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**REPRESENTATION OF FEMALE MADNESS AS AN
ESCAPADE IN THE WORKS OF MALE AND FEMALE
PLAYWRIGHTS**

Belkıs KIRMIT

Supervisor

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**MASTER'S THESIS
DEPARTMENT OF WESTERN LANGUAGES AND
LITERATURES
ENGLISH LANGUAGE AND LITERATURE**

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Ankara Hacı Bayram Veli Üniversitesi Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmasında; tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi, tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu, tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi, kullanılan verilerde herhangi bir değişiklik yapmadığımı, bu tezde sunduğum çalışmanın özgün olduğunu, bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

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KADIN DELİLİĞİNİN ERKEK VE KADIN OYUN YAZARLARININ ESERLERİNDE
BİR KAÇIŞ OLARAK SUNULMASI
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ÖZET

Kadın deliliği antik çağlardan beri tartışmalı bir konudur. Önceden kadın biyolojisi ve üreme sistemine atfedilmesine rağmen son çalışmalar, kadında deliliğin ataerkil bir toplumun sosyal dayatmalarından kaynaklanabileceğini kanıtlamıştır. Kadın ya da erkek olsun, akli dengesi yerinde olmayan insanlar daima hapsedilmiş ve toplumdan dışlanmıştır. Ancak kadınlar deli olarak etiketlenmeye ve toplumdan dışlanmaya daha yatkındır. Bu çalışmada deliliği erkeklerin sebep olduğu travmalardan bir kaçış olarak kullanan kadınların durumu ele alınmıştır. Araştırmanın amacı kadın ve erkek oyun yazarlarında deliliğin sunulmasındaki benzerlik ve farklılıkları ortaya koymaktır. Çağdaş döneme ait dört tiyatro eseri; Marina Carr'ın *By the Bog of Cats...*, Sarah Daniels'ın *Beside Herself*, Antony Neilson'ın *The Wonderful World of Dissocia* ve Alan Ayckbourn'ün *Woman in Mind* adlı oyunları metin analizi, göstergebilimsel analiz ve kesitleme yöntemleri ile incelenmiştir. Sonuçlar göstermektedir ki seçilen eserlerde maalesef erkek yazarlar geleneksel cinsiyet rollerini ve erkek baskısını pekiştirmektedir. Kadınları evcil hapisanelerinde kırılğan, uysal, itaat eden, fiziksel ve ruhsal olarak zayıf karakterler olarak resmederler. Onların kadın başkahramanları çocuk doğurma ve yetiştirme sorumlulukları altında boğulurken, evde ters giden her şeyden dolayı da suçlanırlar aynı zamanda. Kadın yazarlar tam aksine güçlü, bağımsız ve kadınlık rollerine isyan eden kadın başkahramanlar aracılığıyla çözümler üretirler. Kadın yazarlar eserlerinde kadınları evcil alanlardan ziyade özgür açık alanlarda; şehvetli ve aç gözlü erkeklerle karşı kararlı bir bakış açısıyla resmederler. Onların eserlerinde, erkekler kadınları gerçek olmayan güzellik, gençlik, yaşlılık ve doğurganlık gibi standartlarla yargılayamaz ya da dışlayamazlar. Eserlerini deli kadınların kurban edilişi ile süslemek yerine, deliliğin başarılı bir şekilde üstesinden gelmek için çözüm ya da alternatif yollar önerirler. Kadın oyun yazarları deliliği bir özgürleşme ya da ataerkil düzene karşı bir başkaldırı olarak sunarken, erkek yazarlar sadece kadının erkek egemenliği altında zor durumunu çözümsüz olarak sunarlar. Sonuç olarak erkekler kadın deliliğini ruhsal bir yıkım olarak anlatırken kadınlar bir dönüm noktası olarak sunarlar.

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Anahtar Kelimeler : Kadın deliliği, kadın ve erkek oyun yazarları, ataerkillik, cinsiyet rolleri, disosiyatif bozukluk, travma, göstergebilim
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REPRESENTATION OF FEMALE MADNESS AS AN ESCAPADE IN THE WORKS OF
MALE AND FEMALE PLAYWRIGHTS

(M.Sc. Thesis)

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ABSTRACT

Female madness is a controversial issue from the ancient times. Though previously it is attributed to female biology and reproductive system, recent studies prove that it may also originate from social impositions of a patriarchal society. Male or female mad people are always confined and discriminated from the society. However, women are more prone to be labelled as mad and discarded as outcasts. In this study, the case of women who use madness as an escapade against male inflicted traumas is investigated. The purpose of this research is identifying similarities and differences in portrayal of madness in works of male and female playwrights. Textual analysis of four contemporary theatre plays namely *By the Bog of Cats...* by Marina Carr, *Beside Herself* by Sarah Daniels, *The Wonderful World of Dissocia* by Antony Neilson and *Woman in Mind* by Alan Ayckbourn is supported with semiotic analysis and sectioning. Results indicate that unfortunately male playwrights consolidate the traditional role distinctions and male oppression in selected pieces of drama. They depict women as fragile, submissive, subservient, physically and mentally weak characters in their domestic prisons. Their female protagonists suffocate under the responsibilities of childbearing and childrearing while also they are blamed for everything that goes wrong in a family. Conversely, female writers produce solutions through the powerful, independent female protagonists who revolt against the womanhood roles. Rather than domestic spheres, they depict women in unbounded landscapes with a determined standpoint against lustful and greedy male characters. Men cannot judge or outcast women according to their unreal norms of beauty, youth, ageism and fertility in woman writers' plays. Instead of decorating their works with the victimization of mad women, they propose solutions or alternative ways to successfully cope with it. Women playwrights render female madness as a way of emancipation or revolt against patriarchy, while men only present the plight of mad women under male dominance without a solution. Consequently men present female madness as a mental breakdown, but women as a breakthrough.

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Key Words : Female madness, female and male playwrights, patriarchy, gender stereotypes, dissociative disorder, trauma, semiotics
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1. INTRODUCTION

Madness is generally defined as unreasonable and illogical behaviours. It has a long history and it takes distinctive names depending on the social conditions of the time it emerges. Early civilizations consider madness as supernaturally inflicted and they blame supernatural beings or evil spirits for haunting people and causing disturbances in their behaviours, mood or their way of thinking. Some other ancient populations think that the causes of diseases or misfortunes are the disobedience to God or violating divine laws by committing sins (Pietikäinen, 2015: 16). In ancient times mad men or women were believed to be possessed. Madness is not an indication of poor manners, weakness or lack of a character. Michel Foucault ascribes madness to the social factors. Social norms and impositions determine the suitable or insane behaviours of individuals. Thus, Foucault states that madness is not *"a history of the development of psychiatric science but of the imaginary moral and social context within which it developed. There's no objective knowledge to madness, but merely the formulation of a certain experience"* (Foucault, 1988: 104). Foucault rejects the claim that attributes madness to biological constructions. No matter what the cause or name of it, madness induced mad people to be ostracized from the society by confinement in mental hospitals or in a separate building. Sometimes individuals who reject their gendered stereotypical roles are also labelled and ostracized as mad. Hence psychopathology is used as a tool to control them.

The nature and name of the mental illness change according to the time. However, the preconceptions against women and men's willingness to pathologize madness seem to remain unchanged. Women are unfortunately the overrepresented group of people in mental hospitals out of their creation. Their reproductive system is always blamed for triggering madness. Elaine Showalter in her seminal work *Female Malady* underlines the fact that while women are always represented on the irrational, silenced and body part, men are placed on the side of reason, mind, culture and discourse (Showalter, 1987: 3-4). She denotes that female body is subjected to pathologization just by virtue of womanhood. She draws attention to the gendered nature of mental illness by asserting that the definition and treatment of a mental illness change according to the cultural context (Showalter, 1987: 5). Numerous studies confirm the social cultural context of female madness, yet the

overpathologization of female body for its biological features does not change. Sometimes women use madness as a way of escape to refrain from social constrictions.

This study investigates the male and female playwrights' viewpoints and their ways of handling female madness. Previous literature concentrates on prominent novels dealing with Victorian women's anguish because of being labelled as mad. Madness as a gendered notion prevails in the contemporary western world as well, even though the name and the social conditions show small distinctions. Previous literature sheds light on madness from various aspects, but there is not much research on female madness as an escape. Existing literature does not compare or contrast the perspectives of male and female playwrights. Hence, this study will provide significant contributions to the field. Furthermore, through semiotic analysis of the plays the actantial schema of the plays will be provided to demonstrate supporting or hindering effects on female characters. Through sectionalization, a detailed analysis of the plays will be provided. Female protagonists and their transformations will be indicated with the help of Greimas' square.

British theatre is engaged in female madness starting from *Hamlet's* Ophelia. Certain degrees of misogyny and social biases in diagnosing women with mental illnesses are obvious. Male playwrights make use of female madness as a way of decorating their works. Although they are good at conveying female suffering under male dominated worlds, they still have bias towards them. To exemplify, they are inclined to depict women as helpless, silenced victims.

Female writers support the idea that women should reject the constraints and patriarchal impositions. Unfortunately many a women are confined in system in which they are defined by their husbands or their children. The gendered mental illnesses add to the misery of being trapped to the domestic roles and spheres. Mostly due to social constrictions women are more prone to mental problems of depression, hysteria, schizophrenia and so on. Considering the effects of patriarchy on woman psychology, it is not surprising to see the dominance of female patients in the annals of mental hospitals. Female writers depict more powerful female characters who find a way to escape. They are more willing and resolute to demonstrate women that they

are not doomed to male oppression. Additionally, they subvert gender roles and offer potential solutions to woman suffering.

The study begins by laying out the theoretical dimensions of the research. After a comprehensive theoretical background on feminism, trauma, madness, dissociative identity disorder, Lacan's mirror stage and semiotics presented in chapter II, four distinctive contemporary plays will be explored comprehensively in chapter III and chapter IV. Theatre plays are selected as written by two male and two female writers on female madness in order to compare and contrast their attitude towards female madness. In the third chapter, comprehensive exploration of two plays by female writers will be presented. First a seminal work *By the Bog of Cats...* by a distinguished female playwright Marina Carr will be studied. Carr renders rightful struggle of a haunted woman in liminal terrain with the society that discards her and with her painful past. She masterfully subverts the conventional gender roles of motherhood and womanhood by portraying a powerful and furious outcast woman figure. A single mother Hester who has a daughter out of wedlock is used by Carr to represent nonconformity to societal impositions. Her distinctive and defiant woman characters form a crucial source to search and portray powerful women against the victimized women of male writers. Carr's influential play *By the Bog of Cats...* is a fertile ground for indicating discrimination against mad women under patriarchy. After that, *Beside Herself* by a renowned feminist writer Sarah Daniels will be investigated diffusively. Daniels discusses an abuse victim suffering from dissociative identity disorder and living with a child alter. Her fragmentation is the triggering factor for her to heal. Contrary to many male writers' silenced protagonists, Daniels depicts a determined woman character who has the courage to confront her abuser. Besides, she proposes woman solidarity for social and cultural impositions as well as male violence. After the textual analysis, with a semiotic analysis the research will be supported to unveil deep and abstract structures.

In the fourth chapter, theatre plays by male writers will be explored. First, Antony Neilson's *The Wonderful World of Dissocia* will be studied. In this play, a single woman character with a trauma of male inflicted childhood sexual abuse will be investigated. Former in-her-face dramatist Neilson describes the beautiful mindscape of a mentally ill woman in contrast with her grievous real world. Female

protagonist Lisa has dissociative disorder originating from her childhood trauma of abuse and she embarks on a journey in order to find her "lost hour". Instead of depicting mental malady from outside, Neilson experientially presents the trauma and its reasons from the eyes of a psychotic patient Lisa. Through her enjoyable voyage, Lisa unconsciously indicates her trauma of abuse and the patriarchal constrictions imposed on her by her boyfriend. The textual analysis of the play will be supported with semiotic analysis of actantial schema, sectionalization and Greimas' square.

Second, portrayal of a married dissatisfied woman character descending into madness in Alan Ayckbourn's *Woman in Mind* will be delved into. A desperate woman Susan is also suffering from dissociative identity disorder as she has a real and an imaginary family operating alternately in her mind. Her expectations for an affectionate husband and a bigger house with a housemaid are not met. She is entrapped in her tiny house by the womanhood responsibilities and household chores. Therefore, she escapes into her good looking, healthy and affectionate imaginary family when she feels overwhelmed. In addition to textual investigation, a semiotic analysis of the play will be provided in order to support textual evidences. Through sectioning of the play, every detail of meaning, time and spatial features will be scrutinized. Transformations of the woman protagonist and other characters will be depicted through Greimas' semiotic square. In addition, via the actantial schema of Greimas, the promotive and disincentive roles of characters towards liminal women protagonists will be revealed.

In the fifth chapter, the plays by female writers will be compared with each other as well as with the works by male writers to define and describe similarities and differences. Hence the viewpoints of writers will be presented in accordance with the representation of the same versus different gender. Some of the plays deal with child sexual abuse. They have been chosen intentionally to present male and female attitude towards to same matter. Final chapter draws together key findings and gives a brief critique of findings in the conclusion part.

2. THEORETICAL BACKGROUND

2.1. Feminism

Feminism is a cultural, political and economic movement for women to gain equal rights with men. It is defined as the "*struggle to end sexist oppression*" by bell hooks¹ (2015: 28). Britain and France are the pioneering countries to feminist movement. Women began to defend themselves earlier but not until the early 19th century they achieved or gained some rights. Major contribution of feminist movement is to call attention to the oppression and worldwide exploitation of women (hooks, 2015: 34). Women have long been associated with derogatory terms or aspects from the beginning of history. They have been viewed as physically weak, emotional, irrational human beings and potential mothers only grown up for child bearing and rearing. In addition, they do not have a right to vote or equal opportunities for education. She holds institution of family responsible for reinforcing sexist oppression and causing resignation by women (hooks, 2015: 40).

Simone De Beauvoir describes the position of woman according to man: "*Humanity is male, and man defines woman, not in herself, but in relation to himself; she is not considered an autonomous being.*" (De Beauvoir, 2011: 26). She remonstrates the secondary role of women behind men. De Beauvoir elucidates the problem in terms of economic issues by stating that women have been forced to work in more dangerous jobs but paid lesser than their male workmates while also not holding their own wages, because their husbands possess everything that belong to women. De Beauvoir touches upon the inequality or discrimination against women in that men have better jobs, higher payment as well as better positions when compared to their women competitors. This situation compels women to be more domesticated and imprisoned at home for their husbands' service. Occupying better positions and more places in politics and industry is other demonstrations of injustice towards women (De Beauvoir, 2011: 29).

While males are utterly proud of their primary role as the owner of this world, they prove the secondary and inferior position of women in every field of life like

¹ Name and surname of the writer is written in lower case by herself.

religion, biology, philosophy and theology. They pray to God: "*Blessed be the Lord our God, and the Lord of all worlds that has not made me a woman,*" meanwhile, their wives resignedly murmur: "*Blessed be the Lord for creating me according to his will.*" (De Beauvoir, 2011: 31). It is obvious from their prayers that men thank to God owing to be created the "blessed or higher sex", while women seem to be content or rather resigned with the situation.

In mythology or religion women have always been affiliated with the malignant deeds. In Greek mythology God Prometheus created the first man by stealing the fire from the sky, Zeus got angry with him and he created the first woman Pandora to punish him. Pandora with her box is regarded as the viper's nest because she is considered to spread devilry to the world. Similarly, Eve is blamed for provoking Adam to eat apple and to be expelled from the heaven (Sevim, 2005: 19). Secondary and mostly derogatory roles ascribed to women brought forth the feminist movement. Feminism can be defined as the reaction against the inequality between men and women while also denoting the exploitation of women. Despite having a long history, feminism is accepted as starting with the first women rights convention Seneca Falls in 1848.

Feminist movement is divided into different waves according to their focus points. In the first wave, women struggled to gain their political power with their right to vote. The first wave of feminism refers to time periods from the late 19th and early 20th centuries and it continued to exist until the World War I. The years between 1960s and 1980s occupy the second wave of feminist movement. In a climate of anti war and civil rights movements, second wave concentrated on sexuality and reproductive rights. The political focus point of first wave leaves the ground to emphasis on the private life in the second wave. Still living under the influence of a patriarchal society, women have some legal rights but they are not equal to men. Betty Freidan founded an organization called National Organization of Women and her famous book *The Feminine Mystique* denoted the second wave of feminism while also helpful in identifying women's struggles.

In the third wave which started in 1990s, women seem to be more equal to men and they are not forced to marry or reproduce. Third wave feminists reject the femininity and too much emphasis put on the upper middle class white woman rights

by the second wave. Feminist theory deals with the issues of discrimination, objectification, stereotyping, oppression and patriarchy. While dealing with these, it relates to a wide range of fields like anthropology, sociology, biology, economics, psychoanalysis, literary criticism and art and history.

Patriarchy is another issue that must be touched upon in relation to feminism. Adrienne Rich in her seminal work *Of Woman Born* explains patriarchy as :

Patriarchy is the power of fathers: a familial-social, ideological, political system in which men-by force, direct pressure, or through ritual, tradition, law and language, customs, etiquette, education, division of labor, determine what part women shall or shall not play and in which the female is everywhere subsumed under the male. (Rich, 1999: 57)

According to Rich, patriarchy is the force that dictates women what to do and what not to do. Kate Millett in her noteworthy work *Sexual Politics* draws attention to the family as the "chief institution" of patriarchy, since family represents the power relations in a patriarchal society. In a patriarchal society, father has a total ownership of everything such as wife or rather wives, children as well as physical abuse, sale or murder (Millett, 2000: 33). The secondary or inferior position of women is based on the roles inside a family. Millett asserts that the roots of a patriarchal society originate from the family, because it is responsible for socialization and reproduction of the young. Patriarchy emphasizes the legitimacy, as it emphasizes that no child should be bought up in a family without a man (Millett, 2000: 35). Biological differences between male and female sexes give distinctive roles to husband and wife in the family. Domestic services like child bearing and caring are assigned to the wife while aggression, intelligence and power to the husband. Consequently, it is obvious that patriarchal societies discriminate against the women in various aspects like ideology, education, economy, politics, class and sociology while at the same time glorifying men.

Feminism is examined under different titles according to the ideas that are put forward. Liberal feminism puts the emphasis on reason and education. Some pioneers of liberal feminism are Mary Wollstonecraft (1759-1797) and J. Stuart Mill (1806- 1873). Wollstonecraft is known as the founder of British feminism and her well known book *Vindication of the Rights of Women* (1792) is known as the first feminist work. She highlights the social constrictions on women and their gendered

roles in a society in this seminal work. She also underlines the significance of education for women to be independent individuals in a society. Harriet Taylor Mill is another pioneer of this movement while her husband John Stuart Mill is one of the few male supporters of feminist movement. John Stuart Mill a British philosopher and political economist was the first British Parliament Member to introduce a bill for women to have a right to vote. As a feminist, he rejected the subordination of women to men and interpreted it as an obstacle for human development.

Judith Lorber outlines the roots of inequalities as gender stereotyping and devaluing women, work division between men and women, lower payment for women, restrictions for women to reach top positions, limitations on reproductive choice, and lack of childcare for working mother (Lorber, 2010: 25). For liberal feminists, male and female are created equal but females' not having opportunity for a good education put them in a disadvantaged position compared to men. Even though women have the same education opportunities as men, they cannot do the same jobs. Concerning this matter, liberal feminists strongly oppose the idea that certain jobs are for women and some jobs which require logic and force are suitable for men. In connection with this, liberal feminists reject women having occupations which require patience, flexibility, docility on the other hand men having jobs that require masculine features like power, rationality and intelligence etc. Regarding this, they object males having higher status jobs like a boss while females being secretary. They propose equal opportunities and a good education for women to solve these problems. Liberal feminists also reiterate equality and fair treatment. Consequently, they seek for abolition of legal, institutional and social discrimination. By the same token, liberal feminists claim that marriage is the imprisonment of women in domestic sphere for male service. Housewives are the slaves of furniture and their husbands when entrapped in their houses. Betty Friedman suggests women to gain their economic freedom to live independently unaided by a man. Lorber proposes gender neutral child rearing and education, bringing women into the male dominated occupations to break glass ceiling. More women should take part in politics. Legal, accessible and affordable reproductive services should be provided for equality of women (Lorber, 2010: 25). Accordingly, women should get political, social and legal rights for equality.

Marxist feminists evaluate the women problem from a materialistic vantage point. They think that class discrimination is the main factor behind women's oppression. They blame the capitalist system and the society which consists of different classes. According to Lorber, sources of inequality for women is the low payment and exploitation of women in unpaid employment in family. In addition, women are regarded as temporary employees who are hired when economy needs them and fired when not (Lorber, 2010: 39). Marxist feminists advocate abolition of capitalist system and put socialism into practice for equal opportunities for women. They assume that women are imprisoned at their houses to care for children and do the chores which result in alienation of women from the society. Alienation is one of the causes of female oppression. For capitalism, housewives conduct a crucial duty for economy as their unpaid work helps bosses and workers maintain their work and they reproduce next generations.

As a remedy, Marxist feminists suggest socializing the household chores which does not mean paying money for chores. Since women's responsibilities are not accepted as requiring payment, they need socialization of their domestic responsibilities. Another solution may be to charge the women's responsibilities at home like childrearing or other chores. As these things are regarded inferior and free jobs while also being humiliated in return, charging the women for household chores and for child caring would be the main solution. Furthermore, women's duties are not restricted to childcare or chores they are also responsible for arranging the emotional relations in the family. Thus, we cannot disregard the significance of their role at home. Employing women should be on the state and when not paid enough, women should be able to come out on a strike, or reject bearing a child for the Marxist feminists.

Radical feminists search for the crux of the problems in the biological differences of men and women. By virtue of their creation, women are responsible for bearing children and this puts the burden on them. Lorber defines the main sources as men's violence, patriarchy, objectification and exploitation of women, legitimization of women's oppression through law, religion, medicine and other institutions (2010: 77). Radical feminists do not aim at abolishing the laws or correcting them they suggest annihilation of both patriarchy and capitalism for

women's liberation (Sevim, 2005: 78). According to Sue-Ellen Case, they put the blame on patriarchy as the main cause of the oppression on the grounds that patriarchy elevates men into executive position both economically and socially (2014: 63-64). Case also calls attention to the exclusively male dominance in property ownership, public arena, written language and theatre (2014: 28).

As potential solutions radical feminists focus on improving the reproduction processes and technologies. With the help of biological measures to eliminate gender differences like abortion, contraception, or sterilization, they want to lessen or eliminate the biological responsibilities of women (Sevim, 2005: 79). Some of the radical feminists also challenge the motherhood myths like the desire of being a mother or need to bear a child. They attribute these myths of motherhood to the socialization, because these ideas are imposed on women by the society they live in. Hence, radical feminists endeavour for canonizing and freeing women from their biological burdens like motherhood or childbearing which result in emancipation from the patriarchy and its impositions on women.

Feminist criticism addresses the issue of whether literary works reinforce or challenge the oppression of women from different aspects such as economic, political, psychological or social. Elaine Showalter makes remarks to the marginalization of women by biological factors. For demonstrating the necessity of women's having the same rights and privileges as men, some writers like De Beauvoir, Wollstonecraft and Virginia Woolf take advantage of literature and challenge male domination. So as to criticize traditional literary canon, some female writers started to talk about feminist issues and raise concern about the patriarchal traces in the works of male writers. As an example, Woolf in her seminal work *A Room of One's Own* proposes women to be economically free to write. For Woolf gender roles are established by men, but a woman can gain independence through money and her own room to write. Feminist critics challenge the works that promote the oppression of women. Wollstonecraft through her epochal book *A Vindication of the Rights of Women* (1792) was one of the first women writers to react against the discrimination or oppression of women. Likewise, in *The Madwoman in the Attic* Sandra Gilbert and Susan Gubar lay stress on the determining force of male writer's perspective on women characters. Male writers label women as angel and

madwoman depending on their conformity to the societal womanhood roles. For male writers, submissive women who unconditionally serve their husbands are praised as angels in the house, while the nonconformists are demonized as mad (Gilbert & Gubar, 2000: 35).

Feminist critics ask some questions while evaluating a literary work. They first question the gender of the writer and whether she or he evaluates the events from a patriarchal perspective. They strive to identify when and how women are silenced in literary canon and to constitute a balanced environment in which women's voices are also heard as well as men's. They struggle to change the language to eradicate the inequalities in works and to reject the incorrect representations of women. Feminist critics also question whether stereotypes of women in various works are reversed or reinforced by especially male writers. The most crucial part is exploring the standpoint of the male writers towards female characters. The questions they focus on are; Are the female characters in the minor or major positions? Who is the power holder? and What is the attitude of women characters towards women in a specific literary work? The challenges and difficulties of women while revolting against the status quo are the last points.

2.2. Female Madness

Madness is a feature attributed to people who act irrationally or unnaturally, but it can also be ascribed by male dominated society to the women who react against their nature and the role imposed on them. There are many controversial views on madness some of which reject existence of madness as a mental illness but a manmade myth as professor of psychiatry Thomas Szasz asserts by putting psychiatry in a place between astrology and alchemy and calls it a pseudoscience. He supports his claim by stating that there is nothing like a "mental illness" (Szasz, 2017: 124). Szasz alleges that it is not a disease the nature of which is explored by scientists but a myth made up by psychiatrists for professional advancements and confirmed by the society to suggest as easiest solution to the problematic people (Szasz, 2017: 124). Madness is a psychiatric way of labelling "social pests, odd or challenging" people in the society (Porter, 2003: 2). This perspective is verified by Michel Foucault in his groundbreaking book *Madness and Civilization*. Foucault defines madness not a natural fact but a social construct imposed on the individual by

the society. Madness is considered to be as old as humanity. In ancient times, insane people were believed to be possessed by devils or were punished by the gods in myths or fables. Consequently, madness was widely been associated with violence, bloodlust or cannibalism. Deformities of speech, mood and behaviour were attributed to supernatural powers (Porter, 2003: 10-12). Believers interpreted madness as demonstrations of a lost soul, sins or a diabolical possession (Porter, 2003: 21).

No matter what the origin of their insanity is, lunatics have been locked up in towers, dungeons or asylums to keep away from ordinary people. Foucault remarks the confinement of the lunatics. In the age of reason they imprisoned the *"debauched, spendthrift fathers, prodigal sons, blasphemers, men who "seek to undo themselves", libertines"* until the end of the 18th century (Foucault, 1988: 65). Moreover, Foucault asserts that until the nineteenth century *"madmen remained monsters"* who were prisoned behind the bars, under harsh conditions and considered as things to be shown or displayed (Foucault, 1988: 70).

Showalter examines the madness under three main titles namely Psychiatric Victorianism, Psychiatric Darwinism and Psychiatric Modernism. First, Psychiatric Victorianism ascribes madness to biological features of woman. During the period of Psychiatric Darwinism, Darwin's views have come to the forefront hence evolution, inheritance, degeneration are highlighted points. Hysteria and Neurasthenia are accepted as the major diseases of the era. During the era of Psychiatric Modernism, firstly schizophrenia and later depression have dominated the period.

Though seen as supernaturally inflicted, madness has numerous forms and causes for following periods. During the Victorian Era, hysteria was a prevalent disease which was mainly associated with women. Derived from the Greek word "womb", hysteria is defined as a mental illness peculiar to female body due to various reasons like disorders of menstrual function as pregnancy, parturition, suckling, menopause (Ussher, 2011: 17-18). Ussher presents various studies that support attribution of madness to biological or hormonal fluctuations of female body. However, De-Beauvoir explains and rejects the attribution of madness to women due to their reproductive system : *"Woman has ovaries and a uterus; such are the particular conditions that lock her in her subjectivity; some even say she thinks with her hormones. Man vainly forgets that his anatomy also includes hormones and*

testicles." (De-Beauvoir, 2011: 25). While man assumes his link with the world as a normal process, he assumes female body as a reason of imprisonment or a burden.

