New Woman; gradually yet inevitably. Whether apparently, deliberately and consciously or between the lines, hidden and involuntarily,

woman has always been in the middle of the Victorian literature constantly disguising accordingly to the socially-accepted standards. In the beginning; she was like a fluid substance; taking the shape of each and every pot she was supposed to fit in, like paraffin; submissive, easily shaping, but burning deep inside; she was the muted angel; whose wings safely protects her surroundings; yet broken as it comes to defend herself. Towards the midst of the century; multiple options were presented to her but she had to pick only one alternative; in other words; she had to be either the angel in the house or if not; in any case, she was the monster. She was challenged by the interminable expectations of the society, and rotten ideology of the authority; constantly performing up to the social moral codes. She was like the blind and deaf watcher in the flamboyant and exaggerated Victorian circus; standing straight but unable to control neither the happenings nor her destiny. She was like the unwanted child of the prosperous family; thrown in the dark alleys, smoked streets; and merely because she had to work and survive, she was the one who cruelly labelled as the wicked. As it comes to the latest stage of the sensational Era, she rose on her feet from the spot she was brutally thrown and decided to suffice herself without reckoning the various hurting judgements of the society; thus she gave herself a new life like the New Woman. In any case; she was there; in the middle of the literature; shouting loudly that she was the pure outcome, the most original crop of the Victorian mass production. She was the angel, the devil, the monster, the mother, the wife, the maid, the innocent, the pure, the provider, the protector, the guide, the nurse, the prostitute, the fallen, the bedridden, the freak, the mad, the reproachful, the crying, the dying, the woman.

CHAPTER TWO: DIONYSIAN POWER IN LITERATURE

2.1. Dionysus as a Myth

Having examined the long-lasting myth of the notorious Victorian Age, focusing on myths will be rather appropriate in the following chapter. In the introduction part of *World Mythology: An Anthology of the Great Myths and Epics*, Rosenberg indicates that "every society preserves its myths, because the beliefs and worldview found within them are crucial to the survival of that culture" (xiii) forcing readers to think about the hand-made culture of the Victorians. If the myths are the original crops of the moral and material values of a specific culture that reflects the human experience and the story of the survival within it, which nation or which era would be more mythical rather than Victorian? Undoubtedly, the age has created its own myth which is still written, argued and mentioned about. Turning the lenses on the mythical perspective itself; it is quite probable to come across an immense ocean; each of its shore has an independent and authentic story covering the culture, tradition and moral values inside and signifying much more than those.

Projecting a creation, and then evolution story of the mankind in an epic and legendary way, myths have a great variety of definition all of which support and promote each other. Commonly, a myth is known as "a narrative projections of a given cultural group's sense of its sacred past and its significant relationship with the deeper powers of the surrounding world and universe'' (Leeming vii). In better words, "a myth is a projection of an aspect of a culture's soul" (vii). In a metaphorical sense, "a myth is to a culture what a dream is to an individual'' (xii). Not surprisingly, the word 'myth' derives from the Greek word 'mythos' which means story once again proving that both the source and the product of the myths are unique stories which create the culture and the history of nations. Even though it is possible to claim that the universe is still driven by the stories; the subject stories of the myths date back to the ancient times. The oldest recorded myth belongs to 2500 B.C, from the Middle East, "yet they reveal a universe

of gods and heroes who react to the human condition as we know it today'' (Rosenberg 2).

As it comes to subject matter of the myths, social anthropologist Sir James George Frazer theorizes myths in *The Golden Bough* (1890) attempting to establish a bridge between perception of a religion and the rooted old mythology. Frazer further advocates the idea that there is only one strong root called myth that shapes both science and religion which we examine today. He also gently focuses on the ancient yet still contemporary symbols of mythology reflecting the hidden discourse behind them. In other words, "James Frazer's *The Golden Bough* provides the classic expression of the view that the subject matter of myth is physical processes. To Frazer, the chief myths of all religions describe the death and rebirth'' (Segal 67). His contemporary Carl Gustav Jung, Swiss psychiatrist and psycho-analyst, also contributes to the subject matter of the myths bringing the concept of the unconscious forward. To Jung, "the whole of mythology could be taken as a sort of projection of the collective unconscious… Just as the constellations were projected into the heavens, similar figures were projected into legends and fairy-tales or upon historical persons'' (326). His mentality reveals the fact that his starting point is the archetypes of the myths; yet he preferably consults the light of psycho-analysis and psychological interpretation to enlighten the physical and mystic world and its values.

As for the myths in the light of psychoanalysis, it is quite necessary to refer to Sigmund Freud. According to Freud, fantasy images transforms into the archetypal symbols of myths through which the unconscious level can be resolved: "For Freud, myths are dreams on a national, cultural or even human level'' (Walsh 79). Tracking the archetypes that considerably built the universal identity; it must be admitted that a heritage lies behind this one single word. Having been defined as a "standard pattern'' or a "prototype'' by Funk and Wagnalls, archetypes are commonly described as the recurring images and symbols as essence of mythology. Graf locates archetypes in the vessels of the mythical body which pumps blood to the heart indicating that "Myths are created from the immanent store of archetypes; it is in this way that they become expressions of the human spirit" (38). In his attempt to clarify the depths of the human

spirit, Jung defines archetypes as "the great dreams of humanity'' defending the idea that human beings are the recollections of the universe. Those symbolic imageries of mythology reveal themselves as a slice of nature like the Sun or the Moon as well as disguising themselves into the deities. It is possible to discover the archetypal mothers and fathers within the shapes and bones of Gods and Goddesses; while it is also quite possible to detect archetypal villains, lovers, and heroes in the variety of myths, sagas, epics, legends and folktales. Father-figure archetypes are mostly represented by the destructive power of patriarchal civilization whereas the Earth is known by its mother-nature image. Cybele, Gaia, Tara, Demeter, or Hecuba represent the Great Goddesses with their fertile and nurturing Earth Mother image. Nature herself is another independent archetype in the universal mythology however the depiction and the function of it may change. The Sky is accepted as the representative of the storm and fertility God like Freyr or Freyja in Norse Mythology which is ruled by the cold and grey sky. On the other hand, in some mythologies, the Sun rules as God and Goddess radiating and heating its obedient nation. The Moon also functions as a deity like the Roman Goddess Diana or Greek Artemis. Other archetypal figures can be described up as the trickster, the eternal beauty, the seeker, the lover, and the sacrificed; most of whom could possibly appear in the variety of myths and sagas.

Apart from the frequently used patterns of the myths, there exists one single recurring archetype of the mythical world playing the leading role; the hero. It is possible to claim that within the narration of the creation of mankind, the most basic need appeared as the lack of hero, therefore, both the ancient and the modern myths found themselves in the attempt of creating one. The self-made hero is commonly depicted as 'male' who has the power, courage, and no mercy just like Zeus, Heracles, Beowulf, Oedipus or Thor. Most generally, he has an obscure, miserable and sacred past but he succeeds to gain the necessary power to fight and conquer. Rank indicates that; "symbolically, or unconsciously, the hero is heroic not because he dares to win a throne but because he dares to kill his father" (x). In other terms; he is the one who dares to kill his past and is reborn out of the ashes totally verifying the possible motivation of the hero; the need for power, to be accepted and respected, and to prove himself creating a

heroic, self-made identity which inevitably reminds the ultimate effort of the Victorian man.

Since theories regarding to the function and the purpose of the myths are derivative, it is clear that there are lots of alternative answers about why the myths are still consulted and inspired. In his famous work, *Mythologies*, Roland Barthes deals with the function of myths and re-identifies the myth as "a system of communication'' (109). As a 'metalanguage' which functions as a grand-narrative going beyond the metaphorical sense as well as screaming out the creation, evolution and the melting away of the mankind just like the myth of Icarus, whose wings melted and destined to fall at the end, Barthes formulates; "Myth is constituted by the loss of the historical quality of things; in it, things lose the memory that they were once made" (142). Thus, the ultimate function of the myth simplifies itself before the collective memory of the nation melts away like the wings of Icarus; "its function is to distort, not to make disappear'' (Barthes 121). On the other hand, Rosenberg also elaborates on the main purpose of the myths in the introduction part of *World Mythology: An Anthology of the Great Myths and Epics* , and suggests the idea that; "A myth's serious purpose is either to explain the nature of the universe or to instruct members of a community in the attitudes and behaviour necessary to function successfully in that particular culture'' (xv) emphasizing to what extent the symbols, images and archetypes are universal even though each nation has its own unique myth tradition with its own stories that address and touch the shared collective memory.

In the matter of hero, and concerning the question of who he is, there is also an alternative answer to put forward: "Heroes are the models of human behaviour for their society. They earn lasting fame- the only kind of immortality possible for human beings- by performing great deeds'' (Rosenberg xvi). Connecting the immense Victorian workshop of the disguises for the sake of being the hero of the miserable lives, the mythical hero that is to be introduced and then examined in this study will be Dionysus, the son of Zeus and Semele, known as the God of wine and joy, representing the latest period of Victorian Age; the notorious decadence. "Immediacy and remoteness, reflected by the mask, are closely related to ecstasy, to the being-taken-out

from here-and-now into the beyond-ness. Dionysus, the god of wine, brings joy and takes away sorrows; he removes all restrictions and boundaries. The far and near becomes the same, and chaos enters into man's life'' (Vycinas 215).

Even though the Greek mythology has witnessed a great number of deities; all of which are characteristically unique and in many cases privileged and precious, divinely powerful and at the same time blessed, highly respectful and honourable, it is recorded that "among all Greek gods, there was none that appealed to human sympathy more vividly than Dionysus, the god of wine, the giver of the physical joy and excitement, the enemy of everything that can darken or deaden the vital spirit in man'' (Jebb 61). The god of wine, festivity, joy, revelry, madness and in all terms frenzy, Dionysus has been the subject of inspiration in the branches of literature starting from the Ancient Greek Drama to modern tragedies as well as signifying importance for the philosophy. "Dionysus is the god of chaos and destruction, but he is also the god of fertility and productivity'' (Pfeffer 30) and shelters the dichotomously distinct identities within being the tragic hero of the Greeks at the same time feeding both literature and philosophy. As Pfeffer further comments;

> In choosing Dionysus as the patron of his own tragic world view, Nietzsche stresses the god's dual character, which contains the elements of destruction and chaos as well as those of productivity, power, and form, 'the psychology of the orgiastic as an overflowing feeling of life and strength where even pain has the effect of stimulus. Without the full recognition of Dionysus, to Nietzsche, is a synthesis of the negative and the positive, a fusion of opposing forces, the most essential aspects of his conception of the tragic, which underlie his whole philosophical thought, cannot be understood. (30)

Even though Dionysus has multiple stories to be told, all of which are quite archetypal and deep in literal meaning, it is his unique character rather than his stories that has wisely created his own myth which is still inspirational and guiding. As it comes to Dionysus' most popular story in ancient Greek mythology, it is known that he was born from a legendarily beautiful mortal Semele, daughter of King Cadmus, and the

immortal, powerful patriarch and trickster God of Greek, Zeus. What makes Dionysus' story different from his sisters and brothers is undoubtedly the clever trick of Zeus planned and applied for the sake of having a relationship with Semele. In order to deceive her and reach his ultimate aim, Zeus disguises himself as an ordinary mortal and gets what he desires for a long time. After getting pregnant, Semele begs Zeus to reveal his true identity, and in return, Zeus cannot break his promise to Semele once he has given, and transforms himself into his true self. The exact moment that he transforms himself into a powerful God, Semele dies because of the violent power of the flashlight that comes from Zeus. Semele dies with the Dionysus in her womb but Zeus strongly wants the baby to be born and succeeds to make it possible by replacing the baby from Semele's womb to his own thigh. Not surprisingly, the birth of Dionysus was one of the most magnificent, most legendary and most divine one since Zeus himself gives birth when the time comes. The mythical story of the Dionysus is not limited by the divine birth story, quite the opposite, it just begins in that miraculous way. His story flares when the eternal partner of Zeus, Hera finds out that the illegitimate baby was born from a deceitful relationship of his husband. Having extremely lost her temper, she commands her Titans to tear the new-born baby apart and Titans obey their Goddess' rule. Rhea, the Earth-Goddess and also the grandmother of Dionysus worries about the little baby and feels pity for him, then she decides to find his pieces and bring all of them together hoping to save him. She becomes successful in her plan and then disguises the recently-resurrected baby as a little ram so as to protect him from the violence of Hera and then gives the ram to Zeus back. The protection of Dionysus in this way forces him to live in an animal form and experience that distorted feeling of being human yet breathing in animal body until he becomes an adult. Only after he grows up in a totally strange living form to those of the human-beings, the time of transformation comes and he transforms himself to his true identity in a glorious and splendour way which is accepted as an independent myth itself. For most of his followers, the long-lasting years that he spends in an animal body is the only and the strongest reason why he is so much fond of animalistic and wild desires.

This commonly known version of Dionysus myth, however, is not the only one in the Greek mythology. According to the Pausanias version, Semele has given birth to

Dionysus from Zeus. Due to the fact that the new-born is illegitimate and the seed of a mortal, Zeus locks the baby and the mother in a chest and then throws them into the sea. The mother is found dead on the Lakonian coast but the baby survives in the deep and wild water lately becoming close to the nature like the Goddesses. Another legend suggests a completely different story for Dionysus. According to this Appian legend, the new-born Dionysus is concealed in the depth of a mountain fearing Hera and Pentheus may destroy the baby. There, in a sanctuary-like isolated cave, the boy is located in a fir chest, covered by deer skins and dashy ivy. To supress the baby's whimpering and crying, his aunties Autonoe and Agaue dance around the chest like a ritual. After some Boeotian women join to the sisters, dancing around the chest with the mystic music turns into a real ritual. Then the sacred chest that carries the demi-God inside it, is located on the back of a donkey to the road to the shore of Euripos. At that shore, Aristaeus notices a heartbeat inside the chest and removes the baby outside. Since then he takes care of Dionysus with the help of dryads and the nymphs, who are thought to shape Dionysus' mystic side in a considerable amount.

Maffesoli puts forward the idea that "If Dionysus, in our culture, has been able to represent the same model of indestructible life, it is because the different lessons of his myth show us confronting death and triumphing; even when he is dismembered by the Titans, his heart escapes from sacrilegious hands'' (137) emphasizing the dichotomy within one soul; the sufferer yet the survivor, the dying yet the triumphing, the target yet the winner, the abandoned yet the wanted, the hidden yet the seeker, the animal, the human, and the God. As Jebb argues, "Dionysus was described as traversing the earth in a progress full of danger and anguish and triumph, as overcoming bitter foes divine or human, as establishing his worship in India, in Asia, in Greece'' (61). Such diversity in his story, such a fame and such invincibility undoubtedly promotes the unique character of Dionysus making his personality more legendary than his myths which spread all around the world.

At this point, examining the archetypes of various Dionysus myths will be quite appropriate on the way that goes to his unique identity. Looking through some of his well-known myths, there are some apparent symbols which are considered to sign under

his magnificent personality. His being entrapped into an animal body underlines the symbol of animalistic desires, being animal-like, simple, wild, desire-driven, and therefore being close to the nature. The symbol of animal body highlights the nature and whatever belongs to the nature. What is more, his resurrection by Rhea can be accepted as another symbol to what extent he is close to the nature. According to the myth, he is alive not because Zeus made it possible, but because the Earth-Goddess Rhea resurrected him. McCoppin comments on the characteristic of Dionysus as a God;

> From the story of Dionysus' birth, he is immediately recognized as a harvest God, the god of the grape harvest. The cutting up of his body by the forces of the earth, a common representation of the Titans, is a popular theme in agricultural myths…This part of the myth also provides some indication of Dionysus indeed coming from Eastern sources. (137)

The East comer, the divinely born, the animalistic, the uncivilized; yet, perfectly tamed by the wild water of the ocean, Dionysus is regarded as completely nature-made. According to Pausanias version, Dionysus accomplished to survive in the wild waters that he has been thrown into while his mother Semele could not survive. Sea, shore of the ocean, wild waters personalize nature in the myth as a companion to Dionysus. Appian legend enriches the personality of Dionysus with the symbols of fir chest, deer skin and dashy ivy on it; all of which merely represent the wild nature where he belongs. Music and dance are another precious elements that associate the primitive rituals as part of the primitive living form. Furthermore, at the end of the myth, it is said that Dionysus has been raised by the dryads and nymphs; who are the pure captives of the mystic power; being far away from logic and rationality. It is also worth to mention that the myths anonymously created for him start with his birth and a considerable part is reserved for his childhood image. Regardless of his age, he is portrayed as the source of youth, never really distorted or becomes old. In this regard, "A child, too, is a symbol of immediacy and remoteness at once, as being here and having the future of an adult. A child is the symbol of the here and the not-here at once. Mask, wine, and child are typically Dionysian symbols" (Vycinas 215).

There is no wonder that he has been the subject of literature when he shelters such a matchless personality as a God, as a child and as an animal. Gardner records; "Dionysus is the god of the creativity of destruction itself, pregnant in death, the matricide of creativity" (177). With a metaphorical saying, he is the God of the dualities whose untamed, intoxicated, pleasure-seeking side is always the superior. He is one of the few Gods portrayed with an immortal artistic sense; a glass of wine in his right hand, half-naked as he is resurrected by the naked beauty of the nature, a bunch of ivy leaves crowned his head; highlighting his feminine beauty. In front of him, there lies a basket of fruits, mostly grapes as he is also worshipped as the God of harvest. Beyond all, he is immortalized in his portrait as a source of youth, always at ease, joyful, and blithe, just like wine, which takes the sorrow away with its seductive effect; just like the Victorian man; who succeeded to survive in the expectation ocean of the society; who forced himself to adapt to the challenging world of the 'Gods', found himself abandoned in the sanctuary-like places if he is accepted as 'the other', and at the end, transformed into a reckless, primitive, wild, desire-driven, sybarite, and intoxicated.

As it comes to the end of Dionysus myth, unfortunately, there is not any diversity in the myths that mention his death or end since he is immortalized as the source of the eternal youth. Yet, there is no wonder that he is destined to live enough to witness the corruption of the Gods, just like the Victorian man himself.

2.2. Dionysus as a Literary Personae; Euripides' *The Bacchae*

The legendary story of Dionysus is not only restricted by his great variety of myths which are recorded anonymously in the world mythology. On the contrary, it is possible to foreground the idea that the creation and the evolution myths of Dionysus can be regarded as a rich and flamboyant introduction to his multiple identities. Herein, the identity that is to be revealed will be beyond his symbolic, archetypal or mythic ones since his most valid identity is accepted as his literary one about which lots of scholars write and produce. Friesen suggests, "Dionysus is perhaps best known as the giver of wine and as a god who inspires various forms of madness'' (8) yet, it is clear that it is Euripides that purifies Dionysus from the fluid assumptions and abstract

realities of the anonymous mythic world and presents his source of madness in all aspects by giving him a poetic voice. His process of giving an immortal echoing voice to Dionysus has been a subject matter for the important names of literature and philosophy such as Aristotle, Sophocles, and Goethe and Nietzsche.

Having been recorded too little about his life, Euripides has been accepted as one of the greatest Greek dramatists throughout the literary history. The records on which elements of his life have been written may differ according to the wide variety of sources, yet, some certain biographical facts are precisely known; "He was born on the island of Salamis in 484 BC but spent most of his life on the Greek mainland, in Athens… Later, he studied painting and philosophy before finally turning to the stage and producing his first trilogy of plays in 455 BC just after Aeschylus's death'' (Gale iii). His name has often been commemorated with Homer, Aeschylus, Sophocles and Aristophanes; all of whom signed under the major works of Greek tragedy. Linking a bridge between Euripides and his contemporaries, Sommerstein proclaims; "Of Euripides' sixteen genuine tragedies, at least nine run closely parallel to known plays of Aeschylus or Sophocles. *The Bacchae* is one of these'' (1). It is accepted that even though he had so much common with his contemporaries, dominantly the literary genre of tragedy he dealt with, his reception among them was always controversial throughout his lifetime. The revised version of *The Bacchae* gives a special place to Euripides explaining his marginality among the other great tragedy writers of his time;

> Daring in his theatrical innovations, superbly eloquent and articulate in the rhetoric which he gave to his characters, closely in touch with the intellectual life of his time, he has stimulated and shocked audiences and readers not only through the unexpected twists and turns of his plots, but also by the alarming immortality of many of his characters. (Euripides I)

Not only his inspiration which forces him to attempt a boldly impressive poetic style, as well as his narrative genius, but also his courage that dares to try radical forms on the stage pave the way for the legendary dramatization of a well-known myth of Dionysus. The limited information about Euripides presents the knowledge of the precise date in which the immortal work of Euripides, *The Bacchae* was written:

“Euripides was more than seventy years old and living in self-imposed exile in King Archelaus’ court in Macedonia when he created *The Bacchae,* just before his death in 406 B.C’’ (Gale i). It is also known that his work was first presented in Athens, where it was honoured with the prize of the best tragedy. Along with its praiseworthy success, it is recorded that the play deserved to be called as one of the most produced ancient plays in company with Euripides’ other notable play Medea and Sophocles’ Oedipus Rex; all of which have formed the basis of the modern tragedy. What is unique about the performance of *The Bacchae* is undoubtedly the fact that it is the first performed play which manifests the primitive rituals, nudity, and the active audience participation. Not surprisingly, a considerable reaction and controversial criticism was directed to this radical play since it was far more beyond the current mentality of the borders of the ancient world. Inevitably, the play was regarded as a sort of ‘sexual revolution’ considering the obvious freedom that was given the direct sexual actions.

By the same token, Euripides was pointed as a target for the distortion of the myth causing a dozen of written interpretations, reviews, and criticisms regarding to the radical alterations of the play which released the self in its most basic and animalistic form. This kind of written criticism later shaped itself in flesh and bones reaching its peak by the pioneering name of the philosophy, Nietzsche, amongst lines of his cult work *The Birth of Tragedy.*According to the image that Euripides created for the construction of Dionysian identity, and in the light of philosophy projected by Nietzsche, it is believed that “the Dionysian is a universal tendency in human life: the tendency to move and act in accordance with irrational forces, especially the force of erotic desire” (Williams xiv). At this point, the invisible line that distinguishes the harsh criticism with regards to the sexual and primitive self- revelation could only be detected by a detailed examination of the literary personae of Dionysus.

The play starts with the confident voice of disguised Dionysus who announces his arrival to Thebes; where he originally belongs. “Unto this land of Thebes I come, Jove’s son, Dionysus’’ (Euripides 1) shouting out his only and ultimate purpose of turning back to his ancestor’s land; revenge; “Here’s immortal vengeance ‘gainst my mother…’’ (1) Having challenged his own grandfather, the king of Thebes, Cadmus, by

the threat his own existence as a God, Dionysus openly declares that it is his time that eventually comes and here he stands, in the right time, in the right place, ready to conquer; but in his own and unique way. After his courageous declaration of challenge, Chorus appears in a magical way as a greatest tradition of ancient Greek tragedies and echoes poetically following the footsteps of Dionysus who planned to clear his mother's name amongst her own people. Being representative of the pure product of the Greek tragedy, there is one single major conflict that is located in the heart of The Bacchae; it is undoubtedly the revenge motif which was foreshadowed at the very beginning of the play by Dionysus. "The simple plot of The Bacchae mixes history with myth to recount the story of the god Dionysus's tumultuous arrival in Greece'' (Gale i) and the mythical story of Dionysus on the ancient lands gloriously begins.

As a newcomer to Cadmus' land, Thebes, Dionysus is not welcomed neither by the king Pentheus nor by the public at first. There is no wonder why he is disliked that much; as soon as he arrives in Thebes, he loses no time to drive the women of the city into an ecstasy and frenzy world; including his own aunts Agave, Autonoe and Ino, promoting the primitive and animalistic pleasures of hunting and dancing. Having contributed to the symbolic meaning of the play; these enchanted women are named as Maenads. As Seaford proclaims the eternal contrast that the play was basically constructed on; "This psychic cohesion, or group of consciousness, of the maenads in Bacchae is all the more striking for its contrast with the obstinate rejection of the Dionysiac by the 'tyrant' Pentheus"(33). Therefore, it will be highly appropriate to claim that "Pentheus, the King of Thebes stands as a symbol in the play for all those who opposed the cult of Dionysus and denied the erratic, emotional, uninhibited longings within all human beings" (Gale ii). By the very same token, he resists until the end for the sake of detracting Dionysus from his land and his people considering that those seduced women's drunken-like insanity will cause an inevitable attack to the moral codes of Theban society. For that purpose, with the group of strict rules including an order which commands the arrest of Dionysus within the borders of the place that Dionysus comes to take revenge, it is prohibited to worship him as a God. As a rising action, Dionysus deliberately allows himself to be arrested as a well-fictionalised plan of his own. As a big society-threat and moral criminal, Dionysus disguises himself as

the long-haired Lydian bacchant, commonly called as the stranger throughout the play, then he is questioned by the young king of the land, Pentheus.

In the course of time, with an irresistibly seductive and persuasive impact of the stranger, sceptical Pentheus finds himself in the danger of Dionysian forces which are simply irrational and captivating. Fearing that he may lose himself in the pleasure-ocean, Pentheus commands the 'androgynous' stranger to be strictly chained and then mercilessly tortured. Soon after it reveals that it is impossible to torture this man as the men of Pentheus try to tie Dionysus, they realize that there is only a bull that stands in front of them instead of the stranger, and when they direct a knife to Dionysus, there is only a blade that passes through his shadow. Inevitably, the attempt of torturing him finalizes with the strong earthquake and fire which force the folk to think about the stranger's destructively divine power.

Meanwhile from Mount Cithaeron, where the maenads having their enchanted primitive rituals as an army of the desire-driven Dionysus, there reaches a rumour to Pentheus alarming that the group of seduced women behave so unpredictably and uncontrollably that they even deactivate the guardians. Pentheus becomes curious about the undefinable actions of those ecstatic women, therefore disguises himself as one of them so as not to be distinguished and departs to observe them closely. Even though disguised as a female maenad and hidden studiously on the top of tree, Pentheus is soon discovered by some of the wild-driven women and torn apart with a great pleasure. The falling action reveals itself by the time the mother of Pentheus, Agave, appears unconsciously in a complete Dionysian ecstasy carrying her son assuming that a mountain lion has ripped him and torn him apart. However, in the progress of time, as Dionysus' poison begins to fade away, Agave gradually realizes with horror what cruelty and terror she has done to her own son; the power that tears Dionysus apart is not the lion but she; herself. As a grandfather and ancestor, Cadmus identifies this curse as a punishment of Gods and the play comes to an end totally becoming a pure family tragedy. Dionysus once again appears on the stage, not in disguise, but his magnificently enchanted God form, declaring his last punishment and throwing the last bullet that leads the family eternally destroyed; Cadmus will be exiled and transformed

into a serpent. In the end, Chorus turns back to stage pitying the victims of Dionysus' destructive revenge which is strong enough to tear down the whole family like a storm that throws out the sands of the deep ocean to the distinct shores.

Completely emphasizing to what extent the dualities have a great contribution on highlighting the literary aspects of the play, Visvardi puts forward the idea that; "The Bacchae presents the conflict between god and mortal as a war between women, both barbarian and maddened locals, who are immersed in Dionysiac rites- in theory or involuntary practice- and Pentheus, the king who represents insular politics through his tyrannical attributes'' (232). Speaking of two distinct ends of the same play, it is high time to mention the two opposite sides that the king and the God represent. In order to fully comprehend the first opposite polar of the universe, what is called Dionysian, or Dionysiac, it is crucial to concentrate on the elements that feed the irrational and inevitably captivating side. Even though there are great many of interpretations with regards to The Bacchae, it is quite possible to put forward that none are more successful in enlightening the Dionysian power than the archaic motifs used in the play.

The first motif that is to be analysed within the perspective of the play is simply and openly the mask. Dionysus, the divinely given, sacred son of Zeus, masquerades himself with a long-haired bacchant for the sake of taking his revenge in a cleverly planned tricky way. The ultimate aim of his disguise does not only serve the plot twist, but also the imagery of *carnivalesque* which was conceptualized by Bakhtin. In his 1941 essay "Epic and Novel: Towards a Methodology for the Study of the Novel'', Bakhtin proclaims that "An individual cannot be completely incarnated into the flesh of existing socio-historical categories… there is no form in which he could exhaust himself down to the last word, like tragic or epic hero…There always remains an unrealized surplus of humanness…'' (37). Carnival, with its most simple and basic meaning, can be defined as a festival or a kind of celebration; whereas, a carnival atmosphere evokes deep metaphorical meaning as Lindley puts forward; "carnival parody depends on the assumption that rank, hierarchy, and identity are transposable, therefore, negotiable'' (137). Loudly and clearly subverted throughout the play, the imagery of carnival and the symbol of mask itself, which Dionysus proudly wears as an

obvious indicator of the upside down social rank, prove the deceptiveness of the man-made, culture- product titles that is bestowed upon the mankind. Nevertheless, his masquerading himself carries a more meta-physical reference to the nature; even though we can have a mask to hide our identity, there is no single way to repress our animalistic sides; there is no mask ever designed to hide our desire-driven instincts; which are driven by Dionysian forces. Preparing a fictionalized carnivalasque atmosphere, Dionysus also designs a well-structured revenge plan for his ancestors. For his unique way of taking revenge, masks function as muted identities which inevitably bring prestige to the irrational power of the world of delusions ignoring the moral and legal realities of the culture-made kingdom of Thebes.

The following point that is to be analysed emerges on the ground in a question form; what are the masks that can neutralize the divine identity of the God and the King? The original text provides clear information regarding to the masks; one is a long-haired, intoxicated bacchant while the other is transvestite-like dressed maenad; both of which triggers the feminine portrait in front of the eyes. With her essay "Womanliness as a Masquerade" (1929) psychoanalyst Joan Riviere answers the fore-mentioned question that actually belongs to the ancient years;

> Womanliness therefore could be assumed and worn as a mask, both to hide the possession of masculinity and to avert the reprisals expected if she was found to possess it…The reader may now ask how I define womanliness or where I draw the line between genuine womanliness and the masquerade. My suggestion is not, however, that there is any such difference; whether radical or superficial, they are the same thing! (213)

Not surprisingly, the first ones who unconditionally and obediently wear the masks of Dionysus were Maenads. It was recorded that "Much of what occurred in the rites of maenads remains hidden- due in large part to inadequate historical data- men were forbidden from participation and the difficulty of distinguishing between myth and ritual, an ambiguity exploited by Euripides, *The Bacchae''* (Friesen 8). It is not a mere coincidence that women are the already chosen ones for a ritual which does not accept or welcome man even as an audience. To be tamed and at the same time to free the

demons inside their souls are attributed to the female nature since they are nature themselves; where they originally and eternally belong to. Intoxication, the state of being enchanted and seduced, being a volunteer bacchant, being too free to be tamed and guarded, and being irrational are accepted as the prominent symptoms of the Dionysian experience; which constantly prompts the followers to break their chains and to reach far beyond the limits.

Having considered the fact that the opposite sides are only meaningful with their encounters, it becomes even more vital to focus on the rational, culture-representative, prudent, and good-sensed tyrant, in other saying, young king Pentheus' side which is quite chauvinist and also xenophobic as a necessity of the antiquity; a conservative-mind. In a literal saying, "opposed to the Dionysian is the 'Apollonian' tendency, the propensity to approach the world with cool reason, carving it up and making clear instructions" (Williams xxvi). Apollonian forces need a total commitment to logic and reason; strictly bounded with moral codes and its necessities. Apollonian experience is the judge of the every virtuous and shameful action. It is stable, static, satisfactory, guarantor, knowledge-seeker, moral-guardian, the flesh and bones of the pure reason. In Paglia's view, "Apollo is the hard, cold separatism of western personality and categorical thought. Apollo is obsessiveness, voyeurism, idolatry, fascism –frigidity and aggression of the eye, petrification of objects'' (96). Thus, if Dionysus is the nature, Apollo is undoubtedly the culture. If the former is the body, the latter is the mind. One thing is certain that one is the opposite polar of the other; they always contradict; therefore, if the Apollonian is the created ideal, then Dionysus is the deliberately tempting God of the Olympia as a curse. If one is the leader, the emperor, the king of the nation; the other is inevitably the criminal of the society; doomed to be arrested and tortured for enchanting the women and provoking a sexual freedom. If Apollo is the conservative and tyrannizer Victorian mind, then Dionysus is certainly the reckless, unpredictable and hysteric decadent body of the society.

2.3. Being Woman and Being Dionysian

Being the source of intoxication, seduction, being tempted and then tamed for the service of the irrational and animalistic side of the human spirit could only be explained by the concept of madness. Even though madness has many different forms, most of them are masqueraded or somehow hidden; there exist many assumptions regarding to the definition of the term. It has been asserted that "It is a common-sense category, reflecting our culture's recognition that unreason exists'' (Scull 2). It is rather obvious that the term madness has reached far beyond its medical meaning; powerfully signifying the desperate 'other' who is out of the social standards for some specific reason, branded as 'irrational', irritated, furious, therefore withdrawn and isolated, unreasonable and inconvincible just like the Dionysian self. At this point, the concept of madness gains a socio-cultural identity created by the expectations of the society, as Emile Durkheim also advocates. This culture-production brand that is called as madness has been perfectly attached to the pure nature of the individual revealing the voice of the strictly ruled mind of Apollo and the wounded soul of Dionysus within a single body.

As it comes to the common interpretation of the madness that is valid today, it is recognized as the "massive and lasting disturbances of behaviour, emotion, and intellect-resonates powerfully in our collective consciousness'' (Scull 3). Frequently used a corresponding concept of madness; psychosis, lunacy, delirium and insanity also present the unbalanced state of the mind; including the chaotic experience of the delusional spirit and the frightened unpredictability of the uncontrolled mind. Although not prescribed and limited by the medical terminology of the cold grey science, existence of the madness or 'the mad' has inevitably opened the road of social institutions proving that the concept was originally born as a reaction to the society and its set of moral-codes.

In the introductory part of his *Madness and Civilization*, Foucault defines madness as a "sort of lost truth'' (i) and goes on his discussion adding that "the truth of madness is what madness is'' (i) pointing out the fluid sense of madness which is as much as undefinable as the experience of the madness itself. On the other hand, as a fair reminder of the source of madness, Nietzsche suggests that "Exhibitions of madness, do

not have the same appearance in every society, nor the same meaning. While today we see the relationship between madness and genius in one way, all earlier people saw this relationship differently. Perhaps individuals over the ages have even experienced madness in different ways'' (Wilkerson 44). In this regard, what is the overall approach towards madness from the very beginning until today, and what has been radically changed apart from the dates and the multiple forms of this lunatic disease that the reception of the term changed? Whether mythical or mysteriously real, ancient Greek has an alternative answer regarding to the diagnosis of the madness.

Just like ancient philosopher Socrates, Plato also categorizes madness in his Phaedrus; "There are three types of divine madness, (1) that of divination or prophecy… (2) that which heals the sick by means of purifications and rites revealed to a frenzied sufferer; (3) poetical frenzy" (56). Yet the source of the 'divine madness' is accepted as a part of Dionysus. "The idea of divine madness is no Platonic invention: it belongs in origin to the religion of Dionysus, which was introduced into Greece many centuries before Plato's day" (58). In accordance with the Ancient philosopher as well as still-contemporary Greek tragedies; it is quite possible to observe that the Dionysian-derived divine madness has been used as the tempting motivation for the foremost archetype; for the hero. Hercules has been tempted by Hera, driven mad by the fire of her, and, consequently becomes the murderer of his own children as well as his brothers. Another example is the warrior Ajax, Sophocles' fictionalized hero, who is in the state of dream and therefore kind of frenzy world throughout the play. The explanation of the flow of madness in the tragedy-lover world of Greece will be the fact that the ultimate inner conflict of the hero is to take revenge and prove himself; which can only be possible with the masks that masquerade his wild and primitive animal inside. Thus, the duality of Apollo and Dionysus winks behind the self-made masks of the hero as Pietikainen also identifies; "some forms of Greek madness were distinctly Dionysian in their violent impulsiveness, obsessions, and intoxication. Other forms were more restrained and Apollonian'' (18) bringing light to the ancient understanding of madness. In a more metaphorical saying, Dionysus is the uncontrollable wild waters of the ocean while Apollo is the guardian shores of it; nevertheless, he cannot avoid the ocean to rise.

The classical era, which covered the long-lasting period of time from 480-323, witnessed a great philosophical thinking alongside the ancient tragedies through which upcoming generations, nations, and cultures have been shaped. The moral and philosophical value that is attributed to human signified great deal in the Classical Age since the individual was evaluated as a divine reflection of the God. Even though the individuals were free to think, they were also equally free to lose their mind. Having deeply researched the Classical Era and Classical Art, Ruth Padel asserts that the Greek philosophy clarifies madness as a combination of three images; darkness, wandering, and damage. Darkness, as predicted, represents the darkness of the ration and logic; like it is in Plato's cave metaphor, the victims of the darkness could only detect the shadows; not the real and rational images. Wandering is associated with being on the road, to an endless and undefinable journey without any sensible 'reason'. Furthermore, the wanderers are doomed to be the stranger to the place they are wandering since they go far away from their own place with every step they take; in fact it is the wandering of the distorted minds; not the bodies. Wandering corresponds with the meaning of err in Latin, today it is called error; madness openly and simply leads its victims to make errors. (Pietikäinen 18) Finally, here it comes the inevitable consequence; damage; regardless of self-damage or the one directed as a treat to the others. Critical thinking on Greek tragedies certainly proves what the Classicist Ruth Padel puts forward because the plot structure of the tragedies can be easily detected in these three steps; darkness, wandering and then irresistible and inevitable damage. Having taken the already resolved family tragedy of Dionysus, it would be quite suitable to claim that at first, he experiences darkness; either in the sanctuary-like cave, in a fir chest, or in an animal body; by the time he decides to prove himself taking his revenge, he becomes a wanderer and finally he succeeds to damage his ancestors reaching his aim. In this perspective, Padel proves that madness is a tragedy itself that makes the wanderer the true victims as he also records; "Madness was a tragedy precisely because it was not a part of human nature but something that happened to a person and caused darkness, wandering, and damage" (1995).

The next question to be necessarily clarified is surely the reception of madness in the following ages. Paganism and polytheism give their divine place to Christianity in

the Middle Ages; these exact years were accepted as the time period when all kinds of freedom were accepted as an unforgivable sin for redemption. Not surprisingly, madness was regarded as a big threat in the ever-lasting process of total commitment to what was morally good and beneficial. At that time, all kinds of out-of-norm diseases including hysteria and epilepsy, were listed as a kind of madness and tried to be cured by the divine remedy as soon and urgent as possible. It was recorded that St. Augustine shaped the medieval understanding of madness by classifying the 'vital disease' into categories; the first one was naturally acquired while the second and the most dangerous was the demonic possession which could only be cured on the divine shores of the religion. Christianity identified madness as a rival to Holy Spirit since it was undoubtedly the demon in which a victim of madness entrapped. For the advanced level of lunacy, even exorcism and whipping was applied in order to throw the daemonic forces away and cure the mental illness. Regardless of the nation, region, and place, the reaction to the madness was almost the same in the medieval world. Therefore, there is no wonder why there were great many of records which demonstrated that mad was carefully excluded from the good-spirited society and chained in the dark caves then tortured with the hope of killing the demon inside. Foucault's *Madness and Civilization* can be considered as a reference to the Middle Age and its regulations since it openly and clearly emphasizes the sick mentality of the era as Gutting records in The Cambridge Companion to Foucault: "Both lepers and the mad were the objects of fear and repulsion; both were isolated in houses designed more for separation from society than for cures '' (52).

It is clear that the reception of the madness began to change with the liberation of the minds during the time period of Renaissance. As a fair reaction to the dark Middle Age's highly conservative practices, the concept of madness started to be evaluated as a humanly case once again; neither daemonic nor satanic. Having considered the value given to man just because his individuality, the rising interest on the humanistic subjects promoted subjectivity on the issue of madness at the time of Renaissance. Foucault analysed the perception of madness through Renaissance window indicating that; "madness is not linked to the world and its subterranean forms, but rather to man, to his weakness, dreams and illusions'' (35). As a French

Renaissance man, Descartes is one of the philosophers who had an attempt to liberate the voice of madness emphasizing the crucial role of the self-control and self-autonomy which boost the reason. It is known that along with Descartes, Cervantes also contributed to the normalization of madness within the framework of empirical truth of the precious human nature. In other words, as Thiher questions, "This rationalist era, an era that soon found in Newton's work the greatest demonstration of the rationality of the universe, continued to confront the question that Shakespeare, Cervantes, and Descartes had brought to the fore; is there reason in madness?'' (100).

As it comes to the Victorian Era, it would be highly appropriate to put forward the idea that if the black plague was the curse of the Middle Ages, then surely madness was the curse of the Victorians. When the society-made madness rate was that high, there left no choice for Victorians to bring new practices regarding to their trend case; being lunatic. It is known that it was precisely the Victorian era when the transformation of the local madhouses into asylums to the big mental hospitals took place thanks to the rising shine of the science on the partly cloudy England. Not surprisingly, all the mad-doctors were carefully transformed into well-dressed psychiatrists and all the madmen and madwomen found themselves as mental patients, or, experimental objects of the great Victorian workshop. Scull identifies the ruling condition in Victorian England towards the disease of the century proclaiming that "Madness was increasingly seen as something which could be authoritatively diagnosed, certified, and treated only by a group of legally recognized experts'' (6). It is for sure that Britain, as a beaten up, tired and obedient nation, was affected from the series of radical changes within the framework of science, yet, there was one specific single entity whose name was resurrected with the new regulations in the side of madness; undoubtedly; Bedlam.

Having been founded in Bishopsgate in 1247 by Simon FitzMary, the first name of Bedlam was recorded as Bethlehem Hospital. The first patient arrived at the hospital in the 1370s, during the Middle Age, when the mad was doomed to be cured with lepers in extremely poor and primitive conditions. It was not before the sixteenth century that Bethlehem became Bedlam as it is known today. It is also recorded that Elizabethan dramatists, namely Shakespeare and his Globe, organized tours to this mental institution

to get the necessary inspiration to create characters like Hamlet and Ophelia; both of whom are driven by their uncontrollable desires. It is possible to claim that the seventeenth century attributed another sort of identity to the famous hospital; because it was the exact time period when the political prisoners were accepted there as patients. This sinister mission inevitably brought about executions and all kinds of torture and violence that today's readers cannot comprehend. Bedlam succeeded to survive in the conditions of enduring Civil War, the Great Plague of 1665, and 1666 the Great Fire of London, which turned the country upside down. Having managed to stand up yet considerably damaged, Bedlam moved to Moorfields with all its patients in the year 1676. Therefore, "Bedlam became, for the nation's satirists, a 'mirror of madness' reflecting the city's disordered psyche, designed by the city fathers as an asylum for their own impending insanity'' (Arnold 4).

By the eighteenth century, it was observed that almost the complete nation was going mad day by day, either obvious or masqueraded. There is no need to add the fact that by the nineteenth century, madness transformed into the insignificant flu of the winter months; as an inevitable consequence of the cold winds of the Victorian Age. Madness was so common and at the same time so desperately unavoidable during the nineteenth century that English Lunacy Regulation Act was enacted in 1853 with an aim to reform and heal the existing system of the mental institutions throughout the kingdom and improve better maintenance and care for the poor lunatics hoping to reduce the rate of madness as well as the level of the disease in the Victorian time.

Heading the literary survey of madness from the Ancient Greek myths, visiting dark Middle Age on the road, and then the empirical summer of Renaissance and lastly the notorious storms of Victorian Age, emphasizing the perception of the term and the alternative remedies of it in the process of our journey, it becomes necessary to focus on the victims of madness. Who is the mad to be cured, or who are the Dionysian forces of the nature regardless of time and place? Having studied on the deconstruction of madness, Ussher starts her book with a famous quotation from Philip Martin that summarizes the aforementioned case of Dionysian experiment and simply enlightens

the powerful potential in the female spirit that is ready to be triggered with a little fire: "Woman and madness share the same territory" (1).

As it is quite obvious, for ages and centuries, woman has always had the front seat in the tragedy called madness either being the audience or being the performer herself. It is recorded that women have outnumbered men in almost all kinds of mental diseases throughout the creation of the mankind. In Women and Madness, Phyllis Chesler contributes to the assertive number of women patients diagnosed with madness suggesting that "Women more than men, and in greater numbers than their existence in the general population would predict, are involved in 'careers' as psychiatric patients" (xxii). The exact reason why madness is attributed to womanhood as a female malady can be resolved through multiple examinations from a wide variety of perspectives such as philosophy, psychology, or even anatomy, yet, each and every answer will undoubtedly support and promote each other in the end.

Hysteria, the easily diagnosable kind of mental disorder that derives back to Ancient Greek has been simply attached to female body since the patients tried to be cured have often been female. In other words, it could be only female body that suffers from the spasm attacks of the animalistic desires which possibly turn into delusive feelings. The definition of the disorder itself is satisfactorily adequate to address the victims as Arnaud puts forward, "Hysteria is an animal manifestation, and a woman is doomed to bear this other that disfigures her" and later continues her argument with the possible meanings of this kind of madness that totally corresponds with woman; "Hysteria became the synonym for a radical and tragic incompleteness. The devil had disappeared, but desire remained, animalism remained, and temptation remained. They moved within'' (Arnaud 75). Having considered the fact that the complete mythology as well as the ancient tragedies were full of hysteric woman characters who were merely driven by their wild desires, could it be a weak coincidence that the Greek-originated word hysteria means uterus? (Gorton 44) Uterus, commonly known as womb, is undoubtedly the symbolic and pathological identity of woman through which her ultimate mission on the earth could be provided. Thus, in an etymological criticism, hysteria is the dedicated identity for woman as a stable and vital nature of her as Arnaud

suggests, “woman was equated with hysteria in full force; hysteria was woman actualized’’ (75).

Another morbid attribution to woman within the name of madness is psychic which means mental in Greek. Jones comments on the etymological root of the word indicating; “psychic refers to the mind and on the other suggesting gifts and graces given as spiritual gifts’’ (8). The expression of gifts and graces necessarily reminds the reader of Plato, who praises madness as a divinely bestowed gift to the ones who deserve it by heart. In this case, the intensity of volcanic energy of female body bestows her a psychic power which enables her to feel with her sensory perception. Therefore, much mystic, delusive, yet cruelly concrete reception of the world is gifted her, and there stays no wonder why the most known prophets, oracles, seers or witches are animated in the flesh and bones of a female body. Anthropologist Sherry Ortner advocates the idea that in each and every society “the psychic mode associated with women seems to stand at both at the bottom and the top of the scale of human modes of relating’’ (85). Emphasizing this culturally created myth, what Ortner basically explains is that culture defines woman either as goddess or evil; each representing a psychic power. According to her, malevolent feminine symbols like witches, oracles or enchanters as well as the feminine symbols of sacredness like earth goddesses and innocent little angels prove her statement. As Judith Butler reinterprets in her book The Psychic Life of Power, Foucault argues that “the individual is formed or, rather, formulated through his discursively constituted identity as a prisoner’’ (84). There is no need to explain who the prisoner is in one single soul struggling with the triggered ‘demon’ chained inside her socially-prescribed definition of body. At this point, Foucault’s identification of prisoner corresponds with the mad woman who challenges the norms with her psychic perception which is far beyond the accepted reality. As Foucault notes, “The prison thus acts on the prisoner’s body, but it does so by forcing the prisoner to approximate an ideal, a norm of behaviour, a model of obedience” and further discusses; “This is how the prisoner’s individuality is rendered coherent, totalized, made into the discursive and conceptual possession of the prison’’ (85). The unrestrainable psychic energy of woman paves a strong basis for the story of woman whose life is a great tragedy. She is doomed to spend her entire life in an entrapped

circumstance, as if she was the cursed prisoner of the wild and uncontrollable desires. In this case, the aforementioned prison could possibly refer to two places; either her own body or mental clinics, institutions, asylums or in ancient times the sanctuary-like caves where the patients were tried to be cured. Both options declare the socially attributed role on woman; the mad.

In the preface of her book *Love's Madness,* Helen Small records that "the representative figure of madness ceased to be the madman in chains'' and she continues by emphasizing the fact that instead, it became "the woman whose insanity was an extension of her female condition'' (90) totally proclaiming that madness is started to be mentioned as a female malady under the shelter of a patriarchal perspective. According to Chesler; "insanity is a label applying to gender norms and violations, a penalty for being female as well as daring not to be'' (8). Having completely supported the fact that woman is the discursively obtained crop of the male-dominant system, Chesler attempts to clarify that woman is carefully associated with insanity through being forced to experience it. In her socio-historical survey, The Female Malady, which examines the bridge between woman and madness, Elaine Showalter discusses the cultural regulations that transform woman into mad. Referring feminist critics, philosophers, and sociologists, she suggests; "they have shown how women, within our dualistic system of language and representation, are typically situated on the side of irrationality, silence, nature, and body, while men are situated on the side of reason, discourse, culture, and mind (4)" Ussher also supports the culture-made reality of woman lunacy echoing on the former theorists, "Madness", she chronicles, "acts as a signifier which positions women as ill, as outside, as pathological, as somehow second-rate- the second sex'' concluding her exclamation as "the scientific and cultural practices which produce the meanings and truths about madness adopt the signifier 'madness' as the means of regulating and positioning women within the social order'' (12).

Besides hysteria, anxiety is accepted as a serious and common mental disease which consists of all kinds of phobias, obsessive-compulsive cases, and panic disorders, and ends up with the delusive disappointments. Eluding itself from the common usage of the state of being distracting nervous and triggered for any kind of psychological

unease, anxiety finds a new definition for itself joining the nature of female soul. Especially with the nineteenth century plague of madness, anxiety became commemorated with a sense of guilt that derives from sexual acts or attempts. Thus, "in such a setting, sexuality represented a particularly intensified case of antipathetic sympathy of a forbidden and frightening desire" (Stewart 185) captivating women as prisoners. Not only do the philosophical and literal sources prove the tendency of woman to those kind of mostly sexual, desire-oriented, or societally created fear-based disorders, but also the statistical data promotes it as it is stated in the *Encyclopedia of Women and Gender;* "Anxiety and most effective disorders are more prevalent among women than among men…Women are 2 to 2.5 times more likely than men to have panic disorders, agoraphobia without panic disorder, simple phobia, generalized anxiety disorder" (154).

Regardless of the form of disorder; hysteria, anxiety, nervous disorder, being phobic or psychic, regardless of time and place, country or region, the ultimate and eventual point that signifies a vital importance is the victims. For the sake of self-approval and self-subjectification as an ultimate part of their inner-riot; and at the point that courage becomes the only chance for the possible salvation, women find themselves in the gamble called insanity. Felman clarifies the desperate state of women who are challenging the existing patriarchy of their genuine cultures stating that "depressed and terrified women are not about to seize the means of production and reproduction: quite the opposite of rebellion, madness is the impasse confronting those whom cultural conditioning has deprived of the very means of protest or self-affirmation'' (7). Therefore, it would be highly appropriate to confirm the idea that what is perceived and prescribed as madness is nothing but a fair rejection of stereotypical female figure of the discursively-produced social definitions. This kind of rejection to the self later turns into multiple dimensions of the lunatic forms and through this way, woman obtains a brand new identity to herself as a mad; or else, as Lisa Appignanesi formulates; mad, bad, and sad. As it comes to the commonly-mentioned criminal society and the hopeless yet dangerous victim; the answer will be simple and inevitably striking;

> Dionysus is identification, Apollo is objectification. Dionysus is the emphatic, the sympathetic emotion transporting us into other people, other places, other times. Apollo is the hard, cold separatism of western personality and categorical thought. Dionysus is energy, ecstasy, hysteria, promiscuity, emotionalism- heedless indiscriminateness of idea or practice. (Paglia 96)

To conclude, both the suspect and the accused is the Apollonian mind whereas the uneven spirit of the mad belongs to Dionysian, and in the constant battle of these two; "Apollo makes the boundary lines that are civilization but that lead to convention, constraint, oppression. Dionysian is energy unbound, mad, callous, destructive, wasteful. Apollo is law, history, tradition, the dignity and safety of custom and form" (Paglia 96). In better words, Dionysus is the woman herself; feminine, sufferer, rebellion, wild, animalistic, uncontrollably tempered, tempted, blindfolded, destructive, unconsciously captivated, untamed, and mad.