Women who rebel against the traditional feminine roles were accepted as mad in Victorian Era. In prevalent asylums of Victorian Period, mad women were treated by forcing them into submissiveness and obedience via various ways. Specifically, they were forced to gain womanly features such as obedience or passivity because mad women were disobedient women. For this reason, they were given tasks like housework to normalize them. If they could not control mad women in this way, they gave sedatives or kept them in isolation.

Mad woman of the Victorian Era was depicted in novels with a vivid portrayal of their problems originating from inhibitions imposed on them by the society unlike the notions of psychiatrists that attribute madness to biological factors. For instance, in *Cassandra* Florence Nightingale describes the suffering of a middle class Victorian woman due to her dissatisfaction of her life. Nightingale writes this novel to demonstrate affliction of women under a male dominated society and their inability to liberate in such a society (Küçük, 2009: 27). *Jane Eyre* by Charlotte Brontë is another important work that successfully portrays Victorian women's suffering. Bertha Mason as a madwoman is isolated in the attic by her husband and she is described as uncontrollably fierce and wild owing to her sexual desire. It is claimed that Bertha represents Jane's alter ego to indicate the repressed side of the women writer by the society. Henry Maudsley has attributed hysteria to women and their activities being confined to home environment as he reveals:

The range of activities of women is so limited, and their available paths in life so few, compared with those men have in the present social arrangements, that they have not, like men, vicarious outlets for feelings in a variety of healthy aims and pursuits (Maudsley, 1879: 450).

In a similar vein, a French psychiatrist Philippe Pinel supported the idea that the restrictive and rigid lifestyle is the main cause of hysteria. Silas Wier Mitchell was the person who describes hysterical women as "vampire", agrees on that main reason as the lack of various occupations and aims at the same time wearisomeness of female life and the daily fret (Usher, 2011: 23). Depending on these views the symptoms of hysteria is determined as: "*the urban working class women living a life of unrelenting drudgery, being paid at subsistence levels, with no support from*

family..." (Showalter, 1997: 34). Considering these views, hysteria is internalized by feminists as a counteraction to the system that silences women as Helene Cixous defines hysteria as "*nuclear example of women's power to protest*" (Cixous & Clement, 1987: 154). Freud's case study of Dora was a hysteric and her intellectual ambitions were hindered by her parents and she was attempted to be seduced by a man that her father handed over. Her termination of the "talking cure therapy" shortly after the start off is described as rebelling the system by Cixous. In another major study Carroll Smith-Rosenberg supports hysteria as a way of revolt against the discrimination and restraints on female while considering it as a product of the society : "*the hysterical woman can be seen as both a product and indictment of her culture*" (Smith-Rosenberg, 1986: 215).

After Victorian Period, Darwin's theory became the prevalent one in psychiatry. Darwin ascribes madness to familial and environmental factors. Lack of power to survive is the main reason of madness according to Darwinian psychiatrists. Moreover, they have the opinion that women are inferior to men because men are more intelligent and skilful than women in nature. Thus motherhood is glorified as a preliminary womanhood role. Hysteria, anorexia nervosa and neurasthenia are the widespread female diseases of this period. Anorexia nervosa is defined as rejection of eating to get slimmer for female patients. This disease is also considered as a rebellion against society's norms for women. Distraught women's only right to reject against the established norms of society is conveyed in the form of nutrition refusal by women. Hysteria was considered to be a disease peculiar to women however this notion changed after World War I because men started to show symptoms of hysteria which originated from the psychological trauma of war. Since hysteria was accepted as a female malady, doctors called this new case "shell shock". The notion of shell shock indicated that there are some female features also in men that caused them to be considered as coward or homosexual. At first Darwinian psychiatry attributed this disease to heredity or physical reasons to find an explanation (Showalter, 1987: 104). However, studies showed that shell shock was an emotional reaction to the trauma of war. Shell shock patients did not recover in spite of the end of the war, which demonstrated the oppressed emotional stress that those men could not overcome. As a result of men's involvement in a woman like disease, doctors had to admit that

repressed emotions could lead to physical symptoms and mental illnesses and this naturally changed the treatments women received.

Neurasthenia was another disease the symptoms of which show similarities to hysteria. Neurasthenia was a so called disease of higher class women and its main cure was accepted as rest cure (Showalter, 1987: 135) . The rest cure was defined as staying in bed without reading or visitors for a period of almost six weeks. The main purpose of the rest cure was to rest and be overfed and significantly the woman was expected to regain her femininity.

The repercussions of rest cure on women are best presented in *The Yellow Wallpaper* by Charlotte Perkins Gilman. In this seminal work, a woman is confined in an isolated country house by her physician husband and she is destitute of all kinds of social interaction or intellectual work like writing to be able to recover.

When it comes to the period of psychiatric modernism, schizophrenia which is also defined as split mind, and depression became widely distributed. Showalter in her seminal work *The Female Malady* asserts:

Schizophrenic symptoms of passivity, depersonalization, disembodiment, and fragmentation have parallels in the social situation of women. Some feminist critics have maintained that schizophrenia is the perfect literary metaphor for the female condition, expressive of women's lack of confidence, dependency on the external, often masculine, definitions of the self, split between the body as sexual object and the mind as subject, and vulnerability to conflicting social messages about femininity and maturity. (1987: 213)

The symptoms of schizophrenia are passivity, depersonalization and fragmentation as stated by Showalter. Splitting of the mind does not purport that schizophrenic person has various personalities but instead "*separation of function between personality, thinking and memory*" (Erçelebi, 2011: 38). Like previous mental illnesses, schizophrenia is associated more with women than men. The discrimination against female patients is also observed in treatment most prevalent kind being Electro Convulsive Therapy (ECT). In England and in the USA the number of female patients taking ECT that exceeds male patients. This situation is controversial because of the fact that a sensible explanation cannot be propounded for it. It is only claimed that women need less of their brain when compared to men. Another widespread treatment is lobotomy in addition to ECT, both of which are utilised to discipline women socially.

Similar to the categorization of Showalter, Jane Ussher underlines the particular and peculiar nature of madness to the culture and the time period. Ussher points out the other mental illnesses like borderline personality disorder (BPD), premenstrual dysphoric disorder (PMDD) and post-traumatic stress disorder (PTSD) which she calls "*ideal exemplars of the pathologisation of women's reasonable response to restricted and repressive lives*" (Ussher, 2011: 11). As Ussher highlighted, these mental illnesses are not result of woman's biology, but her rightful response to oppressed life. Ussher continues defending women as the same symptoms can be accepted as different mental diagnoses in various time periods and still this does not prove women are mad due to showing certain symptoms as she denotes:

For as the women diagnosed as hysterics in the nineteenth century might have experienced distress or debilitating fatigue in response to an oppressive and restrictive social or relational context, or more specifically, to violence and sexual abuse, so might the women diagnosed with depression, PMDD, BPD or PTSD today. (Ussher, 2011: 11)

As Ussher accentuates, women's madness may take various diagnostic names as different pathologies, but unfortunately women outnumber males in asylums or mental hospitals. After demonstrating the numerous scientists blaming reproductive system of women or their hormonal dysregulation for their inclination to psychopathology, Ussher rejects biomedical explanations for female madness. Noël Hunter confirms that the term mental illness is employed to "*legitimize the oppression*" and to blame the oppressed people in the western world (Hunter, 2019: 146). To illustrate, in the US slaves who revolt against their masters and run for their freedom are labelled with a mental illness called *drapetomania*. Similarly, the black men who struggle for their rights and revolt against the oppression and abuse of white men were labelled with another psychopathology schizophrenia. Furthermore, the women who do not succumb to their oppressors or abusers like their uncles, fathers or brothers, again labelled such mental disorders as bipolar, dissociative disorders, histrionic and many others (Hunter, 2019: 146). Women who hear the voices of their abusers or tormentors and fear for possibility of their return are diagnosed with schizophrenia. Hunter associates this false diagnosis of mental illnesses to the context, as these experiences cannot be considered separately from the context (Hunter, 2019: 146).

Finally some scientists like British psychiatrist Henry Maudsley and Thomas Sydenham brought out a new stance and pointed to the social construction by blaming the social conditions that enslaved women. Women are frequently "*stranded and shamed*" for not conforming to the rules and expectations of the society (Hunter, 2019: 150). Noel Hunter highlights the same problem by defining women who violate stereotypical roles of the society as a threat and therefore asserts *that "psychiatry was a potential tool to keep them in check"* to draw attention to the pathologization of women's reactions (Hunter, 2019: 148). According to Hunter, the criteria for mental illnesses depend on upper class, white men thus women stereotypically demonstrating feminine responses are also labelled as mad. Women are more predisposed to have rapid changing mood and hypomania which makes them diagnosed with bipolar II disorder. Correspondingly, dissociative disorders are also dominantly feminine as for every man nine women receive diagnoses (Hunter, 2019: 150). Considering all these diagnostic experiences of female gender, it is explicit that overpathologizing them is a highly prevalent issue.

Ussher sheds light on the depression and its distorted reality to stigmatize women. As Chesler argued most of the women of 20th century who are "*psychiatrically labelled, privately treated and publicly hospitalised*" cannot be mad instead they may only be unhappy, sexually impotent or economically weak that do not make them mad. Correspondingly, Ussher rejects the stigmatization of female madness as a way of discriminating women by labelling them as pathological, outsider or second rate or second sex (Ussher, 2011: 65). Different writers reject the distortion or exaggeration of depression as a normative state of womanhood in the western culture. As demonstrated by previous investigations, throughout the history it is a prevalent way of treatment to stigmatize and domesticate mental illnesses like depression, hysteria or post traumatic stress disorder to regulate and oppress deviant women in different societies.

Ussher investigates feminist social-constructionist critiques of women's madness in her inspiring work *The Madness of Women*. She explores the gender biased diagnosis and gendered nature of madness under the titles of hysteria and borderline personality disorders. She focuses on biased diagnosis and torture like treatment techniques. Under the name of treatment, insane women underwent

different tortures. Unfortunately the main goal of treatments was to "*shock them into submission*" for Ussher. Most women experienced cold pack treatment, bed rest cure, drug treatment, electro convulsive therapy, multiple operations or amputations without their consent (Ussher, 2011: 67). Some of these treatments were also administered to mad men however, there are countless other methods which are operated only on female body targeting at the reproductive organs. One of these feminised treatments is experienced by Charles Perkins Gilman. She is imprisoned in a dark room confined to bed and forbidden from any physical or mental activities like reading, talking, sewing even sitting up for between six weeks to two months. The source of her malady was the exhaustion and apathy originating from housekeeping, mothering and her relations with husband. These symptoms worsened when she wanted to engage in an intellectual life. However, when Gilman left her unhappy marriage and began to think and write, she recovered according to her reflections (Ussher, 2011: 69).

Much of the available research on female madness has identified the problem of labelling women as mad due to their deviant behaviours towards stereotyped womanhood roles as Phyllis Chesler expresses:

Women who act out the conditioned female role are clinically viewed as 'neurotic' or 'psychotic'. When and if they are hospitalized, it is for predominantly female behaviours such as 'depression', 'suicide attempts', 'anxiety neuroses', 'paranoia', eating disorders, self-mutilation or 'promiscuity'. Women who reject or are ambivalent about the female role frighten both themselves and society so much that their ostracism and self-destructiveness probably begins very early. Such women are assured of a psychiatric label and, if they are hospitalised, it is for less 'female' behaviours, such as 'schizophrenia', 'lesbianism', or 'promiscuity'. (Chesler, 2005: 116)

2.3. Dissociative Identity Disorder

Psyche shows a reaction to a traumatic incident by withdrawing from the venue of injury. If this withdrawal is not possible, a part of the self must be withdrawn. To achieve this, the integrated ego must split into fragments or dissociate. Depending on this description, dissociation may be defined as a defence of psyche against a trauma. Dissociation is described as a trick of the psyche by some scholars (Kalched, 1996: 13). Dissociation:

allows life to go on by dividing up the unbearable experience and distributing it to different compartments of the mind and body, especially the "unconscious"

aspects of the mind and body" This means that the normally unified elements of consciousness (i.e., cognitive awareness, affect, sensation, imagery) are not allowed to integrate. (Kalched, 1996: 13)

In extreme or life threatening situations, such as injuries, rape, abuse, in emotional duress, unconsciously people suppress the emotions. In order to confront the traumatic situation, human beings "*narrow the window of consciousness*" and dreamily or in a calm manner they adapt the situation (Howell, 2005: 24). Howell, underlines the preservative and lifesaving nature of dissociation in case of trauma in that by narrowing the window of consciousness, the trauma victim decreases the amount of anguish he goes through. In this sense, dissociation can also be named as a coping strategy. However, if it turns it to an ongoing process and if not overcome by the victim, dissociation becomes maladaptive.

A person renders helpless and cannot assimilate the traumatic event to his/her existing cognitive framework. Howell asserts that trauma is itself "*unknowable and unrepresentable*", besides "*trauma punctures the psyche, and that hole or lack is in of itself unknowable, unsymbolizable— we can only infer it in terms of its aftereffects. It is unformulated, and importantly, it is dissociated.*" (Howell, 2011: 75) As it is indicated by various studies, dissociative identity disorder is a traumatic mental illness which is most of the time misdiagnosed as bipolar, schizo affective, schizoprenic or borderline. It is erroneously misdiagnosed by the clinicians, because the switches of identity are often hidden or subtle in patients. Kluft (2009) investigated and deduced that only 6 percent of dissociative people overtly, visibly switch between their identities. Most of the dissociative patients struggle to hide it, while many of whom are not aware of it (600).

The person with dissociative disorder has to live with different identities in the same body to overcome the sorrow of trauma. Different dissociative parts may be aware of or may be oblivious of the behaviours, affects, thoughts or problems of the other parts. This fragmentation makes their life difficult (Howell, 2011: 3). The different identities may take the control of the person or body suddenly which is called "switching" and accepted the most common characteristic of dissociative disorder. DSM-IV-TR (APA, 2000), mainly defines two symptoms of dissociation namely amnesia and the other personalities and mentions three further symptoms flashbacks, voices and conversion. Paul F. Dell presents 21 dissociation-related

symptoms which are memory problems, depersonalization, derealization, trance, flashbacks, persecutory voices, child voices, voices commenting on one's own actions, voices arguing or conversing, passive-influence experience such as the Schneiderian first-rank symptoms of "made" feelings, "made" thoughts, "made" actions, influences playing on the body, thought insertion, and thought withdrawal, somatoform/conversion symptoms, identity confusion, disconcerting experiences of self-alteration, time loss, fugues, and finding evidence of one's behaviour for which one has no memory (Dell, 2006: 2-7). DSM-IV-TR (APA, 2000) outlines the symptoms of the dissociative disorder as the existence of two or more divergent personalities or identities, these identities or personalities repeatedly taking the control of the mind, inadequacy to remember personal information and all these disorders do not originate from physiological effects of a substance like alcohol (529).

In order to confront the traumatic situation, human beings look for ways to cope with the traumatic situation. In a way, they constitute a defense mechanism to decrease the amount of pain they feel in traumatic situations. To illustrate, it may lead to depersonalization and derealization. Howell highlights the highly maladaptive nature of dissociation if it accumulates and if the person's life is coerced to avoid the trauma and its reminders, but it may change according to the context. To exemplify, if a child is exposed to recurring sexual abuse in the home environment, s/he can adapt to the situation by dissociating repeatedly. However, adaptive behaviour can turn into pathological if the child goes to a better environment (Howell, 2005, 25).

In the mind of a patient with dissociative identity disorder, there are different parts or identities operating for a certain period of time. The part in the executive control of the body is called "the host". The host part and its presentation style change according to gender and some other variants. Howell claims that specifically in women the part in executive control is mostly inclined to be "*compliant, depressed, depleted, and masochistic*", but sometimes it can also be energetic, idealizing, cheery while other parts are laden with grief, rage, terror, depression (Howell, 2005: 59). Furthermore, different parts can hold the executive position in different time and place. For example, Howell states that one of the patients informed that an alter different from the usual host holds the position of host for one

year. The interesting point is that the person's usual home environment is also different from her usual domicile. Correlatively, one of the patients is anxious when she thinks about her identity, because a lot of different hosts are operating in her mind simultaneously. Therefore, most of the time she is not sure about her identity when she wakes up in the morning (Howell, 2005: 60).

Most of the patients suffering from dissociative disorder have at least some child parts which are mostly about abuse memories. Due to their association with painful abuse memories, they are often avoided or expelled from the system involving the host as they do not aspire to tackle with grieved memories. It should be noted that, child alters are in fact not childish parts. Nevertheless it is crucial to note that child alter's age is close to the age that traumatizing abuse took place. But they may be older or younger, as well. These child alters may mature with the treatment and get older, but some may stay at the same age (Howell, 2005: 60). Child part's personality bears some correspondences with the personality of the abusers. Howell describes it as interpretations and responses may change according to the parts who have different traumatisations memories. This means, different parts or identities may demonstrate divergent attitudes towards their abuser. Sometimes, there may be twins and one side is the innocent, compliant part, while the other is the evil one. Some child parts may choose silence while holding the painful memories, but others want them to be heard and known by others. Howell also identified that some parts do not retain the grieved memories and choose to enjoy things like playing as a child. For instance, an adult named Josephine was able to escape the misery of witnessing her mother's abuse when she was younger by playing with toys. However this is a problem in her adulthood when she wants to retrogress to being a playful child instead of dealing with a problem (Howell, 2011: 61).

Howell denotes that a dissociative person may also choose a soother, protector or rescuer part according to his past traumas. These parts have different connotations. A soother part may be attributed to a real adult figure, like a grandfather to be a resource of protection or solace for a child. When there was no real person to put this role on, the patient may create the protector from bushes to care for her. Equivalently, a protector part is there to fight for the person when she needs help.

The protector part may also be affiliated with the abuser and hence it may become persecutors modelled on abusers (Howell, 2011: 62).

Abuser parts as the name suggests may hold the rage and responsible for self injuries. They are usually angry adolescents or angry children. In addition, they are named as Satan, Demon which have negative connotations to remind their bad deeds. In a similar vein they may take mythological names and names of gods or goddesses. The patients of abuse take the role of protector for these parts, however, sometimes these parts committed crimes despite the patient is not a psychopathic, but has a psychopathic part (Howell, 2005: 62).

Dissociative patients also have manager parts, differently gendered parts, psychotic parts and dead parts, animal identities. Depending on the situation and its difficulty, some of the female patients may have male aggressive parts if they need help. This male part of a female patient may be stronger than the host. For instance, one of the female patients has a job which requires her going door to door. When she feels under threat, for protection and comfort a male alter appeared to relieve her. On the other hand, male parts may show a identification with a male abuser. Male parts are usually physically protective towards women and their stereotyped vulnerable parts. Male parts emerge, because female may have the opinion that if they are boys, they cannot be raped or abused by male figures. Similarly, male patients of DID may have been called as sissy or girl by the abusers and this may cause their female parts to emerge. Furthermore, female part may also indicate a female abuser of a little boy, or stereotypically it may signify the need for protection and compassion for the traumatized little boy. As for the psychotic parts, people with DID may have some psychotic parts but it does not denote that the whole person is psychotic. Dead parts demonstrate that DID patient has underwent with such awful abuse that they were about to die or they really died. This dead part is locked away. One of the patients experienced near death and she was talking that she was dead, smelling like a dead body and was wondering whether people around her figured her death out. In her childhood, it is revealed that she was nearly frozen to death and she had some earlier near death experiences.

Some patients of DID may have animal parts, which may show animal like behaviours such as scratching, growling. They may also hear animal voices inside

their heads or visual flashbacks of animal identities. Excessive fear or involvement towards animals or cruelty to animals may also be a sign of existing animal parts. Considering children frequently identifying with animals or seeing them as peers or friends, it is normal for an abused child to have animal parts to protect them or as peers in the case of an jeopardous environment for the child. Patient may also be associated with the loss of a beloved animal. Parts that as named after cat family which may be cougar, tiger or leopard, may show the need for protection. Presence of animal parts may also show an extreme case of violence. The name of the animal part is related to the abuser's calling the patient or it displays the abuser's treatment (Howell, 2011: 65). Animal parts or identifications of patients with different animals may also show their interpretations of the events. To exemplify, a female patient sometimes sees herself a snake sometimes as a fish both of which have a sensible explanation. She sees herself a "beast of prey" as she lives on a seaside and almost all the residents of village are fishing. Out of abuse and her entrapment as a household, she feels like a fish half dead. Likewise, due to abuse she sometimes has snake, specifically cobra identity which she interprets as protector even though she is not familiar with snakes in her environment. Moreover, snake also represents her abuser, as she hallucinates her abuser in her bed as a long snake (Howell, 2011: 66). The suffering of a trauma victim laden with psychological problems expresses her situation as:

'I'm an attention seeker, don't you know?' said one patient bitterly (her choice of term). 'And I'm hysterical and dysfunctional. Amazing isn't it? My abusers can rape and torture me for years and they are wandering the streets perfectly happy and I am the one with a life sentence.' (Sinason, 2010: 6)

Valeria Sinason underlines undeniable gender prejudices between the victims of trauma. Sinason claims that boys are highly likely to externalise the trauma with violence even though both genders use internalising and externalising responses (Sinason, 2010: 7).

When previous literature is investigated on female madness, it is confirmed that mad people are outcasts of the society which make it enough to confine them at houses or asylums and mental hospitals. Madness took different names like hysteria, neurosetnia, bipolar disorder, schizophrenia, dissociative disorders etc. depending on the time period or society. Due to their biological features and social constrictions,

most of the time women outnumber the men in diagnosis of madness. However, numerous studies demonstrate that pathologization of women is biased. In other words, women who revolt against the stereotypical roles of womanhood are labelled as mad. Therefore, it is clear that no matter what psychopathology they are blamed with, women are positioned as abject. Madness is an umbrella term for discriminating and oppressing women as they are always expected to be docile, submissive. Thus, female madness is a reasonable response to male dominance and violence.

2.4. Trauma

Trauma is derived from a Greek word for "*wound*", therefore Cathy Caruth describes it as "*a wound inflicted not upon the body but upon the mind*" (Caruth, 1996: 3). Caruth continues defining it as a wound which originates from a shock that shatters "*the mind's experience of time, self and the world*" (1996: 4). Then trauma signals its existence in the form of dreams and flashbacks. A trauma is not easily understandable, thus the only problem is not its being forceful, but its being undetectable since it doesn't conform to the established frameworks. Eyerman (2019) attributes the harmful effect of trauma to the "*repression of its memories*" that causes the symptoms (90). At first, Freud ascribed trauma to the hysteria of women, and then adapt it to long term effects of industrial and transportation accidents. After that, the term is employed to refer to memories of warfare victims resulting from World War I. However, in both cases, trauma relates to "*a physical or emotional blow that overwhelms the senses and against which the mind and body must defend itself*" (Eyerman, 2019: 90). For coping with this blow, mind of the victim ceases in a condition of numbness not to feel agony, by forgetting or rejecting the event experienced. Freud calls it "latency" until the victim bring back those painful memories. Latency may be a very long process like years or a very short time period.

Dominick LaCapra in his distinguished work, *Writing History, Writing Trauma* he claims that trauma makes a connection between past and present which shatters identity of individual and communities. He forms a connection between trauma and history in that both are in close connection with the past. In other words, past or the trauma effects both the following generations while also holding an active role. Due to this altering effect of individual's perceptions LaCapra defines it as a

crisis and catastrophe in terms of its disorienting and harming effect of the collective or the individual. LaCapra attracts attention to making over process of trauma while making a trauma victim live the past hauntingly in the present (LaCapra, 2014: 49). Like Freud's idea of latency, LaCapra suggests trauma playing a belatedly haunting role on victims. Derrida looks at trauma and identity as a hauntology, because he focuses on past haunting present like a ghost. He called the term hauntology, since past memories come to the individual like a ghost unexpectedly and they have influence not only on individual but also collective memory. Therefore, individual memories and the cultural ones have no borders and so they are able to bring the ghostlike memories of the past to present (Derrida, 1994: 10).

In contemporary notions of trauma, there are two important aspects. First is repeated harmful effects on victim's memory as well as its influences on the behaviour patterns. The second is possibility of memory (Eyerman, 2019: 91). Eyerman asserts that trauma can be individual and collective. The reasons of both can be a shock or crisis which result in changes in life and behaviours. Furthermore, an individual trauma can be worsened if it accompanies a collective trauma.

Today trauma is described as a response to a catastrophic event causing emotional or physical symptoms. An individual experiences trauma as a response to an occurrence that is harmful or threatening. A person can feel shocked, helpless or overwhelmed and this may be felt just after the event or after a long period of time. Flashbacks and dreams are ubiquitous in a trauma. Person can experience depression, guilt, anxiety, hopelessness, emotional outbursts which may also result in the deterioration of physical health of the individual. Traumatic experiences may be a collision, bullying, loss of a loved one, sexual, physical or psychological abuse, act of terrorism, war and natural disasters. Just witnessing an event can also result in a trauma for a person.

Psychoanalytic theory of Freud is a substantial issue in connection with trauma and trauma studies. Freud believes in psychological problems are rooted in a person's subconscious or the mind. He claims that human behaviours are motivated by their unconscious and so humans are driven by the desires or conflicts that even themselves are unaware of. Moreover, Freud believes that childhood memories are responsible for our feelings and behaviours. In addition, with his study on the

structure of psyche (id-ego-superego) he indicated that our self is fragmented, non rational, governed by diverse and contradictory, ambiguous inner forces. With this theory, Freud states that psychological disorders are symbolic reactions to repressed emotions and psychological shocks. Under the light of his theory, a literary work can be investigated about the characters' or the author's main motive or unconscious that lead them to behave in a certain way. Consequently, psychological criticism examines the literary works about the unconscious desires, motives, fears, behaviours of the author or characters or reader.

2.5. Lacan's Mirror Stage

A French Psychoanalyst Jaques Lacan who is influenced by Sigmund Freud's psychoanalysis suggests that human psyche consists of three main structures namely real, imaginary order and symbolic order. All these structures are concerned to human life as they control life and desires of human beings. According to Lacan, humans have no sense of an individual identity and live in a dyad with the caregiver as mother baby dyad. Lacan believed that at around six months old, the infant figures out his own reflection in a mirror which is separate from the caregiver. However, Lacan names it misrecognition as it is not the true representation of the infant and calls it "imago" which is defined:

as an identification, in the full sense analysis gives to the term: namely, the transformation that takes place in the subject when he assumes [assume] an image—an image that is seemingly predestined to have an effect at this phase, as witnessed by the use in analytic theory of antiquity's term, "imago." (Lacan, 2005: 94)

For Lacan, if the child successfully recognizes its own identity as a separate being, the child matures. Mirror stage is a necessary process that means separation from the mother as caregiver to form for child to form its own identity. Nonetheless, sometimes the child has traumas which prevent it from successfully entering the mirror stage. To be able to reach the ideal I, human beings strive for a life time to attain it.