CHAPTER THREE: DIONYSUS; A CREATED SELF- IMAGE

3.1. Freud and the Uncanny

Here I sit, making men
In my image,
A race which shall be like me,
To suffer, to weep,
To enjoy and be glad,
And to ignore you,
As I do! (Goethe, 1964)

The broad term of madness and its prominent reflections on all forms of art and science need a comprehensive approach in order to be completely analysed and resolved. Having concentrated on the mythical and therefore literal perspectives towards madness, it would be appropriate to claim that the path that this study aims to explore could only be enlightened by scientific explanations. The psychological, as well as philosophical approaches are especially necessary steps in order to comprehend the ancient and steady bridge between woman and madness; and it is for sure that this bridge is deep and extensive enough to be examined by multiple social and scientific dimensions like psychology, psycho-analysis, and philosophy. For this reason, the main focus of this chapter is going to be surrounded by the related dimensions that considerably shape the perception of madness, although the proud sufferers; the captives of the state of unconsciousness stay in the same entrapped spirit of woman. Having gone through the mystic shores of the ocean; which is mythology in our case, now it is time to visit the radiant shores; which are enlightened with the light of science and the empirical mind. Therefore, the main issue on which profoundly elaborated is madness; as it comes to the protagonists, they remain the same since the Dionysian souls of women never change. The time period is settled as the late nineteenth- and early

twentieth century; the exact time when the social sciences were officially born and rapidly grown up.

Defining madness has always been represented as a painful process since the term itself is always beyond its dictionary meanings. It is possible to proclaim that it even challenges its metaphorical meanings with its fluid identity. Nevertheless, understanding madness seems to be simpler or at least much possible through the analysis of literary works and their analytical synthesis. What has been basically employed until now is the literal interpretations of madness; locating the spirit of Dionysus in the heart of the subject and surrounding it with the myths and stories. Eluding the issue from the mask of literature, there stands the pure logic and reason as the force of Apollo, waiting to illuminate the ocean of madness with the rising star of science.

Born in Europe during the last quarter of the nineteenth century, a brand new science psychology was widely regarded as the pure crop of the gloomy atmosphere of the morally threatened, constantly evolving industrialized society. It is important to remind the influence of the recently-produced radical thoughts of the French Revolution which rapidly and dramatically splashed all over the Europe. Considering the existing circumstances, there could not be imagined a better time for a science like psychology to be born and grown up than such an unstable atmosphere. The year 1860 was recorded to history when the first written work about psychology was published; it was Theodor Fechner's *The Elements of Psychophysics.* The following work which explains the essence of psychology in company with physiology and physics dated back to 1874, *The Principles of Physiological Psychology* by Wilhelm Wundt. However, it was not before 1879, the date when the first laboratory of psychology was founded in Germany, that the psychology as a science was officially born. Soon after the foundation of first laboratory, the rising star of the psychology continued to shine with the first formal PhD program in Philosophy and Psychology Department was offered by the respectable universities of the world under the leadership of Yale University. It is also recorded that during the development of psychology as a science throughout Europe, many laboratories were founded and scientific researches were officially started.

Representing the importance of having been titled as the first classical psychology text, *Principles of Psychology* (1890) clarified the suspicion and prejudice of the societies regarding to the divine power of the rising phenomenon on reading the human mind, and also gave a considerable popularity to its writer, William James. While explaining the credits of universal relativity on the positive science of psychology in the second volume of the classic, James highlighted the conditions in which psychology had to be born stating that "the psychological fact that so much of our actual knowledge is of the relations of things- even our simplest sensations in adult life are habitually referred to classes as we take them in" (12). Having emphasized the obligatory integration of hierarchically built up societal life into the private experience of the humankind, James continued his argument proclaiming that the necessary alteration was provided by the revolutions of societies; "the psychological fact that our senses and brain must have periods of change and repose, else we cease to feel and think" (12). By the time psychology was founded in a chaotic period when in fact nations 'cease to feel and think', the ultimate aim of psychology was detected as empirically testing of human behaviour and attitudes in order to obtain a better understanding regarding to the human mind. Plante, theorist of clinical psychology, commented on the existing situation of psychology in the late nineteenth century referring to the researches: "they had very little interest in applying their findings to assist people with emotional, behavioural, or intellectual problems or disorders" (38). In this regard, it is possible to figure out that for the nineteenth century condition and understanding; psychology as a science functioned as a road map for the researches in analysing the human mind, inner thoughts, and suppressed ideals rather than a pill which was designed to cure them. In other words, what was important for the psychology was undoubtedly the journey to the depths of human psyche with its rises and falls.

Turning the rational lenses of science on psychoanalysis, another rising star of the positive sciences, it is obvious to claim that it was born under the same circumstances with those of psychology; however, they differ from each other at the exact point of their subject matters. While psychology is defined as a broad term that covers brain and behaviour, sensation and perception, memory, cognition and creativity,

sex, gender, and sexuality, personality, psychological disorders and alternative therapies, and states of consciousness; being a compact discourse of psychology; psychoanalysis basically deals with the unconscious; which is the black-box of the human psyche. In *Cassandra's Daughter*, Schwartz formulated the atmosphere which forces science to check and understand the human faculties ruined by the devastating practices of the evolving nations foregrounding psychoanalysis:

> Psychoanalysis is a creature of the twentieth century, the century that has magnified the successes and the disasters of the Industrial Revolution a hundred-fold. The conflicts, promises, dangers and instabilities of the nineteenth century Industrial Revolution have been carried forward through the twentieth century and into the twenty-first century, not diminished but greatly amplified as a modern, privately owned, mass production civilization has taken over the globe (8).

Aforementioned mass-production civilizations are considered to have the same forsaken past along with the shared history, culture, and manners, and at this point, cultural dimension of the psychoanalysis steps in; which is named and frequently used by Jung as collective-unconsciousness. The simple fact about the relationship between the cultural and the personal is that public discourse walks hand in hand with what is private and humanly. Yet, psychoanalysis combines what is apparent and what is hidden or supressed to each other always pointing and addressing the one that is left on the dark corners of the mind. In other words, in spite of dealing with what belongs to human mind, the ultimate mission of psychoanalysis is to illuminate the hidden mechanisms of the brain; which is known as unconscious. Therefore; in order to obtain a psychoanalytic discourse, it is profoundly necessary to comprehend the notion unconscious and its related terms.

Although not exactly named as the unconscious as known today, and could not be precisely discovered, the attempt to clarify the blind side of the mind dates back to Ancient philosophy. For Plato's *Republic*, Northridge comments on the prominent element of the modern psychoanalysis; the unconscious, stating that: "there is one passage in the Republic of Plato which anticipates the type of unconscious theory

developed by modern psychologists'' and the passage takes a start as; "Some of the unnecessary pleasures and appetites are, if I mistake not, lawful; and these would appear to form an original part of every man" (2) and perfectly underlines the untamed creature that exists in everyman. It is also possible to come across the earlier clues of the unconscious theory in the former philosophical works. Descartes is considered as one of the most important figures for the development of the theory even though he did not put forward any kind of direct contribution to the term. What he basically emphasized is the dualism of consciousness; the mind and the matter. As Descartes argues, "It is not likely that the unconscious could be conceived of so long as consciousness remained unexplored and obscure" (3). Psychotherapist Alfred Adler defines the term unconscious as an 'artifice', the victim of the psyche, being used for providing the conscious aims of the mind. According to him, the unconscious is the unguarded mechanism that serves for conscious neurotic ambitions, like a disabled servant (Adler 185). On the other hand, while interpreting the psycho-analytic perspective, Hollitscher formulates unconsciousness as "a normal and inevitable phase in our psychological process'' emphasizing that "every mental act begins as an unconscious one'' (17).

Despite all attempts that deliberately or involuntarily enlighten the notion of unconscious to some certain extent, it is Austrian neurologist Sigmund Freud who bestowed an academically accepted and respected identity to the not completely illuminated concept of unconscious. What was the difference that located him far beyond his contemporaries? As well as being controversial, the most universal fact about his difference was simply summarized as his mastery on the nineteenth century. In the introductory part of Penguin Publishing version of Freud's *The Unconscious*, this case was explained as "the nineteenth century needed a strong idea of the unconscious to depict the relations of the subject to the objects of his reality, and to the question of knowledge'' (i). The necessary explanation towards the brand new term unconscious was provided by Freud; he devoted himself for the sake of discovering the locked rooms of 'the home' inspiring following generations on the subject matters of psychoanalysis and being remembered as the 'intellectual giant' of his century as stated; "much of what historians say in asserting that Freud was at home in the nineteenth century is true" (iii).

It is recorded that Freud first became interested in psychological states of the human mind while he was studying medicine at the University of Vienna in the 1880s. His life-long journey to the depths of the human mind started with his studies on hysteria, through which he met hypnosis as a remedy. The practice of hypnosis provided him with an opportunity to drive into the repressed and therefore hidden domains of the human psyche, and there, he developed a passion for what is beyond the surface. With an aim to explore the subconscious, Freud studied on dreams; with which he is still associated. As Erickson and Murphy stated in their extended anthology, "Freud probed the subconscious by deciphering dream symbols, most of which he interpreted as sexual because he believed that sex was the desire that society disapproved of most strongly and, therefore, was the desire most likely to lead to conflict and repression" (75). With an aim to reach the inner human psyche, Freud categorized the subconscious into three; the first layer is the id, or libido, the deep corner of the mind driven my pure desire regardless of the consequences, the second layer is ego, which is well aware of the outer world yet prefers the 'I' language, and the last layer which can be apparently seen on the surface is the superego; the representative of the social codes, conventions, all kinds of values as the guardian of morals (Hayes 203-204). Freud's gifts to psychoanalysis are not limited with those; he also introduced the psychological terminology of racial memory, pleasure principle, sublimate, reality principles, psychosexual stages, as well as his well-known theories of Oedipus and Electra complex; all of which are still controversial and still contemporary.

Nevertheless, Freud's greatest contribution to psychoanalysis has always been regarded as the unconscious since he is the one who could unveil the mystery of the term. Scottish philosopher MacIntyre gives a special place to Freud's own note which he himself wrote on his seventieth birthday; he chronicles: "the poets and philosophers before me discovered the unconscious. What I discovered was the scientific method by which the unconscious can be studied'' (47). In his "A Note on the Unconscious in Psycho-Analysis", Freud defines unconscious as a conception which "we are not aware, but the existence of which we are nevertheless ready to admit and on account of other proofs or signs" (Complete Works: 2577). According to him, the unconscious mind is the eternal storage for the previous human experiences which they unconsciously

consult while having a decision. Therefore, the concept of unconscious is considered as an iceberg, (Hayes 203); the part that stays on the surface of the water, which is obvious and apparent, represents the conscious mind. The part that stays under the water; the invisible yet destructively powerful, the dangerous, unpredictable, the body depicts the unconscious. Even though the unconscious mind cannot be detected from the outer perspective; it is the creative energy, leading power and living motivation for the psyche. Thus, the unconscious is defined as the ultimate location where all the disturbing desires, suppressed ideas or fears, or ashamed past experiences exist. Freud himself witnessed the cases in which his hysterical or neurotic patients locked their unconscious mind in order to repress the primitive wishes or unpleasant and painful memories of the past. In such cases, he reached the ground of the unconscious mind where all sorts of sexual desires, animalistic wishes, and basic instincts are secretly kept.

Freud's primary and ultimate argument on the unconscious mind is the fact that the unconscious directs, governs, and sometimes agonizes the conscious mind even though just the opposite is accepted and credited. *Studies on Hysteria, Heredity And The Aetiology of the Neuroses, The Interpretation of Dreams, The Psychopathology of Everyday Life* and most of his other works employ the subject matter of the power of the unconscious mind and he puts forward the idea that the unconscious reveals its identity in a variety of circumstances; most prominently in the flesh and bones of dreams, and under the masks of slips of the tongue which was recorded to psychoanalytic history as Freudian slips. The main reason of why the level of unconscious signifies a great deal in the perception of madness is undoubtedly hidden in Freud's psychoanalytic explanation. Freud's depiction of the unconscious mind identically coincides with Dionysus; both secretly exist, disruptively powerful, wild, untamed, repressed, animalistic, inevitably real, yet destructively delusive, neurotic and hysteric. Both function as 'the other' since they always masquerade themselves. Both are doomed to be repressed or to be ashamed of since their existence irritates the conscious mind, or the Apollonian side. Provided that the defence mechanism cannot control the gates between the two, and the unconscious gets the power to mercilessly rule, a created self-image rises from the depths of human.

In his 1919 essay *Das Unheimliche*, translated as the uncanny meaning strangely and at the same time frighteningly familiar, Freud addressed the subject matter of created self-image from the existing rational one. Freud identified the term uncanny based upon its German correspondent. He suggested; "word unheimlich is obviously the opposite of heimlich, heimisch; meaning familiar, native, belonging to home; and we are tempted to conclude that what is 'uncanny' is frightening precisely because it is not known and familiar" (2). Freud approached the primary meanings of unheimlich in multiple languages so as to make the readers familiar with the feeling that the uncanny associates. The English meaning filtered from different dictionaries is given as; "uncomfortable, uneasy, gloomy, dismal, uncanny, ghastly; (of a house) haunted; (of a man) a repulsive fellow" (2). Under the light of etymology, Freud deals with the primarily, associative, and possible metaphorical meanings of the German word with the help of each definition, and he succeeds to illuminate the link between Dionysian and the unconscious. It is quite possible to detect the rise of the created self-image from the one and only human psyche as Freud pours out the probable meanings of the heimlich. In accordance with Freud's depiction, the word uncanny can be portrayed as; untamed, uncompanionable, wild, unfriendly, loud, squaller, not domestic, uneasy, irritating, distanced, isolated, and alone.

Freud's concept of the uncanny is supported with the story of Sand-man; as a realistic portrait of what familiar is at the same time is the ultimate source of fear. Hoffmann's Sand-man metaphorically verbalizes the essence of duality while strengthening the sense of uncanny. Both the story and Freud himself argue that it is in fact the force of the double that paves a way for the devil half that everyman surely has; either waiting in its dark and deep nest, or liberating itself as an independent entity. Originally formulated as der doppelgänger in German, the notion of double is considered as the main foundation of the idea of two distinct souls in one single body. In Freud's article "The Uncanny" (1919), the steps of the rise of the created self-image is explained as; "A special faculty is slowly formed there, able to oppose the rest of the ego, with the function of observing and criticizing the self and exercising a censorship within the mind, and this we become aware of as our conscience" (10). After that point, it becomes quite clear that the double is actually the pure embodiment of daemonic

forms which the self insanely fears to encounter. Thus, it is possible to state that within one dichotomous spirit, Freud highlights the obvious impacts of all probable fluid and avid realities that is called phantasy, and all sorts of supressed violent and basic instincts on free will which eventually pulls the pin of the unbalanced and uncontrolled Dionysian double.

In "The Uncanny", Freud employs the creepy figure of Sand- Man; Olympia, whose story clearly represents 'the double' case. The protagonist of Sand-man, Nathaniel, falls in love with the girl called Olympia whom he telescopies from the opposite house. Before long, he finds himself captivated by the violent love of her beauty that he forgets all the unpleasant memories and traumatic experiences regarding to his past. But soon after he disappointedly realizes that "Olympia was an automaton whose works Spalanzani had made, and whose eyes Coppola, the Sand-man had put in" (Freud 7). The bitter sense that Nathaniel feels in his veins at the exact moment he understands that Olympia is in fact a living wooden doll is accepted as the strongest sample of the uncanny as well as representing the double identities within one single embodiment. In Olympia's case, "the double has become a vision of terror, just as after the fall of their religion the gods took on daemonic shapes'' (10). In the light of Freudian readings, Olympia is characterized as; 'a disruptive force' (Moller 130) and; "Inextricably bound up with the wish to create and to represent… and with the wish to master the mysteries of life and death, the doll Olympia is the emblem of the idea of the double. Olympia is the product of a narcissistic desire…uncanny harbinger of death'' (132). Having been identified with the precursor of the death within the birth of 'the other' half of the self, the depiction of Olympia in Freud's The Uncanny is conveyed as uncanny, creepy, repulsive, neurotic, desire-driven, basic, and wild.

The hand-made living doll, as a sample of the art, who has both repellent and artistic value, can be based upon "eternal and original power of art" (172) as Leuthold associates with the Dionysian soul. "Dionysus' wild spirit seems to be reflected in the concentration of daemonic" (172) as it is in the case of Olympia. The creation of the aggressive, avid, blindfolded, uncanny self from the existing one is undoubtedly related with Dionysus who succeeds to be born from his ashes again and again. "Dionysus,

himself, was a spirit of god of fertility, the worshippers who devoured the flesh and blood of animals they had torn into bits must have believed they were devouring him and incorporating his power of fertility into themselves''(Otto 131). There is no doubt that the created self-image has Dionysian force within; as fertile, as productive, as animating as God. There left one more thing that is to be sure about; Freud's depiction of the unconscious mind is like Olympia; living yet creepily lifeless, entrapped in one dark cage, somehow unpleasant, unwanted, and in attempt to be controlled by empirical minds. Provided that she succeeds to have a dangerous liberty; the created self-image rises from the same body and the game starts. In Freudian case, madness is nothing but the process of becoming strangely familiar; yet distinctly far from the original self; becoming frighteningly creepy to the self; creating a liberal Dionysian identity.

3.2. Lacan's Mirror- Image Theory

Born in the twentieth century in 1901, Jacques Marie Emile Lacan is considered to be the biggest tracker of Freud who strictly followed and considerably contributed on Freud's theories of psychoanalysis. Borch-Jacobsen, Professor of Comparative Literature and French, defines Lacan as "a son of his times (1)". Borch-Jacobsen further characterizes Lacan as "psychiatrist, psychoanalyst enamoured of philosophy and mathematics, personal friend of Georges Bataille and Martin Heidegger, Salvador Dali and Roman Jakobson, Maurice Merleau- Ponty and Claude Levi-Strauss… and so many others'' (1). Underlining the endless curiosity along with the notable sophistication within him, he concludes that if one phrase that is to be used in order to describe him; it would be undoubtedly 'an inspired autodidact'; a lifelong self-learner. Having been accepted as the most important name for psychoanalysis after the founder and originator Freud, it would be highly appropriate to start Lacanian perspective with his own sentences he himself utters; "It's up to you to be Lacanians, if you wish; me, I am a Freudian" (Lacan 18).

The first phase in Lacan's career as a psychoanalyst corresponded with the time period of his early medical training; 1920s when his central concentration was surrounded around the concept imaginary. According to Lacanian approach, imaginary

comes into existence with imagoes. While reading Lacan, Gallop contributes to the term explaining that; "an imago is an unconscious image or cliché which preferentially orients the way in which the subject apprehends other people. In the imaginary mode, one's understanding of other people is shaped by one's own imagoes'' (61). Thus, the reality transforms itself into a relativistic interpretation which may change according to the multiple perceptions of individuals under the framework of their own images. Psychoanalysis, for this reason, functions as a detector of the individual's unique imagoes so as to comprehend the human psyche and the possible bonds of it. For Lacan, the self is an imago itself since the variable and inventive essence of the ego, which resembles the personal and private finger marks, identifiably corresponds with the terminological definition of imago; and these are the unique imagoes that create the 'self'. In The Psychoses: The Seminar of Jacques Lacan, he explains the imaginary connection stating that "the subject speaks to himself with his ego" (14). In other terms, Lacan advocates the idea that the identity of the self does not merely comprise of either ego (not the term Freud identifies; but the true self) or an external image; but it shelters both within (Lacan 14-15). In this sense, Lacan's approach towards imaginary is rather physical which promotes the fact that there must be a parallel external image which corresponds to the self. Lacan supports that all the egos are captured by some certain physical images; but the ego and the appearance do not always match with each other, hence, captivated egos may be in search for appropriate self-reflective physical image outside. This imaginary or fantasy level eventually causes madness as Lacan concludes; "…imaginary in the subject is properly speaking to make analysis the anteroom of madness" (15).

Lacan's ultimate purpose in illuminating the imaginary reveals itself in his intention to highlight the independence of body and mind from each other which he succeeds to prove with his real observations and later his doctorate papers written on a neurotic woman called Aimee. Meaning the beloved in French, Aimee is the pseudonym given by Lacan with an aim to hide the true identity of the subject inevitably evoking the Dionysian masquerade. His doctorate thesis which was structured on Aimee simply highlights the fact that 'the self' is not divinely gifted; but intentionally created. Under the mask of Aimee, who originally called as Marguerite

Anzieu, Lacan tells the story of one of the mad women he encountered while he was studying at the clinic. In his case study, "The Case of Aimée, or Self- Punitive Paranoia", Lacan mentions the tragic case of Aimee, referring her mental state; "She was well-oriented, had no intellectual impairment, showed no evidence of thought disorder and her attention was unimpaired" (Lacan 215). The main reason why she was placed in the mental clinic is explained as her obsession to her son whom she compulsively devoted herself. Within the time period she was entrapped in the mental clinic, she was busy continuously fictionalising imaginary scenarios in her distorted mind. According to Aimee, her son was kidnapped, and she was completely decisive about conquering Paris to save her son. At the very first chance that she is discharged from the clinic, she directly goes to Paris with an aim to fulfil her ultimate motivation. The first place she visits is the theatre; she watches a play adopted from Pierre Benoit; and there, she aims at an actress as her victim. For Aimee, being actress is an inferior profession and by no means has it seemed appropriate for a woman. While fictionalising that how dishonourable being an actress is, Aimee cannot stop positioning herself in the place of the actress; and she suddenly decides that she must be the one to be on the stage. Then, in April 1931, driven mad by her uncontrollable desires, she went into action and attacked the actress with a knife.

Aimee is once again locked in her room in the mental clinic Sainte-Anne having been diagnosed as paranoiac psychosis. Lacan observes the officially mad woman in the time process of a year; finally, he is touched from the tragic case of her so considerably that he locates the psychoanalysis of her mind in the centre of his thesis. According to Lacan, madness is a sort of process which starts with the strong desire of attacking, damaging, and even destroying without any reason. Studying on Lacanian readings, Roudinesco comments on the case of Aimee, the embodiment of the pure madness in one body, stating that "Aimee the criminal, Aimee the paranoid, played a fundamental role in Lacan's itinerary. She gave him her words, her story, her writing, her madness, allowing him to become the artisan of a new introduction of Freudian thought in France" (120). Aimee is accepted as the woman who supports, encourages, and feeds Lacan by declaring her insanity bravely and starkly.

Not as ironical as Aimee, who attempts to kill with love, there is one more strange case that later becomes a subject matter for Lacan's studies. Having been considered as an insane passion, or an irresistible hate, the real story of Papin sisters dates back to 1933. It has been recorded by Jouve as;

> On the evening of 2 February 1933, in the quite rural French town of Le Mans, a Monsieur Lancelin, a well-to-do retired solicitor, was annoyed. His wife and daughter, who were supposed to join him at relative's for dinner, were late….M. Lancelin went to the police…And the horror began. Madame Lancelin and her daughter...lay across the landing. They had been murdered, were battered and slashed. Most horrible of all, their eyes had been torn from their sockets; so vile had been the fury of their assailant (7).

Their creepy story has been chronicled as one of the most scandalous events in France history which agitated both the media and the courts since it succeeded to evoke interests from multiple aspects. The sisters called Christine and Lea Papin were known to be grown up in an orphanage after having been raped by their own father for a long time period. It has been known that after serving to the same respectable family in a quite loyal manner, they planned to kill the ladies of the house in a monstrous way without any explainable reason. "Overnight, the two sisters became a tabloid sensation after they gouged out the eyes of their employer and her daughter with their fingers, knifed the women's faces beyond recognition, then remained in the house until the police arrived'' (Williams and Boone 32). Having committed the murder pitilessly, it was speculated that the sisters were found cuddled each other miserably, totally naked, inside the bed. When the time of their trial came, another uncontrollable attempt took place. The oldest sister Christine was found while she was trying to gouge her own eyes out with her fingers. One of the most prestigious psychiatrists of the time, Benjamin Logre supported the idea that the sisters are not criminals; but lunatics to the highest degree. He claimed that they were hopeless patients who were madly suffering from epilepsy, hysteria, and deviance.

After his long-lasting observations and researches, Lacan didn't agree with Logre and the idea that the sisters were either epilepsy or hysteria. His explanation regarding to the case was very similar to that of Aimee's. In his survey on Papin Sisters published on the magazine Minotaure, a sur-realist pulse of the twentieth century, Lacan suggested that just like in the case of Aimee, the primary motivation of the sisters while deciding the murder was the narcissist paranoia which masqueraded the 'self' with the desire of the ideal, the wanted, yet, the inaccessible. The subject gradually became aggressive towards the person she craved to transform due to the fact that the mind realized that there was no possible way to reach the desired identity. Papin Sisters' case paved a new way for Lacan mediating him to concentrate on the conscious. The founder of the philosophy of existentialism Jean Paul Sartre and feminist philosopher Simone de Beauvoir guarded the sisters presenting the sociological background of the country as a defence. According to them, sisters were neither criminals nor monsters but they were the true victims of the class-conscious, materialist world who were destined to serve, envy, and entrapped. The unearthly double murder of the sisters preserved its popularity with the much-debated play of Jean Genet, The Maids (1947) and still continues to gain new critical approaches as the time and the attitude towards madness change.