2.6 Semiotics

Semiotics is a science of signs, an interdisciplinary field of study which deals with signs and defining their meanings or interpretations in a wide range of fields such as language, literature, cinema, advertisement, music, philosophy, law,

sociology, psychology and medicine. Semiotics is called interdisciplinary because it relates to everything that can be accepted as sign. It is a process of giving meaning, so it deals not only with language but everything in daily life from traffic signs to advertisements. Signs can be used for various purposes, for telling the truth or telling a lie as Umberto Eco (1976) states:

Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands for it. Thus semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth; it cannot be used “to tell” at all. I think that the definition of a “theory of the lie” should be taken as a pretty comprehensive program for a general semiotics. (7)

Specifically in advertisements, signs can be used to give secret messages or mislead other people. To exemplify, dyed hair misleads people about the genuine colour of a person's hair though it may be just for innocent reasons. Similarly, a wig can mislead others about a bald person's appearance. In this way, signs can serve different purposes (Eco, 1976: 7).

Semiotics has been studied since antiquity but in various forms. In ancient times, semiotics was used to interpret the myths, explorations or prophecies. In Mesopotamia, signs are used to guess the natural events and making deductions about the moon. Likewise, in Ancient Greece, doctors were using signs for diagnosing symptoms in human body or guessing the humans expected to fall sick.

When it comes to the 20th century, semiotics turned into a field of study on its own with attempts of Ferdinand de Saussure and Charles Sanders Peirce. Saussure's basic concepts and principles can be examined under following titles: Sign; signifier / signified, arbitrariness / linearity, system form / substance, language; langue / parole, synchrony / diachrony, paradigm / syntagm, linguistics / semiology. First, Saussure examines signs under two different titles namely signifier and signified. Signifier refers to the expression and signified refers to the content. Saussure sees the signification process as a mental process. Therefore, sign is associated with concepts and sounds but not with objects and nouns. Sign has three components namely, the sign (term), the signifier (sound) and the signified (concept) (Nöth, 1995: 59). According to Saussure's signification model, mind is the initial beginning point of

everything as the concepts are formed in the mind but there is not a relation with external world (object). However, there is correlation between concept and the sound image but there is not an integration with the sign and the object.

Saussure highlights the arbitrariness of the linguistic signs between signifier and signified. Thus, people talking distinct languages use distinctive signifiers for the same objects. To illustrate, the notion for the word "yaprak" in Turkish is represented with the word "leaf" in English, while the same word is used "(la) feuille" in French (Elyıldırım, 2020, p.27). Therefore, there is not a natural sign for the use of a specific signifier but there exist tendencies stemming from traditional use of language. The principle of arbitrariness is valid even for onomatopoeic sounds. To exemplify, Danesi attracts attention to a sound produced by a rooster, in English it is called as "cock-a-doodle-do", while in Italian language it is *chicchivichi* (pronounced 'keekkeereek') (Danesi, 2004: 25).

Linearity is another principle which denotes that the signs are put together in a specific order both in written and spoken communication. System is another important concept from Saussure which asserts that *"language is a system of signs that indicate concepts which is comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, and military signals"* (Saussure, 2011: 16). Saussure points out the significance of taking place in a system to be meaningful. Therefore, it can be deduced that signs are useful in relation to the other signs, but it does not have a function in itself. For instance, Saussure gives the example of chess game. The stones in the game gain importance according to their specific place which also determines the winner or loser. According to Saussure, the substance of the stones are the external features and it is not essential for the game. But the relation and the correlation of stones are crucial as it is internal effect for the game system.

Kalelioğlu (2018) denotes that chess game can be compared to the *"the institutional part of the language (language), and the players who play the game according to their individual preferences can be compared to the personal use of language (substance)"* (31). When it comes to form/substance opposition, Kalelioğlu states that *"every meaningful system formed by language results from the given form to it. In contrast to the form, the substance is something other than linguistic*

phenomena which represent the things except the language aspects that Saussure examines." (Kalelioğlu, 2018: 31). As for the chess game analogy, physical features of the stones or under which conditions they are produced isn't a matter for the game or the rules.

Another point that Saussure highlights is the understanding of a sign is possible with its opposite (Elyıldırım, 2020: 28). Thus, clarifying the exact meaning of a sign requires taking the antonym of the word into consideration. Saussure also makes a difference between *langue* and *parole*. *Langue* is accepted as societal, and hence is used for analyzing, while *parole* is accepted as personal and out of analysis. Since *langue* is handed down from generation to generation, and it is shaped in the society that an individual lives in, it is not a result of free choice, but a "*compulsory choice*" (Elyıldırım, 2020: 28). As the concepts are produced by the community to reinforce the communication between people, they can be accepted as "cultural products" (Kalelioğlu, 2018: 28). Saussure makes a distinction between diachronic and synchronic approach. Language can be examined diachronically to find out its historical development and synchronically to evaluate its time specific use.

Lévi Strauss and Vladimir Propp also conducted studies on Saussure's synchronic/diachronic principles. Lévi Strauss focuses on culture structures of societies under the light of synchronic approach. On the other hand, Propp works on Russian folk tales within a diachronic framework. Strauss' synchronic analysis includes simultaneity, static, instant in time and deals with relations in a system. As for Propp's approach, it has a historical perspective and handles relations in time with a focus on syntagmatic (Kalelioğlu. 2018: 36).

Syntagmatic and paradigmatic is another distinction of Saussure. If we want to show them in different axes, vertical axis is paradigmatic one which refers to lexical selections, horizontal axis is syntagmatic one which refers to order of words. According to this opposition, a person in speaking or writing should make both a selection and combination to convey messages as they are interdependent. To illustrate, first a person chooses from the different words and then combines these words under a specific rule to form a whole. The combination of these meaningful wholes or sentences bring out paragraphs.

Last distinction made by Saussure is the semiology/linguistics. Thanks to Saussure's studies, semiology which was previously described as a scientific project for examining the linguistic system in connection with linguistics, is defined as a metascience that can examine both linguistic and non-linguistic social and cultural structures. For Saussure, linguistics is a part of semiology (2011: 16). Kalelioğlu, tackles the langage/parole opposition and comes to the conclusion that *"linguistics is in the opposition of parole which is one of the distinctions of langage; whereas, semiology is in the opposition of language which is one of the distinctions of langage"* (Kalelioğlu, 2018: 39).

Pioneers of modern semiotics are Ferdinand de Saussure in Europe and Charles Sanders Peirce in America. Peirce concentrates on logical and mathematical formations as he is a mathematician and logician, Saussure concentrates on social qualities and formations in culture about the semiotics. Despite the divergence in the view of two masters in semiotics, Pierce and Saussure look for meaning in structural relations.

Charles Sanders Peirce (1839-1914) offers a triadic model for signification while working on the interpretation of signs. He calls the relation between representamen, the object, and interpretant as semiosis. In other words it indicates *"the ability and capacity of the brain to comprehend signs to produce others"* (Kalelioğlu, 2018: 23).

Desmedt (2011) defines Peirce's semiotic theory as triadic, general and pragmatic. Due to triadic model of representamen, the object and interpretant as well as its foundation on three philosophical categories as firstness, secondness and thirdness. His theory is accepted as general because it works on practical, emotional and intellectual practice. Besides it involves all components of semiotics and it broadens the sign concept. The pragmatic feature comes from the fact that it gives importance to the context of the signs that they are produced. The theory explains the sign with the influence it brings out on the interpreter. Contrary to Saussure who uses dichotomies to explain signs, Peirce proposes a triadic model which sums up to sixty six triads. He gives utmost importance to signs which he reveals by saying *"though the universe was not formed only by signs, still it is full of signs"* (Yücel, 2015: 111).

Elyıldırım (2020) explains his triadic classification with a concrete example by stating that sign signifies a person's name, object represents the person and the interpreter signifies the idea that is formed in a person's mind after hearing the name (32). Peirce explains the signs again in a triadic model which consists of *icon*, *index* and *symbol*. There are similarities between the object and the iconic sign. Therefore, a photograph or a portrait can be an iconic sign in terms of representing something or somebody. The smoke of a fire can be accepted as a causal relation between objects. A flag maybe accepted as a symbol since it is determined with a consensus among a certain group of people. Danesi focuses on Peirce's emphasis on interpreting process and asserts that it is one of the conditions of being human as children consciously interpret the events through the signs and in this way they form a psycho social connection with their body and the world. According to Danesi, signs are "conceptual glue" that connects body, mind and the world around the children. Thus, Danesi claims that understanding the world is not a task accomplished through the senses but it is conducted through signs and images (Danesi, 2004: 17-18).

Roland Barthes (1915-1980) is also a writer and critic who conducted studies on semiotics. He asserts that focus point of semiotics is to determine meaning. Art, human behaviours, narrative texts are all signification system. In his book *Mythologies*, he makes analyses on the connotations of words in French daily life such as wrestling, automobiles, detergent, steak etc. Correspondingly, he addresses the secret ideologies and messages given to French society behind the advertisements and makes them explicit with his studies. His study is significant as it shows how consumer culture is directed by myths. Barthes gives importance to the reader's role in understanding and explaining the connotation, because reader involvement is crucial in understanding the message conveyed.

Vladimir Propp (1895-1970) is a Russian folklorist and narratologist who developed a methodological structure to examine Russian folk tales. His studies are crucial for literary semiotics and narratology. In his study on Russian folk tales, as a Russian formalist he figured out that all the folk tales follow a similar structural design.

The semantic universe of tales have thirty one functions commencing from "*One of the family members absents from home, an interdiction is addressed to the*

hero, interdiction is violated..." (Propp, 1968: 26-27) then ends with the same functions like punishment of the villain, hero's getting married and ascending the throne (Propp, 1968: 63). The thirty one functions are summarized as: initial, absention, interdiction, command, violation, reconnaissance, delivery, trickery, complicity, villainy, mediation, beginning counteraction, departure, first function of the honor, the hero's reaction, provision of a magical agent, struggle, standing, liquidation of lack, return, pursuit, rescue, unrecognized arrival, unfounded claims, difficult task, solution, recognition, exposure, transfiguration, punishment and wedding (Propp, 1968: 26-64).

All of the thirty one functions do not exist in a specific folk tale, some may apply to some tales. However, their order does not change. There is a structure which changes according to the characters and the actions but not for the functions. One function does not exclude the other function, and functions appear in a logical and aesthetic way one after the other. Propp proposes that all folk tales, follow the same plot structure though their content is different. Propp determines seven "narrative actants" regarding the actions of characters in the folk tales. Seven narrative actants are; the villain, the donor or provider, the helper, the princess (or 'sought-for-person' and her father), the dispatcher, the hero (the seeker or victim) and the false hero (Propp, 1968: 70). Propp defines the actant regarding their actions and not according to their personality. Despite the change in the content of the narrative, the actions of actants do not change. In this way, Propp analyses the folk tales in terms of their structure and figures out a shared, identical structure. Consequently, Propp focuses on the structure instead of meaning, but his study is crucial for literary semiotics and a prominent work in terms of narratology, linguistics, semiotics, folklore and anthropology.

A well known pioneer of Paris School of semiotics is Algirdas Julien Greimas. He has conducted studies to form a consistent system of analysis. His primary goal was to explain and explore the secret meanings in narration. Therefore Greimas was in the search of a more integrative method of both textual analysis and discursive relations. He reinterprets Propp's seven actants as six actants and lists them as subject, object, sender, opponent, helper and receiver. Contrary to only structural analysis of Propp, Greimas' semiotic analysis is based on the interpretation and

examination of political, philosophical, religious, legal logical, anthropological and linguistic aspects. Hence, his studies move beyond the tales as he wants to explore both literary and non literary signs from various disciplines (Kalelioğlu, 2018: 57). Greimas with his studies and explanations contributed to semiotics and formed a metalanguage that can be used in the analysis of literary texts.

Major contributions of Greimas are the concept of isotopy, theory of signification, the semiotic square which is a structure of signification based on oppositions, the actantial model, narrative program and semiotics of the natural world. To start with, isotopies are the repeated semic elements in a narrative. Their absence causes a semantic dislocation and so they are substantial in terms of continuity in analyzing a text. Isotopies appear in different forms and different categories. For example, regarding time category the expressions once upon a time, two days ago, immediately, fourteenth birthday, for a long time etc. are all time expressions but in various forms. Similarly child, baby, queen, king, wicked fairy etc. are isotopies of actors.

In Actantial Model of Greimas, he observes that every literary item has some actants and they do not have to be human beings. In every narrative there are the axis of desire, the axis of knowledge or transmission, axis of power or six actants namely the subject, the object, the sender, receiver, a helper and an opponent. The actants can be humans, animals, inanimate objects like a sword, wind or concept actants such as love or courage. Actants can be individual or collective. Moreover, an actant can take different roles throughout the story and they are temporary as well as the functional integral parts of a story. Modalities is Greimas' another contribution to the narrative analysis. Modalities are useful in explaining functions of actants and their relations. Stages of Greimas' narrative trajectory are contract, competence, performance and sanction. The modalities in narrative schema are having to do/, /wanting to do/, /knowing to do/, /being able to do/, /doing/, and /being/. As an actant, subject can gain different modalities regarding the actions and the situations (Kalelioğlu, 2018: 58). Greimas describes the semantic universe of narrative in three levels namely descriptive, narrative and deep levels. When it comes to Greimas' semiotic square, though it seems complicated and abstract, it is one of the best tools to show the logical and meaningful units in a narrative. In semiotic square three

kinds of relations are explored namely contradiction, implication and contrariety. Semiotic square is a structure of significations that demonstrates notions of oppositions.

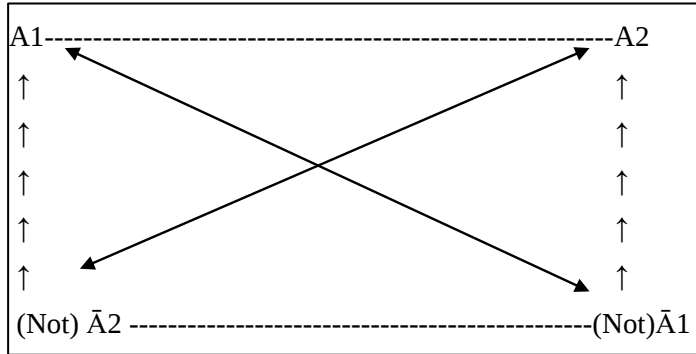


Figure 2.1. Semiotic Square Example

As stated before, in semiotic square three types of relations are demonstrated.

- 1-The relation between A1 and A2 is opposition (contrariety).
- 2- The relation between A1 and $\bar{A}1$ is contradiction.
- 3- The relation between A1 and $\bar{A}2$ is implication (Büyükkarcı, 2018, p.32)

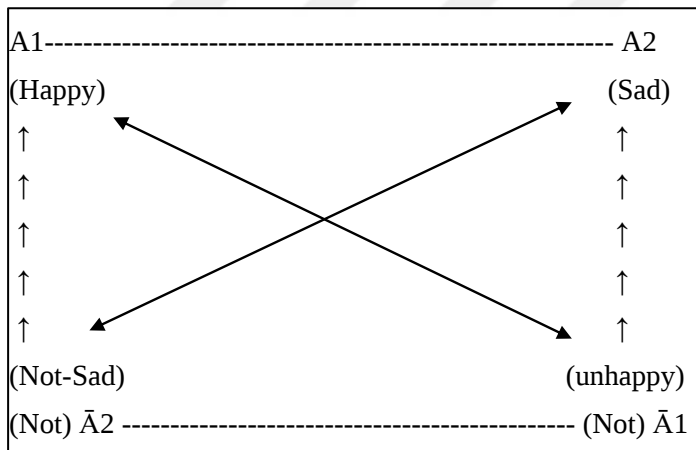


Figure 2.2. Semiotic Square Example

With the help of the semiotic square a researcher can detect that first, A1 (Happy) is the opposite meaning of A2 (Sad). Second, A1 (Happy) contradicts with $\bar{A}2$ (Not-Sad). Thirdly, A1 (Happy) implies $\bar{A}1$ (Unhappy). Thus, through a Greimas' semiotic square, researchers can display the connections between different objects or people in a consistent and detailed way. According to Yücel (2005), this proves that

semiotic analysis is not a study of reduction, but it is a staggered decoding process (145). The semiotic square that Greimas suggested is not only limited to literary texts like poetry, drama, story, novel but it is also used to investigate the semiotic relations in many various areas like cinema, art, music, opera, traditions, architecture etc. (Elyıldırım, 2020: 58). Moreover, semiotic square is not limited to revealing the oppositions, it is also useful in presenting transformations with a syntagmatic example. Every narrative text has its own semantic relations and transformations inherent in it, and creates them specifically. In order to constitute a semantic axis, terms should be selected from the same semantic field. Semiotic square has a dynamic and practical structure. This dynamicity and practicality displays the transformation and development in a narrative (Kıran & Kıran, 2021: 481-484).

2.6. Literature Review

Madness has long been associated with women on the grounds that they cannot cope with biological crisis like puberty, childbirth or menopause. From the beginning of the history women are alienated or discriminated for various reasons and with secondary roles. Witchcraft is one of the fields women are associated with in ancient times. Even in the myths women are presented as evil beings who caused Adam to be expelled from the heaven, or like Pandora's box which spread the evil deeds to world through a woman's hands. Similarly Pygmalion myth is also popular as it discusses the desire of man to improve and educate his female companion, which entrenches the woman's position in the society as the "absolute other". Therefore it is obvious that madness occupies a significant position in literature. However, Erçelebi (2011) attracts attention to the place of madness in men's literature which defines female madness as a "lack of womanhood" and they try to treat woman by regaining their womanhood; however, in women's literature madness is defined as a revolt against patriarchy and male dominance. Thus, there are various approaches to the notion of madness.

Bakker (1996) makes several contributions to the field by critically assessing Sarah Daniels' plays. Since most of the existing literature concentrates on fictional works, this study is significant. Known as the leading feminist playwrights of Britain, Sarah Daniels also dealt with female madness in three of her plays in 1990s. The study also aims to demonstrate development of her writings through years.

Bakker (1996) asserts that the pain and humour are balanced in Daniels' plays, as Daniels force audience and characters to confront with the pain. Moreover, Daniels not only reveals the incest story of a woman by her father in her childhood, she also mentions the child molestation or the problems of a homosexual. Thematically, three different plays are on mad women and their madness originates by the anger of males like the father figures. All three plays are shocking and painful while depicting the realities of all women. The study has illustrated the humour, language, pain and confrontational nature of Daniels' plays but it has certain drawbacks in evaluating Daniels' work. As a pioneer of feminists, Daniels creates powerful women who confront with their traumas and also help others. Therefore, the research seems to be more descriptive and does not offer solutions to women problems.

Another noteworthy study (Hammock, 1999) sheds light on the inequalities between male and female insane characters in the Shakespeare's well-known plays. To exemplify, despite their mental problems, Hamlet, Macbeth and King Lear gains access to grace. However, similarly for lunatic women characters in plays such as Ophelia and Lady Macbeth, madness is a source of despair and destruction. In other words, insanity of these women are presented as demonic or evil, contrary to the men. Hence the study investigates the misogyny and bias against women in various myths and Shakespearean plays. By presenting the corrupt spirituality of female characters in Shakespearean famous plays, this research clearly indicates that misogyny is cultural and it is handed down from classical times to English Renaissance which is illustrated through myths and female madness (Hammock,1999).

Previous research has established that female madness has a long history and occupies a crucial point in various literary works. A number of studies identified that madness of women is widely handled in fictional works, stories or in theatre plays. Most of the studies on female madness focuses on determining and presenting the women's problems due to the madness and their suffering. A number of researchers have demonstrated that female madness is mainly derived from patriarchal oppression and social roles imposed on women. For instance, Ertin (2006) investigates dissociative identity disorder which implies a double personality or double identity in the patient's mind in three Modern British plays namely *Woman in*

Mind, Philadelphia, Here I Come!, and Equus, written by Alan Ayckbourn, Brian Friel, and Peter Shaffer. According to Hawthorn, dissociative disorder may originate from familial constrictions which form a part of social constrictions or socialization, adult trauma, religious belief and morality (Hawthorn,1983: 17) The main characters of the selected plays suffer from dissociative disorder and they take refuge in their alter ego to create a personal voice or sphere for themselves. Only one of the protagonists is female, the others are male figures but they have a common point. This study set out to demonstrate people under the social constrictions may use double as a defense mechanism to create a personal space for themselves. Ertin (2006) suggests that if the individuals are not successful in self-realization, they dissociate with the society. In other words, they escape to madness by forming another world.

In a similar vein Öztaş (2009) explores madness of women in two different writers Charlotte Bronte and Jean Rhys in their works *Jane Eyre* and *Wide Sargasso Sea*. The creator of *Jane Eyre*, Charlotte Bronte depicts Antoniette Bertha Mason as a heroine to revolt against the customs and traditions of the society she lives in because she is neglected and victimized. After a hundred years she is brought to life in the form of a narrator in the work of another writer. Jean Rhys proves that Bertha cannot escape from madness as it is the only answer. Two heroines result in different points, Jane ends up with a good result, Antoniette Bertha descends into madness. Taken together, these studies support the notion that there are some bias towards women in terms of their sanity, and it can be easily traced in various literary works. By choosing two literary works with divergent conclusions, the investigator hints that it is up to the women labelled as insane to turn it into an advantage or submit to it.

Madness has long been explored by sane people, but some writers provide seminal findings to the field by writing their own madness experiences. Erçelebi (2011) provides insight by pointing to autobiographical works of American woman writers due to the madness ascribed to them. Elizabeth Wurtzel, Susan Kaysen and Kate Millett's personal experiences in mental institutions are explained with their own words and from a first person perspective as the writers of these fictions. *Prozac Nation*, *Girl Interrupted*, *The Loony Bin Trip* are examined. In *Prozac Nation*, writer searches for the real cause of her disease, though she blamed biology

at first, but then she finds the social construct of her disease. Similarly, Kaysen in *Girls Interrupted*, she discusses her two year in a mental hospital and she presents how her nonconformity to the society is translated as madness. Likewise, Millett makes obvious that madness doesn't exist but it is produced by the society that individual lives in. Millett draws attention to the involuntary hospitalization and medicalization are not for treatment but for socially controlling women. Women writers talking their own experiences can bring a different perspective to the field because in this way women start to question their position in society. Therefore, writing about madness by themselves will give voice to women and inform other women who are stigmatized like these women writers. A similar research is conducted on *The Bell Jar* by Sylvia Plath and *The Golden Notebook* by Doris Lessing which highlights the creative women's struggle to exist in patriarchal societies under the male domination. Plath and Lessing both have the same aim which is to display creative women's problems in the society and to give advice for subverting the patriarchal ideology (Küçük, 2009). Female writers find it crucial to write about madness to express women's suffering to the world. Through the female characters who are torn between their social roles and creative abilities, two novelists use literature to subvert the male dominated society (Küçük, 2009). In another study of autobiographical work on madness, O'leary (2020) presents three female writers' own madness experiences. To start with, Plath's deviance or finding agency within the liminal space of lunacy is demonstrated in her famous novel. The study is crucial in terms of revealing the experiences of women writers treated as mad in hospitals. Jamison is another writer who presents her own experiences through a memoir. With the help of her memoir people learn how to recover from a mental illness bipolar disorder and lead a meaningful life. Washuta is another woman writer displaying her own experiences but in a divergent manner as she presents madness as a gender and race problem. The autobiographical works center on askew, outcast minds to hold a place to resist to rationality and recovery. This study is crucial in that writers' own experiences reveal what mad women experience under hospitalization and how these mad women are in liminal spaces. However the study concludes that these female writers are empowered by their literary works and revolt against the protocols of psychiatry and medication to survive and resist.

Little (2015) highlights the gendered portrayal of madness. By means of feminist theory, theatre criticism and psychiatry, the present study explores the history of madness, gendered representation of madness in dramatic works and literature. Female body or mind is associated with irrationality throughout the history. Women constitute the majority of patients of psychiatric hospitals. After informing about the history of madness, struggle of women who are in a constant battle with patriarchal impositions of the society are analyzed in two different plays namely *Fefu and Her Friends* and *Next to Normal*. The present study demonstrates that one of the woman protagonists is defeated in her battle, while the other protagonist leaves the traditional treatment which proves that psychiatric institutions' treatments are not sufficient. The cause of female madness diverges and its name may also take different forms like hysteria, melancholia and so on. The study comes to the conclusion that such a complex problem cannot be degraded into a simple problem and there is not a single solution because every woman's experience is peculiar.

Olivas (2015) explores Ophelia in Shakespeare's tragedy *Hamlet* who is a much objectified character by male figures. The relevant study investigates how Ophelia is alienated by her brother, father and Hamlet to support Hamlet's role as a protagonist. In the second part, the researcher depicts Ophelia's showing subjectivity by thinking, speaking and acting for herself. By adopting the role of Shakespearean fool, she gains a certain degree of freedom in her madness and also she displays female subjectivity in Elizabethan England. The central point of the study is that madness gives a power to liberate and be autonomous to women. Hınız (2015) questions the illusion and reality in Alan Ayckbourn's plays. After a detailed analysis of plays, it has been observed that main female characters of the plays are not content at all with their reality and most of the time their husbands are the main reason. Since they have problems with their husbands, they escape to illusionary worlds. Up to now several studies showed a correlation between madness of women and male domination or patriarchy. Most of the women characters in fictions or theatre plays suffer from oppression and suppression of their male partners. Thus, consciously or unconsciously they escape to madness in present investigations.

Female madness has a long history and gendered issue. The great part of literature on female madness seems to be centered on literary works on labelling women who rebel against the traditional roles of mothering and being submissive. Specifically Kır (2019) delves into *The Woman in White* (1859) by Wilkie Collins and *Lady Audley's Secret* (1862) by Mary Elizabeth Braddon. Both of the works express Victorian perspective to female madness which is socially constructed by the patriarchal Victorian society to define nonconformist women. By comparing and contrasting two novels in terms of handling madness, researcher concludes that female madness is not biological or physical but it is a cover for not revealing suppression of women. Overall this study is limited in that it examines literary works only from the Victorian point of view. Instead it might have also focused on psychology or trauma studies as well as feminism in interpreting female madness. There is no answer to the question to "Why does the author use madness?". Another study (İçen, 2020) on othered women is conducted on two novels namely *Wide Sargasso Sea* by Jean Rhys and *The Bell Jar* by Sylvia Plath. Similarly, madness of women is used to express objection to the authority which may be a colonial power or a patriarchal power. Madness is defined as a feature ascribed to women who rejected womanhood and its traditional roles. The protagonists of both novels are silenced and isolated by men which becomes a driving force for them to create their own weapon against patriarchal and colonial power. In both novels madness is a means for creating a personal sphere or an identity for female protagonists.

Kurtuluş (2016) presents the examination of a novel *The Bell Jar* and a play *Alice in Bed* from the framework of feminism and Foucault's panopticon. Women characters despite having creative minds are suffering from the male oppression under the patriarchy. Thus, they have mental problems due to male oppression and they show suicidal behaviours. The researcher examines two different work from 19th and 20th centuries to prove that woman's suffering stay the same. To analyze ideology or bias, the researcher investigates metaphorical usages, but there may be more extracts from the literary works under scrutiny. The conclusion of the study offers no solution for women suffering prevalent for ages. The suicide is presented as a way of liberation, but it is not a remedy for female oppression. Some functional suggestions might have been provided by the investigator.