Until now, the most apparent symbol of the madness is being woman since no other embodiment could shelter the Dionysian force of wildness, primitiveness, ravenousness, and danger in one single body as in the cases of Aimee and the Papin sisters. But what is the exact breaking point that drives the woman mad? According to psychoanalytic explanation, the powerful desire of creating a new self in the moment that one feels not capable or incomplete leads the process of self-alienation and inevitably a new-self creation. Freud's the uncanny, strangely yet frighteningly familiar, meets the reader on the halfway illuminating the extremely familiar yet at the same time formidable created identities of the subjects of Lacan. Aimee, meaning love in French, associates the concepts of affinity, affection, healer, angel, innocence, helpful, giver, nourishing, self-sacrificing, and enduring with her mother image; yet being unable to supress the wild being inside, she creates another self; which is simply destructive, dangerous, uncontrollable; the insane. The same circumstances are valid for the Papin Sisters; Christine and Lea; the image of the eternal servant, the obedient, the

submissive, the provider, and the domestic was depicted to them. Nevertheless, with an undefinable pleasure, the two cruelly demolished their given selves gouging the eyes of the inferior maid from their souls. Having been captivated with the power of Dionysian, they created monstrous selves which resulted in destruction.

As psychoanalytic approach offers new gates to discover, it becomes easier to detect the other critical similarity between Lacan's subjects. Apart from being woman, and having dangerous created selves, there stands one more key behind the gate; it is the image that both Aimee and the Papin Sisters encounter when they look at the mirror. The reflection they face on the mirror is surely their double, the doppelgänger, the strangely familiar yet traumatically foreigner to the original self. Thus, "the realm of the doppelgänger is the realm of the mirror'' (Kadi 156) for their distorted mind. In better words, "This concept is based on the observation that one person's neurons fire when another person is doing something" (156). Justifying the seventeenth century rationalist Spinoza's argument on the autonomy of the mind and the body, Lacan develops a theory referring to Freud's psychosexual stages and leaving his mark on the twentieth century psycho-analytical criticism. "The Mirror Stage" (1936) is accepted as Lacan's first and most notable recorded contribution to the psychoanalysis heritage with his deep explanation of the process of double identification of the self. The creation phase of the replica of self, which Lacan terms as 'ideal- I', is regarded as the fictional production which ends with the permanent loss of the reality of the outside. Lacan himself identifies the mirror image of the self in his 1949 essay "The Mirror Stage as Formative of the Function of the I as Revealed in the Psychoanalytic Experience" stating that;

> the mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation- and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality…- and, lastly to the assumption of the armour of an alienating identity, which will mark with its rigid structure the subject's entire mental development. (505-506)

The first name who mentions the existence of the mirror phase is in fact the Darwinist neuropsychiatrist Henri Wallon although he could not adjust the subject into human psyche. Setting out with an aim to enlarge the borders of the mind, Lacan interpreted Wallon's statements in a Freudian perspective and succeeded to combine the mirror-image into psychoanalysis with his seminar paper presented firstly in 1936 at the International Congress of Psychoanalysis, Marienbad. With a more physical and progressive attitude, Wallon prescribed the mirror-stage as the time period of human life which covers the first six-to-eight months when the infant is mature enough to recognize the 'self' on the mirror as a realistic reflection. Wallon evaluated the self-recognition on the mirror as a miraculous incident since the subject is unable to think and therefore comprehend at this young. Totally helpless, in need of care, incapable of existing by its own efforts, the infant makes a big discovery by identifying its whole being from the reflection of a mirror. What is more challenging to analyse rather than six months- infant's self-recognition is undoubtedly the fact that the indescribable sense of achievement and therefore the immense pleasure they feel while encountering their double according to Wallon. The need of looking at the mirror, enjoying the other half, demonstrating the achievement as a source of pride to the parents derives from the sense of being complete while saluting the mirror image (Silverman 15).

Lacan, adopting the principle of recognition of the self as 'the other' to the modern psycho-analysis, asserts that the self-identification is in fact an intellectual process where the deceptive perception of the self is realized. Lacan argues the delusiveness of the image reflected from the mirror which Bailly formulates in one of his famous Lacanian readings; "When it finally recognizes itself in the mirror, the child already knows that this image is not 'the real person'… - this is not me, and yet this is me" (19). In consequence of the obvious deception of the self while looking at the double, Lacan establishes the main function of the mirror-image as bridging the existing self with its masqueraded echo. The incompatibility between the signifier which is the apparent image of the unity and the corresponding signified leads the subject to experience a sense of split at the exact point the realization of the 'double' takes place.

According to the psychoanalytical theory of Lacan, the mirror stage does not only contain and affect the infants in the oral phase; yet, it constitutes the biggest threat for the adults since it may completely destroy the signifier. The mirror stage of an adult is rather painful since the identification transforms itself into the self-denial which rejects the already given signifier feeding the primitive signified which is reflected by the mirror. In other words, "the mirror stage of an old age is the inverse of the mirror stage of infancy'' which irresistibly gives rise to ''the image in the mirror is understood as uncannily prefiguring the disintegration and nursling dependence of advanced age" (Woodward 67). Lacan sets forth that the infant is quite amazed when exposing its double on the mirror while an adult cannot stand looking at the reflection of eternal rival of the self. In the mirror stage of an adult, what most apparent is undoubtedly the sense of hatred towards the corresponded image due to the fact that the image gets blurry, distant, strange yet creepy unfamiliar day by day. At this point, the self-alienation becomes visible inside the self as the felt and the seen are quite different from each other. Lacan asserts that this is the discrepancy between the existing and gradually created self that transforms the subject into an aggressive, irrational, destructive, desperate, hostile, venomous, blindfolded, uncanny, and mad being. Having considered the Lacanian imagoes which make up the 'ego', it is quite possible to deduce that if the mirror stage of the infants represents the concept of imaginary as a pleasant, joyful, and exciting equivalent of the self, then the mirror stage of the adults certainly depicts the loss of imaginary by denying what is reflected as the self (Lacan 503-509).

Lacan dedicated over twenty years of his career as a psychoanalyst for the progression of his mirror-stage theory. Even though the mirror-stage has gained multiple interpretations within the process of time that Lacan gradually adds new dimensions to the existing data, his emphasis on self-identification as the source of madness considerably structures the basis. Another timeless basis of his mirror-stage is the idea that as soon as the subject encounters with the reflection on the mirror and recognizes the image, either the self-identification or the self-denial occurs. Lacan locates the motif of 'gaze' in the middle of his mirror-image theory since it is the gaze that can make the subject fascinated or hatred all in a sudden. Hirsch records Lacan's emphasis on the power of gaze stating; "the gaze is outside, I am looked at, that is to

say, I am a picture. This is the function that found at the heart of the institution of the subject in the visible…Hence it comes about that the gaze is the instrument through which light is embodied and through which… I am photographed'' (101). Herein, what is meant to be conveyed by the psychoanalytical perspective of Lacan is the fact that mirror stage is the only place that the subject could both photograph and be photographed with the same shot even though the lenses may alter accordingly the state of identification or rejection. Thus, the moment of a gaze corresponds to the possible meanings of seeing and being seen, to expose and being exposed, to encounter and being encountered, to astonish and being astonished, to amaze and being amazed, or to suffer and being suffered. In Lacan's mirror-image theory, the gaze is the most crucial vehicle through which the subject could provide an unstable bridge between the signifier and the signified; or, the self and its double.

There shouldn't be any kind of suspicion on the idea that the motif of gaze can reveal its deeper meanings in the adult mirror-staging case since it is directly associated with the domains of the conscious and the unconscious. Totally opposite of self-recognition and peaceful identification at the infant mirror-stage, uncontrollable hate is accompanied with the self- denial at the adult mirror-staging due to the fact that conscious, reasonable and aware part of the mind, blocks the individual from facing the wild being that is reflected by the mirror. In such cases, gaze becomes a medium that triggers madness. Highlighting the paranoid potential of the human race as an undeniable part of their creation, in his *Écrits,* Lacan emphasizes the almost invisible line between madness and the conscious which can either captivate or liberate the soul; "Far from being an insult to freedom, madness is her most faithful companion, and follows close on her every move like a shadow. Not only is human being impossible to understand without madness; it would not be human being at all if it did not carry madness with it" (176).

With his mirror-stage which leaves its mark on the twentieth century psychoanalysis, Lacan did not only elucidate the double that everyman surely has; either good or evil, but also proved that the hardest confrontation is the one that is with the own self. What Lacan gifted to the psychoanalytic heritage is that "the mirror and the

madness share the same ability to mystify'' (Melchoir- Bonnet 199). In Lacanian readings, mystification and masquerade are studiously attributed to the function of mirror in deceiving the subject with the false identity from the very beginning. Concluding the background information presented for the definition of madness, it can be deduced that the one who holds the mirror through madness is undoubtedly Dionysian while the ones who are entrapped inside the mirror as images waiting to be created by the original self are surely the women. Having illuminated with the light of psychoanalysis, there stays no doubt about why the mirror is one of the most used archetypes throughout the narrations; every time the evil queen of the Snow White shouts out "Mirror, mirror on the wall! Who is the fairest of them all!" the double image of her reflected by the mirror answers as the ruler of the body. Each time that Dorian Gray encounters with the reflection of him on the mirror suffers even more than the previous coincidence because he comprehends that it is the double, the destructive, killing, blindly madding power inside that could hurt the subject most.

3.3. Nietzsche's *The Birth of Tragedy*

Having passed through various dimensions of psychology and psychoanalysis, Nietzsche is the final destination on the way that goes to the definition of madness. Philosophy winks from the end of the road having walked hand in hand with the science of psychology. Even though philosophy and psychology differ from each other in terms of their approaches, their subject matters are identically the same since it is the human being and the attempt to understand its nature that keeps all sorts of social-sciences alive. It is possible to come across the early traces of philosophy in the sixth century BC but the rise of modern philosophy coincides with that of psychology. Johansen presents the foundation of philosophy stating that: "in the sixth century BC that process began in which we still find ourselves: the attempt a rational explanation of the world and of man's place in the world'' (I). In a metaphorical sense, Cooper identifies philosophy as "the queen of the sciences a grand and sweeping metaphysical endeavour; or less regally, it is a sort of deep anthropology or descriptive metaphysics uncovering the general presuppositions or conceptual schemes that lurk beneath our words and thoughts" (1). The main reason why philosophy is regarded as the queen, the broadest

roof that stands upright on the basic human understanding is that it is the accumulation of the past thoughts, reflection of the present ideologies, and the illuminating future guide of the human mind. Rather than being an empirical light of the reason, philosophy is thought to be more intrinsic, dimensional, spiritual, and humanly; representing the collective heritage of the valued ideas that have directed humanity for centuries. The reason of philosophy's being far beyond a social science with its moral and mentor identity is explained as "the study of past thinkers and their works continues to sustain and to renew philosophical thought, shaping the way that even the most concrete of contemporary problems are seen, and how they are tackled" (vii) by Stone highlighting the mission of philosophy as an irreplaceable source of the history of the human thinking process.

As a synthesis of the role model ideologies that dated back to the antiquity, the most prosperous century in terms of the diversity of the human thinking is undoubtedly the nineteenth century when the most fundamental changes occurred in both societal and individual levels. Just like the birth of psychology and later psychoanalysis, one of the cornerstones paved the way for the arousal of modern philosophy was considered to be the French Revolution; whose consequences forced the upcoming generation to create new moral codes alongside with the new inspirations for society in order to be able to offer a reason to survive. The revolt- promoting, reaction spreading ideas of the French Revolution created an urgent need of social-sciences which could possibly provide a remedy for the wounded people to be spiritually cured while the rapid and dramatic change resulted from industrialism has carefully prepared the basis for empirical sciences. In such a complicated atmosphere, the search for a morally-guiding base to rely on promoted and credited the philosophy; which, in fact, has always existed like a secure shelter. Nineteenth century philosophy, therefore, functioned as a mask which covers the empirical forces of enlightenment, industrialism, and evolution under the so called 'progress' with the spirituality, human capacity, religious fate, the nature of the mankind, and the overrated morality in order to feed the human soul which was about to decay.

Considering the past of the philosophy, it is explicitly obvious that it is the German idealism that substantially shaped the philosophical and intellectual background of the eighteenth century. Quite relatedly, the birth of the nineteenth century philosophy was based upon Kant's *Critique of Pure Reason (*1781) dealing with the source of pure logic and early rationalism even though his canonical work does not originally belong to the nineteenth century as Stone explains: "nineteenth century philosophy as an intellectual rather than strictly chronological phenomenon thus actually begins in the later 1780s and the 1790s, in response to Kant's Critical philosophy and the French Revolution"(i). For this reason, what is aimed to be enlightened by the horizon of philosophy is the fair reaction to the materialized, mechanized, and therefore spiritually blinded humanity of the century and in order to be able to photograph the nineteenth century philosophy, the source of the reaction as well as the counter-view of it signify a great deal.

Kant, in the year 1800, highlighted the literate zone of the miracles of reason as the most trustable human faculty with his philosophical work Logic. To Kant, the only ruling force on the earth is the logic on which all the possible formulations of life could be structured. Not surprisingly, he initiated his book Logic with defining the concept of reason; as the most essential provider of the human existence;

> Everything in nature, in the inanimate as well as the animate world, happens according to rules…Water falls according to the laws of gravity, and the locomotion of animals also takes place according to rules. The fish in the water, the bird in the air move according to the rules. All nature actually is nothing but a nexus of appearances according to rules; and there is nothing at all without rules (Kant I).

What would be the reaction towards highly logical philosophy within the time period of humanity was in search for an escape from the realities of the century? The answer is undoubtedly the need of liberation for the minds from the strict rules. Philosophers who promoted the idea of all sort of freedom and spiritual liberation therefore carried the mission of a safe haven where to take a breath as a counterpart of the reason-oriented philosophies. In such a chaotic age, there should not be any kind of

wonder why freedom transformed into a theoretical subject matter for the philosophers of the time. Dudley comments on the state of society's desperately seeking of a form of freedom proclaiming the current circumstances of the century stating that "thinking about freedom reveals that its conditions of realization include not only certain social and political developments but also the practice of philosophy itself" (2). Synthesizing the liberating and guiding effect of philosophy, Dudley later continues on his statement; "Philosophy is directly as well as indirectly liberating: philosophy contributes indirectly to freedom… but also contributes directly to freedom because freedom is not only something about which philosophers think, but also something that is produced through philosophical thinking"(2).

At this point, while continuing to the journey with an aim to reach the necessary definition through the eternal source of philosophy, the first and the most notable philosopher who would help to enlighten the way that goes to way to the depths of human mind is undoubtedly Friedrich Wilhelm Nietzsche; the man on the margins. Gemes and Richardson argue that Nietzsche experienced the most interesting and touching life when compared to others by commenting on and also pointing out Nietzsche's psychology: "the strong psychological turn of his thinking, and his insistence on viewing ideas in the context of a particular personality and life, licence an attention to his own" (1). Emphasizing the close nature of Nietzsche to that of ancient philosophers in terms of their primary subject matter; Vattimo grinds out Heidegger's interpretation of Nietzsche; "Heidegger rightly considered Nietzsche to be not merely a philosopher but also a philosopher in the technical sense of the word, because the oldest and most fundamental problem of philosophy was the central focus of Nietzsche's attention, namely the question of Being'' (Vattimo 1). Signifying a power beyond reaction, Nietzsche is considered to be the man of actions with his being a man of radical critique. While engaging with philosophy itself, he is well known with his pioneering criticism not only towards science, empiricism, and decayed morality; but also towards philosophy. In other words; "Nietzsche presents an absolute, decisive rejection of the past, an overturning of all traditions, and an appeal to a radical reversal'' (Fink 1). It is appropriate to express that it was not his rebellion towards the existing moral, social, and philosophical state of the century, yet his being a multi-layered

intellectual which led Nietzsche to be criticized in all aspects he attempted to deal with. For this reason, to call Nietzsche merely a philosopher will be an injustice; he is commemorated with his criticisms, his immortal works, his attitude and manner, his contributions of philology, literature, ethics, hermeneutic, aesthetics, cultural theory, theology, existentialism, nihilism, and history apart from philosophy. He is recorded as the one who dared to speak of the death of God, he is also the one who could reformulate the true nature of the human recreating the self in the middle of the age of Victoria, therefore, the age of conservatism.

Born in 1844, Leipzig, Germany, and experienced a highly tragic childhood witnessing his father's and brother's death, Friedrich Wilhelm Nietzsche has made a name for himself with his leading and guiding role in the Western intellectual heritage. If there is one more point that makes him literary immortal; it is definitely his emergent madness while he was coping with the depths of human mind. Starting his professional career with philology, specifically classical languages and cultures from which he was highly influenced in his later career, he was honoured with the title of the youngest academician who was offered an honorary doctorate in the Department of Greek Language and Literature when he was only twenty-four. It was basically the dimensional and also the thought-provoking voice of Wagner and Schopenhauer which directed Nietzsche to the ocean of philosophy forcing him to think at both cosmological and aesthetical levels. Schopenhauer's ethical and as much as pessimistic perspective towards philosophy has perfectly united with Wagner's painfully dramatic exclamations and created Nietzsche's liberal identity as one of the greatest modern thinkers. Representing the combination of the spiritual music and the pessimistic portrait of the human nature, Nietzsche's first work *The Birth of Tragedy* (1872) was regarded as a masterpiece of "his famous contrast between the Apollonian and Dionysian, the latter supplying a harsh truth about the world, the former a beautifying illusion that makes it bearable'' (Gemes& Richardson 6). *The Birth of Tragedy* welcomes the readers with a deep explanation of the forces of Apolline and Dionysiac; emphasizing the greatest duality that they embody in every inch. "These two very different tendencies walk side by side, usually in violent opposition to one another, inciting one another to ever more powerful births, perpetuating the struggle of the opposition'' (14) as Nietzsche

identifies. Not surprisingly, the book perfectly locates itself in the middle of the multiple-dimensional conflicts since "Nietzsche's text deliberately breaks with the established conventions of explication in philosophy and classical philology, the first major transgression being that it disregards the boundaries traditionally dividing these two academic disciplines''(Burnham& Jesinghausen 10). With an aim to reach the human nature, and referring to the collective (un)conscious of the human-being on the way that goes to the tragedy, Nietzsche basically employs two integrated subject matters throughout the book eventually reaching the sense of created-self behind the masks of tragic heroes. The first subject matter of the book functions as the mirror reflected to the antiquity and the worshipped myths. Proficiently using the flesh and bones of the Apollonian and Dionysian representations, Nietzsche further explores the borders of the tragedy; which is conceptually the latter subject of the book. As the ultimate motive of creating the tragic self, Nietzsche deals with the dichotomy of the two ends; Apollo and Dionysus.

Nietzsche's Apollonian attribution is rather 'pathological' rather than merely mythical "in which case illusion would deceive us as solid reality; it needs that restraining boundary, that freedom from wilder impulses, that sagacious calm of the sculptor god'' whose main characteristic was precisely defined as "his eyes must be sunlike, as befits his origin'' (Nietzsche 16). According to Nietzsche, Apollonian rationality is the drive of what is reasonable, sensible, measurable, and at the same time quite stable and monotony being essentially supplementary for the human nature alongside his counterpart Dionysian forces. Nietzsche conveys the Apollonian depiction by quoting from his inspirational figure Schopenhauer's The World as Will and Representation;

> Just as the boatman sits in his little boat, trusting to his fragile craft in a stormy sea which, boundless in every direction, rises and falls in howling, mountainous waves, so in the midst of a world full of suffering the individual man calmly sits, supported by and trusting the principium individuationis (16).

To enlarge the frame of Nietzsche's Apollo, the portrayal of 'peaceful stillness' bestowed to the man of reason deliberately emphasizes his mission of being the statue of conceiving virtues. In other words, the Apollonian is portrayed as "bound, controlled, introspective, and does not rock the boat-seeking ideas from the dream world'' (Cohan 35) inevitably assigning the state of being ''stoic, emotionless, balanced, measured, purely intellectual'' (35). Nietzsche further continues to ascribe qualities of Apollonian identity stating that "Apollo, as an ethical deity, demands moderation from his followers, and in order to maintain it, self-knowledge'' (26). Merely concentrating on his pure logic-driven mentality, there is no wonder that why the pioneering motto for the Apollonian flow was recorded by Nietzsche as 'Know thyself'.

As an eternal counterpart of being Apollonian, not only myths and literature, but also Nietzsche locates Dionysian behind the mask of the conscious mind. Therefore, Dionysian force is regarded as the ultimate force that exists with an aim to cover what seems to be cruelly real and logical. Mythically defined as the God of dream and intoxication, the borders of the identification of triggered intrinsic forces were expanded through Nietzsche's cosmic point of view as such; "Under the influence of the narcotic potion hymned by all primitive men and peoples, or in the powerful approach of spring, joyfully penetrating the whole of nature, those Dionysian urges are awakened, and as they grow more intense, subjectivity becomes a complete forgetting of the self" (17). In this sense, it is rather obvious to foreground the idea that if Apollo is the idealized character of the self; Dionysus is the renunciation of the existing self. Similarly, if Apollo is the God-like, divine, artistic definition of the self; then Dionysus is undoubtedly the primitively wild of it reflected from the mirror. As an efficient way of the self-denial, the Dionysian unconsciousness which indispensably turns into a brand new self-establishment was re-conceptualized by Cohan while studying on Dionysian intoxication; "the desire of the Dionysian, in personal experience or in ritual, is to press through it toward a certain psychological state, to achieve excess. The closest analogy to the emotions he seeks is drunkenness, and he values the illumination of frenzy'' (32). Supporting Ruth Benedict's portrayal of the typical Dionysian who is captured by the bacchant, enchanted by the joy of being unconscious, Cohan also reserves a place to Jungian description of Dionysian within the framework of liberating the soul and

establishing a created self; "the Dionysian impulse… means the liberation of unbounded instinct, the breaking loose of unbridled dynamism of animal and divine nature; hence, in the Dionysian rout man appears as a satyr, god above and goat below'' (33). Interpreting Nietzsche's categorization of two driving forces of human nature, Jung formulates the captivity of a Dionysian soul in an Apollonian body concluding; "Hence, in the Dionysian orgy, man finds man; alienated Nature, hostile or enslaved, celebrates once more her feast of reconciliation with her prodigal son Man''(33). At this point, having transformed the man as a product of the frenzy creator Dionysus, Jung further comments on the bridge between the already existing and impulsively created self in Nietzschean discourse; "Man is no longer the artist, he has become the work of art. All the artistry of Nature is revealed in the ecstasies of intoxication'' (Cohan 33).

In an attempt to gather the fragments of Dionysian faculties which was collectively accumulated until modern philosophy, Nietzsche's *The Birth of Tragedy* could be accepted as the eventual place where the complete identity of Dionysus was revealed. Having concentrated on the divine sense of Dionysus as a creator of the brand new self out of the ashes of the instinctively primitive being inside, there remains no suspect about the ultimate source of madness. While introducing Dionysus as one of the ruling force of the human nature, the first identification towards the primary reason of regenerating Dionysian existence was defined by Nietzsche as simple and striking as the source of madness. In this regard, readers' first encounter with the frenzy God of Dionysus is maintained through the matter of madness as stated by Nietzsche: "And what, then, would be the meaning, psychologically speaking, of that madness out of which both tragic and comic art arose, the Dionysiac madness? What? Is madness not necessarily, perhaps, the symptom of degeneracy, decline, of the final stage of a culture?" (7). Having connected a steady bridge between the definition of madness and the essential quality of being Dionysian, what Nietzsche basically pointed can be summarized as the outcome of being degenerated under the framework of evolution referring to the rotten culture of the century. At this point, it becomes quite obvious that the mask of Dionysus was perfectly located in the middle of nineteenth century people's faces as a guard to defend the untouched, primitive, basic, and intrinsic self to make the purely 'innocent' yet potentially dangerous 'self' the ruler. Not coincidentally,

Nietzsche's Dionysian depiction without any exception touches and highlights the current circumstances of the nineteenth century which was empirically sharpened yet spiritually blinded. Hardly breathing from the scientific, industrial, and all sorts of empirical revolutions, gradually and at the end willingly captivated by the Dionysian motivation, the soul was described by Nietzsche as; "singing and dancing, man expresses himself as a member of a higher community; he has forgotten how to walk and talk, and is about to fly dancing into the heavens… Just as the animals now speak, and the earth yields up milk and honey, he now gives voice to supernatural sounds: he feels like a god'' (18). Praising the God of joy and intoxication to the highest level of the creator, Nietzsche identifies the mankind as a masterpiece of the Dionysus; born from a seduced mind and desperately captivated, hysterical body. "The noblest clay, the most precious marble, man, is kneaded and hewn here, and to the chisel-blows of the Dionysiac world- artist there echoes the cry of the Eleusinian mysteries'', Nietzsche chronicles and vocalizes, "Do you bow low multitudes? Do you sense the Creator, world?'' (18).

Dealing with two distinct yet inseparable powers of the human nature, Nietzsche draws a roadmap not only for the philosophical approach towards the depths of human but also the creation of tragic heroes or heroines a literal and therefore metaphorical dimension. Nietzsche's combination of the counterparts of the mind and body with the sense of tragedy could be conceptualized with the idea that the best tragedy is the tension between the controlled ration and the instinctively barbaric passion. There is no wonder that the creator of the tragedy is the unbridled Dionysian; and the ultimate work of art is the woman herself who is ready to be triggered to destroy her 'self' completely.

Therefore, Oppel contributes on being Dionysian and being woman parallelism stating the characteristic of the book; "we know that the notebooks that Nietzsche kept as he drafted *The Birth of Tragedy* define nature, music, and, myth in the feminine" (63). Nietzsche's construction of womanhood on the ground of *The Birth of Tragedy* within the framework of nature of the madness once again proves the unshakable bound between being Dionysian and being mad. Turning the scope on the nature of tragedy, Oppel continues on her argument concentrating on Nietzsche's foregrounding the

woman within the tragic context: “Tragedy is the Greek art that supremely idealizes woman; it mythologizes her, and puts her on stage’’ (64). Although it seems to be perfectly balanced with the masculine Apollonian and feminine Dionysian motives which are depicted throughout the book, “the feminine is in fact overwhelmingly signified in the text, but rarely as such - that is, as woman’’ (64). When examined metaphorically, the title of the book also depicts a feminine perception with the connotation of ‘birth’ and ‘giving birth’ which purely and solemnly belongs to womanhood; in Nietzschean case; the Dionysian.