Depending on the Foucault's idea on madness Söyleyici (2020) highlights the social construction of madness. The portrayal of madness in *Lady Audley's Secret* by Mary Elizabeth Braddon and *Shame* by Salman Rushdie is examined on the grounds of mad women turning into beast in incarceration. Despite belonging different time periods and religions, two novels have common points in oppressing women under patriarchal impositions and having some gothic elements. Furthermore, two novelists portray mad women turning into beasts as a revolt against patriarchy. Poitras (2020) explores female madness as a gendered issue in the works of women writers especially gothic, feminist and/or romantic literary works and their reflecting madwomen of mid to late nineteenth century. Poitras (2020) critically assesses how Victorian madwoman experience patriarchal oppression and raises a number of questions about female autonomy, stereotypes of women, confinement, repressed double, female rage and repression, self censorship imposed on women via Foucauldian Panopticism, gender inequality and female liminality. The current study is noteworthy in handling female madness from different viewpoints like Foucauldian Panopticon or Freudian double. The investigator critically analyzes madwomen and their suffering as abjected other or repressed other. Nevertheless, the study might have been more convincing by using the works of male writers handling female madness. Furthermore, three fictional works are examined under different titles. This gave an opportunity to critically assess the works in detail, but some common points might be missed out. Finn (2006) explores Marina Carr's six plays in terms of liminality, cultural memory of Ireland and metaphysical transformation. This study provides important insights into the role of liminality, the impact of past into the characters' present life, however plays might have also been examined in terms of psychology and female madness. Since Marina Carr incorporates madness, psychology and female plight under patriarchy in most of the mentioned plays.

Some studies combine lunacy of women with racial discrimination. Fizee (2019) investigates the oppression and suppression of women under the titles of trauma, madness and fury. African American and African fiction is explored while defining madness that originates from the oppression of black people. The study examines violence, slavery and racial issues while also displaying their effects on human psyche. Two African American writers Toni Morrison and Gayl Jones' selected fictional works are analyzed in terms of women suffering causing madness

and fury. Tony Morrison's *Beloved* and *The Bluest Eye*, Gayl Jones' *Corregidora*, *Eva's Man* and a short story *The White Rat* are investigated in terms of madness and fury of black women characters. *Beloved* by Toni Morrison is the true story of a escaping black woman who kills her daughter to save her, *The Bluest Eye* is based on a real story of a black girl who descends to madness under the influence of white beauty standards. In the chosen texts Morrison and Jones depicts the monstrous women protagonists who were haunted by their traumatic memories of the past. As a reaction some of them express anger with a Medusa gaze, but others cannot voice and descend into madness. Fizee (2019) demonstrates the conversion of female madness into fury and anger in the relevant fictional works of Morrison and Jones. Some of the women protagonists achieve self assertion, but some others cannot find a voice or identity since they keep silenced, hence they get mad under the oppression of patriarchy and slavery. Primus (2019) in a similar vein explores black women's madness. To demonstrate the cultural and socio economic factors that trigger women's hysteria, the investigator analyzes texts through a black and post colonial feminist lens. The results reveal that black women are victimized and they suffer from white men's aggression. Due to racialized politics against female madness, black women experience cultural damage, mental instability. Besides, racialized politics threaten their psyches, hinders their self definitions, delay their self actualizations stunt black women's sexual awakenings. Therefore, the value of the current study is to present female madness as result of psychosocial tension imposed by the institutional and oppressive power structures. A similar study Mountain (2001) explores the insanity of women in Africana literature in a divergent viewpoint. Mountain (2001) starts from the idea that madness is not a weakness which is asserted by numerous Western thinkers. Instead, lunacy is depicted as an empowering for women. Therefore, this study investigates the different presentations, manifestations of madness and mad acts in Africana women's literature. Lunatic women characters mentioned in the study take madness as empowering by turning it to their advantage sometimes improving their understanding of their sexuality or their cultural differences. Sometimes these wise women get use of madness to find them a space, sometimes to revolt against the sexual or cultural oppressions imposed on them. Besides, some of the female protagonists cope with the discrepancies and ambiguities in their homeplaces through

madness. Instead of focusing on only the depictions of oppression or their suffering, protagonists of present study struggle against madness and turn it into an advantage.

Karaköse (2020) draws attention to the subjectification of liminal female protagonists in three different contemporary plays. With the help of Foucauldian objectification of the subject, biopolitics, Victor Turner's liminality the investigator illustrates the female heroines and their struggles. In this way, this study suggests a subversive rethinking, reevaluation of gender reality, formation of familial ties and identity formation by depicting violent domination of patriarchal order. In a way, it displays the gendered nature of madness through female protagonists who escapes into madness when she is suffocated by patriarchal oppressions. Campos (2008) elaborates on the liminality of female protagonists of well known Irish dramatist Marina Carr. In an addictive society, all of the present female characters feel entrapped and on the threshold. Through Victor Turner's "liminal and liminoid phenomena", the researcher depicts female characters separating from the rest of the conventional society as in the case of Irish. Liminality is described as an obligation to maintain the order in a community. Liminoid phenomena include no obligation, instead they contain entertainment. Despite having different life stories, all of women protagonists experience the same tragic destiny of liminality. They reject the traditional roles of motherhood or womanhood, in this way liminality is presented as a social or physical liminality. Some of the protagonists of the six plays mentioned in the research, chose suicide to escape liminality, while others prefer to integrate into the addictive society. The last chapter concentrates on the liminality of women mirroring the contemporary Irish women in real world. Irish women are also trapped like Carr's female protagonists. Despite describing female characters in a successful manner, the researcher may also focus on more psychological aspects of the plays. Liminality may also be discussed in terms of female madness, since most of the Carr's female characters are haunted by the supernatural elements and they are insane characters. Vural (2015) highlights the revolt against the perfect motherhood in famous Irish dramatist Marina Carr's three plays. By rejecting the idealized and romanticized notion of motherhood, Carr presents the desires, stress and psychology of mother protagonists. Through a suicidal or violent mother protagonists, this study analyses the subversion of conventional Irish motherhood. The current study is limited by the fact that it only deals with the mothering issue of heroines. Instead, it

might have focused on the madness of mother figures and it might have investigated these heroines' subverting madness and revolting against the Irish liminality.

The previous studies demonstrated the writers' viewpoints and their handling the madness alone. However, Cosby (2000) has conducted a comparative study on viewpoints of male and female writers. First Cosby (2000) explores the representation of mad women in earlier times in drama. He argues that his data support the conventional view towards mad women. Cosby (2000) proposes that mad women during early modern times in England are portrayed as characters to support and motivate males to heroic actions, or to elicit their protectiveness by male writers. When Shakespeare's plays are analyzed, only the fool characters speak the truth and lunatic women speak only intense pain. Then Webster's two plays, *The White Devil* and *The Duchess of Malf* are explored and researcher concluded that writer displays restrictions for insane female figures. Then, researcher investigates how female writers handle mad women in prose fiction and he finds out that women writers subvert notions of gender roles, melancholia and madness. Both writers Mary Wrath and Margaret Cavendish use their own experiences in their writing, draw attention to women's intellectual abilities. Cosby (2000) concludes that melancholy, mysticism and madness are agencies to silence women but then women used them to gain a voice in society.

Schultz (2020) has conducted a research on well known short story *The Yellow Wallpaper* by Gilman and a horror movie *Midsommer* directed by Ari Aster. Depending on these two works, Schultz (2020) reports that hysteria is a gendered pathology which is always ascribed to women. Through this study, it is demonstrated that in literary and cinematic world women may benefit from abjection by using it as a way of exploring their role and gain their power back. In other words, female protagonists allow the abjection imposed on them by male oppressors in the society that confine them into meek, mild and nurturing roles. Moreover, Schultz (2020) tries to prove that hysteria is not a biological illness, but more frequently diagnosed women due to oppression, trauma and stress causing abjection by male gaze in society.

Hysteria is focus point of another crucial study. The initial object of investigation of Shin (1991) is to display hysteria as a female malady in late

seventeenth and eighteenth century. Shin (1991) presents a comprehensive analysis of medical treatises of seventeenth and eighteenth century on hysteria as well as five main literary works suggesting hysteria as a female malady. The study sets for demonstrating how literary and medical discourse reflect the bias against women and how traditional gender ideologies prevail in social patriarchal system. This research reveals how gendered nature of madness is presented and accepted by the authorities as truth and scientific. The present research explores hysteria from two different aspects namely uterine related and nerve related. The first one attributes the hysteria to reproductive system of women and also sexual desire while the second one blames the overly sensitive nerve system of women for their malady hysteria. Shin (1991) concludes that gendered perpetuity of female malady with the help of eighteenth century works, however this study is limited in terms of scope as it is limited to the hysteria and eighteenth century. Hysteria is presented as a gendered issue due to women's body. Camhi (1991) indicates the gendered nature of hysteria became endemic which triggered psychoanalysis. Different literary works in 19th century the sudden rise of hysteria fuelled the psychoanalysis. Hysteria is described as a response to social conditions. A striking point of this study is that the servant women's hysteria is examined in a separate part which makes it extraordinary. İşlek (2011) provides powerful insight into hysteria and the representations of male and female characters in gothic fiction. While male characters are depicted as power holders, women are presented as lonesome, suffering, oppressed figures in gothic fiction. Dominant patriarchal society is found responsible for biased depiction of women. Since women are confined to home and reproductive roles, they are threatened to be destroyed if they quit their motherhood or womanhood. This idea fuelled trauma and hysteria in society. The scope of the study is restricted to the Victorian age and the gothic fiction, but the findings are in line with the previous literature on female insanity. Through female gothic and their madness heroines offer an identity and survival to the women. Besides, female gothic is provided as a valuable way of voicing mad women via the oppressed women.

Elmas (2020) provides additional evidence with respect to black madness by choosing African American and post colonial female subjects as the primary focus of study. Divergent, abnormal individuals are silenced through incarceration. The current research combines the social construction of madness and romanticization of

femininity. The study is crucial as it sheds light to the exclusion of mad women by adding racial issues to the already aberrant position of them. Four literary works by different writers two of which are female are selected to analyze the ways madness is used to negotiate the social constrictions of black madness and black women's experiences. All of the literary works provide various kinds of viewpoints to alienation and oppression. The current study has some drawbacks as it might have compared the madness of black men with black women. Likewise, the writers' handling of black madwomen versus white madwomen might have been investigated to provide a new insight to the field. Since the study involves works by both male and female writers, their attitude towards black female madness might have been explored.

Victorian Era is a fertile ground to explore madness. Emül (2018) examines madness in Victorian literature despite using different theoretical backgrounds. By grounding the study on Lacan's mirror-stage theory, Freud's unconscious and uncanny theories and Dionysian madness with Nietzsche's interpretation, Emül (2018) confirms previous findings on gendered nature of madness and presents the haunted, confined, cursed and ghost-like heroines. The purpose is not to depict the suffering of lunatic Victorian women, but to display power of women and voice them. The researcher draws attention to the representations of three mad women in white color which represents submissiveness and their not having children which is against the Victorian taboos of womanhood. Despite offering a distinctive theoretical background, the study repeats the previous literature in depicting the entrapment of insane female protagonists of Victorian Era between their free will and social expectations. Sarisoy (2021) contributes to the understanding of female madness in 19th century in two distinctive plays *Mrs. Warren's Profession* by Bernard Shaw and *A Doll's House* by Henrik Ibsen. This research investigates alienation and discrimination of female protagonists. It is crucial for providing not only female insanity but also the improvement of women who are discriminated in Victorian society. Two women protagonists first have some masculine traits to obtain a place in male dominated hegemony which cause them to be labelled as mad. In the second part of the study, their emancipation or empowerment is presented. However their empowerment comes from their imitation of masculine traits. The study underlines social context as the determining force of madness. Even though two protagonists are

not diagnosed with any mental illness, for their masculine traits they are alienated as mad. The research might have been enriched with a female playwright to show similarities and differences in their attitude.

Much of the literature on female madness deals with defining and describing the suffering, oppression and othering of women under the name of insanity, however Zak (1996) provides a positive account of female madness contextualized by two male writers. Despite the expected bias or destructive results to be drawn by male playwrights, Zak (1996) points out that Tennessee Williams and F. Scott Fitzgerald present three female protagonists insane among the males as powerful women. The investigator concludes that writers of the plays may consciously support the patriarchal society by depicting insane women, with sane male figures, but in fact Williams and Fitzgerald unconsciously desire their heroines and their stories to be powerful. The female protagonists face their self and heal in contrast to the other representations of mad women.

When numerous studies investigated with regards to female madness, it is demonstrated that most of the studies are limited as they do not explore whether madness is presented in the works of male writers in a different manner when compared to the female writers. Moreover, previous investigations focus on some prominent fictional works and there are not enough work on theatre plays dealing with female gendered liminality. Considerably more work will need to be done to highlight the gendered madness in literary works. A greater focus on male and female writer attitudes towards the same literary works could produce interesting findings. The existing literature focuses mostly on submission or revolt against the female madness, but several questions still remain to be answered. Further research is needed to better understand underlying causes of female madness and the complex relationship of madness to social constructions. Further studies should concentrate on the investigation of solutions for women to overcome female madness and also they may explore madwomen in theatre plays. Considering previous studies, the current study aims to contribute to field by exploring the viewpoints of male and female playwrights to the madness of women. Besides, this study will explore women and their tackling with the gendered madness as well as offering potential solutions for liminal women protagonists. Lastly, there is not a work on semiotic analysis of

madness in theatre plays. Specifically concentrating on Algirdas Julien Greimas' semiotic square, actantial schema and sectioning this research will explore madness of women in contemporary plays.



3. ANALYSIS OF PLAYS BY FEMALE PLAYWRIGHTS

3.1. The Rightful Struggle of a Violent Outcast: *By the Bog of Cats...* by Marina Carr

Marina Carr is one of the most prominent contemporary Irish playwrights who wrote about 30 plays. She is well known both in Ireland and internationally particularly in the USA. In the USA she won the E.M. Forster Award for Literary Achievement in 2001 and the AIF Literary Award in 2004. She was born in County Offaly and educated in University College Dublin. The beginning of her writing career remarks the examples from absurd theatre, feminism and experimentalism, and hence they do not take much attention. Her first plays *Low in the Dark*, *The Deer's Surrender*, *Ullaloo* and *This Love Thin* are written with Beckettian style. Her writing style turns into a more realist, psychological model with Midlands Trilogy. *The Mai* (1994), *Portia Coughlan* (1996) and *By the Bog of Cats...* (1998) form the Midlands Trilogy. Carr is criticized for revolving her theatre to a traditional model as Claire Wallace claims that "*from the perspective of positive, politically aggressive feminism, Carr's work might be said to have developed in a negative sense veering from a playful satirical feminism to grim patriarchal tragedy*" (Wallace, 2001: 87). However, in this trilogy Carr presents unfeminine women characters who revolt against the rules and expectations of rural Irish Midlands. Nominally, they seem to be woman characters longing for male figures; Mai longs for her betraying husband and despite being married Portia longs for her twin brother Gabriel. Hester longs for her ex lover Carthage. In fact, *By the Bog of Cats...* is presented as a "daughter" play to *The Mai* which is a "mother" play and *Portia Coughlan* may be accepted as a "sister" play (Betz, 2021: 86). The common feature of female protagonists transgresses the womanhood and motherhood roles of the Irish society.

On Raftery's Hill (2000), *Ariel* (2002), *Midland Trilogy* are set in Irish Midlands and written with Midland dialect. Plays starting with *Woman and Scarecrow* (2006), *The Cordelia Dream* (2008) and *Marble* (2009) move away from an Irish context. Most recent works *Phaedra Backwards* (2011) and *Possible Glimpses* (2011) are also continuation of this departure which she asserts on purpose in order not to be known as Midlands playwright.

By the Bog of Cats... had its premiere at Abbey Theatre in Dublin in 1998 during the Dublin Festival. It is a play in which "*discrimination, social snobbery and class awareness are rife*" (Sihra, 2018: 132). Carr explores bias against women and Irish people and determines a number of challenges for Irish with the women of rural Ireland. She identifies a good number of reasons such as motherhood, identity and ethnic background, age, womanhood that cause her female protagonist Hester to be an outcast as well as descending into madness. Contrary to the most of male playwrights, Carr challenges the expectations and womanhood roles by proffering a traumatic, irresponsible and violent mother figure. Female protagonist Hester of *By the Bog of Cats...* is cast away due to her tinker blood by her lover Carthage and his society, like her mother. Based on Euripides's *Medea* myth, the play portrays a bleak, ghostly picture of a woman in her forties who is discarded by her loved ones and who challenges the roles and impositions of her patriarchal society. Laden with supernatural and mystical elements, the play can be identified as a subversion of Greek drama which combines fate, rejection of prophecy and infanticide. In this way, Carr as a critically acclaimed Irish woman playwright challenges male hegemony through her rebellious women.

Hester belongs to "tinkers", an Irish community distinguished by their nomadic lifestyle. They are marginalized due to their divergent features such as intrafamilial marriage, their living in tents, travelling continuously and using a distinctive language. They are also believed to be coming from gypsy root (Gmelch & Gmelch, 1976: 235), or descendants of Roman Gypsies (Crawford & Gmelch, 1974: 323). Due to their lifestyle and unsettled position in the society, they are subjected to antagonism and hatred while they are accused of being immoral, dishonest, primitive, filthy and violent. Various kinds of offenses are attributed to exiled group of people. Accordingly, as a descendant of tinkers, Hester is constantly marginalized in her society and forced to leave the bog by her ex lover Carthage, his father-in-law Xavier Cassidy and even by some women. Although Carthage has promised Hester a settled life, built a caravan as a house and has a mutual baby, Hester does not desire to be one of the settlers of the bog. She is in between by virtue of her familial background. She never knows her father, and her mother is known as a tinker. In addition to descending from a tinker blood, her mother's attitudes and bad reputation in the society are other sources of misery for her. The fact that she

belongs to no lands and has never had a warm family atmosphere constitutes a harsh condition for Hester to survive, which in the end urges her to commit violence and suicide.

The play opens with Hester Swane carrying a black, dead swan to bury, which symbolises her uniqueness, darkness and wildness as she disaccords with the rest of the community and divergent in nature. Black swan called Black Wing nursed her when she was a baby hence it is the first thing that Hester associates herself with. Therefore, according to Lacan's mirror stage theory, the black swan is her other self. Instead of a mother figure to form a dyad, Hester forms the dyadic union with the swan since it is the first thing that she encounters. Black swan was as old as Hester as they were born on the same day, which hints swan's mirroring her (Carr, 1999: 265). Ghost Fancier representing her death as it will come and take her at the dusk reminds her of the days when she played the black swan in her childhood. The beginning of the play is crucial as it shadows out Hester's death and the day is noteworthy since Carthage with whom she has an affair for fourteen years and a mutual child is getting married with a young girl Caroline. Carthage and Hester have a daughter but they have never got married however when Caroline's father Xavier, who is a powerful and wealthy landowner, promises Carthage land, farm and his daughter, he leaves Hester. Consequently, Hester has the trauma of her man's abandoning her in addition to her mother who abandoned her when she was only seven. Until the age of forty, Hester waits for her lost mother, and she cannot overcome the trauma of it when she faces the second trauma.

In the world of patriarchy, motherhood and other feminine features are always dignified. In Irish texts "Mother Ireland" stands for nation, land and home; women are entrapped in domestic spheres under the idealized motherhood and marriage. Therefore, Carr's women reject the iconic mother Ireland and idealized motherhood roles which represent domestic captivity and confinement for women. Born from a mother who defiantly lives her sexuality and prefers her freedom to the role of motherhood by leaving her daughter at the age of seven Hester is also a deviant mother. Like her mother, Hester has a daughter out of wedlock from Carthage whom she defines herself with at the beginning of the play. Contrary to the established notions of motherhood, both Hester and her mother choose an

unconventional, unmotherly motherhood. For instance, Xavier describes her mother Big Josie as an irresponsible mother who does not care for her daughter and she has harmful habits of smoking and drinking. He also states that since her mother does not care the baby, other people including him put clothes on her or feed or nurse her while negligent mother was fighting for men.

Although everyone remembers her mother's problematic social status and unmotherly manners, Hester disregards them. The main cause of her trauma is the loss of her mother since as an adult woman she still suffers from the loss of her mother and remembers her leaving: "*...And again I made to folly her and again she stopped me. And I watched her walk away from me across the Bog of Cats. And across the Bog of Cats I'll watch her return.*" (Carr, 1999: 297).

After thirty three years of waiting for her mother, Hester's trauma turns into an obsession as she cannot acknowledge the fact that her mother will never come back. Since her mother is a source of trauma for her, she cannot even share her with her brother. Her brother Joseph appears to share their father's money with her, but Hester interprets it as her mother left her but lived a happy life with Joseph. This jealousy added to her rage of abandonment and she killed him with a fishing knife. Her violent act demonstrates her fixation on her mother and the underlying reason is that she cannot compensate the agony she feels for her mother's loss (Vural Özbey, 2018: 242). Like her mother, Hester is blamed for upsetting the well established social order of the society as a single mother. They are a danger or a potential threat to the well ordered society which constitutes a real burden for patriarchal Irish society. Likewise, Luddy highlights the single mothers who are confined in the Magdalen asylums as "shameful objects" to keep away from the public eye with some immoral women (Luddy, 2002: 737).

Carr expresses Hester's traumas not only for her abandonment but also for her being a single mother which is another cause of being excluded from the society. Carthage's mother Mrs. Killbride degrades her motherhood by referring to her addictions and identifying her with witchcraft: "*useless, that's what she [Hester] is, livin' off of handouts from my son that she flitters away on whiskey and cigars, the Jezebel witch*" (Carr, 1999: 280). Like her mother, Hester is marginalized out of her unsatisfactory motherhood and her ethnic background. She is compelled to leave the

bog and her daughter behind since Carthage will marry a young girl that provides a family for her daughter and financial support. Her psychological destruction is not limited to these. Even the Catwoman who is also a marginalized figure feeding on mice and wearing coat of cat skins, behaves like a cat urges Hester to leave the bog: "*Do ya now? Then why don't ya lave? If ya lave this place you'll be alright. That's what I came by to tell ya. Hester Ah, how can I lave the Bog of Cats, everythin' I'm connected to is here. I'd rather die.*" (Carr, 1999: 273) In a similar vein, Monica Murray who is affectionate towards her asks : "*are you lavin or what, Hester?*" (Carr, 1999: 267).

To further explore the role and place of women in contemporary plays by male and female writers, this study investigates the position of male and female characters. Carr presents women, especially her protagonist Hester in an outcast position, yet she is proud of her exile like her mother. When characters and their roles in the play are explored, it is identified that women are expected to conform to the rules and expectations of society. If they succumb to the expectations of the society, they will be rewarded a peaceful life. This is evident in old Mrs Killbride's life style who is in harmony with the society that cast Hester away as she conforms to the rules of the society. Through subordinating herself to male figures, she manages to live peacefully. According to Kurdi, ageing is a crucial problem of women, hence Mrs Killbride constantly emphasizes her established position in the society as a wealthy and good looking woman in order not to be marginalized like Hester by virtue of her tinker blood. Despite her age, she shows excessive effort to conform to the society by saving money to purchase and wear fashionable clothes or shoes. Kurdi attributes her efforts to fear of marginalization in the society like Hester as she is also descending from the same ethnic origin (Kurdi, 2018: 120).

Mrs Killbride is anxious about social bigotry imposed on travellers because of what Winnie McDonagh denotes: "*Women in Irish society were oppressed but Traveller women were doubly oppressed. [Women] are not seen as equal to the men, more as helpers*" (qtd. in Sihra, 2018: 131). Her fear is evident in her efforts to support and cooperate with powerful village patriarch Xavier Cassidy who bought Hester's house and urges her to leave the bog. During the Carthage and Caroline's wedding, she despises and condemns Hester for wearing a white wedding dress in

another woman's wedding ceremony but she also wears a white wedding dress for the wedding. From her manners and expressions, it is obvious that she pleasantly admits the subordinate position behind a man even if she is aware of Xavier's evil side towards other women.

Considering it is set in the midlands of Ireland, Marina Carr's play explores and presents the identity crises of middle aged women. According to Kurdi, Carr's female protagonists in Midlands Trilogy are on the edge of ageing or losing their womanhood for the rural Ireland of the 1990s which confronts them with an identity crisis. She renders women's dilemma in the middle ages, who has to achieve something but also desires to be autonomous in modern society. The same is true for the women of contemporary society as *"the discourse and practices of ageism in Western cultures keep on reminding women that the menopause and its aftermath will devalue them"* (Kurdi, 2018: 120). In such a patriarchal society, women are afraid of losing their reproductivity which defines their value for men.

Carr's women characters, especially her protagonists are on the edge, in the liminal spaces of patriarchal society in regard to physical space and identity. Hester lives on the liminal space of the bog which is neither solid nor water, something in between. Catwoman, is a half woman half cat character living in the bog, eating mice, communicating with the dead and occupying a liminal space between real and fantasy. Bacik highlights grim reality that these women have no place to live in Ireland : *"No general legal protection is given to cohabiting heterosexual or gay couples, or to those who live alone, or to any other form of family unit that is not marriage-based"* (Bacik, 2004: 68). These women have to occupy liminal spaces because the society does not welcome them as single women. In addition to drawing attention to ostracised women of Irish society, Carr portrays women as complex characters who defy the male oppression and stereotypical gender roles.

On the other hand, males are portrayed as superficial characters who shine out with their avarice or their lust for power. Carthage has affair with Hester he first experiences everything with Hester as she asserts: *"It was me who told him he could do better. It was my money that bought his first fine acres. It was in my bed he slowly turned from a slavish pup to a man and no frigid little Daddy's girl is goin' to take him from me."* (Carr, 1999: 284), but he never gets married her as she does not have

money in her bank account and she is an outcast. However, Caroline's father is a powerful and rich landowner who will provide a prosperous life for both his daughter and his son-in-law, a situation which appeals to Carthage.

Xavier Cassidy is another greedy man guilty of killing his son James and his wife Olivia. He does not feel guilty for his murders as he assumes family members like calves to be fattened and sold (Carr, 1999: 305). His metaphor for his dead wife "*an ewe wailing in a storm after her lost lamb*" that does not mean anything for him is appalling and evinces his cruelty, avarice and greed. Likewise, Carr criticizes patriarchal ideology which gives man the right of feeding and slaughtering his spouse and offspring. In other respects, Hester explains Xavier's materialistic power that does not mean anything for her and he does not have anything other than his money or wealth for others to respect him : "*...It's only your land and money and people's fear of ya that has ya walkin' free.*" (Carr, 1999: 293). Though he has land and money, Xavier buys the house of Hester to send her away as it is hinted that previously he attempted to have a relation with Hester's mother but he was rejected by her. Hence, he makes every effort to take his revenge, but this is not the only justification. Hester's removal will give them a relief as she knows their sins of murdering (Kader, 2005: 175).

Carr's theatre is noteworthy for subverting social order of male dependent nature of family unity. She presents Hester, her mother and some other woman characters as independent, single mother figures to violate the utmost importance ascribed to family in Irish tradition. Irish Constitution gives a unique status to family in Article 41 as community is founded upon it as the basic unit. Related to this, women's roles and their identity are defined by gendered roles of motherhood as Sihra clarifies: "*essentially, a heterosexual, married entity whose primary objective and social function lies in the production of legitimate heirs, and the management of the domestic sphere*" (Sihra, 2005: 135). She underlines the problematic expressions of hierarchical positions that put family "primary, fundamental, moral, superior" position compared to other groupings in family article on the grounds that established superior position of nuclear family in the society causes the othering of unmarried women and illegitimate children. Carr depicts her protagonist Hester as an illegitimate child of a single mother. Hester also leads a similar life cycle in spite of

the society's moral impositions. She is a signifier of de-idealized and controversial motherhood with her mother Big Josie. In this way, Carr abstains romanticising of motherhood and opposes sentimental portrayal of it. The utmost importance ascribed to family by constitution and the secondary role of women in domestic sphere are thwarted in Carr's theatre by violating the impositions of constitutional hegemony as explained by Sihra:

In Carr's plays the family is a site of contestation, disunity, and violation where the tenacious exploration of womanhood and issues of gender and sexuality crucially resist the monological nationalist, masculinist, colonial, and postcolonial issues of identity and history that have tended to dominate Irish dramatic narratives over the last century. (Sihra, 2005: 134)

Carr does not only subvert the gender roles, but she also avoids women unwittingly falling victim to the powerful patriarchal figures. Female protagonist Hester is portrayed in a harsh environment, psychologically wounded, abandoned by her loved ones but she is not weak, submissive or domestic. Instead of victimizing her, Carr presents her as a powerful woman who fights against the community and male dominated hegemony alone. Despite her othered position and Carthage, Xavier and others' attempts to make her escape from the bog, she stays. She does not acknowledge the authority of the legal documents designed for her exile by asserting that "*Bits of paper, writin', means nothin', can as aisy be unsigned*" (Carr, 1999: 283).

Contrary to the enshrined womanhood roles in domestic sphere, Carr depicts women outdoors and unlimited spaces where "*she freely roams 'no-man's land' of the bog, radically refusing containment within the domestic sphere and traditional familial roles*" (Sihra, 2005: 143). Her mother Josie Swane also presented as an unconventional free woman roaming "*outside her auld caravan on the bog and the fields covered over in stars and her half covered in an excuse for a dress and her croonin' towards Orion in a language [not heard of] before or since*" (Carr, 1999: 294) Contrary to the secondary, conformist women characters Big Josie is depicted as a wanderer, traveller and song stittcher which may be accepted as a profession to earn money. Moreover, to question her morality as a mother they claim that she could "*go off for days with anywan who'd buy her a drink. She'd be off in the bars of Pullagh and Muklagh getting' into fights*" (Carr, 1999: 294). Through landscape and their morality, Hester with her lost mother are rendered as powerful, nonconformist

women characters who violate the male dominated hegemony of Ireland. They cut across all the physical and psychological boundaries.

Hester and her mother's struggle is against the patriarchal standpoints who define women for their reproductive system, domesticity and more prevalently for their sexuality. Both characters have powerful identities in contrast to the supporting characters like Mrs. Killbride who is proud of being subordinate to a man. Big Josie Swane, conversely, has chosen the freedom even if she is labelled for being immoral. In a patriarchal society, women's feelings are never taken seriously and on the contrary they are accused of being emotional due to their primary role of motherhood. Carthage, in this case, has an affair with her when he does not have money or fame, but when he finds a wealthier girl, he leaves and ignores her efforts by humiliating. In spite of her powerful appearance, Hester begs Carthage not to leave them, but he shrugs off:

Hester: Tell me what to do, Carthage, and I'll do it, anythin' for you to come back.

Carthage: Just stop, will ya-

Hester: Anythin', Carthage, anythin', and I'll do it if it's in me power.

Carthage: It's not in your power – Look, I'm up to me neck in another life that can't include ya any more.

Hester: You're sellin' me and Josie down the river for a few lumpy auld acres and notions of respectability and I never thought ya would. You're better than all of them. Why must ya always look for the good opinion from them that'll never give it. Ya'll only ever be Xavier Cassidy's work horse. He won't treat ya right. He wouldn't know how. (Carr, 1999: 289)

It is the single point that Hester feels desperate and begs a man, though she always stands strong. Her weakness to reclaim a man is not for herself, she only struggles for her daughter's future. Conjointly, as she asserts that Cassidy's will not dignify Carthage as she does, which will make him regretful in the long run.

Though rendered as a powerful woman, Hester Swane is on the threshold physically and psychologically. She is on the verge of becoming insane as she lives with memories of her lost mother and her murdered brother. She cannot cope with the trauma of abandonment by her mother. Psychological problems originate from maternal experience with her lost mother as she murders her brother just because of jealousy. After the murder she cannot carry the burden of this guilt as she expresses

Carthage if someone shared the guilt, she would drink less. Hester reveals that the murder of her brother does not only ruin her life but her violence alienates Carthage and her loneliness gets worse as she wanders around the bog and drink more. On that occasion, Carthage uses these bad habits against her to humiliate her especially with maternal insufficiency as motherhood utterly defines women.

By the Bog of Cats... is based on Euripides' Medea myth, a Greek tragedy of Jason and Medea. Medea is the princess of the Colchis Kingdom. She thinks that she is betrayed by Jason and her position is threatened as Jason marries the princess of Corinth. She takes her revenge by killing the new bride, her father and her own children to prevent continuation of Jason's lineage. Then she escapes to Athens. Medea is described as a vengeful, witch, evil, ferocious, hysteric and mad woman due to her revenge in the male dominated hegemony. Evidently Hester's story has common points with Medea, however *By the Bog of Cats...* is a feminist version of Medea. First of all, Medea has two sons while Hester has a daughter, but they both are outsiders to the community that they live in. Their motives for murdering their own offsprings are contrasting as Hester does not aspire to take revenge from Carthage, on the contrary she kills Josie to prevent her future affliction. Instead of degrading her purpose to female sexual jealousy, Carr presents a dignified goal for Hester as Bourke explains: "*Carr has subverted the very notion of violence itself, by couching it in gentle, protective, motherly terms*" (Bourke, 2003: 141).

A big fire that Hester starts is the opening scene of the third act. She burns all the livestock and the house of Carthage as well as her own caravan. This reminds a traveller custom that burns everything left behind while leaving a place or when someone dies. According to this custom they burn everything as "*the spiritual transition of the soul requires the regenerative properties of fire to ward off unwelcome evil spirits at times of death*" (Sihra, 2018: 132). Although locals like Monica ascribe setting fire to Hester's tinker blood, Sihra clarifies the rationale as: "*the expurgatory fire is a ferocious expression of rage against patriarchy and an attempt at self-renewal*" (Sihra, 2018: 132). Hester seems to feel destitute when she figures out that she has lost Carthage forever, but it is an indication of her insurrection against the social bigotry and patriarchy.

Carthage, Xavier and others compel her to leave everything behind but she never bows to the pressures of them. She endures all these pressures, even though the society and the representatives of male dominated hegemony are determined to exile her. Psychological violence is only a part of male violence towards her. On the night of wedding, Xavier attempts to abuse her sexually. When she understands that she cannot get back Carthage, she fires the house and livestock on the night of his wedding with Caroline. Her inclination for violence and her fury is implied in her statement: *"there's something about me yees never understood and makes yees afraid and yees are right for other things goes through my veins besides blood that I've fought so hard to keep wraps on"* (Carr, 1999: 325). At the end she commits suicide, but first she kills her daughter. It has common points with Medea myth which shows a woman killing her sons to take revenge from her betraying husband, Hester kills her own daughter not to make her feel the same anguish that she has waiting for her mother for years. She decides to murder her daughter when she figures out that *"history is repeating itself in their lives"*, *"the future cannot come be comprehended without coming to terms with the Other, whether this Other signifies ghosts, death, or both"* (Murphy, 2006: 391-392). The other is herself and her mother whom she idealizes with herself. She confronts with her haunting past and her trauma of lost mother. Then decides to end this pain by breaking this vicious circle of waiting for her mother. Her rage and aggression originating from her traumas and society's bigotry leads her to be a violent mother obviously. She does not violently kill her but for the reason she asserts: *"I wouldn't have her waster her life dreamin' about me and yees thwartin' her with black stories against me"* (Carr, 1999: 340)

The great fire and murder of her own daughter may be interpreted as the last blows that have driven her to madness. She cannot endure the social bigotry towards travellers especially the traveller women and her outburst is demonstrated in the form of fire and murders. Various characters denote her violence and descending into lunacy : *"Xavier: Come away with ya! Are ya mad! He's married to Caroline now"* (Carr, 1999: 303), *Monica Christ almighty woman, are ya gone mad?"* (Carr, 1999: 321), *"...the cattle. The calves. Ya burnt them all, A'ya gone mad altogether?"* (Carr, 1999: 331). Entrapped by the social constrictions of Irish midlands and her trauma of

abandonment, Hester descends into madness at the end. Then she talks with Joseph's ghost and conveys her disappointment towards her mother:

Hester: Faithless! If she showed up now I'd spit in her face, I'd box the jaws off of her, I'd go after her with a knife. (heartbroken wail) Where is she? She said she'd return. I've waited so long, I've waited so long – Have you come across her where you are? (Carr,1999: 308)

Hester's violence and murderous acts may be interpreted as hysteria. Hysteria has long been identified with woman body and her reproductive system. Hysteria is noted for traumas in early childhood and childlike behaviours in diffusing reality and fantasy. The hysteric person cannot free from the infantile level fixation or trauma. She cannot reach the level of an adult as one part is child and the other side is woman. The hysteric person has no actuality to differ reality from fantasy. Moreover, she is imprisoned by her trauma of childhood. According to Wittels, hysteria which is mostly ascribed to woman body, can take many various forms and *"Psychoanalysis has established that the hysteric is fixed upon her [or his] father and cannot free herself [or himself] from the Oedipus complex."* (qtd. in Salama, 2018: 159) On the contrary Hester has fixation for her mother. Throughout her life she waits for her mother while listening to stories about her immorality. Consequently, Hester's jealousy, her anger and rivalry to have her mother's love alone directs her the murderous act. Cushman opposes the idea of associating hysteria with woman body by affirming: *"the uterus was the cause of hysteria not because it was diseased, but because the culture in which the uterus was embedded mistrusted, restricted, and in some ways hated those who possessed it"* (Cushman, 1995: 106). To this respect, Hester has not gone mad without reason but society and constrictions oblige her.

At the end she commits suicide, Claire Wallace interprets it as a weakness or *"throwing in the towel"* or *"abdicating from confronting the patriarchy"* (Wallace, 2001: 435), but her suicide is a victory against the patriarchy as she demonstrates that she does not surrender and she is the one who determines her own tragic end. Hester's grievous end seems to be doomed end, but it is obviously a sign of her rebellious nature. Instead of living in a confined life, she chooses nonconforming to the fate. or oppression of society. Verbally and physically she is exposed to male violence, but does not succumb. Lynda Hart claims that in realistic theatre female

characters often *"get raped, go crazy and die"* (Hart, 1993: 5). This is exactly what is expected from Hester, but as a strong female traveller she stands strong and never gives up despite of all her traumas and betrayals. Therefore, instead of decoding it as a manifestation of weakness it is much better to see it as her *"desire for death is a conscious act outside the boundaries of normative society"* (Martinovich, 2012: 174).

By the Bog of Cats... is the story of a haunted woman who is troubled with the memories of her mother and insaniated by the patriarchal oppressions of the society. Born already into a realm of liminality she occupies the margins of the Irish Midlands that have no mercy for a single mother of tinker blood. Though she defends herself successfully sometimes violently against the greedy male figures, she cannot find a place in the society. She involves in first fratricide with the murder of her brother whom she is jealous of. Her violence just out of jealousy causes her man to get away from her because male violence is interpreted as power, while female violence is considered as insanity under male dominated hegemony. Final betrayal of Carthage and her suffocation under the cruelty of societal rules brought out her destruction but first killed her daughter out of mercy just for not making her daughter grieve after her death. Enraged by the cruel landowners, male oppressors, her lost mother, a cheating lover and exclusory society she liberates herself through suicide at the end.

3.1.1. Semiotic Analysis of the Play

In order to portray the female's anguish under male oppression as well as social discrimination, Hester's descending into madness will be demonstrated via a semiotic analysis. Process of meaning formation that is based on Greimas' work will be on discursive level, actantial schema and deep abstract structure which consists of semiotic square.

Since the thematic and discursive analysis of the play is investigated before, semiotic analysis with Greimas' actantial schema and Greimas' square will be provided in order to demonstrate the transformation of female protagonist Hester.

Actants will appear according to their functions and relations among them in the narrative structure (Günay, 2017: 198). The purpose of the analysis is to search not only the surface level of meaning or thematic features of the play, but also to

delve into the deep and abstract levels of meaning. Specifically, indirect or invisible parts of meaning will be unveiled through this analysis.

For discursive level, characters and their physical, psychological features, time and the development of the events have been investigated in the previous section. As a reminder, Hester is a middle aged woman who has been an outcast and urged to leave the place she lives in. The other characters are Josie, Hester's lover Carthage, his mother Mrs Killbride, his father-in-love Xavier Cassidy, his daughter twenty year old Caroline and some neighbours like Catwoman and Monica Murray. In addition to these there are some ghost characters like her brother Joseph, Ghost Fancier who will take her life and Black Swan known as Black Wing. Location is the Irish midlands, time is the present day.

Actantial model of Greimas is based on Propp's actantial model, but it is more universal and applicable as it can be used for many disciplines contrary to Propp's depending on fairytales. Consequently Greimas' actantial model is well known worldwide for his actants and their relational roles. Sender, object, receiver, helper, subject, opponent are the Greimas' actants. The individual, social and environmental factors determine the role and function of actants.

When applied to the play, female protagonist Hester is the subject, while reunion with her lost mother is the object. Subject and object are in relation in the axis of desire as subject wants to reach the object throughout the narrative. Hester waits for her mother all her life. Subject is not alone in this context as it has helpers and opponents. The helpers may be the Catwoman and a nice neighbour Monica Murray since they are the only people who are nice to Hester and they do not want her to be hurt. Opponents are the villains of the play who want to dismiss her from homeland namely Carthage, his mother Mrs. Killbride, Xavier Cassidy and Caroline. Her being an outcast, traveller and tinker blood as well as her helplessness can be admitted as the sender actants. These are compulsory conditions for her, yet at the end death or the Ghost Fancier takes her as she commits suicide. Through this actantial schema, Hester's desire to unite or rejoin her mother is revealed. Different actants help or oppose her in her struggle meanwhile. At the end, she dies without converging her mother which means subject cannot reach her object of desire. In the traditional fairytales, the subject leaves home and ends up with the prize of being

successful and returning home, but in modern narratives subject may not accomplish her goal or return home with pride. Hester unfortunately seems to be the loser in this play as she cannot achieve her objective, but she is triumphant in rebelling against the patriarchy.

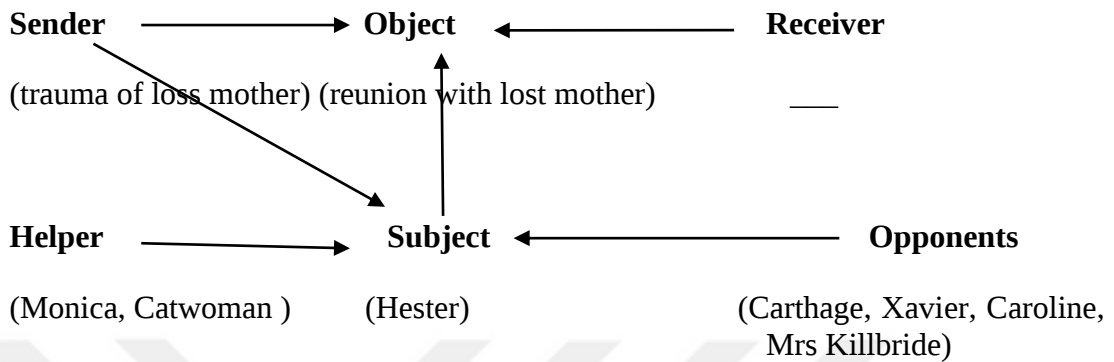


Figure 3.1. Actantial Schema of the Play

According to play's actantial schema, since the relation of object and subject is disjoint ($S \vee O$) subject cannot obtain her goal and seems to be the loser. However, she chooses the death and she decides to murder her daughter just not to make her feel more sorrow like her. The functions of the actants are meaningful in terms of gender stereotypes. Mostly the male actants are the opponents and demons who want to hurt a lonely woman. As woman opponents, Mrs Killbride and Caroline are the submissive, weak, domestic woman characters who always long for a man and his protection. They cannot stand alone.

For the deep-abstract level, Hester's transformation from sanity to insanity with the compelling deeds of some actors is indicated below. At the beginning of the play, Hester is depicted as a middle aged but lonely woman living with her daughter. She is exposed to social bigotry, betrayal and disappointment in the course of the play. She is maddened through betrayal of her lover Carthage, pressure from the society, murder of her brother and finally she commits suicide but first murdering her daughter Josie no matter how powerful she is. Hence her psychology revolves into madness.

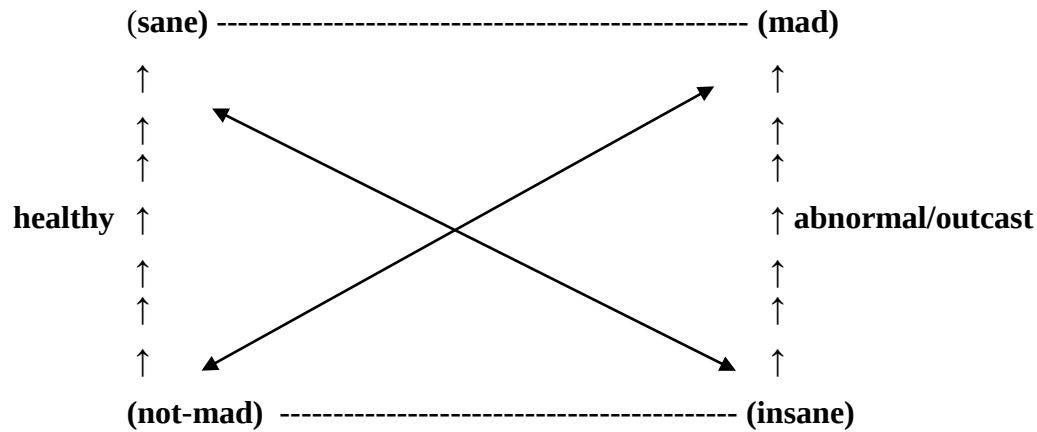


Figure 3.2. Semiotic Square of Hester's Madness

In the first scene, with the appearance of Ghost Fancier, Hester's death is shadowed out, however Hester is always between life and death throughout the play. At the end, she chooses suicide as a way of liberation from the oppression of society.

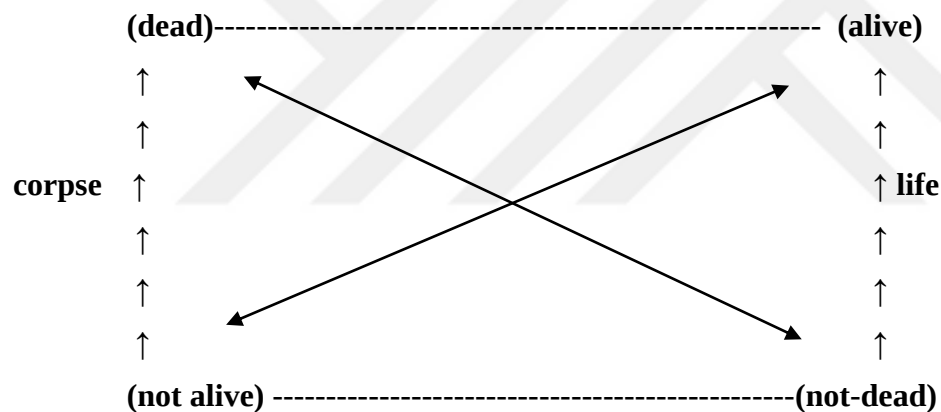


Figure 3.3. Semiotic Square of Hester's Transformation

Sectionalization Of The Play

Algirdas J. Greimas pioneered the Paris School of Semiotics which developed a model of meaning making free of other disciplines like psychology, linguistics, art, sociology. Under the light of Greimas' ideas a detailed sectioning analysis of the play will be provided in accordance with the change of characters, space, time and atmosphere of the play in the following part.

Section I: Introduction and Setting the Plot

First section starts with the protagonist Hester (Subject 1) carrying a black swan to bury and Ghost Fancier reminds her that he will come at dusk. The first section is crucial as it sets the plot and foreshadows most of the events in the play. Carr breaks the boundaries between real and supernatural with this ghost revealing the prophecy of Hester's imminent death. The subject 1 Hester is introduced and her fate is hinted at the very beginning. Narrative structure of the play is not initiated by a sender. Hester (Subject 1) is forced by the other subjects to leave the bog which is the object for her. Time that is present and space which is the snowy, dark and bleak landscape of the bog is introduced.

For Hester Narrative Structure is:

Sender ----- Subject----- Object-----Receiver

(-----)----- (Hester)---- (Bog/Carthage/Josie)----Hester

Conversely for her opponents narrative structure is:

Sender-----Subject-----Object-----Receiver

Opponents----- Hester-----Bog/Josie----- Opponents

(Xavier, Carthage, Caroline)

(Xavier, Carthage, Caroline)

Monica a nice neighbour proposes to take Hester's daughter Josie for breakfast, but she is sleeping. She advises Hester to leave the bog. In the first section, the opponents' first competence is revealed by these minor characters. Monica talks about Hester's lover who is about to marry a young girl but Hester rejects it by asserting that nobody can take her man. In addition, she expresses that she is the decision maker of their relationship and if someone discards she will discard him, not the other way around. When the play is evaluated from the viewpoint of Hester (S1), her competence is her determination to stay on the bog. After that, seven years old Josie comes singing a song about the bog. Mrs. Killbride, Josie's paternal grandmother and Carthage's mother enter the scene and orders Josie to get dressed. In the following scene, Hester digs a grave for the black swan and Catwoman a woman who eats mice and wears cat fur appears and talks about Hester's birth day. According to Catwoman, Hester's mother put her in the nest of

black swan on the grounds that she will live as long as that swan lives not a day more or a day less. Catwoman advises her to leave the bog for her own good. In this first section, it is obvious that in spite of their good intentions, Monica and Catwoman even suggest to leave. Mrs. Killbride plays a game with her granddaughter Josie and humiliates and insults her.

Section II: Repelling Hester

In the second section things get harder for Hester because her opponents get more open and cruel towards her. A new opponent called Caroline (Subject 3) who is the new lover of Carthage (Subject 2) and the daughter of a rich landowner Xavier (Subject 4) appears. She threatens Hester to leave the bog by referring to her father's financial and brute force. Additionally she offers money to Hester for leaving the bog. In this way, their competence is clearly stated by one of the opponents. Carthage also offers her money in an envelope but Hester throws it onto the snow. Hester is obviously exposed to snobbery, classism and familial trauma in this section. Consequently, the narrative structure of the play is evident as well as the demonic intention of her opponents. Moreover, repetitively each and every character wants her to leave her hometown but she resists on the grounds that she belongs to the bog. The opponents impel her to move and leave the ground, but she does not submit their desires.

Section III: Carthage and Caroline's Wedding

In this section Xavier who is the father of Caroline, comes to the front and talks about Hester's mother Big Josie and her negligence for the child. By defaming her mother and her manners, Xavier insults Hester and forces her to leave. She objects all the offences towards her mother by reminding Xavier's interest and coquetry for her mother. Meanwhile, he offers her money to leave the bog. This time setting is Xavier's house and time is Carthage's wedding. Catwoman while sitting on the dinner table prepared for the wedding sees the ghost of Hester's brother Joseph. A new character appears as Joseph, but he is the ghost of her dead brother. Since he is murdered by Hester, he wants to be alive again to remind the guilt of Hester. Mrs. Killbride shows off with her expensive shoes and with her white dress.

Section IV: Hester's Inbreak of Wedding and The Fire

In spite of opponents' efforts to discard her, Hester (S1) stays and in the fourth section she raids the wedding with her wedding dress to regain Carthage. It is perhaps the most desperate moments for the Hester (S1) since she cries and pleads to guests for her staying on the bog and waiting for her long gone mother. Nevertheless the other subjects do not feel pity which means a failure for her and she burns her house, Xavier's house, live stock and everything that belong to her opponents Xavier, Caroline and Carthage. Xavier who is mad at Hester comes with a gun to threaten her. Hester repulses him by putting the barrel of his gun into her mouth and also reminding that he killed his own son and wife. Hence, Xavier (S4) cannot reach his goal of dismissing Hester. In this section it is obvious that opponents openly strive to discard Hester but their competence cannot turn into performance as they fail.

Section V: Leaving the World

Josie is leaving with Carthage and Caroline for their honeymoon. Hester reveals she is also leaving, but Josie wants to come with her. When she begs her mother to take her, Hester (S1) decides not to waste Josie's life by waiting for her and she murders her with great grief. After that she commits suicide as this society does not embrace her. For Hester's narrative programme, she cannot reach her goal and show performance of staying on the bog or regaining Carthage. On the other hand, her opponents seem to succeed in discarding her but it is her free choice to commit suicide. Carthage (Subject 2), Caroline (Subject 3) and Xavier (Subject 4) cannot take the custody of Josie as she is killed.

Transformations

Mehmet Rifat calls the analysis above as the rereading or reconstructing the text. As a further step, Rifat suggests syntactic language analysis and logical analysis that puts together the contrasts in a text. For Rifat, Greimas' square is the necessary mechanism that combines these two investigations and successfully indicates the transformations (Rifat, 2009, 124-125).

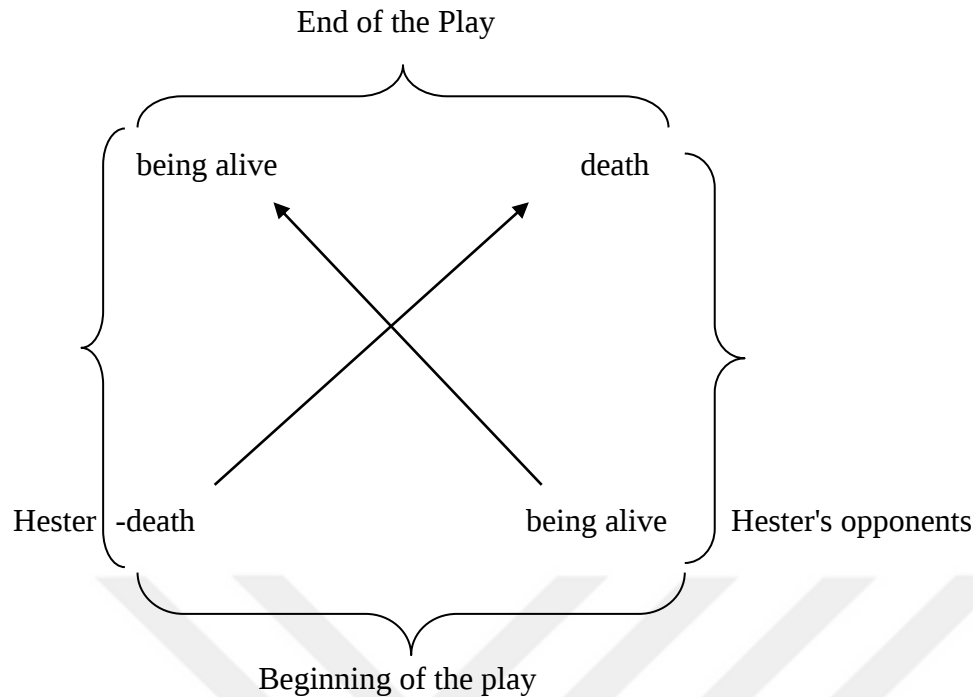


Figure 3.4. Transformations

Through constant struggles, Hester's compulsory transformation is:

alive compulsory transformation → dead

She is also driven crazy via the constrictions, bigotry of the society and with Carthage's betrayal as shown previously:

non-mad compulsory transformation → mad

As demonstrated above, Hester's life has completely changed at the end of the play with the constant struggles of her opponents. Although she willingly decides on death, she is exerted to do so mainly by male opponents.

Viewpoints of the Characters

All of the opponents of Hester are obviously against Hester. Some women like Monica and Catwoman may have good intentions but for Hester's good, they also recommend her to leave the bog. None of the characters conceal their real intention.

Time and Space

Time is the present day in Ireland. Location is the Irish Midlands in general but specifically it changes.

Space 1: Snowy bog: For Hester it means freedom, but its coldness and darkness evokes unhappiness or a bad luck for the end of the play as it foreshadows Hester's death.