In *The Birth of Tragedy,* the essence of tragedy is carried upon Aeschylus’ myth of Prometheus. Nietzsche formulates the divine power of Dionysus as both an artist and a creator within the framework of the ever-lasting sufferer, the tragic hero. Prometheus is known as the creator of the mankind; the divine God who “moulded men from water and earth and gave them also fire, hiding it from Zeus in a fennel stalk’’ (Apollodrus, Library I, vii). In Nietzschean context, Prometheus is embraced with his original identity; as a divine artist who destined to live enough to suffer from what he portrayed just like nineteenth century Victor Frankestein. Nietzsche formulates Prometheus as; “the titanic artist, found within himself the defiant belief that he was enabled to create men and at least to destroy Olympian gods by his superior wisdom, for which he was, of course, compelled to atone with eternal suffering’’ (49). His art of creation has costed a life-long suffering for the artist; namely; learning to live with the untamed being he created and witnessing the evil inside. Killing already existing self while animating a new one; melting each and every time encountering the unrestrainable wild being and yearning to die is accepted as the greatest tragedy from antiquity until modern understanding. Through various myths and their interpretation from the two ruling motives of the human nature, Nietzsche both regenerates and kills the tradition of tragedy in *The Birth of Tragedy*; which itself is a tragic act: “Happy race of Greeks! How great must Dionysus be among you, if the Delian god thinks such enchantment necessary to heal your dithyrambic madness! … But consider this too, wonderful stranger: how much did this people have to suffer to become so beautiful!’’ (117)

The final destination of defining madness while investigating the process of creating a new self is finalized with Nietzsche's "how much did these people have to suffer?'' quote which directly refers to the nineteenth century and its wounded nation. There is no doubt that Apollonian force always exists regardless of the shape; being the government, the industry, the revolution, the science, the empirical mind, the religion, or the public. The Apollonian mask perfectly fits to anybody who is ruled by the senses, logic, and pure wisdom representing the superego, or the highly conscious level of the mind. Not surprisingly, the shining star of the science was carefully illuminated with the ideal of Apollonian figures in the nineteenth century. However, the ultimate question that declares the ghost-like master of the two forces is that; under such an enlightening and wisdom-seeking pressure, who creates the primitive self by destroying the existing and rational one? Who dares to break the rules, shiver the mirrors, and extract the untamed being who was feared to be faced? Who are courageous enough to give birth to a monster condemning themselves a great tragedy? Having been passed through the literal, psychological, and lately philosophical stages of the human psyche, there remains no doubt about the trigger of the lunacy as the cruel master of the Apollonian mind, and the real creator of the pain and tragedy. Woman is surely the Dionysian Prometheus of the madness.

CHAPTER FOUR: MAD WOMEN CHARACTERS IN VICTORIAN FICTION

4.1. The Madwoman in the Attic; Bertha Mason

Slow advancing, halting, creeping,
Comes the Woman to the hour!-
She walketh veiled and sleeping,
For she knoweth not her power.-
(Gilman: 1889)

Under the spotlight of the literal, mythological, and lately psychological, and philosophical approaches to madness, the road that goes to the strong and interwoven link between being Dionysian and being mad has been discussed in the preceding chapters. As it comes to the dark side of the road which has not been brightened yet, it is surely the darkest path of the road; the territory of once pure, compulsorily masqueraded, suffered, internally shaken, broken, disillusioned, then liberally transformed, strong, yet desperate Dionysian woman. Therefore, the aim of this chapter is to touch and illuminate this dark territory. Correlatively, the subject is the mad women characters who have proudly immortalized their names on the Victorian graveyard.

Charlotte Brontë, a well-known writer with her pseudonym Currer Bell in a male-dominated Victorian world, approved the hidden power inside the woman to the nineteenth-century people with her pen. In a time period which the woman was regarded as a trinket that stays at a corner of the home, Charlotte Bronte created a totally new identity for herself using her ink. In other words, as Miller points out; "Women novelists in the nineteenth century were expected to be personalities- either romantic adventuresses or eccentrics. Charlotte confounded everyone by being neither" (7). Representing neither the innocent maiden of a romance story of nor the daemonic

features of the freak, Charlotte Brontë became the voice of the both by vocalizing the two in one single novel. In October 1847, her second novel *Jane Eyre* was published. Sheltering the two extreme characters in one setting, Brontë's canonical novel loudly and clearly explained Victorian-structured women types, either the angel or the demon, with the most influential female characters within. Containing such a striking fiction, there is no wonder why the novel has become the cultural classic since the date it was first published as Michie indicates in the introduction part of her work; "When *Jane Eyre* first appeared in 1847, the passionate voice of its first-person heroine took the Victorian literary world by storm" (3) and further asserts; "Queen Victoria wrote in her diaries that she stayed up till half past eleven reading to Prince Albert out of that melancholy, interesting book, *Jane Eyre''*(3).

The narrator of the novel, as the Victorian taste of reading directs, is an innocent young girl called Jane Eyre. Throughout the novel, readers witness the childhood years of demure Jane, which was spent in the way orphans spent, at relatives' places, or at the charity boarding schools, as well as the ups and downs of her life, her first love, her hopes, disappointments, struggles, hardships, in brief, her complete youth. Brontë's magical touch to an ordinary middle-class girl converts Jane to the heroine of her own story. That is to say, Brontë knits the novel in a way which cannot be only regarded as an autobiographical but also a bildungsroman; both of which are the most attracting genres for the transformation-seeker Victorian reader. Jane's story starts with her portrayal as a little orphan girl who has to live with her decedent Uncle Mr. Reed's merciless family at Gateshead. The first phase of her childhood that the readers know comes to an end when enduring Mrs. Reed and the three annoying cousins become unbearable for Jane. In the "morning of the 19th of January" (36), as Jane chronicles, her eight years long boarding school adventure starts along with her transformation into a well-mannered, talented, knowledgeable, sophisticated, and daring young lady. As Bloom well summarizes, "Left as an infant with a cruel aunt and her three spoilt children, Jane grows to be a small, quiet, withdrawn girl, nevertheless intelligent, keen, and possessing a strong sense of duty and justice" (14) and after a challenging education at Lowood, she becomes a wise governess and her stormy years start right after she arrives to Thornfield Hall to train little Adele.

At this point, it must be clarified that apart from the story line which steers Jane towards a brand new destiny, the characterization that Brontë attributes to Jane plays a crucial role in the portrayal of a lady in the Victorian period. Unlike the fancy birds perfectly located in the Victorian style cages, Jane eludes herself from the pure, love bird figure with her curious, hunger to read and learn personality. Her keen commitment to the reading makes her repartee, smart, brilliant, and even sharp which contradicts the standardized woman image, yet, at the same time, makes her totally unconventional, attracting and compelling. As Adams states, "Jane's estrangement from social and familial life is imaged by her protective isolation from domestic interiors, while her spirit is constantly vigilant to search out spiritual affiliation in the outer landscape" (142). In such a complicated state of mind, Jane stands still at the breaking point of being the wife of her beloved Mr. Rochester and being a fully independent woman without the need or help of a man; however, the biggest threat that shakes the point she stands is not a man, but a pure Dionysian woman.

Crumbling the existing taboos and re-constructing the man-made literature, the strongest, the most dangerous, the most terrifying and the terror spreading character of the novel manifests herself within the flesh and bones of Bertha Antoinette Mason. Born as the daughter of West Indian planter and merchant Mr. Mason, who was the loyal acquaintance of Mr. Rochester's father, and a bacchant lunatic mother shut up in an asylum, Bertha is taken out her Spanish Town as a timid bird and caged in the Victorian context, exactly at the place of Rochester; Thornfield Hall. Not having a clear information about her background, readers get to know this exotic bird as an avian predator entrapped in the attic.

Quite explicitly, there is neither any clear information about her past nor an obvious transformation performed by Bertha, yet; the final state of Bertha proves that she has changed incredibly diabolically in the course of time. The readers are only informed about the fact that she was once identified as "the boast of Spanish Town for her beauty", and she was "in the style of Blanche Ingram; tall, dark, majestic" (Brontë 309). Nevertheless, the dose and the intensity of the transformation have made the reason and process insignificant. In other words, readers have witnessed the case of

creating a neurotic and even undefinable image from the existing Spanish beauty by courtesy of aggressive and uncontrollable female Prometheus, Bertha Mason, and it is clear that her destructively powerful transformation is much greater than the process itself.

While studying on German writer Hoffmann's creepy story 'The Sandman', in his Uncanny, Freud asserts the double theory through the uncanny feeling that the individual gets when encountering the quite familiar yet extremely strange reflection pointing out the process of creating a brand new self-image from the God-given one. In the psychological discourse, the double signifies the created self which is repressed, entrapped, and controlled in the depths of the psyche like a sleeping giant. According to Freudian standpoint, the roots of the term uncanny and the double are solidly knotted to each other; the feeling of uncanny triggers the birth of the primitive self. Therefore, as Francavilla interprets Freudian approach asserting that "the double is a species of the uncanny, that class of phenomena which is in reality nothing new or alien, but something which is familiar and old-published in the mind and which has become alienated from it only through the process of repression" (5). Developing a Freudian perspective, Meyer later defines the creation of the double saying that it is a tendency caused by "longing for a more exalted existence" (630) and further comments on the double beings in one single body claiming that "unsure of their identity, are sometimes inhabitants of this earth and sometimes belong to some unearthly region" (630). On the other hand, Otto Rank, whose ideas are widely supported and consulted by Sigmund Freud, connects the need of the creation of the double to the need of escaping the original self and advocates the idea that "the self becomes consumed by guilt over its flaws so that the self no longer accepts responsibility for its actions, and therefore it places the blame upon the double, who may be personified by the devil or by the conscience" (Francavilla 6). In brief, both as an awakening of the very depths of the unconscious mind, and as a scapegoat of the incurable egos, a totally new identity from the current mind and body appears on the surface just as it is in the case of Bertha Mason.

When examining Bertha Mason, who animated a wild being from her weary body, it is quite possible to claim that she cruelly killed her inborn self which had a great tendency to love and construct, and instead, created a new self out of her ashes which was born to hate and destroy. Regardless of her undeclared past, her previous appearance and beauty, she is portrayed and remembered with her uncontrollable, destructive energy and freaky animalistic image. Not surprisingly, Bertha's first confrontation with the readers corresponds the existence of a thing; "This was a demoniac laugh- low, supressed, and deep- uttered, as it seemed, at the very key-hole of my chamber-door… 'Who is there?' Something gurgled and moaned" (Brontë 148) which is hard to be identified as a human being. In the proceeded chapters, she is also mentioned as a creature, a demon, quite far from being a human. "What mystery", narrates Jane, "that broke out, now in fire and now in blood, at the deadest hours of night? What creature was it that, masked in an ordinary woman's face and shape, uttered the voice, now of a mocking demon, and anon of a carrion-seeking bird of prey?" (212). In this context, it is loudly and clearly certain that the created identity of Bertha is so impressively creepy, astonishingly real, and irritatingly weird that it is even challenging to believe the idea that she was once an ordinary human who had earthly and humane feelings.

been introduced to the readers as an invisible, violent, destructive ghost of the Thornfield Hall, considerably limited information about Bertha is presented in the resolution part of the novel. The resolution part of the novel coincides with the moment when Edward Rochester reveals Bertha's identity. He declares; "Bertha Mason by name; sister of this resolute personage, who is now, with his quivering limbs and white cheeks, showing you what a stout heart men may bear" (295). With a great shame, Mr. Rochester starts to call her as a wife and later continues to enlighten the secret story of her; "I was sent out to Jamaica, to espouse a bride already courted for me. My father said nothing about her money; but he told me Miss Mason was the boast Spanish Town for her beauty: and this was no lie" (309). Rochester does not hide the fact that he was once impressed by Bertha's attractiveness and adds; "She flattered me, and lavishly displayed for my pleasure her charms and accomplishments. All the men in her circle seemed to admire her and envy me…I thought I loved her" (309) proving that she was

once pure, pleasant, naïve, and lovable; in other words, quite proper for Victorian tastes and preferences.

However, in the course of time, or in the course of the production process of the double self, Rochester crystallizes the changes that he has started to observe in his beautiful bride; "her character ripened and developed with frightful rapidity; her vices sprang up fast and rank: they were so strong, only cruelty could check them…What a pigmy intellect she had- and what giant propensities!" (310) and directly illuminates how endurable Bertha starts to become with her recently created brand new self. Predictably, the exact time when Rochester cannot endure Bertha coincides with the time Bertha completely shelved the old self and starkly released the dangerous one. There is no mercy in the kingdom of madness; therefore, Bertha started to live with her demons at the attic; which is dark enough to hide the terrors of the night.

Having highlighted the created self of Bertha Mason, there arises the question of her eternal double. From whose ashes she has given a birth to a primitive, animal-like, destructive, uncontrollably dangerous, venomous Bertha? The answer is surely hidden behind the lost hopes, disappointments, tears, and burdens of young and beautiful Jane Eyre. As Adams puts forward, Bertha "is like Jane in the Red Room, a hidden and ostracized figure, locked into solitary confinement and thereby presenting a monstrous equivalent to Jane's deep ire and desperate revolt" (146). Bertha is in fact nobody but little Jane who was locked in a red room left alone with her fears and never-stopping inner voice. That is to say, Bertha is the embodiment of Jane's suppressed and blocked out feelings since "the two figures have often been seen as different manifestations of the same subject, and the madness, savagery, and animality of the one woman only the external manifestation of the uncontrolled rage and passion of the other" (Azim 178). Completing each other like the mind and the body, the two women represent different existences in a single embodiment. From the psychoanalytic standpoint, Bertha is obviously the id who is the most primitive, instinctual, desire-driven, animalistic, pleasure- seeker part of the mind; while Jane is the superego, the most conscious, demure, sensitive, prudent part standing still on the society-oriented line, yet it does not change the fact that both of them serve for one single subject.

In *The Mad Woman in the Attic*, Gilbert and Gubar contribute to the other half of Bertha Mason defining Bertha as; "Jane's truest and darkest double" (xxii). In her work *Daughters of the House: Modes of the Gothic in Victorian Fiction*, Milbank also reformulates that "In their perspective reading of this novel, Gilbert and Gubar regard Bertha Mason as Jane's shadow self, acting out the fantasies of destruction that Jane herself secretly harbours" (144). In this regard, being the eternal double of Jane, Bertha shoulders the burden of the courage that Jane has always wanted to have, performs the actions that Jane can never do, and even tries to protect Jane from the danger of losing her purity. If Jane is an earnest cloud, Bertha is the rainstorm of it, if Jane is the stable and dignified soil of the Victorian land, Bertha is the uncontrollable fire started on it, if Jane is the repressed, Bertha is surely the great return of her.

Lacan, on the other side, has conducted considerably related attitude towards the matter of creating a new self through his well-known mirror image theory. According to Lacan, mirror reflects the image of the inner self; which is mostly the one destined to be muted. Thus, in Lacanian perspective, "the wholeness of body is seen in a way that is not experienced" (McGowan 1). Lacanian standpoint advocates the idea that mirror stage is an obligatory phase for the infants for the identification of the self; but this phase turns out to be a scary process for the subject who has already completed the identification process. In other words, the mirror stage in the adulthood presents a real danger since the familiar canvas which they have identified with themselves becomes strangely distant causing a serious alienation. In Lacanian sense, the mirror stage corresponds to a fictional world in which the individual gradually undress the true identity and adopt a new one instead through one creepy gaze.

In a simpler way, the recently created identity becomes the authority of the subject's future acts deactivating the old one and functioning as the ideal ego or the ideal self which has always been wanted to be captured. Oliver comments on Lacan's mirror-image theory suggesting that; "The mirror stage reconciles the inner world of the ego with the outer world of the environment such that what Lacan calls its fictional direction gives the ego an illusionary sense of agency in the world and control over itself and its environment" (21). Running the show, the created-self captures its own

distorted image each and every time it encounters with a mirror and feels the dark power in her vessels.

In our case, the created self-image is surely Bertha Mason, therefore, she is the one who feels the bitterly dramatic sense of victory when she gazes at the mirror. As Lacan conceptualizes, the mirror signifies the battlefield of the possessed self and the oppressed one; and the animalistic, the dark, the undefinably dreadful side of the self becomes the emperor of the mind in the speed of light. It is certainly not a coincidence for pure, fragile, and gentle Jane to confront Bertha Mason in the middle of the night; in the territory of madness through a mirror: "It seemed, sir, a woman, tall and large, with thick and dark hair hanging long down her back" (Brontë 286) says Jane; "I know not what dress she had on: it was white and straight; but whether gown, sheet, or shroud, I cannot tell" (286). Portrayed as the totally opposite pole of Jane; who is quite fair and small framed, Bertha surely symbolizes dark psyche; the counterpart of an angelic embodiment.

The power struggle which commands the angel and the demon on the same stage of mirror continues with Jane's expressions; "she took my veil from its place; she held it up; gazed at it long, and then she threw it over her own head, and turned to the mirror. At that moment I saw the reflection of the visage and features quite distinctly in the dark oblong glass" (286). Starting to thunder in front of the glass, Bertha Mason begins to rule with her dark image that spreads terror: "Fearful and ghastly to me- oh, sir, I never saw a face like it! It was a discoloured face- it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!" (287). As the servant of the dark side, Bertha later continues to make the God-given, super-ego driven, and socially constructed angel suffer; Sir, it removed my veil from its gaunt head, rent it in two parts, and flinging both on the floor, trampled on them" clarifies Jane; "…just at my bedside the figure stopped: the fiery eye glared upon me- she thrust up her candle close to my face, and extinguished it under my eyes. I was aware her lurid visage flamed over mine, and I lost consciousness... I became insensible from terror" (287).

At this point, Nietzsche must take the floor and approach to madness of the created self with the flaming light of philosophy. As his *The Birth of Tragedy* was perfectly constructed on, Nietzsche traces the footsteps of Greek deities Dionysian and Apollonian powers on human psyche having been personally influenced by the magical imprisonment of the Dionysian curse. Having been defined as the entrapped, the sufferer yet the tormenter, the rebellion, the tempted, the intoxicated, the numb, the untamed, and the primitive: as an eternal counterpart of the demure and restrained Apollo, Dionysian power winks from the darkness of the deep well where the madness could merely exist. While structuring a bridge between what is conscious and culturally respected; the Apollonian, and what is totally unconscious, united with nature; the Dionysian, Nietzsche reinforces the locked knot which belongs to the same dangerous territory of woman and madness. According to Nietzschean standpoint, tragedy was born from a Dionysian womb together with pain, terror, and never-ending sorrow. As Oliver reformulates; "The Dionysian woman affirms herself outside of the metaphysic of truth. She is the will to power, the original mother, eternally pregnant. Yet this raw force of the womb of being is horrifying" (78).

Bertha Mason, whose only child is sorrow and pain, constitutes a great sample for the identification of the castrating and tempting woman image which Nietzsche locates behind the mask of Dionysian. Oliver further describes this illusion-maker figure pointing out; "she is the woman who uses all of the ideas about woman as she is, those of the feminists as well as the phallo-centric society, never believing them, in order to get what she wants" and explains what she deliberately and brutally castrates; "She castrates the metaphysics of truth, cuts its power, by playing it against itself" (73). In our case, the tempting, the artistic, the destructive, the castrating and gradually destroying power of Dionysian is performed by Bertha Mason through some certain motifs.

Focusing on the framed area where Bertha is located, "in a room without a window, there burnt a fire, guarded by a high and strong fender, and a lamp suspended from the ceiling by a chain" (Brontë 296), it is quite possible to evoke Plato's highly philosophical cave metaphor in which the subjects are placed in a cave sitting chained in

front of a wall and behind a flaming fire trying to understand the outer world from the image of the fire reflected on the wall. Plato associates ordinary human beings with the prisoners of the cave who can merely comprehend and evaluate the reflections of the outer world, or the deceptive projections of the truth; just like Bertha who gets the power from her projection reflected on the mirror. In her dark cosmos, Bertha is conditioned to live with the reflections, not the realities. That is to say, as Hillis conceptualizes, "People trapped in the cave learn to love the illusions 'projected on the walls of the dungeon of the flesh', and it is also here that light is seized, exhausted, and lost" (35) and consequently; they have to live with the distorted assumptions and therefore uncontrollable actions just like the Dionysian force herself.

Not surprisingly, the portrayal of Bertha in her cave is transmitted to the reader in a way which she is extremely far from the real and the outer world, captured and captivated in the world of illusions, and thus, completely diabolic and inconceivably wild and animal-like: "In the deep shade, at the further end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at the first sight, tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal" (Brontë 296) narrates Jane, and tries to make sense of the creature she has just encountered; "The maniac bellowed: she parted her shaggy locks from her visage, and gazed wildly at her visitors" (296).

Another ruling motif of madness is certainly the symbol of the full moon. In Greek Mythology, moon utterly represents the feminine power; therefore, it is associated with the power of a Goddess. Alexander states that; "The Moon is represented by three Goddesses; Selene, Aphrodite, and Hecate. Selene represented the maiden, the new Moon; Aphrodite the woman, the full Moon; and Hecate the old woman and old Moon" (96). The Dionysian impacts of the full moon are not only restricted with the early dates that corresponds to the myths; but they continue to be strengthened in the Middle Ages until Renaissance. "The Catholic Church attacked beliefs in the moon's power, but said that the real cause of madness was the devil acting on the moon" records Guiley in her *The Encyclopedia of Vampires, Werewolves, and Other Monsters*, adding "links between moon and madness took root in English law"

(204) and illuminating the fact that epilepsy, all kinds of suicides, and crimes have reached their peaks during the time periods of the full moon. Things are not different in the case of the female Prometheus and the strong Dionysian Bertha Mason.

In the twentieth chapter of Brontë's novel, the scene of the full moon appears on the Victorian stage of Rochester's. Completely unaware of the upcoming danger that the night hides and the full moon cannot illuminate, Jane narrates; "When the moon, which was full and bright, came in her course to that space in the sky opposite my casement, and looked in at me through the unveiled panes, her glorious gaze roused me" (207). No sooner than the Full Moon is recognized in the heart of the dark cosmos, Jane bellows; "Good God! What a cry!" (207). Behind the bitter sound of the cry, there stands Bertha Mason with her dark smile that covers the night busy with spreading terror all over the mansion. Completely blinded with the unconscious power of Dionysian, what she could do is beating her own brother dreadfully as the victim expresses in pain and blood. "She sucked the blood: she said she'd drain my heart" (214). Bertha is the dark Goddess of the night stand still yet invisible behind the mask of the Full Moon, she is the vampire perfectly covered by the light of the moon, just nurtured with her own brother's blood, yet still hungry.

The last motif that prepares a tragic end for the prisoner of Dionysus is surely the image of 'wandering'. In Greek culture, wandering is linked with Odysseus, who wonders for the sake of knowledge. Odysseus is a tragic hero since he loses his moment, his present for the sake of capturing tomorrow; for the sake of being immortal. Even though the eventual purposes are quite different, the tragic endings of the Greek heroes and the Dionysian heroines considerably resemble each other. Montiglio classifies the eternal act of wandering as; "wandering is often described as a voracious, omnidirectional movement, one that embraces the entire world or even the cosmos. Nonetheless, although the earth as a whole is 'trodden upon by wanderers', wandering is primarily associated with liminal spaces" (7). The act of wandering, therefore, brings about the act of drifting in the ocean of life, having neither a direction nor an aim; merely possession the necessary motivation to fulfil the designed action. While interpreting classicist Ruth Padel's concepts, Pietikainen reformulates the Greek

understanding of madness defining the main components of it. According to Greek philosophy, madness has three fundamental stages; total darkness, long-term wandering, and inevitable damage. "The idea that wandering is associated with madness is based on belief that madness makes people go off the rails and drives them to wander aimlessly from place to place... The external wandering of the madmen corresponds with the interior wandering of their minds" (Pietikainen 18).

Bertha proves the fact that she is the true wanderer on the way that goes to madness with her dark and primitive mind and destructive temper. As it comes to the results of her wanderings in the mansion and their destructive outcomes, it is possible to state that Bertha has completed all stages of madness that Greek philosophy suggests. The first crop of her wanderings ends up with terror and destruction; it is her first attempt of firing the mansion and she was partly successful as Jane explains; "…the curtains were on fire. In the midst of blaze and vapour, Mr. Rochester lay stretched motionless, in deep sleep." (Brontë 149) In her last attempt to burn the mansion, Bertha gains a victory over Apollonian type of souls who swim on the surface of the conscious.

> …when Mrs. Poole was fast asleep, after the gin and water, the mad lady, who was as cunning as a witch, would take the keys out her pocket, let herself out of her chamber, and go roaming about the house, doing any wild mischief that came into her head. They say she has nearly burnt her husband in his bed. (435)

As Jane learns from the gatekeeper of Thornfield Hall and horrified with the violence of the tragedy, Bertha prepares a worthy end for her created self- image. The man carries on telling the end of the tragic heroine and the part that is given to Bertha comes to an end;

> She was a big woman, and had long, black hair: we could see it streaming against the flames as she stood. I witnessed, and several more witnessed Mr. Rochester ascend through the skylight on the roof: we heard him call 'Bertha!' We saw him approach her; and then, ma'am, she yelled, and gave a spring, and the next minute she lay smashed on the pavement. (436)

In the last scene that the brutal identity of Bertha acted the final performance on Victorian tragedy, her brain was seen on the floor in the darkest tone of the blood; fallen into pieces. With a great terror and undefinable fear, Bertha killed the Dionysian self that she herself has given birth through a violent destruction and finalized her own story in the way only the greatest artists could do, in the way only the tragic heroes could witness.