Space 2: Hester's caravan and its vicinity. It represents peaceful home atmosphere for Hester.

Space 3: Xavier's house and Carthage's wedding. Although a wedding is expected to be a joyful event, it means eternal suffering for Hester. She begs Carthage to regain him during the ceremony. But she is dismissed once again by the community.

Space 4: After burning everything Hester desperately sits in front of her caravan. She takes refuge in her caravan but Xavier does not leave her alone in peace. He breaks the peaceful atmosphere with a gun and his threats. Nonetheless Hester stands strong and does not give in.

Space 5: Hester's caravan which is her only belonging. This time it does not represent peace for her because she has to kill her daughter and commit suicide. Her hearth turns into a grave. Although she is compelled to suicide, it is her own solution.

3.2. A Brave Companion to the Grieved Self: *Beside Herself* by Sarah Daniels

Sarah Daniels is a prolific feminist playwright who challenges against patriarchal impositions of the society. Her preliminary objective is to make women's voice heard by the society. Through her successful plays, she creates woman characters who can achieve self realization and self awareness. Daniels does not only describe the plight or sorrow of women under the supremacy of men, instead she points out a way to break away with the male oppression. In her prominent work *Beside Herself* she touches upon various problems and offers a solution for women to unite and be in solidarity. Sarah Daniels' woman characters are more resistant, active and provocative women who can cope with their traumas while supporting each other at the same time.

Sarah Daniels is renowned for her feminist theatre. Born in London in 1956, she leads the feminist writers of her time. Despite not claiming to start her writing career for being a feminist, she states that she would be proud if her works contribute to the canon. She underlines that she does not deliberately aims to be a feminist writer, the detailed analyses of her works reveal that she deserves the label. She is not only praised for her works but also strongly criticized for seemingly man hatred in her works which makes her a controversial writer. Against the claims that she is constructing a male hatred, she answers by stating her concern is to speak out women's plight under patriarchy and nothing else as and proceeds: "*It's not about hating men; it's about putting the focus on women and trying to say, 'This is how it feels from here. How can we redress it?'*" (Stephenson & Langridge, 1997: 4). Her writing career started with *Ripen Our Darkness* (1981) that is followed by *Masterpieces* (1983) and *Neaptide* (1984). The time period forms the first period of her writing experience. During this period she focuses on voicing the situation of women especially housewives that are dependent on their husbands, serving unconditionally to their husbands. The topics she handles include the demands of husbands and the traditional expectations of the society as well as working mother and their damaged daughters.

In the second period of her writing experience covering the late 1980s, she deals with historical representations of females. *Byrthrite* (1986) a play discussing the witch hunts in the 17th century and persecuting women characters just for their womanhood belongs to this part of her career. *Gut Girls* (1988) accordingly concentrates on a group of young women who works in a Cattle market and at the end all of them turn into domestic servants. This play concerns the sexual exploitation of women by middle and upper-class males (Griffin, 2000: 200). The sexual assaults are presented as the inevitable fate of working class women in the play. Almost all the female characters end up being dependent on males, a situation which seems appalling to them at the beginning of the play.

In the third period covering the 1990s, she addresses the issue of female madness in her noteworthy works named *Beside Herself* (1990), *Head-Rot Holiday* (1992) and *The Madness of Esme and Shaz* (1994). These works have two noteworthy functions for Britain in the 1980s. The first is the decline of welfare state

which is especially obvious in *Beside Herself* and *The Madness of Esme and Shaz*, releasing the psychiatric patients into the community. The second is the unearthing or prevalence of child abuse (Griffin, 2000: 203).

Beside Herself is a significant work of Sarah Daniels as it is a "*consciousness raising issue play*" and it promotes the public awareness for child sexual abuse and also has a pivotal role in rejecting "*common assumptions that mystify abuse*" (Wald, 2007: 115). Daniels deals with such controversial topics as pornography, power relations between sexes, male violence, sexual abuse, lesbianism and position of women. Owing to her challenging style of such controversial topics, she is famous for subversion of dramatic convention and expectation. Most of the time blamed for male hatred, Sarah Daniels writes the unspeakable issues, this time mentioning the child abuse. Child abuse is brought to the public attention with domestic violence and rape in the 1970s in the USA with consciousness raising campaigns (Aston, 2003: 38). Encouraged by these campaigns, abused women started to speak out or write about their own abuse experiences. However, it drew so much criticism that Aston calls it a "*specific victim of the general backlash against feminism*" (Aston, 2003: 38). Rather than supporting women in their rightful campaign against abuse, they accused of them being in a plan of man hatred. They exonerated men by putting the blame on mothers and sometimes even punishing mothers by taking the custody of children from mothers (Aston, 2003: 38). A similar backlash is witnessed in Britain with the famous Cleveland affair. In BBC broadcast, child abuse is put into public attention in 1986. The following year many children were diagnosed as sexually abused in their home environment and taken into care. However, emotive presentation of the events exonerated the parents but put the blame on two women as professionals, namely social worker, Sue Richardson and paediatrician Dr Marietta Higgs, and (Aston, 2003: 38). Oppositions to these two women's efforts came from the men in authority like police, politicians and clergy. At the end, Cleveland affair turned into a totally different case as a fight between men and women. Accordingly, Aston emphasizes that despite school and media campaigns for protecting children against the strangers like "*Say No to Strangers*", actually children should be under protection at family home by summarizing it as "*Say No to Daddy*" (Aston, 2003: 39). As a prolific feminist writer, Daniels deals with domestic violence as the critics call her drama as "*radical-feminist politics of male domination*" (Aston, 2003: 39).

Therefore, in her plays such as *Ripen Our Darkness* (Royal Court Theatre Upstairs, 1981) and *The Devil's Gateway* (Royal Court Theatre Upstairs, 1983), she writes about suffering, oppressed women under the male domination at home with central theme of the domestic violence (Aston, 2003: 39).

Beside Herself is about Evelyn a middle aged woman who suffers from a male inflicted childhood trauma of sexual abuse. Throughout the play she escapes from confronting her trauma or enunciating it, but her other self or alter ego Eve always articulates the unspeakable in her mind. Eve is her split identity who is only visible to Evelyn and Eve is braver than Evelyn in telling the truths about her childhood trauma repressed in her psyche. Eve is a representation of adult woman Evelyn's abused child part, that is why she is demonstrated as an adult woman wearing child costumes during performance on the stage. Therefore, Eve can be accepted as the personification of Evelyn's repressed childhood trauma. Since Evelyn cannot express her real thoughts for some characters and she cannot state her trauma explicitly that reminds Catty Caruth's assertion upon impossibility of articulating trauma as it is open to misinterpretation. For Caruth, a trauma "*requires integration, both for the sake of testimony and for the sake of cure*" however, it is difficult as she asserts: "*...the transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated, to be integrated into ones own, and others, knowledge of the past, may lose both the precision and the force that characterizes traumatic recall.*" (Caruth, 1995: 153). Survivors of a trauma describe the inefficacy of speech in expressing the real sorrow of victim. This shows that the assimilation and verbalization of a trauma for a victim is necessary but both are impossible.

Daniels gets use of a dissociative identity as an "alter ego" called Eve who speaks the unspeakable and never leaves the female protagonist alone. This idea of double refers to Lacan's *mirror stage* concept. According to Jacques Lacan, when a baby is born it cannot perceive itself as a separate being from the caregiver, mother. It is dependent on the mother to fulfil its needs and desires. Consequently until the age of six months old, baby does not figure out that it has a separate identity. Through its reflection on the mirror and the mother's gaze in the mirror as a separate body image, the baby commences to figure out itself as an independent identity. At about six months old, by recognizing its own identity the child matures. However, if

the child experiences a trauma, it cannot successfully go through the mirror stage, as in the case of Evelyn. Cuder (2012) expresses the double identity of Evelyn with a child like alter ego Eve, as a portrayal of incomplete personality (72). Because of her childhood trauma of abuse, Evelyn was not able to go through Lacan's mirror stage and accept her existence as a social being. This process was significant to reach maturity and to be a social being. Considering her childhood trauma, Evelyn tries to cope with it by forming an alter ego to assimilate it and to be able to undergo a self recognition process (Cuder, 2012: 72). The frequent use of broken mirror on stage in the Community Group Home refers to Evelyn's psychological state or her shattered psyche as she can never assimilate or recall and overcome the trauma of childhood abuse (Cuder, 2012: 72). It is clear that Evelyn cannot undergo this self acceptance or mirror stage since she always denies or keeps herself away from the reality. Likewise, Christina Wald attributes the vandalised situation of the St. Dymphna's scratched image of the walls with written Loonies by the intruders, damaged furniture with a broken mirror to shattered psyche of Evelyn (Wald, 2007: 120), that is hinted in Lil's comment : "*Lil (holding a piece of mirror): Unnerving, ain't it – how you can only see a piece of yourself in a shard of mirror*" (Daniels, 1994: 113).

Evelyn's renovations in the St. Dymphna's and her house shadow out her psychological state. Like the renovations she tries to restore her past and present. Hence, she escapes the burden of her abuse memory. Especially the bathroom of her house is the source of filth for her, as her father abused her in the bathroom for the first time. Due to her terrible memories of abuse, the renovation of her house will never be complete out of her fixation with bathroom as the squalid realm. For Wald, renovation of the house stands for the house that Evelyn grew up and also psyche that she tries to cure but she cannot achieve at all as the bathroom will never be clean for her (Wald, 2007: 120).

The play opens with a "surreal" supermarket scene with biblical woman characters; Mrs Lot, Jezebel, Delilah, Eve, Martha. Realism is presented with unrealistic elements like biblical women in a supermarket (Wald, 2007: 116). According to Elaine Aston, opening scene refers to the notion that from ancient times on "*women bear the burden of nurturing the family, whilst also carrying the guilt for everything that goes wrong in it*" (Aston, 2003: 41). As for the "guilt", even the

name Eve suggests the original sin that Eve committed but caused both Adam and Eve to be repelled out of heaven. Daniels' choice of character names from the Old Testament refers to gender biased notions of depicting women as irrational, insane and sinful. Moreover, Daniels points out the religion causing stereotypical image of women as the origin of all the evil deeds and in this way legitimizing and supporting patriarchy: "*Her fault – seducer. Made from Adam, for Adam. His wife and his daughter – legitimizer of his will.*" (Daniels, 1994: 102). Daniels presents religion as the origin and promoter of women's oppression and secondary position compared to man. In the following scene, Evelyn's unpacking the bags that she bought for her father who is her abuser, indicates a typical woman who continues the meeting the needs of her abuser. Accordingly in the same scene, it is hinted that women are responsible for the health of the family. Aston explains the burden of women like many in the play who "*though abused, carry on nurturing, providing*" (Aston, 2003: 41), which shows they continue serving their oppressors or abusers as in the case of Evelyn.

The second scene is at St Dymphna's, a Community Group Home for the psychiatric patients who are discharged from the psychiatric hospitals as a result of state's measures. Even though these long term patients are put into community group houses and they are expected to learn daily living skills and turn to their normal life, Daniels depicts the potential insanity of people at St Dymphna. As an example, for Christina Wald, the cleaning woman Lil, the Acting Team Leader Greg, the psychiatrist Dr Freeman and Reverend Teddy are demonstrated to be on the verge of lunacy and the behaviour of the visitors Richard and Gaynor Brittain, whose telling name makes them representatives of British society in general, reflects a fundamental fear that normality might collapse (Wald, 2007: 116).

Sarah Daniels presents child abuse through the silencing of victimized woman Evelyn's double self, or her insanity as it is shadowed out in the beginning of the play: "*Lil: Talking to yourself, Evelyn? Evelyn: Merely reflecting on my sanity out loud, Lil.*" (Daniels, 1994: 115). The direct reference to her sanity and talking to herself give clues about her traumatic background. As it is explained in detail in chapter II, dissociation is a lifesaving strategy for relieving the agony of a trauma. In a dissociative patient's mind, two different identities exist operating concurrently.

Most of the time victim cannot bear the burden of a trauma and dissociate to decrease misery. The fragmentation is introduced in two distinctive personalities as Evelyn and Eve. Griffin interprets the split personality or the double self of Evelyn as an imposition of patriarchy:

Theatrically, the split of Evelyn into two figures works against the notion of the unified self of naturalist theatre to suggest the multiple and possibly conflicting positions that women may quite literally inhabit in patriarchy but which, conventionally, remain hidden (Griffin, 2000: 201).

The play starts with Evelyn unpacking the shopping bags in her father's house, she serves her abuser but she cannot confront and have a chat with her father that is understood in their first encounter in the play :

Evelyn: Dad, I do your shopping every fortnight. (Goes to the cupboard and puts the tins away.) George (hurt rather than angry) I don't care about the shopping. I'd prefer a bit more of your company." ...

George: It's just putting the poor old man's shopping away with a 'yes', 'no', 'thank you for asking' and you're off. (Turning round angry.) For God's sake, Evelyn. Look at me when I'm talking to you. (Daniels, 1994: 108).

In order to heal from her trauma, Evelyn should confront with it, but she cannot and so she cannot come eye to eye with her father. She only meets the needs of her father and hurriedly tries to escape from his house as criticized by her father. Evelyn's being a well behaved, loyal daughter is expressed in the afterlife of a trauma victim as Herman explains:

...adult survivors who have escaped from the abusive situation continue to view themselves with contempt and to take upon themselves the shame and guilt of their abusers ... In the effort to placate her abusers, the child victim often becomes a superb performer... She may become an emphatic caretaker for her parents, an efficient housekeeper, an academic achiever, a model of social conformity... None of her achievements in the world redound to her credit, however, for she usually perceives her performing self as inauthentic and false. (Herman, 1992: 105)

Rather than articulating her abuse, confronting with the abuser, Evelyn as a trauma victim takes the guilt upon her and she becomes a caring, obedient daughter who cares for her abusive father. However, she cannot communicate with him. She even feels frightened when her father reveals he talked to Evelyn's daughter and wanted to see her. Evelyn and her alter ego Eve fear abusive father and her granddaughter staying alone in the same house, and Evelyn rejects her daughter Joanne's visiting her grandpa (Daniels, 1994: 110). In spite of her repression and escape from her

trauma, Evelyn gradually comes close to acknowledging and confronting with her trauma as well as her perpetrator. Hence, play's plot structure demonstrates a similar pattern of development with Evelyn's psychological condition. At the very beginning of the play, her alter ego Eve who is always beside her, starts to reveal Evelyn's inner conflict with such words as "dirty, stupid, worthless", which reflect her guilty feelings while Evelyn herself tries to assure herself by stating "*I look good, I feel okay*" :

Evelyn comes in. She carries a framed print of Breughel's Icarus.

Evelyn: I knew it was supposed to be unlucky to have a mirror over a fireplace but – (Pause.) I look good.

Eve: Stupid.

Evelyn: (to Eve) I feel okay.

Eve: Dirty.

Evelyn: (to Eve) I'm all right.

Eve: Worthless.

Evelyn: Now, best place for the picture.

Eve: You shouldn't talk to yourself. Not here of all places.

Evelyn: (holding the picture against the wall) No. (Daniels, 1994: 115)

As in this conversation between Evelyn and her other self, Eve distorts her efforts to seem normal and authentic. Though Evelyn seems highly normal and conformist, she diverges from her environment as Wald asserts: "*...the abuse victim differs from her environment, as she cannot participate in the willing suspension of disbelief and has a constant critical distance to her 'superbly conformist performances' of gender*" (Wald, 2007: 123). It is also obvious from the reactions of alter. Whenever Evelyn tries to fulfil gender expectations of her environment, Eve undermines her efforts by mocking her and revealing Evelyn's real thoughts (Wald, 2007: 123).

Gabriele Griffin underlines four main features of Sarah Daniels' plays as oppressed housewives, female bonding as a means of countering female oppression, violence against women and the problem with the endings of Daniels' plays (2000: 195). Additionally in her other plays, Daniels deals with an oppressed woman enslaved into domestic duties or voluntary works in *Besides Herself*. Without a paid employment, trapped in a heterosexual marriage, a middle class housewife is depicted in her first play *Ripen Our Darkness* whose setting does not need to state

but the kitchen of a house. A similar case is observed in Daniels' other plays like *The Devil's Gateway* with two women Betty and Enid; in *Masterpieces*, with Jennifer; in *Neap tide* Joyce, Claire's mother; in *Byrthrite* Helen, wife of a parson; in *The Gut Girls* the mother of Maggie, Eady; and in *Beside Herself* Evelyn and Lil. Griffin explains the common point of these women as "a long-term investment in heteropatriarchy, whereby economic dependence on their husbands, long-term marriage and conformity to the demands of men and the conventions of society have made it difficult for them to envisage change or a different life" (Griffin, 2000: 196). Daniels' women protagonists seem to be doomed to lose in the male dominated society. However, at the end of the plays most of her woman characters resist the oppression and find a way to escape. Griffin describes this resistance as a four level process: women's recognition of the oppression, articulation of the oppression to other women, their decision to fight against the oppression and female bonding against adversity (Griffin, 2000: 198).

Evelyn is a middle class, middle aged housewife who is responsible for nurturing and caring for her family members in addition to her perpetrator. She is not a paid worker, so she is dependent on her husband like Daniels' other women, she is engaged in voluntary works in Community Group House. Through a woman alter ego, she starts to recognize her childhood trauma and towards the end of the play she enounces the abuse again with the help of another woman, not a man. At first she reveals herself to Nicola who is also an abuse victim:

You see the first time it happened I thought it was my mistake. The bathroom. He came into the bathroom, which wasn't unusual in itself. He asked me for a cuddle, that wasn't unusual either but there was something in the way he touched me that made me feel uncomfortable. Even so, if it had never happened again I would have thought it was my mistake. (Daniels, 1994: 177)

Before, without a woman's psychological help, she was not able to articulate it due to patriarchal oppression as she asserts: "*The threats got worse. What would be done to me, to him, to my mother? And I wanted none of these things to happen. I just wanted it to stop*" (Daniels, 1994: 179) She feels ashamed because her father is a well known, successful surgeon, hence she conceals the abuse but it was harmful for her mental health as it turned out to be insanity. Unfortunately patriarchal oppression or her father's reputation was not the only concerns for her. Evelyn was also anxious about being labelled as lunatic or being ignored by the society because expressing

her anger loudly may cause her to be accepted as insane. The burden and sorrow of abuse is internalized by the victim Evelyn and it turned into a depression, a mental problem. Nicola has a crucial role because she is also an abuse victim. She is abused by her step father Tony but her mother was not aware of abuse. Nicola vanquished the abuse in a different way and left the house. Years later she meets her mother at Community House, her mother Lil feels that there is some secret about her daughter and her husband but she does not know the reality.

In addition to Evelyn and Nicola's cases, there are some other violence stories such as a similar male inflicted child abuse in the play. The daughter of Gaynor was abused by his own brother which is revealed in Gaynor's monologue. Moreover, the victim's daughter was threatened by the perpetrator and she was terrified, so she could not tell the abuse to anybody (Daniels, 1994: 160). In other words, she felt responsible and guilty for the abuser's guilt.

Griffin refutes some studies claiming that the abuse victims in turn harm themselves, while others inflict violence against others. For Griffin they overlook the fact that abuse victims do not become abusers (Griffin, 2000: 203). In addition, Griffin highlights the psychological problems that abuse victims have gone through. Most of the time abused women end up in psychiatric institutions though they are only the victims not the abusers. Victims like Evelyn, Nicola and Gaynor's daughters' meeting in a Community House are the obvious indication of the problem that women are the victims of patriarchal structure in which abused are punished instead of male perpetrators (Griffin, 2000: 203).

Sarah Daniels states that abuse is not a personal problem, on the contrary she dramatises abuse as a political issue through the medium of theatre. Elaine Aston underlines this fact asserting that:

...theatre provides a feminist forum to make public women's testimonies of abuse beyond the private confessional sphere of the therapist, to which, in the absence of a feminist movement, they became increasingly confined and de-politicised in the 1990s. Theatre becomes a means of publicly bearing witness. (Aston, 2003: 43)

Through various victims of abuse from different classes, Daniels demonstrates that abuse is not a notion confined to specific frameworks, it is prevalent in all spheres and classes of life. While Evelyn as a middle class woman was exposed to abuse,

Nicola as a daughter of lower-middle class woman, a care worker Lil's daughter was exposed to the abuse by her step father. Dave was another victim of abuse who is put into hospital as he is homosexual. Likewise, Dawn was also abused in his childhood. The pervasiveness of incest and sexual abuse towards women is presented through biblical woman characters in Prelude part of the play and in the main parts with overlapping lives of abuse victims. In this way, Sarah Daniels successfully demonstrates the continuity of woman suffering under male domination across time and cultures as in a discussion that Shirley, Teddy, Greg and Nicole involved, incest is prevalent in various cultures and times as Greg explains: "*It's not an activity confined by geography or social class*" (Daniels, 1994: 130).

While people in the community house are talking about incest and abuse, Evelyn does not involve in the discussion, but her alter ego tries to change the subject in Evelyn's mind to distract her by making her to think about bathroom and its innovation as she says : "*The bathroom. Think about re-decorating the bathroom.*", after that she clarifies the reason; "*It has got dirty, filthy.*" (Daniels, 1994: 130). When the discussion goes on, Eve continuously comments on the colour of the bathroom. This scene is a concrete indication of Evelyn's trauma, as her other self distracts her with the renovation of bathroom and colours. The subject that her alter uses to distract her is meaningful, because she is abused first in the bathroom, so she is obsessed with renovating it throughout the play. Considering her alter's struggle to change the point for her, Daniels uses double as a defence mechanism or an escapade that saves the victim from the unbearable burden of trauma.

Another implementation of double self as a defence mechanism or as an escapade to cope with the problems is observed in the Dave's death scene. First the alter Eve figures out there is something wrong but Evelyn pretends everything is okay as she always does in the play. Eve tries to draw Evelyn's attention to the dead body of Dave yet Evelyn talks about broken mirror and then offers guests a cup of coffee most probably not to face the dead body. In addition to her other self Eve, guests also figure out that there is something wrong with Dave but still Evelyn ignores the occasion, however her other self gives up and reveals the reality by screaming at the end "*Are you mad? Are you mad? You are mad! Eve weeps.*" (Daniels, 1994: 162)

Evelyn's alter saves her in case of danger by stating her unutterable thoughts. This time, Evelyn endeavours to escape from the death of one of the patients in the community house, but her alter Eve coerces her confront with the reality. The reference to the broken mirror is highlighted in times of crisis to remind her trauma. In a similar vein, while they are investigating Dave's death and its causes, Evelyn's alter Eve talks and again there are some references to her father's house to evoke her incestuous trauma: "*Eve While they stand and point and tell each other you're to blame, I am smashing my fist, splitting my skull. Inside my head someone is wielding an axe. I am smashing all the things in my father's house.* " (Daniels, 1994: 172). Evelyn without coping with the shock of Dave's death, starts to behave nonsense which evinces that her trauma disturbs her. Everybody notices that there is something wrong with her but they cannot discern it. She ends up in a supermarket as in the beginning of the play with Nicole when turning to its dutiful daughter role, obsessively declares: "*Evelyn: You don't understand, I have to shop for him, it's my duty. He doesn't ask much, never has. Eve laughs.*" (Daniels, 1994: 175).

Her enunciation in the supermarket exposes that she cannot keep her secret any more. Therefore, she decides to confine in Nicola who is also an abuse victim. After she discloses her haunting traumas of childhood, she confronts with her father in his house in the part titled "*House built on sand*" (Daniels, 1994: 181). After her confrontation, which may be interpreted as a catharsis she feels relaxed and her alter Eve gives her a towel that signifies her purification from the sin that ascribed to her: "*Eve holds out a large bath towel towards Evelyn. Evelyn takes it and slowly starts to wipe her hands and face and neck, carefully, taking pleasure in it. She repeats the action with Eve*" (Daniels, 1994: 186). Following this scene, her other self does not appear, as she disposes of her trauma.

The endings of the plays by Daniels are criticized mostly for defeating women characters at the end of the plays. Griffin claims, most commonly Daniels' women exit the male dominated context with the help of other women, which seem to indicate crimes against the women do not count and they are not punished (Griffin, 2000: 205). *Beside Herself* closes with protagonist Evelyn's emancipation from the burden of abuse and confrontation with her abuser. The end of the play is interpreted by some as something positive and full recovery from the trauma of

abuse. The completed renovation of the Community House and disappearance of her double Eve is presented as testimony of Evelyn's complete recovery from the trauma. Previously shattered mirror which reflects Evelyn's traumatized and fragmented identity is repaired at the end of the play as a reflection of Evelyn's healing (Wald, 2007: 127). However, according to Herman "*Resolution of trauma is never final; recovery is never complete*" (Herman, 1992: 211). Even though Evelyn shows a noteworthy progress by confronting and articulating her trauma, no one can undo what her abuser did to her in her childhood as Evelyn affirms "*What could I possibly do to you that would undo what you've done to me?*" (Daniels, 1994: 185).

Despite receiving much criticism, the end of play, as Griffin asserts, like many of similar Daniels' plays is realistic in that women cannot survive under the violence and oppression of males, so they leave the context or commit suicide while their perpetrators continue living peacefully without any punishment (Griffin, 2000: 205). Daniels' plays are criticized for supporting dominant ideology that presents women as forever victims who will continue being punished by their abusers or escape (Griffin, 2000: 205). The play ends with a confrontation: however, the audience have no idea about the fate of the abuser, Evelyn's father. He is not punished or anything due to her daughter's trauma, most probably he will go on his peaceful life while the victim has to live with it all her life.

Cuder denotes "*Silence is indicative of the ineffability characterizing traumatic memory...*" and it is frequently used in drama (Cuder, 2012: 76), particularly in the mentioned work of Daniels. In this play, Sarah Daniels speak out the traumas of silenced women under the male domination, specifically the ones trapped in domestic duties of home environment. Recognizing, confronting and articulating means a way of recovering from the trauma of incest for Evelyn. Daniels highlights the prevalence of child abuse and draws attention to the silenced women under the title of madness, but presents madness as an escapade that women are driven into by their male abusers. Sarah Daniels proposes solidarity between women to fight with male oppressors. Women support each other but a complete solidarity is not observed in the play.

3.2.1. Semiotic Analysis of the Play

In order to depict Evelyn's suffering from a male inflicted trauma of abuse and her healing from mental illness or overcoming her trauma will be demonstrated with a semiotic analysis. Depending on the postulation of semiotics that semantic universe of a text is revealed at three levels namely discursive, narrative and deep abstract level; process of meaning formation that is based on Greimas' work will be on discursive level, actantial schema and deep abstract structures which consist of semiotic square.

As for the discursive level, Evelyn is a housewife, Eve is her other self that comes to rescue and encourage her to confront with the abuser. Evelyn's father is a famous surgeon who is also her abuser. Nicola is also an abuse victim who supports Evelyn for enunciating her trauma. Lil and Dave are other abuse victims. Shirley, Greg and Teddy are minor characters discussing on the pervasiveness of abuse.

When it comes to actantial schema, subject is the Evelyn and her helper is with no doubt her alter and Nicole as they always support her. Her object is to confront with the abuser and disclosing the abuse. Her opponent is her father and society's impositions to stop her. Because if the abuser is a valued person in the society, everybody prefers to turn a deaf ear to the victim. Her sender is her stress and suffering originated from her trauma. Receiver is again Evelyn as she is rewarded in this context. According to the actantial model, again subject is a suffering woman under male inflicted trauma or madness. Unfortunately, their opponents are again males as the source of sorrow. Women characters suffering from a similar abuse are the supporters of the victimized subject to cope with the trauma. However, as a feminist writer Sarah Daniels finishes the play with a happy ending though the opponent is not punished contrary to the expectations of the audience.

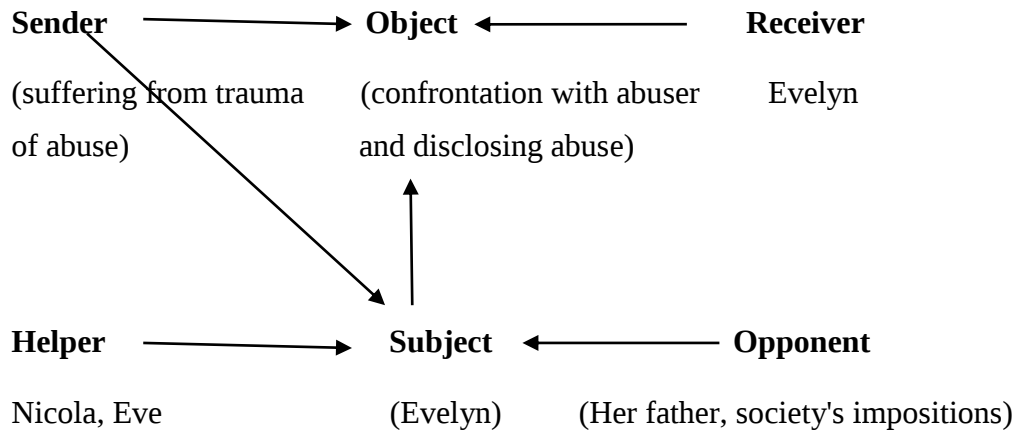


Figure 3.5. Actantial Schema of the Play

Female protagonist Evelyn has an alter ego until she breaks the silence with the final confrontation with her abuser. Though not having a certain treatment, she gets away with her psychological problem. Her problem seems to be solved with confrontation because she does not have to escape into madness under male oppression. Her transformation is demonstrated below.

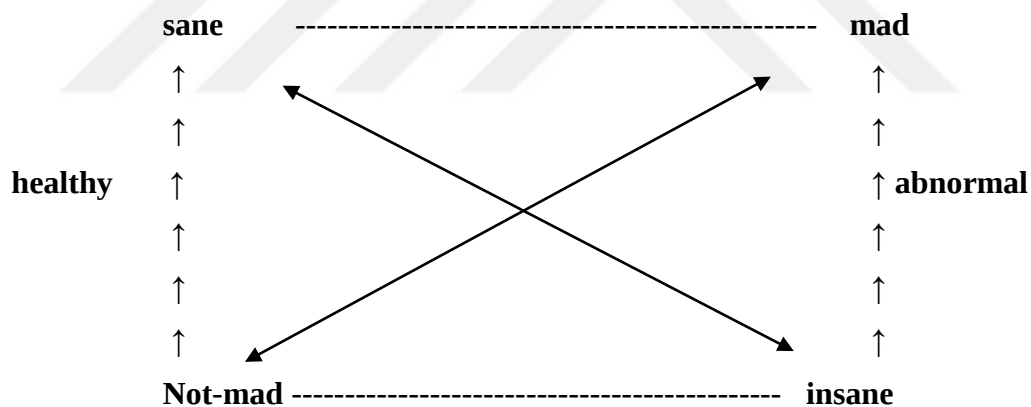


Figure 3.6. Semiotic Square of Evelyn's Madness

Another opposition that Evelyn experience throughout the play is her dilemma between the silence and declaring the abuse. At the beginning, she was silenced by the male dominated society and by the expectations of her society, nonetheless at the end she has the courage of enouncing the abuse which is a victory against patriarchy.

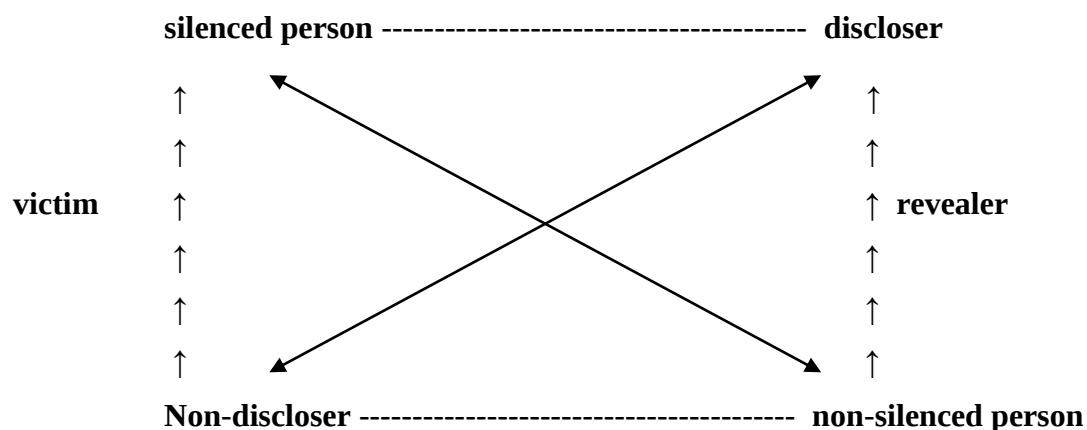


Figure 3.7. Semiotic Square of Evelyn's Dilemma

Sectionalisation of the Play

Section I (Prelude):

Different woman characters some of which are chosen from biblical names like Eve, Delilah or Jezebel are in a supermarket. Daniels presents women with stereotypical roles of shopping or serving for the family to criticize womanhood roles. Women make references to religious events like Adam and Eve eating an apple and make fun of it. They describe their location as hell to denote women's plight. They do not appear in the main part of the play, but are used for starting the play.

Section 2: Serving the Abuser

Main part and the plot of the play is set in this section. Evelyn (Subject 1) appears in her father's house placing the shopping items and serving him without communicating much with him. As she finds out the existence of Eve (Subject 2), her other self she is shocked but she continues her service. Her father George (Subject 3) wants to have some conversation with her; however, she abstains from even a direct eye contact. While Evelyn is placing things in a hurry, his father is begging her for some attention while her alter is revealing her real feelings. Her father drops the cup to the floor and attributes it to getting old while also feeling ashamed of it. Evelyn (Subject 1) as the subservient, obedient daughter helps him pick up the broken things but her alter Eve (S2) exclaims he should die in that case. Evelyn only hears the voice of Eve and gets anxious and feels guilty due to her thoughts. George (S3) asks for more attention by reminding Christmas and getting

together. Evelyn repulses it by alleging Philip's and Joanne's business as a pretext. Her father's expression about Evelyn's daughter Joanna and her desire to visit her grandpa disturb Evelyn and Eve. Thus, she strongly opposes it by stating that she will bring her. Then she hurriedly leaves the house. At this point it is understood that Evelyn worries about her father's behaviours. Her father is an opponent for Evelyn that prevents her psychological improvement.

Section III: Evelyn's Inner Conflict

Minor characters Shirley, Teddy and Lil are busy with repairing the vandalised group house. The only crucial moment is that Shirley's questioning Lil about her daughter and hesitantly Lil states that she is away for a long time. It is implied that there is a problem between Lil and her daughter. Evelyn appears with a mirror and talking to herself. Minor characters Greg, Roy and Nicola talk about the patients who are released from the psychiatric hospitals and staying at St Dymphna. When they talk about a female victim of incest, Evelyn's alter Eve prompts her to think about redecorating the bathroom. Throughout the meeting Eve makes her distracted from the topic of incest thinking about the colours for bathroom. At the end of the meeting Lil and Nicola (Subject 4) have to talk. Nicola is the lost daughter of Lil. She was abused by her step father and had to escape from home when she was fifteen. Nicola has a crucial role in confrontation of Evelyn. After first meeting with her daughter after years, Lil talks to her husband but nothing is solved yet.

Section IV: Another Victim Appears

This section takes place in the St Dymphna. Another victim of abuse Dave (S5) shows up. Lil has a conversation about his past. In this way Dave as a homosexual and abused boy, an outcast of the society is introduced. Then the other characters have daily chats. They learn that a team for inspection will visit the group home and they choose Evelyn to help them as she is in the management office.

Section V: Dave's Death and Evelyn's Emotional Breakdown

New characters Gaynor and Richard visit the community group home. Evelyn shows them around, however, Dave is unconsciously sitting on the table and his tea is spilt which indicates that there is something wrong. Evelyn (S1) deliberately avoids this situation but her alter Eve (S2) figures out that he is dead. It was a real

shock for Evelyn as it triggers her mental torment and urges her to confront her past. Dave's death has a triggering effect on her because she determines the main competence in her mind. In the following scene people working at the group home blame themselves or each other.

Section VI: Rebirth for Evelyn

In the scene called exodus, Evelyn begins to put her first performance into action by making up her mind to share her trauma with another victim. They leave the closed area of supermarket and go to an open area to imply that eventually Evelyn's torment is ending. The following scene is titled "genesis" to draw attention to Evelyn's rebirth in a way. Eve (S2) is next to her and she encourages Evelyn (S1) for performance of revealing her trauma of abuse to Nicola. This section is crucial since Evelyn confronts and enounces her trauma for the first time.

Section VII: Confrontation

Evelyn encouraged with the Nicola's conversation goes to her father's house. She has a decision and in her father's house she will put it into performance by confronting with her father. She talks about the abuse and its mental burden on her mind from the childhood. This is the second significant performance of Evelyn (S1). After this confrontation, she visits St Dymphnia for a farewell and resigns her voluntary duties of management while also encouraging Nicola. The following scene is crucial for Nicola on the grounds that she confronts her trauma and her mother. At this point Evelyn's main purpose and narrative structure is understood as:

Sender ----- Subject----- Object-----Receiver
 (Eve(S2), Nicola(S4))------(Evelyn (S1))------(confronting trauma)---(Her father (S3))

Time and Space

Space 1 (Prelude): Play starts with a supermarket scene in the past, present and future. The writer presents biblical woman characters roaming like in the corridors of hell. This scene is selected by the playwright to give a historical perspective to the play and women suffering. Additionally, it represents the prevalence of woman suffering under the gendered roles and misogynistic myths.

Space 2: Second location is the house of Evelyn's father. It is titled *her father's house* to denote the private sphere that does not belong to her and her alienation to the house in which she has grown up.

Space 3: The location changes into a vandalised Community Group Home, St Dymphna. Various characters are repairing the damage and preparing for a meeting.

Following scenes until the scene eight takes place in St Dymphna. After the tragic death of Dave the setting and plot starts to change. Until the sixth section the place is St Dymphna which represents a safe place for ex psychiatric patients.

Space 4: Supermarket: The play comes to an end with a similar supermarket scene. Evelyn and Nicola who have the same destiny of sexual abuse are wandering in the supermarket. In the supermarket which may be interpreted as a public place denoting all women feel the same agony, Evelyn wants to open herself to Nicola. They leave the closed place and go out in an open air to represent that finally Evelyn is leaving her sorrows behind. The writer deftly uses places to attract attention to the common torment of women under male domination.

Space 5: It is not a definite place but open air to represent liberation of Evelyn from her trauma.

Time

Although at the beginning of the play it is written as present day, there is not much reference to time. Different events take place on various days, not on the same day but a specific time is not determined. This may be interpreted as for the victims of a trauma, time is not an important issue. The only time reference is in section VI, before talking to Nicola time is early evening.

Evelyn and Nicola have good intentions, so they do not harm anybody in the play. They also engage in voluntary duties to psychologically support other victims.





4. ANALYSIS OF PLAYS BY MALE PLAYWRIGHTS

4.1 A Magical Journey into the Colourful Mindscape of a Mad Woman: *The Wonderful World of Dissocia* by Antony Neilson

Though known as the leading exponents of in-er-face theatre Antony Neilson now heads towards an in-er-head dramatist by bringing the internal world of individuals to the stage. He was born in 1967 in Edinburgh, Scotland into a family of artists and hence he is in the theatre from his childhood. His first play was *The Colours of the Kings Rose* in 1988 and he won a prize for it, but he became known with his another play *Normal* written in 1991. Then he gained public attention with a new play *Penetrator* (1993) which is quite distinctive like *Censor* (1997) that discusses prohibitions imposed on society by the institutions. Correlatively, in *Stitching* (2002) he depicts utterless issues on the stage as an in-er-face dramatist. In fact all of these four plays are examined under the title of in-er-face theatre, but some of his later works bears a divergence in style. His plays of twenty first century namely *The Wonderful World of Dissocia* (2004), *Realism* and *Unreachable* (2016) are accepted absurd and more experimental. His later plays like *Realism* and *The Wonderful World of Dissocia* make audience laugh and think at the same time incorporating farce and satire. Although, he always rejects giving an overt political message, some political messages can be easily traced in some of his plays. To illustrate, in *Realism* the characters talk about the bombs raining from the sky at the exact time of writing the play, Israel invaded the Lebanon which indicates an implied political message proving that Neilson successfully follows the events in contemporary world.

Antony Neilson, known as one of the most controversial, exciting and challenging voices of Contemporary British Drama gained a fame with experimentation and innovation in both writing and directing numerous plays. He also worked for such companies as The Royal Court, National Theatre, and The RSC. His latest plays are *Relocated* (2008), *Get Santa* (2010), *Narrative* (2013), *Unreachable* (2016), *The Prudes* (2018), last two being examples of comedy.

Antony Neilson's previous plays involve vivid description of "violence, cruelty, barbarity, oppression, catastrophic annihilation of humanity, psychic

alienation, isolation and trauma" (Biçer, 2018: 25). Some of his earliest plays like *Penetrator*, *Normal*, and *Stitching* can demonstrate that he is an in-yer-face dramatist. In-Yer-Face Theatre playwrights portrays unpleasant scenes like violence, sex, torture on the stage to disturb the audience as Aleks Sierz expresses: *"...any drama that takes the audience by the scruff of the neck and shakes it until it gets the message. It is a theatre of sensation: it jolts both actors and spectators out of conventional responses, touching nerves and provoking alarm"* (Sierz, 2001: 4). They oblige the audience to experience or be a part of the reality illustrated on the stage at a disturbing level. They have the purpose of the shaking the audience to comprehend and question the brutality of real world, not just sit comfortably in their seats. They accomplish it through uncensored scenes of violence, murder, abuse, rape and filthy language. Therefore, it can be claimed that they use violence because it can be more comprehensible for people to get the message and not to turn blind eye to the issues of real world. In some of the plays people are depicted as torturing children or other people just for saturating their wildest drives as in the case of *Mercury Fur* by Philip Ridley. *Blasted* (1995) by Sarah Kane is considered one of the best example of in-yer-face theatre in which Kane describes rape, masturbation, baby-eating, anal sex and a blasted hotel room along with a filthy language. Sarah Kane is accompanied by other prominent figures like Martin McDonagh, Anthony Neilson, Philip Ridley, Mark Ravenhill, Jez Butterworth, and Judy Upton.

Antony Neilson does not admit to be an in-yer-face dramatist even though at first he wrote plays of in-yer-face theatre. He claims that this label cannot define his theatre as he searches for new forms and aesthetic expressions. For that reason he describes his theatre as experiential since he compels his audience to experience the events on the stage both psychologically and emotionally for being a participant rather than only a spectator. In experiential drama, all the conventions of traditional drama are rejected. The number of audience decreases while actors improvise most of the time according to the reactions of audience, which means that the border between spectators, actors and play is blurred. Actors may engage in physical or verbal interactions with the audience. Furthermore, the distinction between reality and fiction melts. Experiential theatre engages audience as active participants instead of passive observers. *The Wonderful World of Dissocia* is experiential because Neilson presents his audience with the mindscape of the protagonist Lisa.

Sierz asserts that contemporary British dramatists in the 2000s started to explore "*the inner space of the individual mind*" (2011: 195). Sarah Kane's *4.48 Psychosis* deals with mental health like Joe Penhall's *Blue/Orange* but in a different way as Kane takes a more subjective way to the subject. Aleks Sierz encapsulates the new trend of turning inner world and exploring human mind as:

The arts of the 2000s were rich in visions, imaginations and fantasy. It was the quantum decade, the metaphor-rich decade. If the notion of globalisation suggested a world that is shrinking ever more rapidly, British theatre seemed to have taken a mind-expanding drug, encouraging us to go beyond the normal confines of daily life. Sure, theatre usually reflects the economic, social and political life of the country but sometimes it does much more: it creates different realities; it explores imaginative worlds: it ascends to heaven or stumbles into hell. (Sierz, 2011: 195)

As Sierz emphasizes, after working on extreme violence on the stage, some of in-*yer-face* playwrights started to tackle with the inner mind. Mostly focusing on female characters, a good number of plays have the setting of undefined places open to infinite expansion, exploring inner and alternate realities through experimental forms and ways of dramatic writing, thus providing alternatives to "*escape the ethical and aesthetic aporia postmodernism walled itself in,*" (Ayache, 2020: 154). This new trend prepared a ground for essential changes also in dramatic space. As the playwrights challenge to the confinements of daily life, they caused an evolution of the dramatic space which gets narrower from open air spaces to single rooms and kitchens. Some playwrights completely deconstruct the ordinary rooms to non-mimetic interior or abstracting space totally (Ayache, 2020: 154). This provided a suitable ground for "*theatrical experimentation marking the emergence of a theatre no longer "In-Yer-Face" but, rather, "In-Yer-Head," in which the human mind has become the new frontier*" (Ayache, 2020: 154). The dramatists of this new movement turned their attention to psychology and related problems of the characters as stated:

In these mental spaces, the character's speculative, reflexive, or dissociated mode of existence invites us to define the modalities of what could be called a "psychopoetics" of the stage that characterizes a trend interested in staging psychological indeterminacy, uncertainty, and instability by focusing on the troubled minds of disappearing female characters. (Ayache, 2020: 154)

Antony Neilson is one of those that turned into internal mindscape and problems of the human beings. He verbalizes that he is not very much interested in the physical world of humans, but rather their psychological landscape in one of his interviews.

He does not limit his works to the physical location, but psychological location is the main focus point in most of his plays. Owing to his particular interest in the mindscape, he wrote *A Wonderful World of Dissocia* in which he explores a woman's internal journey that Gary Cassidy describes "*a tragicomic escapade into the underworld of mental malady*" (Cassidy, 2013: 3). The protagonist of the play Lisa Montgomery Jones is suffering from a dissociative disorder. Lisa stops taking her medication and she embarks on a journey into her self-produced delusionary land Dissocia. Neilson chooses such a character and topic as he is mainly concerned with the "*characters that occupy margins whether between sanity and insanity, or acceptance and exclusion*" (Reid, 2017: 195). He also claims that he is inspired by people close to him who are suffering from mental illness and they reject taking their medication which disturbs him. Thereupon he decided to make this problem a current issue on stage. His production is distinctive because a lot of playwrights dealt with mental illness but from the perspective of an outsider. He prefers to have an insider perspective. Neilson, in *Dissocia* depicts the mental malady of a woman character from both inside and outside while also giving intertextual references to *Alice's Adventures in Wonderland* and *The Wizard of Oz*.

Antony Neilson's protagonist Lisa has dissociative disorder which causes a discontinuity in her memories, actions, thoughts and identity. According to DSM criteria, a person with dissociative disorder has two divergent identities operating in the mind of the patient. These two personalities or identities take the control of the patient. Dissociative disorders are the result of the person's reaction to a trauma. Such factors like excessive stress can trigger the symptoms and make the situation worse or make them more obvious. Psyche demonstrates a fragmentation or dissociation to the extreme traumatic situations like sexual abuse, to confront the trauma as a defensive strategy. Dissociative people are in the habit of escaping reality and this causes their inability to conduct their usual duties in daily life. Some of the basic symptoms of dissociative disorder are described as amnesia, detached sense of oneself and one's emotions, distorted reality of people or events surrounding one and a blurred feeling of identity. The cause of this malady is defined as the sexual, physical or emotional abuse which was experienced during childhood. Dissociative disorder comes out as a way of fighting with a trauma.

Under the light of this information, it can be deduced that *The Wonderful World of Dissocia*'s protagonist Lisa has a severe case of dissociative disorder. Wherefore she experiences a delusionary travel to her self-produced world of Dissocia.

Neilson, as he always accentuates, is keen on demystifying the stigma of mental illnesses, thus his "In-Yer-Head" drama explores "*the fictional worlds of the psyche, first from a pathological point of view—in The Wonderful World of Dissocia ... addressing the impact of mind disorders and repressed impulses in social and domestic settings.*" (Ayache, 2020: 162). Neilson, makes the visual fantasies of protagonist Lisa concrete by using metaphors and images on stage. His plays are essentially based on the protagonists' inner fantasies and experiences. They present the audience with paradoxical cases that originate from their subjective and individual worlds with the external reality that other characters represent (Ayache, 2020: 163). Ayache (2020) affirms that:

"In-Yer-Head" theatre blurs the boundaries between fantasy and reality, presence and absence, the self and the other, the personal and the impersonal, and questions the nature of objective and subjective reality to the point of renewing the possibilities of the dramatic form. (166).

Ayache unveils Lisa's situation with the help of split structure of *The Wonderful World of Dissocia*. There are two acts in the play first of which describes the Lisa's delusionary world and some delusional events while in the second act Lisa is depicted in her real world in a psychiatric hospital with some nurses and doctors. In the first act we see the visualization of her delusionary world which is a colourful world with absurd elements and characters in close contrast with her real hospital room resembled to a prison cell.

Lisa Montgomery is a young woman who suffers from dissociative disorder and her watch is always an hour delayed. Through her excursion into her fantasy land Dissocia she searches for her lost hour and she wants to restore the balance in her life. The journey to Lisa's internal liminal mindscape with the dreamlike stage directions insinuate that she is not in real world. While Lisa is tuning her guitar she hears a voice: "*absent-mindedly tuning the high E-string on an acoustic guitar. She tunes the string up and up until it reaches the correct note – and then continues on past it. The pitch of the string rises and rises, but Lisa's face remains blank, her eyes*

distant" (Neilson, 2015: 172). The phrase "absent-mindedly" and statement "Lisa's face remains blank" hint that she enters into a dream like atmosphere. According to DeVoll, *"the dreaming mind usurps the sovereignty of Reason, presenting a private theatre of the absurd"* (DeVoll, 2004: 72). She enters such an atmosphere and we encounter some absurd elements.

There are a great number of absurd elements some of which are music, various songs, anthems in Dissocia. Correspondingly, animals talk or sing like the goat and a polar bear singing songs. Nonsensical and absurd ideas are also presented like drinking urine. Characters have absurd names like Oathtaker, Oat-cake Eater, Scapegoat, Insecurity guards, Inhibition, Argument, Ticket and they all display some identity problems. Another absurd character Jane is the voluntary victim of Dissocia in that she takes all the rape and torture on herself instead of Lisa. Esslin affirms that *"Absurd theatre brings nonsense and violence together"* (2001: 310). Accordingly, Neilson uses rape and some violence to portray the dark sides of the society. Most probably, Neilson describes a goat's raping a woman as an absurd element in this way displaying the dark sides of the world in which Lisa was abused in her childhood. At first sight they seem to be absurd elements but some of these characters give clues about Lisa's trauma's. According to Howell, a dissociative patient may choose a soother, protector or rescuer part depending on her traumas (Howell, 2011: 62). Likewise, dissociative patients may have animal parts to protect themselves in the case of a childhood abuse or excessive violence. Considering that children see animals as friends or their peers, having an animal part in her mind seems logical for the patient to protect her from childhood abuse. Especially the goat which is named as "Scapegoat" in the play implies the violence or sexual abuse that Lisa went through in her childhood.

Neilson uses the freedom of absurd theatre in conveying his ideas and mindscape of a mentally ill woman. In the first act, Victor comes with a rattle in letter box. The mingle of real and Lisa's delusionary world is depicted on stage directions: *"a 'voice in her head'. The rattling letter box, however, is live."* (Neilson, 2015: 25) Victor comes to explain that he is there to talk to her about the watch that is consistently one hour back. Victor's resemblance to Sigmund Freud in appearance illustrated as: *"He bears more than a passing resemblance to how we imagine*

Sigmund Freud: goatee beard, long coat, gloves, walking stick, hat, pocket watch." (Neilson, 2015: 26) gives audience another clue for the unreal, dreamlike atmosphere of the act, since Freud is famous for analyzing dreams. Victor's commentary on her watch alludes some information about the connection between a watch and its owner specifically the expression "*its hour hand mourns their losses*" denotes that the problem of the watch has a connection with Lisa's real life which refers to her abuse during childhood:

Victor: To Sylvester Hesse there is no such thing as 'just a watch'. Every clock face, every timepiece, reveals to him the story of its owner; its hour hand mourns their losses, its minute hand describes their lives, its second hand sings to him of every moment spent in bliss. (Neilson, 2015: 28).

Via an elevator which is a tube in fact Lisa travels to Dissocia. It is an intertextual reference to *Alice's Adventures in the Wonderland* by Lewis Carroll, like Alice going into a rabbit hole, Lisa enters a fantasy world via an elevator. Since she aimlessly walks around, she draws attention of two guards but strange ones who introduce themselves as insecurity guards and they are unsecure about their identity and appearance disclosed as:

Guard 1: Shit, look! He grabs Guard 2, stricken with fear.

Guard 2: Bugger! And it's a woman too!

Guard 1: Should we go up to her?

Guard 2: We have to, don't we?! How do I look? Do I look terrible?!

Guard 1: No, you look fine – what about me? Does my breath smell?!

Guard 2: She's going to totally hate us!

Guard 1: I know – we're so fucking dull!

...

Guard 2: covers his face. Guard 2 Oh no . . . !

Guard 1: She thinks we're a right pair of twats! (Neilson, 2015: 34)

Their doubts about their appearances and their being called as "insecurity guards" give audience clues about Lisa's viewpoint on the events. Moreover, such surreal and absurd characters evidence Lisa's madness as well as her identity problems embodied through characters. Even the name of their delusionary country called "Divided States of Dissocia" signifies Lisa's mental illness. DSM-IV-TR (APA, 2000) describes main symptoms of dissociative identity disorder as presence of two different identities or personality states, at least two of these personalities taking the

control of the person recurrently, and inability to recall crucial personal information (529). It is clear from two divergent acts of the play that female protagonist Lisa is suffering from dissociative identity disorder and she is showing its symptoms. For this reason she has another world in her mind. In the same manner, when they say the name of their queen "Divine Queen Sarah –Of The House Of Tonin", it sounds like the medicine "serotonin" which is used in mental disorders. Then she attends a ceremony of pledging allegiance to their queen. After security guards that directed her to the Lost Property Office which is also lost in order to find her lost hour there, she comes across a goat who wants to be blamed. Lisa, to make him happy tries to blame him for stealing his purse which has the photo of her aunt in it. From this conversation, we get the idea that Lisa's illness is hereditary and her sister and her aunt suffer from similar mental problems. After the first blame, the goat's expressions referring to her childhood insinuates Lisa's childhood trauma:

Goat: How about your childhood? You could blame me for that.

Pause.

Lisa: There's nothing to blame you for.

Goat: Nothing?

Lisa: I had a very happy childhood, thank you. I was a very happy little girl.

[Goat (shrugs) If you say so.

Pause.

Lisa: This is stupid. I can't blame you for something I know you didn't do.

Goat: What about something I might have done?

Lisa: How d'you mean?