4.2. The Woman in White; Anne Catherick

Another immortal Dionysian soul who has scratched her name on the Victorian graveyard belongs to Wilkie Collins' pen. Collins is regarded as an important writer for his era since he has gifted brand new genres to the Victorian frame of literature. He is well-known with his *The Woman in White* (1860), a representative of the criminal sensational novel and *The Moonstone* (1868), which is accepted as the first detective novel, as well as his numerous letters none of which has been published. In spite of his courageous attempts to pen new sorts of genres which are far from the standardized Victorian taste of reading, it is highly considered that he hasn't been rewarded or appreciated enough neither in his time nor in the following centuries as O'Neill suggests; "Collins has been widely identified as a writer of 'middle-brow' fiction and condemned by inconsequent praise; as a result, his large and varied fictional output has been allowed to slip into oblivion" (1). Although having been considered in the shadow of the prominent authors of his time, Collins is still regarded as the one who bravely penned the combination of different and untested genres in a single novel within the restricted imagination of the Victorians.

In the year 1859, which corresponds to the date when the highly sensational *Origin of the Species* of Darwin shook the stable Victorian floor; right after the Divorce Act established in order to provide at least a breath for the constitution of womanhood, *The Woman in White* was written by Wilkie Collins and the following year, in August 1860, it was published. It is possible to state that *The Woman in White* is not one of the ordinary and probable to come across in every corner books of the Victorian shelf unlike most of its contemporaries because of the boiling atmosphere of the nineteenth

century which is urgently in need of a change. Page puts forward the idea that; "*The Woman in White* is a masterpiece of excitement and ingenuity" (273) and declaring that the novel is not a frequently encountered one in terms of its unique merits which blend thriller into mystery, secret into tragedy, he further comments; "From the moment when the white woman flutters across the moonlit heath, within the sound of the roar of London, till 'Laura, Lady Glyde' stands veiled by her own tombstone, and looked across it her lover, there is hardly a page in this book but lives with its own mysterious life, and beckons you to follow till the end" (273). Furthermore, it is loudly and clearly obvious that Wilkie Collins successfully presents the notorious nineteenth century psychology of what is seen from the outside and what is hidden inside it with a single character giving the first signals of the sensational novel.

Having examined Collins' life and works, Ackroyd records that while forming the mysterious character of the novel, Collins was inspired by The North Foreland lighthouse; which illuminates the dark of the night and shelters the reflection of both the pure white and cursed dark as if they were a whole. Depicting a woman who is the walking pure and the calming white from outside but who in fact harbours a dark destiny just like The North Foreland itself, Collins immortalizes a minor character with the title of 'tragically fantastic'. "Anne Catherick herself" suggests Page, "with her craze about white, has a high place among the fantastic women of fiction" (273) which is surely worth to be analysed closely and extensively in the psychological and philosophical dimensions of the Dionysian force that the woman in white is proudly and keenly fond of.

The story of Anne Catherick starts when she is found lost and worried in the midst of the light and under the dashy moonlight by Walter Hartright, the first narrator of the novel. Not surprisingly, her first encounter with the readers portrays the picture of the dichotomies that feed and complete each other. The first narrator of the novel, Walter states: "There, in the middle of the broad, bright high-road… stood the figure of a solitary woman, dressed from head to foot in white garments, her face bent in grave inquiry on mine, her hand pointing the dark cloud over London, as I faced her" (Collins 14). From the description given, it is possible to detect the binary opposition of the

completely white image under the dark cloak of the night even at the first sight. The first impression that belongs to the woman in white is continued to be told by Walter; "All I could discern distinctly by the moonlight was a colourless, youthful face, meagre and sharp to look at about the cheeks and chin; large, grave, wistfully attentive eyes; nervous, uncertain lips; and light hair of a pale, brownish- yellow hue" (15). Unlike Bertha, who hasn't said a single word throughout the novel, the readers get to know Anne Catherick with her shrinking yet staggering voice and speech, which are rather monologues, performed in a considerably suspicious manner. Therefore, it is highly necessary to state that in the beginning of the novel, Anne Catherick exists as a symbol of purity and chastity with an aim to welcome the readers who haven't been aware of the complexity of the plot and the duality of the white embodiment yet.

Freud's conceptualization of the double, therefore, appears on the Victorian stage once again in order to illuminate the veil of mystery hidden behind the true identity of Anne Catherick. The most necessary step in order to resolve the double self is surely to turn the scope back to the past of the subject. Anne Catherick, portrayed as white and pure, a sample of propriety, was not any different from what has been depicted to her imagery when she didn't have her double, or, when she hasn't given birth to a created self. Considering the narrator Walter's first expressions, Anne Catherick is as harmless and timid as a butterfly who desires to flutter one last time before she completely fades away. Although she is not at ease, constantly in the feeling of being triggered while talking with Walter, the dialogues between these two make Walter define Anne Catherick as gentle and soft as a white cloud. Finding Anne totally lost and confused in the middle of the road and helping as much as possible with little dialogues, Walter even doubts whether she was real or just an illusion suspecting her dream-like, fluid figure. While he is still in the impact of Anne's gentle touch upon his hands cause "she caught it in hers, kissed it, and pushed it away" (Collins 20), he feels an extreme amount of amazement upon learning that she has just escaped from asylum by a policeman passing nearby.

An extensive approach towards Anne's gradually yet inevitably transformation into a creepy self illuminates Freud's double theory while revealing the fact that Anne

Catherick is one of the Victorian heroines who carries the Dionysian wilderness through her created self-image. The doll Olympia, the female protagonist of Sand-Man; Freud's inspiration for the uncanny, shows obvious similarities with Anne Catherick in terms of the secret double they both shelter in the depths of their souls. Olympia, the motionless baby doll, is depicted as both the subject of madly love with her pure beauty and familiar face and also the subject of the fear, creepiness and simply the strange corresponding the definition of uncanny itself. Anne Catherick, quite similarly, transforms into a neurotic, hysteric, and primitive strange being from a pure as white, which is a familiar Victorian figure. In a considerably similar interpretation, Moller addresses the state of uncanny as a correspondence of having a double pointing out that; "The uncanniness of Olympia, then, is similar to the uncanniness of the double" (132) and further explains; "Olympia is the double… is nothing but the reversal Hoffmann's story has mapped out; inextricably bound up with the wish to create and to represent, with the narcissistic desire to find oneself in the other; and with the wish to master the mysteries of life and death, the doll Olympia is the emblem of the idea of the double" (Moller 132). Behind the arcane plot of the novel and a character who chases the mysteries in the flesh and bones of a woman completely wrapped herself up in white, there arises the question of the Olympia, or the double; the created self-image of Anne Catherick.

Having been introduced as a white withdrawn bird who has just escaped from her beastly cage, Anne Catherick terrifies the readers in the following chapters because she has converted herself from a fragile bird into a graveyard ghost which spreads a silent and stable terror around. Anne Catherick's next coincidence with Walter Hartright can be regarded as the reader's first confrontation with her Dionysian side through which she creates a completely new self. Having traced her, Walter finally finds Anne Catherick in the most unexpected place for a timid bird prefers to flutter; at a deserted graveyard; nearby the cold tomb of Mrs. Fairlie whom Anne replaced as mother and her eternal master; "I heard her lips kissing the stone" utters Walter, "I saw her hands beating on it passionately" (88) as he further adds: "The sound and the sight deeply affected me. I stooped down, and took the poor helpless hands tenderly in mine, and tried to soothe her. It was useless" (88). Anne's uncontrollable unbalanced energy on

the grave-stone supports the existence of the created self from the existing pure one proving her desire-driven nature as a Dionysian force. Walter describes the obvious transformation of Anne Catherick to her created self, or conversion of lovely Olympia into a creepy doll stating: “Her face, at all ordinary times so touching to look at, in its nervous sensitiveness, weakness, and uncertainty, became suddenly darkened by an expression of maniacally intense hatred and fear, which communicated a wild, unnatural force to every feature” (89). Emphasizing the diabolically primitive state of the created self-image which Freud defines with a word: uncanny; Walter further notes; “Her eyes dilated in the dim evening light, like the eyes of a wild animal” (89). Once reassuringly familiar and beautiful, and then surprisingly and incredibly strange, even scary, Anne Catherick resembles Olympia, who has been created by Coppola, or the Sand-man, from the clay of a pure white body.

Having introduced Anne Catherick, whose past is conveyed desperately, having been shut down in an asylum, never met with her father, and simply hating her own mother, and portrayed as a pure white butterfly; coward, suspicious, and puzzled, now it is time to tend towards her inner double. In a simpler explanation, the question needed to be answered is; from whom she transformed into a wild being, and who represents her bitter past along with her God-given and societally kneaded nature. Advocating Otto Rank’s statements related to the state of the double, Freud deciphers the key codes of the double putting forward the notion of self-protection mechanism. That is to say, the double was born from the need of self-defence against the fear of losing the soul, or, the id in Freudian discourse. In brief, the created self is the double of the original one which is in fact feared to be transformed, forced to become, or simply the id of the human psyche.

Slethaug contributes on Freudian discourse foregrounding that “the id, the moi, or the object is identified with the unconscious and the pleasure principle, and the superego, the je, or the subject is identified with the conscious and the reality principle” (20). Correlating the id and the superego, or, the original and the created self with the concept of the double; Slethaug further comments: “although each of these ‘selves’ has a separate language or discourse their languages and modes are more fluid than fixed,

and as a result they influence each other" (20). As it comes to the counterpart, the complementary, the conscious, the other half of the asylum run-away Dionysian Anne Catherick, she reveals herself behind the pure and angelic mask of Miss Fairlie; around whom the romantic flow of the novel has been constructed. Miss Fairlie, Laura Fairlie with her maiden name, and Lady Glyde after marriage, is the daughter of Mrs. Fairlie; who once took care of Anne and dressed her up in all whites from which she took the name of.

Miss Fairlie is located in the centre of the novel both directing the romance story having settled up between two men, and having a ghost-like double. The very initial impression of Walter Hartright when he first meets Miss Fairlie's lovely appearance and gentle touches on the sketch-book is depicted as; "a fair, delicate girl, in a pretty light dress, trifling with the leaves of a sketch-book, while she looks up from it with truthful, innocent blue eyes" (Collins 40) which is extremely contrary to the unbridled Anne at the graveyard. Walter comments on Miss Fairlie's notable pureness and attractiveness strongly emphasizing the double she creates; "The woman who first gives life, light, and form to our shadowy conceptions of beauty, fills a void in our spiritual nature that has remained unknown to us till she appeared" (40). While studying on the theme of duplicity in the sensational fiction, Helena Michie characterizes the novel through notion of the double that surely surrounds the whole complicated plot; "Wilkie Collins' The *Woman in White* is, famously, about two white-draped women, the serene and beautiful heiress Laura Fairlie, and her pallid and sinister double, the feeble-witted escapee from a mental institution, Anne Catherick" (58). In the same dual approach, Walter Hartright correlates Laura Fairlie to Anne Catherick as if they were the single embodiment yet opposite poles; "There stood Miss Fairlie, a white figure, alone in the moonlight; in her attitude, in the turn of her head, in her complexion, in the shape of her face, the living image, at that distance and under those circumstances, of the woman in white!" (Collins 50). The only difference between the two is that Miss Fairlie is a caged bird in the Limmeridge House, Cumberland; while her double, Anne Catherick manages to escape from her dark cage and fly far away with her Dionysian wings.

Lacan, who profoundly analysed the deep of the human psyche in pursuit of Freud, has dealt with the concept of the double in his own Lacanian way. Lacan defines the original self and its created self-image as the signifier and the signified which means that they are not the opposite; but the reflection of each other. While Freud identifies the double as the self and the other; the familiar and the strange, Lacanian manner requires another perspective towards the state of the double which is conscious and the unconscious that create the mind together; just like the magnets that complete a whole together and not meaningful without each other. In the Lacanian sense, therefore, the existing self eventually needs a double in order to create a whole in order to have a correspondent in the signifier and the signified web; so that the communication at the inner world would be provided. In this regard, the double is the one with whom the original self proudly encounters when looking at the mirror since the identification of the self is only fully completed at the mirror stage. Turning back to Miss Fairlie and Anne Catherick, who have distinctly different roads and fates from each other, yet somehow meets in the halfway, have experienced the mirror stage in order to be truly whole and completed. The mirror stage literary happens when Laura Fairlie comes across Anne Catherick on the floor of the boat house. In an intense feeling of astonishment, an extreme affinity, and undefinable sense of admiration, Laura expresses her feeling towards having encountered to her own reflection; "She reminded me. While I was looking at her, while she was very close to me, it came over my mind suddenly that we were like each other! Her face was pale and thin and weary- but the sight of it startled me, as if it had been the sight of my own face in the glass after a long illness" (Collins 248). The feeling Laura gets while looking at Anne is not any different from looking at the mirror and in fact talking to herself accordingly to Lacan's mirror image because it is the exact time when the signifier and signified meet for the first time the inner communication as well as the self-identification has actualized. Quite expectedly, the real and the echo, the superego- or the ideal ego- and the desire-driven id have faced with each other divinely and every time Laura stares at her reflection, the inner voice of her double is heard; " Oh, my fear- my mad, miserable, wicked fear! " (249).

Just like captivatingly charming Dorian Gray confronts his demonic double through the mirror, Laura stands still in front of her reflection; patiently watching

Anne's poisoning around. Anne is the one who is capable of doing things which Laura cannot dare, Anne is the reproach which Laura is not brave to reveal, Anne is the inner voice of Laura which is always repressed in the depth of the mind; Anne is the return of the repressed in white garment. Laura monitors her double's actions not being precisely aware of whether she is a separate entity or in fact no one but herself; "She covered up her face in her poor won shawl, and moaned and murmured to herself behind it" (249). Having completed the self-identification as the mirror-stage requires, the alienation from the created self-image and the uncanny feeling of submission to the Dionysian energy comes to the existence; "I began to be afraid she might break out into some terrible despair which neither she nor I could master" (249). Almost accepting the potential destructive power of the unconscious, Laura's confrontation with her mirror-image finalizes; "It was dreadful to see her, and dreadful to hear her" (249).

In the psychological dimension, in the light of Freud and Lacan, it is quite possible to state that from societally oppressed Victorian idealized lady, a hysterical, ghost-like, unconscious, mad, bad, and, sad Dionysian agent has been created as the eternal double. In the philosophical approach, there stands Nietzsche ready to highlight the motifs of the Dionysian wings that help Anne Catherick to blow away her own soul. Having interpreted Nietzsche's key concepts, Sedgwick comments on Dionysian madness claiming that "Dionysian intoxication, Nietzsche argues, reaffirms the relation between humanity and nature. Individuated humanity is alienated from nature, but in the Dionysian moment this alienation is overcome" (37). Within this context, it is quite possible to suggest that at the first phase, the Dionysian self isolates the numbed and captivated unconscious minds from the outer world; but the intoxicated self slowly but surely connects a bound with the nature, the wilderness, where the soul originally belongs to. In a classicist way, this process could be identified with moving away what is real and instead getting closer to the illusionary world of shadows and reflection.

Therefore, the first element that reveals the Dionysian madness will be the cave metaphor. Having been conceptualized by Plato in order to sort out the process of the perception of the knowledge from the perspective of the partly blinded or prisoned minds, the cave allegory can be simply defined as; "the state of looking at reflections of

objects in the world outside the cave" (Purshouse 101) and evidently crystallizes the place and the condition which Anne Catherick is readily fond of. The graveyard is the only place that she could uncover her Dionysian self, and wrap herself up her true 'self' completely isolated from the outer world; it is the only place that she could spread her Dionysiac ecstasy around. For this reason, there is no surprise in the matter of Anne Catherick's self-exposition is performed in the graveyard; the place where she darkly and captivatedly belongs. Having escaped from the asylum, the graveyard becomes Anne's most peaceful shelter where she feels secure and complete. When Walter Hartright confronts Anne Catherick for the second time, her passion to the graveyard, her eternal cave which Victorian society destined her to live like a ghost, is once again proved. Even though their encountering at the graveyard starts in a calm way which seems alike with their first meeting just after she escaped from the asylum; it turns out to be uncannily dreadful as Anne feels that her own territory is occupied and gradually gets nervous and even hysterical. Her first reaction upon seeing Walter is rather grateful and contented; "You are very kind to me" she murmured, "As kind now as you were then" (Collins 81). Just as their first meeting on the road, Anne touches Walter's shoulder, but this time her touch is not any gentle; instead creepy as Walter narrates; "The touch was as stealthy and as sudden as that other touch which had petrified me from head to foot on the night when we first met" (82). When their conversation touches upon her asylum past, and implicitly her madness, she feels extremely uneasy and triggered; consequently she points her Dionysian gun in the shadow of the moonlight.

As another most apparent symbol of the madness, the full moon welcomes the readers once again as the witness of insanity. Having been strongly linked to the madness for centuries, the full moon is commonly and widely regarded as the representative of the insanity. Even the psychological state of being mad; lunatic, or the expression of the madness itself; lunacy, is proved to be derived from the Latin word *luna*, which means moon. When the maddening effect of the moon is considered, it is not a coincidence that Anne reveals her Dionysian self by moonlight. "She started to feet, and a scream burst from her that rang through the churchyard, and made my heart leap in me with the terror of it. The dark deformity of the expression which has just left

her face lowered on it once more, with doubled and trebled intensity" (Collins 90) narrates Walter as a continuation of their second encountering. No sooner her terrifying hysterical screams had been heard around the churchyard than she was tried to be tranquilised. Exactly like "the most fearsome supernatural creature, and the one most influenced by the moon, is the werewolf, a cursed human who undergoes a type of moon madness" (Guiley 205), Dionysian embodiment of woman experience a destructive type of madness which requires a chain to be tamed.

The last element of madness, the endless wandering as an eternal purpose of the being can be easily observed on the Victorian stage in the case of Anne Catherick, the woman in white. While studying on the theme of wandering in the ancient Greek culture, Montiglio interprets the concept of wandering as: "Wandering is coupled with idleness, weakness, dispiritedness, agitation, anger, and unhappiness" (25) emphasizing the state of the suffering and the pain of the wanderers. In this regard, the self simply wanders to forget and proceed; yet the Dionysian being ghostly wanders to destroy the road. This generalization is not different for Anne Catherick; since each and every time she sets off and aimlessly wanders, she has the intention of realizing her own dark ambitions and basically destroying what has already built up. While desperately searching the traces of Anne Catherick, Walter Hartright and Miss Halcombe reach a boy called Jacob, who is claimed to see her wandering, and they pay attention to his definitions regarding to Anne's appearance and the location; "Arl in white- as a ghaist should be"; "away yander, in t' kirkyard- where a ghaist ought to be" (73). Anne's state of constantly being on the road is portrayed as that of a ghost; a figure at the lake, footsteps on the boat-house; unhurried, calm, smooth, silent, almost invisible; yet, scary and disturbing. Quite correlatively, Walter Hartright finalizes his remarks on Anne Catherick having chased around and after her for a considerably long time with the sentences that prove the fact that she is a wandering ghost which passes through the lives and turns them upside down; "So the ghostly figure which has haunted these pages, as it haunted my life, goes down into the impenetrable gloom. Like a shadow she first came to me in the loneliness of the light. Like a shadow she passes away in the loneliness of the dead" (504).

Having transformed from "a sweet, affectionate, grateful girl and says the quaintest, prettiest things in the most oddly sudden, surprised, half-frightened way" (Collins 48) firstly to the unpredictably dangerous asylum escapee, then "mad enough to be shut up" (297) whose mental malady could not be ignored, the story of Anne Catherick comes to an end with the self- destruction; nonetheless not before she reaches her eternal purpose; just like Bertha Mason. Her last portrait as a Dionysian force, as an unbridled, primitive, wild, and animalistic is drawn as a bad-tempered creature who winces when encountering a stranger; "she exhibited the most violent agitation; if she had scented danger in the air, as a dog scents the presence of some creature unseen, her alarm could not have displayed itself more suddenly and more causelessly" (552). As it is expected from a Dionysian agent, the death of Anne Catherick is not a calm, peaceful, and tranquil; but an uncanny one carrying the familiarity of the coldness of the death and at the same time as creepy and as odd as possible. "To my unspeakable horror" records the narrator, "she was seized with convulsions- a shock to the system, in her condition, which might have laid her dead at any moment at our feed" (552). Next day after the hysteria attack, in July 25th, 1850, she is found dead. Hereby, an Anne Catherick; who is desire-driven, wild, primitive, sufferer, wanderer, mad, bad, and completely sad, who is tragic, who is pure Dionysian, has passed through the notorious Victorian stage which is "as often the accomplice as it is the enemy of crime" (209).

4.3. The Corpse Bride; Miss Havisham

The last mad woman character that is needed to be analysed broadly into the depths of her mind is surely Miss Havisham; one of the most legendary characters that Charles Dickens has ever penned. Carrying the importance of Dickens' being one of the most read novel, and identically representing the nineteenth century industrial London with its smoky and smudgy streets, child labours, and hypocrite members, *Great Expectations* was first published in the novel format in July 1861. Newlin comments on the popularity of the novel within the framework of Victorian canon stating; "*Great Expectations'* status as one of the most popular, universally read novels of the last 140 years can be attributed largely to Dickens's ingenious plot and his extraordinary effective prose in telling the gripping story he conceived" (2) and highlighting the

importance of the novel for the Victorian literary heritage. Having blended different genres to each other; such as bildungsroman, gothic, realistic, autobiography, and even mystery; Dickens has touched upon the condition of the nineteenth century Britain with all its aspects in a literal way that locates the social criticism in the middle surrounding it with unique characters, and vocalizing them bravely. In this regard, while reading the novel, the readers witness the progress of a lower class orphan and find themselves trying to solve the mystery behind his transformation at the realistic atmosphere of industrial, dirty, scruffy, gloomy, dark, totally urbanized Britain.

Rutner argues that "In his novels Dickens produces a scary, menacing and mysterious atmosphere and similarly depicts the social problems of the haunted British society" (2). It is for sure that *Great Expectations* is one of the strongest examples of the Dickens' satire to the entire society which is simply haunted and cursed; likewise, it is also obvious that through one single character, Dickens succeeds to convey the meaning of the ghost women of the Victorian graveyard. Even though the book is extendedly framed around a boy called Pip and his transformation from an orphan boy to a Victorian-kind gentleman, it is quite possible to state that it is one woman character who provides the novel with a great tension which makes the readers alerted and therefore excited from the beginning until the end. It is one of the female characters who integrates an immense amount of secret, ambiguity, excitement, disappointment, failure, revenge, danger, unpredictability, pity, compassion, mockery, playfulness, and also a deep sorrow into the novel. With her descents and ascents, alienation and insanity, the joy of living and endless depression, there stands an ageless Dionysian figure with her venerable wedding gown; Miss Havisham. "Like Frankenstein's monster", Thornton defines her; "Miss Havisham has entered that ever-evolving textual space which is our cultural heritage: filled away under 'weird spinsters: various' we retrieve her periodically in her yellowed bridal dress, the light of day shut out from the decaying feast chamber in which she sits" (79).

Having succeeded to elude herself from the brutal reality of the great expectations of the nineteenth century society, Miss Havisham is often described as 'an eccentric old lady'; yet, in the psychological and philosophical dimensions, she is in fact

much more than a minor character who mercilessly leaves Pip in the shade with her enchanted narcotization. Pip, being Philip Pirrip with a full name, is depicted as a poor orphan boy necessarily raised in the societally-oriented even though it is beyond his imagination that one day he would transform into a Victorian-type of gentleman from the plain workplace of Joe Gargery. In this context, it is quite clear to state that Pip is a crop of the Victorian mass production which is constantly in the attempt of creating expectation-fulfiller proper ladies and gentlemen. Therefore, Pip swims in the conscious level of the Victorian ocean and represents the superego; the layer which has the highest moral, societal, social, and environmental conscious and endless awareness. On the other hand, Miss Havisham, with her functionless watch stopped at twenty minutes to nine, loudly and clearly belongs to nowhere; neither mentally or ideologically nor physically. Representing the pure id of the human psyche, Miss Havisham is the society alienated and consequently expectations-free, desire-driven, primitive, wild, hysterical, sufferer, captivated, enchanted, intoxicated, insane, in brief, not a part of Victorian and therefore Dickensian world, but proudly and purely Dionysian.

Miss Havisham is first introduced to the reader as “an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion” (Dickens 44) and no sooner than Pip arrives in the famous Satis House being a playmate for Estella, he himself approves the creepy appearance of the house which is hard to believe that there is a life inside. Pip defines the house “which was of old brick, and dismal, and had a great many iron bars to it” adding; “some of the windows had been walled up; of those that remained, all the lower were rustily barred” (47). As it comes to the initial impression that Pip gets the moment when encountering Miss Havisham, it is as least as bizarre and perplexing as the Satis House itself. Pip narrates; “In an armchair, with an elbow resting on the table and her hand leaning on that hand, sat the strangest lady I have ever seen, or shall ever see” (49). Having completely dressed in luxurious garments such as lace, silks, and satins; all of which are white from head to foot, wearing a long white veil as a complementary accessory to her bridal flowers which was attached to her snow-white hair a dozens of year ago, having only one single shoe on, keeping the other on the table together with her sparkling jewelleries, her gloves and her handkerchief, and a prayer-book nearby; all located

randomly and rather confusingly, Miss Havisham greets the reader. She does not only represent the broken heart of a young lady within the flesh and bones of a weird fossil but also the disordered mind of the old mad lady who was once young, naïve, timid, hopeful, and alive; which Freud identifies with a single world; uncanny.

Grenville interprets Freudian term of uncanny asserting that; "the uncanny occurs when something that is familiar is alienated, through a process of repression, and then returns to us in an uncanny form" (20) totally summarizing the case of Miss Havisham; who was once a quite familiar image with her excitement, fresh happiness, joyfulness, dreams, and expectations regarding to a brand new life in the white wedding gown dressed up on her tender body along with her bridal veil and flowers which she holds with her pearl white glove has been perfectly replaced with a corpse bride; physically alive; yet totally dead. After witnessing the ghost-like image wearing the hopes of a young cheerful lady, Pip expresses the uncanny situation narrating that; "I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone" (50). Having been illuminated the uncanniness of Miss Havisham, there arises another important theory of Freud to be highlighted; which is the state of double; in our case, the double of Miss Havisham or from whom she has transformed into the melancholic walking ghost.

The notion of double, which is developed by Otto Rank and soon joined into the Freudian dictionary, signifying the meaning of the 'return of the repressed' is surely one of the most prominent elements that reveals the pure madness of an individual. In Freudian analysis, the return of the repressed precisely corresponds with the defence mechanism of the ego which is urgently in need to protect the self from the painful events and memories that cause repression. In "Further Remarks on The Neuro-Psychoses of Defence" Freud asserts that: "…the repressed memory is at once represented by what is apparently a primary measure of defence" (393). In other words, when the defence mechanism has failed to conquer the human psyche, the repressed appear on the surface of the mind capturing the dominance, liberating the unconscious,

or the id, and leading various neurotic symptoms (Freud, Complete Works: 393-394). Having focused on Freudian discourse, Faulks approaches to the return of the repressed, the ultimate source of having a double suggesting that "Melancholia, both the inability to forget a lost object of love and the internalisation of this object in the ego, creates a state where the melancholic person clings to the idea of the object through the creation of a psychotic illusion" (50) and concludes that; "here, the ego's internalised creation (the lost object of love) is projected onto the outside world as an external hallucination" (50). Turning back to our depressed, mournful, and gloomy Dionysian heroine, and considering Freudian perspective towards the foundation of having a double, it is obviously apparent that Miss Havisham is the great return of the repressed, disappointed, lamented, sufferer young girl called Estella.

Estella is the adopted daughter of Miss Havisham whom she kneaded and formed like a dough. Originally as pure as a snow, as innocent as possible, unaware of the outer world and therefore the highly expectant society and its dangers, unguarded, totally clean, just like once Miss Havisham was, Estella is the other half, the eternal double of Miss Havisham who grows up in her white hands covered with the old bridal gloves. As Miss Havisham clarifies; "when she first came to me, I meant to save her from misery like my own. At first I meant no more" (356). Miss Havisham admits that as the times passes by, she gradually lost the limits and transformed Estella into a stone-hearted, cruel, benumbed being just like herself; just like a sculpture who creates her own image out of the clay. "But as she grew, and promised to be very beautiful", Miss Havisham goes on, "I gradually did worse, and with my praises, and with my jewels, and with my teachings, and with this figure of myself always before her a warning to back and point my lessons, I stole her heart away and put ice in its place" (356).

Now "a waxwork and skeleton" looking, old melancholic lady in her bridal dress who has never met with the sun for ages, was once a motherless child grown up in wealth but always broken and half likewise her double Estella. Miss Havisham was deceived by a false gentlemen who claims to fall in love with her and eventually persuades her to marry. There is no doubt that young Miss Havisham starts to develop deep feelings towards the so-called gentleman. Then, in time, "the marriage day was

fixed, the wedding dresses were bought, the wedding tour was planned out, the wedding guests were invited. The day came, but not the bride-groom" (162). Instead, the fake gentlemen wrote Miss Havisham a letter which she got while dressing up her pearl white wedding gown on; exactly at twenty to nine; when all her clocks were stopped. Jilted, disappointed, deeply suffered, and wounded, Miss Havisham's past clarifies the chronical melancholia and the inevitable transformation she has passed through and there stays no wonder that why she cannot reach the conscious level, but always wonder in the depths of her desire-oriented part of the psyche. Her being an embodiment of "id" well explains the arrival of Pip to the Satis House; Miss Havisham just wants to have fun by witnessing a boy to suffer; "I sometimes have sick fancies" she utters, "and I have a sick fancy that I want to see some play. There, there! With an impatient movement of the fingers of her right hand; 'play, play, play'!" (51).

Miss Havisham, representing a disordered mind and a touching soul in a decaying body, and her double Estella, the embodiment of physical beauty with a stone-heart, complete each other like a flesh that covers the bones. Being the half, being the component, being completely integrated, they are so mingled to each other that they could act as one single entity; "I saw Miss Havisham put her hand to her heart and hold it there" (323) Pip astonishingly narrates and witnesses Estella talking identically same with Miss Havisham as if she was the one that breaks Pip's heart with her biting cold expression wearing the mask of beautiful Estella; since in a Dionysian embodiment; the commander is always and certainly the id. With the same mentality, the fully independent id blankets her eternal double positioning herself on the top as it is in the case of Miss Havisham and Estella. Pip depicts Miss Havisham as "keeping Estella's hand drawn through her arm and clutched in her own hand" and later continues; "we were seated by the fire, as just now described, and Miss Havisham still had Estella's arm drawn through her own, and still clutched Estella's hand in hers" (270). Exactly like a ritual that she has to realize as a necessity of her Dionysian self, Miss Havisham repeats the same action again and again revealing the chief symbol of her melancholia which is practiced on her double. Faulks interprets the Freudian melancholia-sufferer as; "the melancholic is not aware of the apparent determinism of this cyclical process. The egoistic origin of melancholia means that this vicious circle is repeatedly made uncanny

by a condition that mistakes the repressive mechanism for the repetition of change" (51) deducing the idea that uncanny is a mechanism which is conditioned to repeat the same order until it irritates the double, and creates an endless melancholia.

Lacan, who follows Freudian approaches swiftly and masterfully, presents the idea of mirror stage in order to crystalize the process of madness. Mirror stage; a phase in which the individual discovers the notion of subjectivity and the state of being an independent entity, carries a fatal meaning in the psychological sense when it took place in the later phases of an individual's life as it is in the cases of Bertha Mason, Anne Catherick, and lastly Miss Havisham. Due to the fact that the subject cannot comprehend the independent being that must exist in the conscious level of the human psyche when looking at the mirror; she finds herself in the attempt of creating a brand new one which corresponds to the image the subject shelters. In this regard, it is quite clear that mirror stage in the late phases of the subject's life means a rejection to the God-given and societally shaped identity since the subject proudly liberates the repressed and masqueraded one which gets out alive from the battle of selves. "As a resolution of the conflict between selfhood as identification with the other and selfhood as separation from the other is not possible" as Heilmann explains; "the ego constitutes itself as a permanently divided self" (168). The primary tool of the conflict that arises from the existing oppressed self and violently writhing Dionysian self, therefore, is the mirror which reflects the illusionary realities. The looking glass is one of the first objects that is introduced to the reader by the narrator Pip at his first visit to Satis House. Right after the quick reception which she performed in her own bizarre and utterly melancholic way, Pip portrays Miss Havisham while staring at the looking glass and talking to her liberated self; "So new to him", she grumbles, "so old to me; so strange to him, so familiar to me; so melancholy to both of us!" (51). The looking glass through which she could reach her Dionysian self stays as a background by her side as a safe shelter she consults whenever she needs to be totally captivatedly free. Not coincidentally, the first and the last conflict of Miss Havisham and Estella takes place in front of Miss Havisham's "ghostly reflection"; which proves Lacan's mirror stage theory once again.

Anchoring her creepy gaze on Estella's eyes; just like staring at the mirror hoping to encounter her true self, Miss Havisham asks to her double, to her origin; "Are you tired of me?" and the echoic confrontation takes a start. As cruel and as wild as her other half, Estella looks towards the giant reflection of the corpse bride. Quite unexpectedly, Miss Havisham rebukes; "You stock and stone! You cold, cold heart!" (270) as if she was describing her own self. At this point, the triggered aggressiveness and anger of Miss Havisham is explained by Oliver as "the subject's dependence on the outer world to shore up its sense of the unity and agency of its inner world makes it aggressive and hostile toward the Other on whom it depends" (21) in a fully Lacanian attitude. The confrontation of the double halves continues intensely in company with the illusionary reflections. After the battle of bitter words that both sides utter each other, Miss Havisham, the id of the psyche, declares; "Let her call me mad, let her call me mad!" (271). In return, Estella's answer illuminates the fact that before she sets her Dionysian demons free, Miss Havisham was just like her double in a parallel dimension; she was just like prudent and innocent Estella. Emphasizing that she was once one of the proudest and the most self-sustained women that the Victorian stage has ever witnessed, indicating the time long before her Dionysian captivation, Miss Havisham utters; "Does anyone live, who knows what set purposes you have, half as well as I do? Does anyone live, who knows that a steady memory you have, half as well as I do?" (271). Quite expectedly, the more the two debated with each other in a bitterly melancholic way, the more Miss Havisham is shaken with a painful nervous breakdown. By the end of the mirror stage, Pip narrates the inevitable nerves attack that belongs to neurotic, hysterical, tempted, unconscious rebellion; "Miss Havisham's grey hair was all adrift upon the ground, among the other bridal wrecks, and was a miserable sight to see" (272) and later adds that she gravely proceeded "in a ghostly manner, making a low cry towards her room" (273) drawing the picture of Dorian Gray on readers' mind; who is ruined and wounded deeply each and every time he encounters with his double through the looking glass.

As it comes to the pure Dionysian elements which considerably contribute to the madness, it would be better to start with the cave metaphor as an eternal territory of being in the level of unconscious. Nietzsche adjusts the cave metaphor of Plato to the

Dionysian captivation interpreting the eternal human existence as a fully independent entity regardless of the outer world since the philosophy itself merely focuses on the internal struggle of the individual. Kopperschmidt comments on Nietzsche's usage of cave metaphor asserting that; "the philosophically directed liberation from the cave possesses no more than a pragmatic function at best: it frees one from the false appearance of naïve objectivism through the liberating insight into the power of appearance" (202) highlighting the fact that any kind of reality could leak into the thick walls of this cave. As it is described in Platonic philosophy; "the wall at the bottom of the cave, the shadows on the wall, the prisoners having their heads stuck, the people behind them carrying objects around, the fire inside the cave, the opening in and out of the cave, and finally the sun outside" (Lefebvre 235), and as it is interpreted by Nietzsche as the liberation of the inner and the instinctual self from the walls of the body; isolated from the outer powers or interventions, it is quite possible to claim that Miss Havisham hosts both the metaphorical and philosophical sense of cave allegory within her borders.

The territory of Miss Havisham is known as the Satis House; described as having barred walls that surrounds the old bleak brick house along with the heavy gates, and ironically means enough in Latin. Therein the haunted house, the Victorian stage once again witnesses the cave metaphor with all its details. Being the long-term prisoner of the dark cave she has entrapped herself in, the very first sentence that Miss Havisham utters to Pip is; "You are not afraid of a woman who has never seen the sun since you were born?" (50); which explicitly reveals her being far away from the outer realities of the outside world for a considerably long time as Plato and Nietzsche attribute to the function of cave. Then, sitting in her corpse-like image, Miss Havisham tries to arrange a suitable time which Pip can come and visit her haunted place and play with Estella, but she cannot figure out the time since she is far away from the earthly realities living in the world of shadows; "There, there! I know nothing of days of the week; I know nothing of weeks of the year. Come again after six days. You hear?" (53)

The other visits of Pip continues to prove the fact that the Satis house is in fact a dark cave which only the captivated prisoners could live inside providing that they are

completely naked from the outside world and its realities. Identically fitting to Platonic depiction of cave, Pip narrates the place he is exposed; "I crossed the staircase landing, and entered the room she indicated. From that room, too, the daylight was completely excluded" (73). Continuing with the fire figure through which not the essentials but the reflections is transferred to the prisoners; "A fire had been lately kindled in the damp old- fashioned grate, and it was more disposed to go out than to burn up" (73). The fire side portrait is proceeded to be conveyed to the reader in the following chapters both emphasizing the cave allegory in the gradual progress of madness and uncloaking the Dionysian spirit which senselessly dances around the fire. While Pip, Estella, and Miss Havisham seated by the flickering fire, Estella, the other cave-prisoner starts to clarify her being captivated in the dark cave which is totally alienated from the sunlight and therefore the reality;

> If you head brought up your adopted daughter wholly in the dark confinement of those rooms, and had never let her know that there was such a thing as the daylight by which she has never once seen your face" aiming at Miss Havisham, "if you had done that, and then, for a purpose had wanted her to understand the daylight and know all about it, you would have been disappointed and angry? (272)

Indistinguishable from the cave-prisoners who are chained from their hands and destined to sit in front of the fire, behind the wall, forcing themselves to be contented with the illusionary images reflected from the fire; Miss Havisham, and therefore Estella lead a life in a dark cave called Satis House; yet; merely the Dionysian agent, Miss Havisham, dares to break the chains and dance around the smouldering fire.

Another element which triggers the madness is surely the moonlight; which is sparklingly dangerous and flaringly unpredictable for a Dionysian being. In *The Secret Influence of the Moon*, Proud claims that early physicians strongly believed the idea that the certain amount of substance in the brain varied in accordance with the cycles and the phases of the Moon; consequently, the Moon becomes the respondent of various mental diseases; from hysteric epilepsy to the serious insanity. As it is widely known, the Moon is the strongest and the most influential; and for the Dionysian embodiments; the most

destructively dangerous when it is Full. Turning back to Miss Havisham, the corpse-like bride of the Victorian arena, the impact of Full Moon as at least as disastrous as in the cases of Bertha Mason and Anne Catherick since the Dionysian entity can easily burst into flames with the slightest light.

The moon is its most fatal form when Pip's last visit to Satis House takes place. "Twilight was closing in when I went down stairs into the natural air" Pip narrates unaware of the foreshadowing of the phase of the moon. After having a comparatively emotional and even wretched conversation about Stella, and leaving the decaying house along with his childhood memories, 'a childish association' he defines forces him to check Miss Havisham and there, he encounters with the pure Dionysian self; untamed, unpredictable, wild, desire-driven, uncontrollable, hysterical, neurotic, the sufferer and the torturer; "I looked into the room where I had left her, and I saw her seated in the ragged chair upon the heart close to the fire, with her back towards me. In the moment when I was withdrawing my head to go quietly away, I saw a great flaming light spring up" (358). The portrait Pip transfers to the readers is unpredictably distant from the image of Miss Havisham who was crying and kneeling down Pip begging for his mercy a short time ago. "In the darkest moment of the sky when the Full Moon occurs and shines on the pitch-dark, Pip continues to narrate; "In the same moment, I saw her running at me, shrieking, with a whirl of fire blazing all about her, and soaring at least as many feet above her head as she was high" (358) causing a serious nervous shock on her exhausted, departed, ruined, corpse-like body wrapped up with a yellowed bridal dress.

As it comes to the last element that is to be analysed with regards to progress of madness, it is wandering; which gradually makes the Dionysian self a total numb and even inhuman. The Ancient Greek culture locates the symbol of wandering in the heart of pain and endless suffering. Therefore, the ones struggling with themselves in their eternal internal battle are associated with the wanderers; who have no aims in life apart from liberating their inner self entrapped in unfamiliar bodies to constantly suffer. In her related study, Montiglio discusses that "wandering much is synonymous with suffering much, and, correspondingly, being ruined" (27). In this regard, wandering refers to the state of being aimless, being numbed, being spent, being deficient, being in the pain; the

exact condition of Dionysian Miss Havisham. Even though she is not physically strong enough to drive her body and move forward, her everlasting wish to wander aimlessly forces her to ask Pip's help; therefore, letting her lost, haunted, captivated soul wander in her cave in a ghostly manner, she commands; "Come, come, come! Walk me, walk me!" (74). Quite correlatively, when Jaggers asks Pip how often he has seen Miss Havisham eating or drinking something, the explanation brings light to the fact that wandering becomes her ritual, her life-style, her irreplaceable habit which reminds primitive Dionysian women who merely live to sustain their unconscious and mystic rituals. As Jagger explains to Pip; "She has never allowed herself to be seen doing either, since she lived this present life of hers. She wanders about in the night, and then lays hands on such food as she takes" (215). As white, invisible, and at least as dangerous as a ghost, Miss Havisham is the perpetual wanderer of the Victorian land; who slowly yet surely ruins herself with each step she takes towards her end.

Not surprisingly, the expected destruction comes with the endless suffering of Miss Havisham. Having been shut up in the cage-like house full of remorse, disappointment, and deep sorrow, she always points out the long dinner table which was prepared for her wedding day and still stays exactly the same as the day when all the clocks were stopped; with her bridal cake on the top. "This, said she, pointing to the long table with her stick, is where I will be laid when I'm dead. They shall come and look at me here" (74). Having seriously fallen sick from the fire that she herself set, Miss Havisham suffers physically for a time and then passes away ghostly. Like she foreshadowed long ago, her last stop becomes the long table which was prepared for her wedding; with her untouched bridal cake on. "Miss Havisham's displayed dying body" comments Bronfen, "incessantly repeating these three sentences, is possibly one of the most ghastly images for the way the triadic desire- for death, for a lover, and for self-representation- inscribes itself at a feminine body" (358). With her burned bridal dress on, her worn-out bridal flowers in her smudgy white hair along with her half arranged veil, and wearing only one shoe of a pair, there lies Miss Havisham motionless proving the Victorian stage that only a woman can give birth to another self; even though mad, only a woman can suffer that painfully, and in return, destroy herself completely preparing her own tragedy.

CONCLUSION

Sheltering strictly arranged social norms and societally determined rules, containing an atmosphere of a rooted change and transformation, hosting the Industrial Revolution which has turned the existing order upside down, and witnessing dramatic alterations on the evolving society, the Victorian Era is surely the milestone of the complete British history. The multi-dimensional era of the Victorians is indisputably convenient to be analysed from various perspectives. Industrialism or the Industrial novel, which covers the child labours as well as the sufferings of the working class 'the Great unwashed', the theme of social criticism, the Bildungsroman, which directly addresses to the transformation-seeker society, and lately the theme of the fallen woman which depicts the woman as a condemned being if she does not fit in the established social norms, and the theme of the double born with the hypocritical structure of the society elaborated on the cases of Dorian Gray and Dr. Jekyll and Mr. Hide were commonly and frequently presented to the Victorian reader. However, regardless of the title, genre, theme, or plot line of the novel, there stands a veil of mystery of the mad women characters which even the merciless reality of the Victorian literature cannot hide or shadow.

Those mad women characters have transformed the mirror-like realistic world built for the Victorian readers into a magical fiction holding a mirror to the Dionysian sense of insanity. Although not being mentioned in detail and characterized as the protagonist of the story, or, not being bravely or starkly vocalized, the dreadful existence of mad women characters in Victorian literature has represented a pure form of madness which is societally triggered and created. As Alshammari states, "Female heroines were to interact with their environments mainly at home, their closest relations, the men they lived with, and negotiate their own sense of self within the framework of private and public life" (20). In each and every case that she stays out of her domestic areas, she was carefully alienated from the expectation-prosperous society and left alone with her Dionysian identity.

Imprisoned at home, destined to the perpetual devotion to the divine concept of home, and supressed until she has lost her own voice, the Victorian woman is depicted as an idealized image in accordance with the expectations of the society. If she is not the fancy bird in the Victorian decorated cage, then she is surely labelled as an invalid, as a freak, as a mad and cursed. It is rather possible to state that there are only two kinds of territory that a Victorian woman could belong; the idealized, socially accepted, and the approved one is surely the home; where a silent and obedient life is maintained with a proper husband and a bunch of cheerful children, the other alternative is simply the deep corners, the endless borders of the concept of madness, where only the disappointed, broken, suffered, lamented, and inevitably isolated, alienated, even quarantined wounded soul of the woman could harbour.

In this study, the silent, the haunted, the cursed, the ghost-like images of the Victorian literature have been profoundly analysed within the framework of their gradual process of madness alongside with their eventual transformation to the pure Dionysian selves. This study aims to demonstrate the invisible power of the hidden and oppressed women, and provide voice for 'the other' echoing in the dark closed box of the Victorian life. While achieving the main purpose of the study, three timeless and immortal women characters of the Victorian age have been examined deeply so as to prove the contemporary readers that the Victorian literature is not limited with what is seen on the surface or what is deliberately promoted or supported to create the ideal. The approaches that have been used to introduce, explain, and analyse the process of madness are Freud's unconscious and the uncanny theories, Lacan's mirror-stage theory, and Nietzsche's interpretation of Dionysian madness. A deductive method has been followed with an aim to reach the whole, which is the exact definition of the process of madness that belongs to the Victorian woman.

As it comes to the actresses of the divine madness staged on the Victorian set, the first one is known as the mad woman in the attic; Bertha Antonietta Mason. Even though considerably restricted background information about her past was provided in the novel, her obvious creepy transformation into a mad woman signifies a metaphorical evidence of marriage is a sort of entrapment in Victorian world and it sooner or later

converts the angel to a muted, living corpse who doesn't have any identity. Her created self-image along with her dignified double, her legendary confrontation through Lacan's mirror-stage theory and Nietzschean interpretation towards her Ancient-Greek rooted madness have been extensively resolved in the study in the light of psycho-analysis and philosophy.

Anne Catherick is the other wandering ghost of the Victorian stage who is gradually driven mad, or forced to be mad. Since being out of the norm offers no other alternative than being labelled as 'the other', the destiny that has been written for Anne Catherick is her having been shut down in an asylum. Gradually yet inevitably driven mad, the only place that Anne Catherick can exist becomes graveyards which simply proves that the Victorian society assumed the woman dead if she was not in the shape that the social norms commanded. Living a life full of sorrow, she is remembered with her pure white dress from tip to toe that loudly and clearly reveals her creepy identity. Her being an uncanny image, the eternal double she owns, her Lacanian confrontation, and Nietzsche's Dionysian definition, which perfectly fits her, have been illuminated in the study in order to address the living ghosts of the Victorian society.

Miss Havisham, a unique character which tears down the reality of a highly realistic novel that deals with the social issues of the child labour, hypocrisy, and the trend theme of the being self-made man pointing out the popular bildungsroman, presents the magical world of madness to the Victorian reader. Completely far-away from the constructed reality of the Victorian world, and dancing on the invisibly thin line of insanity, Miss Havisham is the evident herself that society mercilessly destroys the feelings of the woman and plants the crops of the sorrow instead. With her yellowed bridal dress on, one shoe of the pair worn, her half-arranged veil on her smudgy filthy grey hair, totally ready for her wedding, she patiently waits for her death. She is the desperate victim of the society who is labelled as mad. Her matchless Dionysian identity has been analysed under the guidance of Freud, and his uncanny, Lacan, and the vital mirror-stage theory, and lastly, Nietzsche, philosophical light of the Ancient Greek understanding of the process of madness.

To generalize and detect the common similar points of aforementioned mad women characters, the first prominent resemblance can be summarized as their being in complete white. Bertha Mason is portrayed as a bulky shadow wrapped in white; either chained in her dark cave or wandering irritatingly. Anne Catherick, as her description reveals, is the woman in white, the wandering ghost who secretly and silently walks in white from the day she could remember herself until the day she passes away. Miss Havisham, the corpse bride of the Satis House, is also identified with her wedding dress, her veil, her one pair of the shoe, her jewelleries, and gloves; all of which are white. Being the representative of the purity, innocence, tranquillity, calmness, and accordingly some beliefs virginity, the colour of white is mostly attributed to the total submissiveness and it is for sure that it is not a coincidence that the mad wear white universally and archetypically. Apart from the usage of white in the mental institutions, it is possible to generalize the idea that white is broadly used in each and every area that requires devotion and total submission. The bridal dress is white, the burial robe is also white; when there is an unquestioned commitment, the white appears on the surface as the greatest indicator of being lost, being found desperate, being captivated, and being used, ruled, and ruined. In this regard, the cases of Bertha Mason, Anne Catherick, and Miss Havisham perfectly support the idea that white is employed in order to depict the hidden message; madness is the divinest captivation and a total commitment to an uncontrollable force.

Another obvious similarity between those three characters is surely the fact that none has a child; all are simply barren. Their being childless is a strong proof itself towards the structured social norms and taboos that have been associated with the definition of the womanhood. The main, primary and the perpetual function of the woman is growing up in a proper manner that suits to Victorian-standards, getting married with an appropriate man, performing as a courtesy sample that carries the notorious Victorian etiquette, and lastly having children to whom Victorian-taste books can be read near the light and glow of the fireplace. Representing the opposite pole of what is socially attributed to the notion of the womanhood, the mad women characters of this study have neither a home to twitter nor a child to embrace. Instead, they have miraculously given birth to their created Dionysian self just as Zeus who gave birth to

Dionysus reconstructing the conventional perception of womanhood and all the ascriptions that are attached on woman.

The last resemblance that all three mad women characters share is their being guardian angels of their doubles. Despite all the daemonic features that are pitilessly labelled under the title of mad and cursed, the mutual attempt that all of the characters perform is simply to protect their eternal doubles in order not to witness their sufferings or disappointments once they have harshly experienced. Bertha Mason appears at Jane's room before her wedding day trying to sense her that a dark and cursed destiny like hers is going to embrace her if she gets married with Rochester. Bertha's tearing apart Jane's bridal veil signifies a silent yet strong protest fulfilled with an aim to guard her. Likewise, Anne Catherick tries hard to protect her double Miss Fairlie from a hapless fate that will soon capture her whole youth. As a fluid wandering figure at the lakeside, Anne Catherick confronts with Miss Fairlie to reveal that she is the writer of the letters penned as a warning to her future marriage with Sir Percival Glyde; she struggles hard to exist in order to provide a peaceful life for her double. Miss Havisham, quite similarly, functions as a guardian of her adopted child, her perpetual double. The confrontation scene of Miss Havisham and Estella, which took part in the Lacanian sense of mirror-stage, puts forward the defence-mechanism that Miss Havisham developed so as to protect Estella from the possible dangers of the man since her biggest fear is to testify her double's suffering by a man. It is for this reason that she protests the marriage or even a slightest connection between Estella and Pip.

As a conclusion, Bertha Antonietta Mason, Anne Catherick, and Miss Havisham serve as a silent scream, an open wound, an indefinable pain of the Victorian society which is the audience of the entrapment of woman between the social expectations and free will. They are the fully independent Dionysian identities which are completely unpredictable, malevolently dangerous, totally untamed, tempted, primitively wild, seduced, blindly target-oriented, desire-driven, neurotic, hysterical, rebellion, unconscious, chained, and utterly insane. Forced to live in their sunless caves, far from the outer realities, wandering like ghosts in their own territories, triggered by the powerful impact of Full Moon and consequently destroyed their created identities, the

tragic end of the mad women characters explicitly reveal the fact that they are as much Victorian-made as they are being self-made.

All the explanations considered, the final commentary regarding to the complete study will be the reality of how intermingled the term Victorian with the term Dionysian. Both covering and clearly pointing out each other, the definition of madness could have only been analysed with those two forces that ruled the nineteenth century. Having referred the complete century in company with its social and cultural taboos, its immense and uncontrollable industrialism, the rising star of science along with the strict commitment to religion, lately the moral corruption and the inevitable decadence, the Era has been correlated with a single name; Queen Victoria; who is once young, naive, innocent, as pure as a child, inexperienced as possible. If the gradual transformation of the nation metaphorically represents the transformation of the Queen herself, it is possible to state that it is the woman who has the power to rule, to convert, to create, and to liberate exactly like Dionysian self. It is surely the woman who can give birth to undefinable pain to reborn from her ashes again and again. It is the woman who first plants the crops of hope to the hearts, and then tears the soil apart with fire, with smudge, with filth. If the Victorian is the mind, the conscious, the level of the common sense, the Dionysian is undoubtedly the body, the id, the primitive, the dangerous; yet it does not change the fact that they feed and complete each other and walk hand in hand on the road which is called pure madness.

Works Cited

Abbe d'Ancourt, *The Lady's Preceptor*. 3rd ed. J. Walts, 1745. P.8.

Abrams, M.H. & Greenblatt, Stephen. Eds. *The Norton Anthology of English Literature.*8th Edition.Volume 2.Norton & Company, Inc.; 2006.

Adams, James Eli. *A History of Victorian Literature*. John Wiley& Sons. 2012.

Adler, Alfred. *The Collected Clinical Works of Alfred Adler*. Alfred Adler Institute, 2002.

Alexander, Rachel. *Myths, Symbols and Legends of Solar System Bodies.* Springer, 2014.

Alshammari, Shahd. *Literary Madness in British, Postcolonial, and Bedouin Women's Writing.* Cambridge Scholars Publishing, 2016.

Althusser, Louis. *Essays in Self- Criticism*. NLB, 1976.

Arnold, Catherine. *Bedlam: London and Its Mad*. Simon and Schuster, 2009.

Arnold, Matthew. *Culture and Anarchy*. BookRix, June 2016.

Arnaud, Sabine. *On Hysteria: The Invention of a Medical Category between 1670 and 1820.*University of Chicago Press, 2015.

Azim, Firdous. *The Colonial Rise of the Novel*. Routledge, 2002.

Babich, Babette. & Cohen, Robert S. Eds. *Nietzsche, Theories of Knowledge, and Critical Theory: Nietzsche and the Sciences I.* Springer Science& Business Media, 1999. "Nietzsche's Rhetorical Philosophy as Critique of Impure Reason" by Josef Kopperschmidt.

Bailly, Lionel.*Lacan: A Beginner's Guide*. Oneworld Publications, 2012.

Bakhtin.''Epic and Novel: Towards a Methodology for the Study of the Novel''.1981, 37.

Barthes, Roland. *Mythologies: Roland Barthes*. New York: Hill and Wang, 1972.

Beller, Anne- Marie.*Mary Elizabeth Braddon: A Companion to the Mystery Fiction*. McFarland, October 2012.

Birch, Helen. Ed. *Moving Targets: Women, Murder and Representation*. University of California Press, 1994.''An eye for an eye: The Case of Papin Sisters'' by Nicole Ward Jouve.

Bloom, Harold. *Charlotte Bronte's Jane Eyre*. Infobase Publishing, 2009.

Bloom, Harold. *Charles Dickens's Great Expectations.* Infobase Publishing, 2010. "The Burning of Miss Havisham: Dickens, Fire and the Fire-Baptism" by Sara Thornton.

Borch-Jacobsen, Mikkel. *Lacan: The Absolute Master*. Stanford University Press, 1991.

Bronfen, Elisabeth. *Over Her Dead Body: Death, Femininity and the Aesthetic*. Manchester University Press, 1992.

Bronte, Charlotte. *Jane Eyre*. HarperCollins Publishers, 2010.

Browning, Elizabeth Barrett. *The Poetical Works of Elizabeth Barrett Browning* (New York: Crowell, 1891.) pp 3-4.

Bossche, Chris Vanden. & Carlyle, Thomas.Eds. *Historical Essays.*University of California Press, 2002.

Burnham, Douglas. & Jesinghausen, Martin.*Nietzsche's 'The Birth of Tragedy': A Reader's Guide.* A&C Black, 2010.

Butler, Judith. *The Psychic Life of Power: Theories in Subjection*. Stanford University Press, 1997.

Carlyle, Thomas. *The Selected Works of Thomas Carlyle*.Lulu.com, 2014.

Chesler, Phyllis. *Women and Madness*. New York: Avon Books, 1973.

Chiesa, Lorenzo. *Subjectivity and Otherness: A Philosophical Reading of Lacan*. MIT Press, 2007.

Collins, Wilkie. *The Woman in White*. Penguin Popular Classics.

Coventry Patmore. *The Angel in the House* (London: George Bell & Son, 1885), p. 17.

Crang, Mike. & Crang, Phil. & May, Jon. Eds. *Virtual Geographies: Bodies, Space and Relations.* Routledge, 2013.“Toward the Light” by Ken Hillis.

Craton, Lillian. *The Victorian Freak Show: The Significance of Disability and Physical Differences in 19th- Century Fiction*. Cambria Press, 2009.

David, Deirdre. Ed. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2006.Childers, J.W. (2000) ‘’Industrial culture and the Victorian novel’’, 77-96.

Diamond, Arlyn & Edwards, Lee R. Eds.*The Authority of Experience: Essays in Feminist Criticism.*University of Massachusetts, 1988.“Jane Eyre: Woman’s Estate” by Maurianne Adams.

Dickens, Charles. *Great Expectations*. HarperCollins Publishers, 2010.

Dicker, Georges. *Kant’s Theory of Knowledge: An Analytical Introduction*. Oxford University Press, 2004.

Dudley, Will. *Hegel, Nietzsche, and Philosophy: Thinking Freedom.* Cambridge University Press, 2002.

Ellis, Sarah Stickney. *The Women of England: Their Social Duties, and Domestic Habits.* D. Appleton & Company, 1839.

Eliot, George. *Adam Bede*. Collins, 1859.

Eliot, George. *George Eliot Collection: Middlemarch, Adam Bede, Silas Marner, The Lifted Veil, and The Mill on the Floss.* Xist Publishing, March 2016.

Erickson, Paul A. & Murphy, Liam Donat. *A History of Anthropological Theory.* University of Toronto Press, 2008.

Euripides. *Bacchae.* Courier Corporation. 2012.

Euripides. *The Bacchae and Other Plays.* Penguin UK, 2006.

Faulks, Keith. *Contested Bodies*. Psychology Press, 2001.

Fink, Eugen. *Nietzsche’s Philosophy*. A&C Black, 2003.

Fisher, Jerilyn. & Silber, Ellen S. Eds. *Women in Literature: Reading through the Lens of Gender*. Greenwood Publishing Group, 2003. ''No Expectations at All: Women in Charles Dickens' Great Expectations (1861)'' by James R. & Simons, Jr.

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. Psychology Press, 2001.

Freud, Sigmund. *Complete Works*. Ivan Smith: 2000, 2007, 2010. (Frued_Complete_Works.chm)

Freud, Sigmund. *Imago*, 1919."The Uncanny".

Freud, Sigmund. *The Unconscious*. Penguin UK, 2005.

Friesen, Courtney J.P. *Reading Dionysus: Euripides' Bacchae and the Cultural Contestations of Greeks, Jews, Romans, and Christians.* Mohr Siebeck, 2015.

Gale, Cengage Learning. *A Study Guide for George Bernard Shaw's ''Mrs. Warren's Proffession': Drama for Students.* ISBN 1410353249, 9781410353245

Gale, Cengage Learning. *A Study Guide for Euripides's ''The Bacchae''*

Gallop, Jane. *Reading Lacan*. Cornell University Press, 1985.

Gardner, Stephen L. *Myths of Freedom: Equality, Modern Thought, and Philosophical Radicalism.* Greenwood Publishing Group, 1998.

Gemes, Ken. & Richardson, John. Eds. *The Oxford Handbook of Nietzsche.* Oxford University Press. UK: 2013.

Gilbert, Sandra M. and Gubar, Susan. Eds. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. Yale University Press, 2000.

Gorton, Kristyn. *Theorizing Desire: From Freud to Feminism to Film*. Springer, 2008.

Graf, Fritz. *Greek Mythology: An Introduction*. JHU Press, 1996.

Grenville, Bruce. & Vancouver Art Gallery. *The Uncanny: Experiments in Cyborg Culture*. Arsenal Pulp Press, 2001.

Guiley, Rosemary. *The Encyclopedia of Vampires, Werewolves, and Other Monsters*. Infobase Publishing, 2004.

Gutting, Gary.*The Cambridge Companion to Foucault*. Cambridge University Press, 2005.

Hayes, Nicky.*Foundations of Psychology*. Cengage Learning EMEA, 2000.

Hedgecock, Jennifer. *The Femme Fatale in Victorian Literature: The Danger and the Sexual Threat*. Cambria Press, 2008.

Heilmann, Ann. *New Woman Fiction: Women Writing First- Wave Feminism.* Palgrave Macmillan, 2000.

Henry, Nancy. *The Life of George Eliot: A Critical Biography*. John Wiley& Sons, 2012.

Hibbert, Christopher. *Queen Victoria: A Personal History*. Da Capo Press, 2001.

Higonnet, Margaret R. *The Sense of Sex: Feminist Perspectives on Hardy.* University of Illinois Press, 1993.

Hirsch, Marianne. *Family Frames: Photography, Narrative, and Postmemory*. Harvard University Press, 1997.

Hollitscher, Walter. *Sigmund Freud: An Introduction*. Psychology Press, 2003.

Holmes, Martha Stoddard. *Fictions of Affliction: Physical Disability in Victorian Culture*. University of Michigan Press, 2010.

Houghton, Walter E. *The Victorian Frame of Mind 1830-1870.* Yale University Press, May 1957.

James, William. *The Principles of Psychology, 2nd Volume*. Courier Corporation, 2012.

Jebb, Sir Richard C. *Primer of Greek Literature*. Atlantic Publishers& Dist. 2003.

Johansen, Karsten Friis. *A History of Ancient Philosophy: From the Beginning to Augustine*. Routledge, 2005.

Jones, Alan. *Personal& Psychic Development*.Lulu.com, 2013.

Kant, Immanuel. *Logic*. Courier Corporation, 2012.

Kant, Immanuel. *The Critique of Pure Reason*. Kshetra Books, 2016.

Kerman, Judith. *Retrofitting Blade Runner: Issues in Ridley Scott's Blade Runner and Philip K. Dick's Do Androids Dream of Electric Sheep*. Popular Press, 1991.

Lacan, Jacques. *Écrits*: The First Complete Edition in English. Bruce Fink. Trans. W.W. Norton &Company, 2002.

Lacan, J., "Overture to the 1st International Encounter of the Freudian Field" in Hurly-Burly, Issue 6, September 2011, p. 18.

Lacan, Jacques. *The Psychoses: The Seminar of Jacques Lacan.* Routledge, 2013.

Ledger, Sally. *The New Woman: Fiction and Feminism at the Fin de Siecle*. Manchester University Press, 1997.

Leeming, David Adams& Leeming, Margaret Adams. *A Dictionary of Creation Myths*. Oxford University Press, 2009.

Lefebvre, Eric R. J. *The Monk Manager and the Road to Abbey Management: Essays in Organisation Theory and Managerial Practice and on the World of Work*. ACCO, 1997.

Leuthold, Steven. *Cross-Cultural Issues in Art: Frames for Understanding.* Routledge, 2010.

Lindley, Arthur. *Hyperion and the Hobbyhorse: Studies in Carnivalesque Subversion*. University of Delaware Press, 1996.

Liggins, Emma. *George Gissing, the Working Woman, and Urban Culture*. Ashgate Publishing, Ltd., 2006.

MacIntyre, Alasdair C. *The Unconscious: A Conceptual Analysis*. Psychology Press, 2004.

Mack, Michael. *Spinoza and the Specters of Modernity: The Hidden Enlightenment of Diversity from Spinoza to Freud.* Bloomsbury Publishing USA, 2010.

Maffesoli, Michel. *The Shadow of Dionysus: A Contribution to the Sociology of the Orgy*. SUNY Press, 1993.

McCoppin, Rachel S. *The Lessons of Nature in Mythology*. McFarland, 2015.

McGowan, Todd. *The Real Gaze, Film Theory after Lacan*. SUNY Press, 2012.

Melchoir-Bonnet, Sabine. *The Mirror: A History*. Routledge, 2014.

Meyer, Richard M. *Die Deutsche Literatur bis zum Beginn des neunzehnten Jahrhunderts.* Berlin, 1916."The Android as Doppelganger" by Joseph Francavilla.

Michie, Elsie Browning. Ed. *Charlotte Bronte's Jane Eyre: A Casebook*. Oxford University Press, 2006.

Michie, Helena. *Sororophobia: Differences among Women in Literature and Culture*. Oxford University Press, 1992.

Milbank, Alison. *Daughters of the House: Modes of the Gothic in Victorian Fiction.* Springer, 1992.

Milton, Joyce. *Bronte, Charlotte. Jane Eyre*. Barron's Educational Series, 1984.

Mitchell, Sally. *Daily Life in Victorian England*. Greenwood Publishing Group, 1996.

Moller, Lis. *The Freudian Reading: Analytical and Fictional Constructions*. University of Pennsylvania Press, 1991.

Montiglio, Silvia. *Wandering in Ancient Greek Culture*. University of Chicago Press, 2005.

Moran, Maureen. *Victorian Literature and Culture*. A&C Black, 2006.

Morris, Virginia B. *Charles Dicken's Oliver Twist*. Barron's Educational Series, 1985.

Newlin, George. *Understanding Great Expectations: A Student Casebook to Issues, Sources, and Historical Documents*. Greenwood Publishing Group, 2000.

Newth, A.M. *Britain and the World 1789-1901*. Penguin Education, Penguin Books Ltd, Middlesex, England: 1967.

Nietzsche, Friedrich. *The Birth of Tragedy*. Penguin Group, 1993.

Northridge.W.L. *Modern Theories of Unconscious*. Psychology Press, 1999.

O'Gorman, Francis. *The Cambridge Companion to Victorian Culture*. Cambridge University Press, 2010.

O'Hear, Anthony. Ed. *Conceptions of Philosophy: Royal Institute of Philosophy Supplement: 65.* Cambridge University Press, 2009.''Visions of Philosophy'' by David E. Cooper.

Oliver, Kelly. *The Colonization of Psychic Space: A Psychoanalytic Social Theory of Oppession*. University of Minnesota Press, 2004.

Oliver, Kelly A. & Pearsall, Marilyn. *Feminist Interpretations of Friedrich Nietzsche*. Penn State Press, 2010.

O'Neill, Philip. *Wilkie Collins: Women, Property, and Propriety*. Rowman& Littlefield, 1988.

Otto, Walter Friedrich. *Dionysus: Myth and Cult.* Indiana University Press, 1965.

Page, Norman. Ed. *Wilkie Collins: The Critical Heritage*. Routledge, 2002.

Paglia, Camille. *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson.* Yale University Press, 1990.

Pfeffer, Rose. *Nietzsche: Disciple of Dionysus*. Bucknell University Press, 1972.

Pfeifer, Geoff. *The New Materialism: Althusser, Badiou, and Zizek.*Routledge, 2015.

Phegley, Jennifer. *Courtship and Marriage in Victorian England*. ABC-CLIO, 2011.

Pietikainen, Petteri. *Madness: A History.* Routledge, 2015.

Plante, Thomas G. *Contemporary Clinical Psychology*. John Wiley& Sons, 2010.

Plato. *Phaedrus*. Cambridge University Press, 1952.

Poon, Angelia. *Enacting Englishness in the Victorian Period: Colonialism and the Politics of Performance*. Ashgate Publishing, Ltd, 2008.

Preus, Anthony. *Historical Dictionary of the Ancient Greek Philosophy*. Rowman& Littlefield, 2015.

Purshouse, Luke. *Plato's Republic: A Reader's Guide*. A&C Black, 2010.

Ragachewskaya, Marina. *Desire For Love: The Secret Longings of the Human Heart in D.H. Lawrence's Works.* Cambridge Scholars Publishing, 2012.

Rank, Otto.*The Myth of the Birth of the Hero: A Psychological Exploration of Myth*. JHU Press, 2004.

Rappaport, Helen. *Queen Victoria: A Biographical Companion*. ABC-CLIO, 2003.

Riviere, Joan. ''Womanliness as a Masquerade.'' in *Formations of Fantasy,* eds. Victor Burgin, James Donald, and Cora Kaplan. London: Methuen, 1986. 38

Rosenberg, Donna. *World Mythology: An Anthology of the Great Myths and Epics*. 3rd Edition.NTC/ Contemporary Publishing Group, Inc. USA, 1999.

Roudinesco, Elisabeth. *Jacques Lacan & Co: A History of Psychoanalysis in France, 1925-1985.* University of Chicago Press, 1990.

Rutner, Sabrina. *The Gothic Elements and Atmosphere in Charles Dickens' "Great Expectations"*.An Analysis. GRIN Verlag, 2015.

Schroeder, Natalie. & Schroeder, Ronald A. *From Sensation to Society: Representations of Marriage in the Fiction of Mary Elizabeth Braddon, 1862-1866*. University of Delaware Press, 2006.

Schwartz, Joseph. *Cassandra's Daughter: A History of Psychoanalysis*. Karnac Books, 2003.

Scull, Andrew. *Madhouses, Mad-doctors, and Madmen: The Social History of Psychiatry in the Victorian Era.* University of Pennsylvania Press, 2015.

Scull, Andrew. *Madness: A Very Short Introduction*. OUP Oxford, 2011.

Sedgwick, Peter R. *Nietzsche: The Key Concepts*. Routledge, 2009.

Segal, Robert Alan. *Theorizing About Myth*.University of Massachusetts Press, 1999.

Sheridan, Alan. trans. *Ecrits: A Selection.* W.W. Norton& Co. New York, 1997. ‘’The Mirror Stage as a Formative of the I as Revealed in Psychoanalytic Experience, 1949 by Jacques Lacan.

Shields, Carolyn M. *Bakhtin Primer*. Peter Lang, 2007.

Showalter, Elaine. *The Female Malady: Women, Madness, and English Culture, 1830-1980*. New York: Penguin Books, 1985.

Silverman, Kaja. *The Threshold of the Visible World*.Routledge, 2013.

Slater, Michael. *Dickens and Women*. Stanford University Press, 1983.

Slethaug, Gordon. *The Play of the Double in Postmodern American Fiction.* SIU Press, 1993.

Small, Helen. *Love’s Madness: Medicine, the Novel, and Female Insanity, 1800-1865*. Oxford: Clarendon Press, 1996.

Stewart, Jon. *Kierkegaard’s Influence on Literature, Criticism and Art: Sweden and Norway*. Ashgate Publishing, Ltd. 2013.

Steinbach, Susie L. *Understanding the Victorians: Politics, Culture, and Society in Nineteenth-Century Britain.* Routledge, 2012.

Stone, Alison. Ed. *Edinburgh Critical History of Nineteenth-Century Philosophy*. Edinburgh University Press, 2011.

Stuttard, David. Ed. *Looking at Bacchae.* Bloomsbury Publishing, 2016.‘’Bacchae and Earlier Tragedy’’ by Alan H. Sommerstein.

Tennyson, Alfred Lord. *Alfred, Lord Tennyson: Selected Poetry: A Broadview Anthology of British Literature Edition.* Broadview Press, 2014.

Tennyson, G.B. *A Carlyle Reader*. CUP Archive; 1984.

Thiher, Allen. *Revels in Madness: Insanity in Medicine and Literature*. University of Michigan Press, 2009.

Ussher, Jane M. *The Madness of Women: Myth and Experience.* Routledge, 2011.

Ussher, Jane. *Women's Madness: Misogyny or Mental Illness?* University of Massachusetts Press, 1992.

Warhol, Robyn R. & Herndl, Diane Price. Eds. *Feminisms: An Anthology of Literary Theory and Criticism*. Rutgers University Press, 1991.''Women and Madness: The Critical Phallacy'' by Shoshana Felman.

Watt, Ian P. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding.*University of California Press, 2001.

Weigel, Sigrid. & Scharbert Gerhard. Eds. *A Neuro-Psychoanalytical Dialogue for Bridging Freud and the Neurosciences.*Springer, 2015.''The Projected Body'' by U. Kadi.

Wilde, Oscar. *The Collected Works of Oscar Wilde*. Wordsworth Editions, 2007.

Wilkerson, Dale. *Nietzsche and the Greeks*. A&C Black, 2006.

Williams, C.K. *The Bacchae of Euripides*. Farrar, Straus and Giroux, 2014.

Williams, Nicola. & Boone, Virginie. *The Loire*.Lonely Planet, 2002.

Woodward, Kathleen M. *Aging and Its Discontents: Freud and Other Fictions.*Indiana University Press, 1991.

Worell, Judith. Ed. *Encyclopedia of Women and Gender, Two- Volume Set: Sex Similarities and Differences and the Impact of Society on Gender*. Academic Press, 2001.

Vattimo, Gianni. *Nietzsche: An Introduction*. Stanford University Press, 2002.

Vielmas- Talairach Laurence. *Moulding the Female Body in Victorian Fairy Tales and Sensation Novels.* Ashgate Publishing, Ltd., 2007.

Visvardi, Eirene. *Emotion in Action: Thucydides and the Tragic Chorus.*BRILL. 2015.

Vycinas, V. *Earth and Gods: An Introduction to the Philosophy of Martin Heidegger*. Springer Science& Business Media, 2012.

ÖZGEÇMİŞ

1992 İzmir doğumlu Beste Emül lisans eğitimini Ege Üniversitesi İngiliz Dili ve Edebiyatı bölümünde tamamlamıştır. 2015 yılında başladığı lisanüstü çalışmalarını Ege Üniversitesi'nde yine aynı bölümde sürdürmektedir. 2016 yılından beri Ege Üniversitesi Yabancı Diller Yüksekokulu'nda Öğretim Görevlisi olarak görev almaktadır.

ABSTRACT

Officially started with Queen Victoria's accession to the throne in 1837, the Victorian Era was a long-running and sensational time period which had a great impact on the nineteenth century literature. The Era was realistically portrayed in the novels of Dickens, Collins, Thackeray, Brontë sisters, Gaskell, Eliot, Hardy. Apart from the primary subjects such as class-consciousness, industrialism, the so-called progress that shook the social dynamics, all of which were narrated in the realist novels of the time, another key aspect is surely the mad women characters.

Bertha Antoinetta Mason of Charlotte Brontë's *Jane Eyre* (1847) attributed a special dimension to the notion of madness with her tragic end. *The Woman in White* (1859) of Wilkie Collins animated an impressive character within; Anne Catherick. Her wandering in pure white represents that the male-oriented order has transformed the woman into a living ghost and the isolation of woman initially from the society and gradually from herself could only be explained by Dionysian triggers. Another unique character is Miss Havisham who succeeded to fire the highly realistic world of Charles Dickens' *Great Expectations* (1861). Her Dionysian nature makes her old yellowed bridal dress even more tragic. The key word of all aforementioned works is surely woman, and the reason of her being on the margin of madness is undoubtedly the society. This study has been structured on the theories of Freud, Lacan and Nietzsche so as to discover the voice of woman echoing from the thick walls of Victorian-style cages.

ÖZET

1837 yılında Kraliçe Viktorya'nın tahta çıkması miladı kabul edilen Viktorya çağı; sosyal ve kültürel açıdan on dokuzuncu yüzyıl İngiliz edebiyatına damgasını vurmuş, 1901 yılında kraliçenin ölümü ile sonlanmış uzun soluklu bir dönemdir. Yoksulları soylulardan ayıran uçurumu ile okuyucularını toplum düzenini sorgulatmaya sevk eden bu dönem; Dickens, Collins, Thackeray, Brontë kardeşler, Gaskell, Eliot, Hardy gibi dönem edebiyatını şekillendirmiş isimler tarafından romanlarda gerçeğe en yakın şekilde yansıtılmıştır. Dönem romanlarında anlatılan sınıf ayrımı bilinci, çocuk işçiler, sanayileşme, ilerleme olarak adlandırılan sürecin toplumun dinamiğini sarsması gibi birincil konuların yanı sıra; dönemin ruhunu yansıtan, hemen her romanda dimdik karşımızda duran diğer bir kilit unsur kadın karakterlerdir.

Charlotte Brontë'nin *Jane Eyre* (1847) romanındaki çatıdaki deli kadın karakter Bertha Antoinetta Mason delilik tanımına ayrı bir boyut kazandırmış, hazırladığı trajik son ile unutulmaz figürler arasında yerini almıştır. Wilkie Collins'e ait *The Woman inWhite* (1859) romanındaki Anne Catherick'in beyazlar içerisinde dolaşması ataerkil düzenin kadını hayalete çevirmesini temsil eder ve kadının tepki olarak toplumdan; daha sonra da kendinden uzaklaşması ancak Diyonizyak tetikleyicilerle açıklığa kavuşturulabilinir. Bir diğer eşsiz karakter de Dickens'ın *Great Expectations* (1861) gibi çok katmanlı ve her bir katmanı toplumsal sorunlara açılan romanın içinde okuyucuya gerçeklik kavramını sorgulatmış Miss Havisham'dır. Kendisine topluma olduğu kadar uzak, deliliğe ölüm kadar yakın doğası, üzerinde sararıp eskiyen gelinliğini daha da trajikleştirir. Sunulan eserlerin anahtar kelimesi kadın, kadınların Diyonizyak dinamiklere yakınlıklarının sebebi ise toplumdur. Bu nedenle daha sonra Gotik edebiyatın temellerini atacak olan bu kadın karakterler Viktorya dönemi sosyal normlarının ışığı altında tümdengelim okuma tekniğiyle Freud, Lacan ve Nietzsche baz alınarak incelenmiştir.