Goat: Well – something somebody did . . . but you don't know who. Something I could possibly have done – for all you know. (Neilson, 2015: 58)

When she accuses the goat for her lost hour, as he knows that Lisa's blame is true entraps Lisa with a rope and tries to rape her. Jane who is a substitute for all the victims in Dissocia comes and takes on the Lisa's role to be beaten and anally raped. Goat beats and rapes her while Lisa strives for not hearing the screams. The setting of this scene and the suffering Lisa experiences demonstrate that she remembers being raped in her childhood in a similar environment. Dissociation is a defense mechanism of the psyche against a trauma. Trauma is identified by Howell as "*unknowable and unrepresentable*" (2005: 75), thus the person who had a traumatic experience cannot assimilate or cope with it but dissociate or narrow the window of

consciousness. Previous studies underline that dissociative identity disorder is a trauma disorder mostly originating from a childhood trauma. In Lisa's case, the rape of the goat and Lisa's reaction to it demonstrates that Lisa is a child abuse victim and henceforth she is escaping her delusionary world.

Considering this scene, some controversial parts exist in the play written by a male playwright. Even though Neilson is successful in displaying an abuse victim's agony, he presents a passive woman protagonist Lisa who searches for a rescuer even in her delusions. Lisa is inactive in fighting with her enemy or abuser, as another woman Jane substitutes her which implies bias against women who have always take the burden or who have to suffer more. This scene hints that without someone else's help and protection, Lisa as a woman cannot escape or do away with violence or abuse. The scene is demonstrative of submissive and oppressed roles attributed to the women in society. Mary Wollstonecraft, in *A Vindication of the Rights of Woman*, denotes to the upbringing of women as a helpless creature who seeks a man's patronage:

Women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of propriety, will obtain for them the protection of man. (1796: 33)

Neilson indicates the obedient or weak position of women under the patriarchal impositions of a society. The substitute woman Jane is similarly a weak and agonized woman who can only save Lisa by taking on the torture. Lisa's unconscious to fight with the patriarchally strong male figures is implied in Jane and Lisa's bombing their enemies with a flying pedal car in the following scene.

After the rape, another absurd element is a polar bear singing a song about isolation. The song of the polar bear gives some joy to Lisa but it also points to her the desolation as the name suggests "*Who'll hold your paw when you die?*" (Neilson, 2015: 46). Lisa enjoys the song and regains her joy. Then goat comes after finishing his torture to Jane and he says Lisa should go to Lost Property Office to find her lost hour. Lisa and Jane starts a journey with a flying pedal car and bombing starts from the territory of Black Dog King. Lisa and Jane bomb in return, but their bombs have the shapes of animals like cats. Bombing with absurd catlike bombs seems meaningful in showing an unproportionate force between women and their male

enemies Black Dog King. Resulting from their frailty, two women send absurd bombs which cannot solve the problem or cannot harm their biggest enemy.

After bombing Lisa arrives the Lost Property Office which is also lost as deduced from Britney's statements. There are some characters who lost the features of their names. There are Argument, Ticket, Laughter, Inhibition there. To illustrate, Ticket loses his ticket constantly, laughter loses his sense of humour, argument loses all the arguments and inhibition his inhibitions. Their names suggest a kind of identity problem like as in the case of Lisa.

At the end of the play, the enemy of the Dissociations called Black Dog King is seen by Lisa and she is surprised as their biggest enemy is her boyfriend Vince:

Finally, the Black Dog King steps into the light and Lisa sees his face for the first time. It is a face she knows only too well. She shakes her head in horror and disbelief.

Lisa: Oh my God – it's you! For a moment, the lighting suggests we are back in her flat. Vince reaches out – his hands touch her shoulders. Blackness. (Neilson, 2015: 94)

The enemy even in her delusory mindscape is her boyfriend. This reveals a lot of information about the real life of Lisa. She is not content with her boyfriend maybe due to the patriarchal duties imposed on her. The colourful atmosphere of the first act turns into black upon seeing her boyfriend. In the second act Lisa is depicted in a hospital room where she is controlled, monitored and medicated regularly by nameless doctors and nurses. In stark contrast with the first act, the setting is dark and gloomy which insinuates that Lisa is not delighted in her real life. There are some reasons for her unhappiness. First of all, her sister Dot visits her and her utterances denote that she also has psychological problems and accuses Lisa of not taking her medication. Phyllis Chesler highlighted the fact that women who revolt against the conditioned female roles are easily labelled as "*neurotic*" or "*psychotic*" (Chesler, 2005: 116). Their hospitalization or treatment is hence conducted to make them a normal woman who conforms to vulnerable, fragile, and domestic female roles. By the same token, she talks about her responsibilities and tells Lisa only to take her pills. She reprehends Lisa for being "loony, nutcase" and for buying things:

Dot: The thing is, in the end of the day, it's just selfishness, Lisa, it really is.

Dot: You know what happened to Auntie Liz. You want to end up like that? How d'you think that'd make Mum feel? I mean, do you want everyone to

think you're some sort of nutcase? I know you're not but that's what people think and you can't blame them.

Dot: I mean, I can help you out now and then but I've got a mortgage to pay. Pause. And meanwhile, you're out there merrily buying shoes and handbags and things you'll never use – Pause. I've tried being nice. I've tried everything. Pause. A few pills, twice a day, that's all you've got to manage. (Neilson, 2015: 103)

In the same vein, her boyfriend appears and gets angry because of Lisa's reluctance for taking her pills. Her sister and boyfriend remind her the real world and the responsibilities imposed on her. After these reprimands she escapes to the internal mindscape of Dissocia. Karaköse (2020) attributes this escapade to patriarchy. In patriarchal societies, women's duty is to reproduce and be normal as expected from Lisa that is interpreted as:

She is disallowed for a self-formation of identity in real life and thus she journeys into Dissocia as a mindscape from the imposed regularities and roles set before her by the patriarchal order in order to find her true identity as the queen Sarah of House Tonin. (Karaköse, 2020: 106).

It is obvious that her boyfriend Vince and her sister Dot urge her to be an ordinary woman. Through Lisa's escapade to her delusionary world Antony Neilson tries to depict the psychotic mind of a woman with her loss of identity and traumatic childhood abuse. Dissociative disorder is an outcome of a physical or sexual trauma, as investigations on patients show a childhood trauma of sexual abuse as a predictor of dissociation in adulthood as well as the other risk factors such as parents' incapability of protecting child (Kate, Jamieson, & Middleton, 2021: 976). Korol (2008) denotes that abuse is not the only cause of trauma. A lack of social and familial support, disorganized or disoriented attachment style along with an abuse history is the best indicators of dissociative identity disorders (249-267). Korol (2008) highlights the importance of a secure attachment as a preventive factor psychopathology and a secure attachment along with social and familial support will protect people from dissociative disorder (249-267). Depending the results of this exploration, Lisa has a history of abuse but she does not have familial or social support for protecting her. It is clear from her sister Dot's expressions that Lisa is judged by her family and forced to be an ordinary woman which makes her escapade to Dissocia a meaningful response. B. Braun states the denial symptoms of dissociative disorder, that is clearly observable in Lisa's situation. To exemplify, B.

Braun points out patient's efforts to avoid thoughts or feelings related to the trauma, efforts to avoid activities that arouse recollections of trauma, inability to remember important features of trauma, evidently diminished interest in some activities and detachment from others (B.Braun, 1988: 8). Lisa's everyday life and her behaviours are clearly accepted as denial symptoms. Throughout the play, there is not a direct reference to her trauma, which shows Lisa's efforts to avoid the traumatic situation. Similarly, she does not have any recollection of the sexual abuse that she had in her childhood. Besides, she has lost interest her daily responsibilities like taking the pills and she is detached from her family or friends.

Lisa's excursion is a natural response to abuse and the burden of everyday life as declared: *"One of the most pernicious consequences of the medicalisation of women's misery is the pathologisation of reasonable responses to everyday life (or to everyday violence and abuse."* (Ussher, 2011: 187). Neilson describes a woman protagonist who rejects the impositions of the society, however she is depicted vulnerable and weak. For instance, Lisa does not have a proper job to deal with. Besides, there is not an open reference to her education or financial gains, which makes her more dependent on her family or her boyfriend. Her boyfriend and her sister constantly criticize her for spending money, she cannot oppose them. In other words, she does not have a voice. The only thing she can do is to escape her mindscape Dissocia. Labelling women's responses to such violence as psychosis result in limiting their capacity to search for reasons and solutions to their problems. Since Lisa cannot find her identity in real world and as she does not want to conform to the impositions of stereotypical gender roles most probably she will escape Dissocia again as indicated in the last scene of the play:

Night. Lisa is asleep. She looks at peace. In her arms she holds a small polar bear. We hear music at last. Coloured lights play on her face, swirling around her head. Dissocia still exists, caged within her head. There is little doubt that she will return to her kingdom. The music ends. Lights down. (Neilson, 2015: 110)

The sorrow Lisa has gone through in real life and the pleasure in her delusionary world is associated with female madness. Elaine Showalter in *The Female Malady* ascribes female madness to women's reproductive systems by asserting that they hinder their sexual, emotional and rational control. Their madness has a connection with biological crises like puberty, childbirth, pregnancy,

menopause as these crises allegedly weaken the human mind. In a similar way, women are considered as controlled by their bodies rather than their rationality. Accordingly they are more prone to madness, Showalter asserts (1987: 55). On the other hand, Phyllis Chesler in *Women and Madness* describes madness as reacting against the roles and expectations of a specific society. In other words, conforming to the gender roles determines the sanity or insanity of a person. Since Victorian times, madness is employed to silence women. Mentally ill women who were labelled as "mad" were put into asylum that was the representation of patriarchal institutions. These mental hospitals were used to monitor and control women mentally and physically which is also the case in Lisa's situation. Neilson presents Lisa as a free woman who rejects the patriarchal norms of the society and her boyfriend's expectations. Therefore, it seems that she is more inclined to be labelled as "mad". Neilson describes the hospital room as a place for controlling, medicating and silencing Lisa against her freedom as well as her pleasure. Women are also more vulnerable to be seen as "mad" when compared to males of a community, which Neilson clarifies successfully in his aforementioned play.

The play occupies a significant position in terms of portraying the internal mindscape of a trauma victim from her viewpoint contrary to the previous literature on labelling and othering women as "mad, insane, lunatic". However some points need further improvements. To start with, Neilson depicts Lisa's inner mindscape successfully but her feelings are not clearly depicted. Through animals or different representational figures, the reader is directed to observe events from an external point. Lisa's viewpoints or her feelings are disregarded or not touched upon adequately by the playwright. Lisa is presented as a passive participant of her own life. Regardless of her attempts to form a delusionary and happier world, her world and happiness is shattered by her real life. At the end of the play, the playwright does not offer a solution to Lisa's problem. On the contrary, with the last scene, it is shadowed out that she will continue her life with the dissociation hovering between her imaginary world and her real life. Even with some need for further improvement, Neilson is outstanding in presenting female madness as a response or rejection to the everyday life of women or to everyday abuse or violence.

Antony Neilson is one of the prolific pioneers of in-her-head trend of Contemporary British Drama. He illustrates the internal mindscape of characters instead of external physical world. In *The Wonderful World of Dissocia*, Neilson portrays an excursion of mentally ill woman into her self-produced delusionary world of Dissocia. Hence, he takes a more subjective perspective towards a protagonist of psychotic patient contrary to some other plays dealing with mental illnesses. By getting use of some absurd elements he diverts from traditional theatre and its conventions whilst also epitomizing experiential theatre. Experiential theatre discusses taboos and surreal topics while necessitating audience to experience the play both psychologically and emotionally. In experiential theatre the border between reality and fantasy is blurred. Accordingly, in *The Wonderful World of Dissocia*, a psychotic woman's real world and fantasy world are mixed while she tries to heal the trauma of her childhood abuse. Therefore, Neilson successfully staged female madness experientially through the eyes of a trauma victim with mental malady.

4.1.1. Semiotic Analysis of the Play

In order to depict Lisa's suffering from a male inflicted trauma of childhood abuse and her madness will be analyzed semiotically.

As for the discursive level, Lisa is a young woman and she has a boyfriend. She has another world in her mind to escape the trauma of abuse and her madness. Her sister and boyfriend blame her for spending money and not taking medication. The imaginary characters in her imaginary world like scapegoat and Jane help her confront with her trauma.

When it comes to actantial schema, subject is abuse victim Lisa. Her helper is again another woman voluntary victim Jane. Her object is to find her lost hour by starting an imaginary voyage into Dissocia. Her sender is the sorrow and stress of her lost hour. Her boyfriend and her sister are the opponents since they reject her imaginary world and to confront with her trauma.

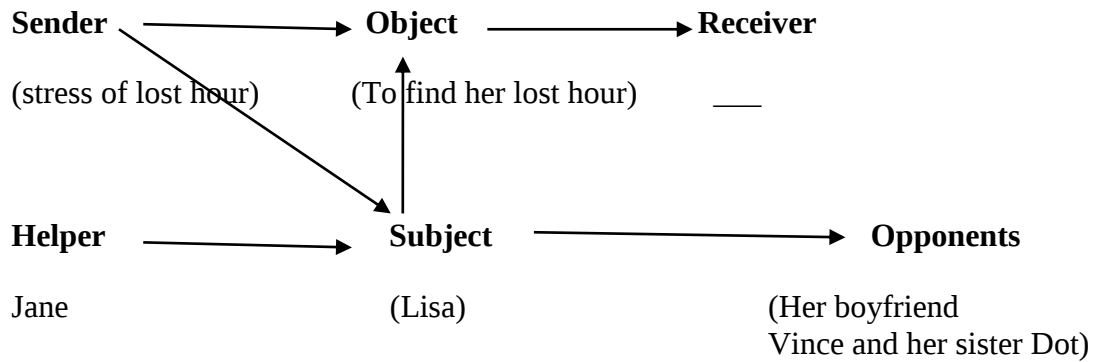


Figure 4.1. Actantial Schema of The Play

Investigation of actantial schema reveals that again subject is another woman suffering from a patriarchal trauma of child sexual abuse. Similar to the other plays, the object is to find out the origin of her trauma and get away with it. However, she cannot achieve her goal and she ends up in a dark hospital room. Lisa searches for her lost hour to bring balance to her life, but she only confronts her trauma of male inflicted sexual abuse.

Female protagonist Lisa is suffering from dissociative disorder. Since she cannot bear the burden of sexual abuse she unconsciously suppress her emotions and escapes her imaginary world of Dissocia. Dissociative disorder shows itself by two distinct identities or personality states, in addition to the inability of recalling significant personal information. Whenever she feels the sorrow of unbearable memories, she escapes into her mindscape. As she is happy only in her imaginary land her escapade from her traumatic past is not perplexing.

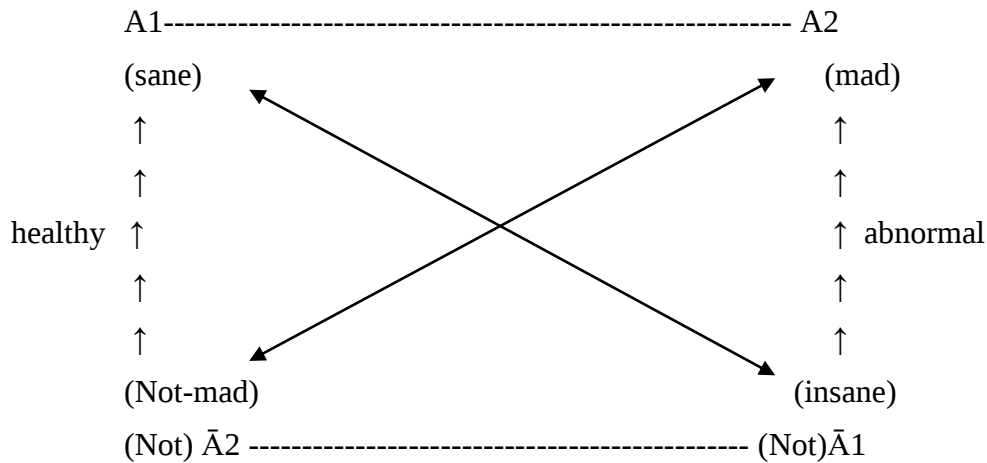


Figure 4.2. Semiotic Square of Lisa's Madness

Sectionalisation of the Play

Section I: Lost Hour

A woman in her thirties Lisa (Subject 1) is introduced with a scene between consciousness and unconsciousness. Victor informs that her wrist watch is always an hour late and this brings an imbalance to her life. Therefore, to repair her lost hour she has to embark on an imaginary journey. The plot is set with this scene and the reason behind the fantasy journey is explained. Furthermore, Lisa sets an objective and competence in her mind to find the lost hour.

For Lisa narrative structure of the play is determined as:

Sender ----- Subject---- Object----Receiver

(imbalance)---(Lisa)---(lost hour)---(Lisa)

Section II: Dissocia

An elevator brings Lisa into Dissocia and she meets two insecurity guards. They have a nonsense conversation. Then they state that newcomers have to pledge allegiance to their queen who is away due to security reasons. Minor characters like oastaker and attendants help her to swear and together sing the Dissocia song. During the song they had an attack from their enemy Black Dog King's army and repulse it. Then she is directed to the Lost Property Office. On the way she bumps into a goat who wants to be blamed.

Section III: Finding the lost hour

Lisa blames him for trivial things but he wants something big and that is upsetting for Lisa. When she blames the goat for her lost hour, goat puts the rope around her and attempts to rape her. This is the most painful moment for Lisa. Nevertheless it is also important as she finds the reason of her lost hour. Hence it is her first performance. She screams and Jane as the voluntary victim of Dissocia appears to take the torture on herself. While Jane is raped instead of Lisa, she feels extreme pain but she cannot prevent it.

Section IV: Delaying Lisa

A polar bear appears and gives her some joy with a song. Then with Jane's flying car, they are attacked by the enemies. They send animal shaped absurd bombs. Finally she finds the Lost Property Office but they say it is lost and the characters have some identity problems that is evident in their names. Lisa is fed up with it but at the end she learns that they are doing nonsense things on purpose to prevent her finding the lost hour.

Section V: Finding the guilty

Absurd characters in Lost Property Office figure out that Lisa is Queen Sarah and they want her to protect them from Black Dog King. After a battle she sees Black Dog King in the form of a familiar face, her boyfriend Vince (S3). This is the crucial point for Lisa as she defines her enemy in her unconsciousness. Identifying her boyfriend as the biggest enemy is her second performance put into action since she finds one of the sources of her suffering.

Section VI: Confronting Reality

Lisa wakes up in a dark hospital room, medicated and silenced by the nurses. Her sister Dot (S2) comes and judges her for buying clothes, shoes and for not taking her medication. As one of the real subjects, Dot has the role of judging and making her escape into beautiful mindscape of Dissocia. Lisa feels guilty but she cannot give a response. After that her boyfriend Vince appears and insults her for not taking her medicines and not trying enough for recovery. Lisa (S1) feels guilty once more but she does not quit visiting her mindscape as it is the only place that she feels happy and safe from male violence.

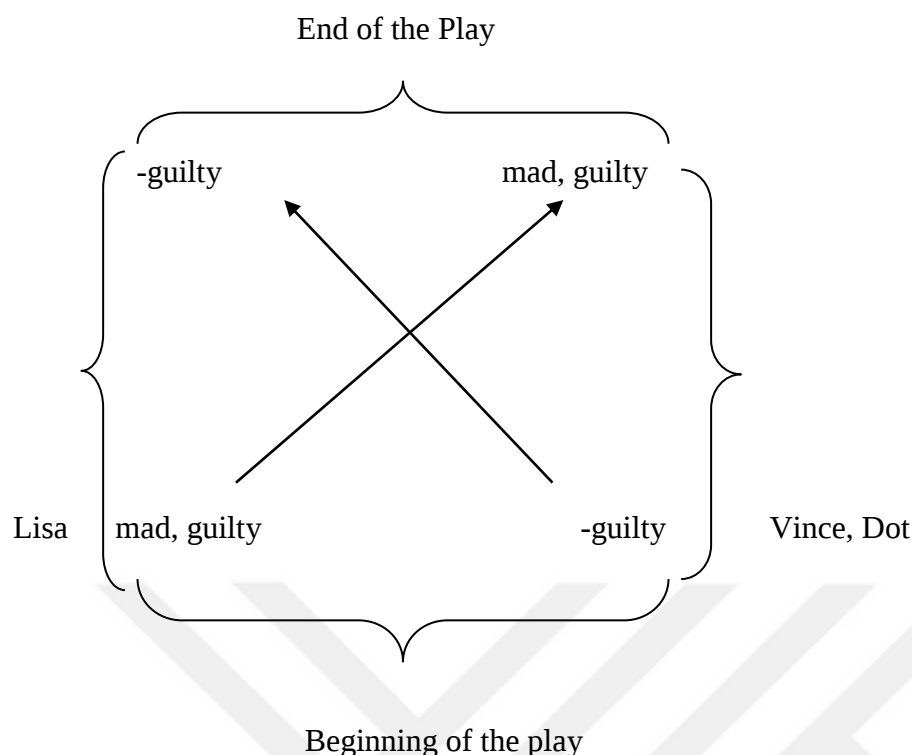


Figure 4.3. Transformations

When the schema is examined, Lisa has not gone through much transformation. She only finds out the reason of her trauma, but in her real world there is not a concrete indicator of it. She still feels guilty and is still medicated. Vince and Dot continue to accuse of her at the end. Thus they do not show a positive transformation for Lisa.

Viewpoints of the Characters

Absurd settlers of Dissocia are not investigated as real characters. Lisa (S1) cannot show a performance in the play. She starts a journey in her mental landscape but in real world she acquires nothing. Since she suffers from a mental illness, she cannot be judged as a normal person of good or bad intentions. Her boyfriend Vince and Dot may have good intentions for Lisa, but they have no attempt to understand her. They do nothing other than silencing, insulting or judging her. Their negative approach towards her prevents her healing from the illness. Unconsciously they hinder her performance.

Time and Space

Space 1: Time is not defined. Location is Lisa's apartment flat and via an elevator Lisa enters illusionary world of Dissocia.

Space 2: A beautiful, colourful open air place that is named Dissocia. It is colourful since it represents the liberation of Lisa from the patriarchal impositions and medications.

Space 3: Dark, gloomy hospital room. It represents bitter reality of her life as she is constantly medicated and restrained in hospital room by nurses. Moreover, her sister and her boyfriend condemn her for not taking her medicines thereby hospital room adds her misery. There is not any reference to time.

4.2. Despair of a Neglected Woman: *Woman in Mind* by Alan Ayckbourn

Well known as one of the prominent playwrights of British drama, Alan Ayckbourn was born on the 12th of April 1939, in Hampstead (Allen, 2001: 9). His mother was a writer who wrote with a different name, while his father was a famous violinist in the London Symphony Orchestra. His parents never got married and lived together, so Ayckbourn is a son born from a love affair. Therefore, his mother has a great influence on his career and he does not know much about his father except what her mother has told. Maybe due to his lack of a cosy family atmosphere, he has a special interest in dissatisfied women in their domestic confinement.

Ayckbourn started studying in Haileybury which holds a significant place in his acting career. He took part in a Shakespearean play in the school and though he was not able to take the roles he wanted, he took great pleasure in it. This gave him inspiration for professional theatre. At the age of seventeen, he quitted the university education to find an employment in theatre while his mother was getting psychological treatment. While looking for a job to earn money, he met the founder of the Library Theatre Stephen Joseph, who will be his surrogate father and who defines Ayckbourn (Allen, 2001: 46). Employed as an actor and stage manager in the Library Theatre, Scarborough, Alan played seventy various roles between the years of 1956 to 1964. When he was reluctant to play a certain role, Stephen Joseph offers him writing his own plays. With *The Square Cat*, his career as a playwright started off and now he has written seventy six plays thirty five of which have played in the West End or at the National Theatre. His directing career has also started with encouragement of Stephen Joseph, with the play *Gaslight* at the Library Theatre in 1961. After that he directed more than three hundred productions. He has a good

number of awards for theatre and Queen Elizabeth II knighted him for his services to the theatre (Hınız, 2015: 7)

Alan Ayckbourn had a traumatic childhood due to his unmarried parents which caused him to have a special interest in woman characters in his plays. The concept of mother occupies a special place in his life cycle and so he uses women similar to her in his plays (Hınız, 2015: 1-2). *The Norman Conquests* (1973) and *Woman in Mind* (1986) are significant in containing overtones of his own life. Besides, he has a divergent style of successfully portraying the dark sides of humans, their sorrows and frustrations through comic elements.

His comedy is extraordinary and idiosyncratic as he does not only intend to make audience laugh, but also reflect the realities of middle class people. This is also valid for the ending of his plays as Tuckor states : “*Ayckbourn may draw from past conventions, but his plays' conclusions regularly undermine traditional comic resolution when, ideally, an audience senses that "all's well that ends well."* (Tuckor, 2003: 86). Instead of just laughing, he leaves the audience with the dark realities of his characters. In contrast to other feminist playwrights who portray ideal or perfect woman characters, he depicts the universal sufferings of ordinary women under domestic impositions and constrictions.

Under the light of information above, it is not surprising to note that he is depicted as best feminist writer who describes desperate woman characters in their miserable family environment. In *Woman in Mind*, Ayckbourn portrays Susan a disillusioned and dissatisfied woman who is in need of love and attention in contrast to her neglecting, indifferent husband who does not understand and care for her emotional and sexual desires. Susan is a middle class woman living with a small house with her apathetic husband Gerald who is a vicar and his widowed sister Muriel. She also has a son Rick but he lives far from house with a religious group. According to the rules of that religious group he belongs to, he can only send letters to his parents but cannot talk with them. She is stuck between her gender roles and the indifference of her husband who is busy with writing a book about the history of parish starting from the 13th century.

Familial constrictions direct Susan to search for resilience in an imaginary family. For these reasons, she forms an illusionary family which compensate for

everything she longs for in her real life such as a compassionate husband, understanding daughter or supportive brother. In her imaginary world, she has an illusionary husband Andy, daughter Lucy and a brother Tony who are all healthy, good looking, fit and above all affectionate towards her. In contrast with her husband's sister, she imagines a male figure of same blood to support her. Ayckbourn presents a sentimental, weak, submissive mother figure Susan who is seeking endorsement from men. In her imaginary land she has a big house in a big garden with a housemaid, hereby she is free of her responsibilities at home. Even her imaginary world is limited to the domestic spheres, she cannot imagine being liberated from male hegemony, working and earning her own money. Furthermore, she is suffering from dissociative disorder, hence she has a totally different world in her mind.

She escapes to her imaginary world when she has problems in the real world. To exemplify, at the beginning of the play she injures her head in the garden and their neighbour doctor Bill helps her gain consciousness but her husband is not around. At this point she sees her illusionary husband Andy asking and caring for her:

Andy: (Off) Susie... Susie, darling...

Andy: Susie? I've just seen Bill Windsor. Are you all right?

Susan: I'm perfectly fine, Andy. Just a silly accident, that's all.

Andy: (Sitting beside her, immensely concerned) Darling, what on earth happened? I can't leave you for five minutes, can I? What happened? He said you knocked yourself out...

Susan: I just – banged my head. It's nothing, Andy, really. You mustn't fuss...

Andy: Of course I fuss. You're my wife. I love you. How on earth did you do it (Ayckbourn, 1986 : 12-13)

Conversely, her real husband Gerald does not care for her at all even when she reminds having returned from the hospital in the morning. He puts the responsibility to the hospital and the doctor Bill: "*Susan: Might I remind you, I only came out of hospital this morning. Gerald: Presumably they released you because they considered you fit and well. Anyway, Bill Windsor just phoned. Said he'd look in later.*" (Ayckbourn, 1986: 23). Moreover, when Susan complains about not sleeping at nights, he condemns her with sleeping all day and puts forwards this as the reason of her sleeping problems.

Susan : Has it ever occurred to you why I can't sleep at nights?

Gerald : Insomnia?

Susan : Perhaps it's because I'm not very happy, Gerald.

Gerald : Well, who is? These days. Very few. (Ayckbourn, 1986: 23)

At this point, Susan reveals that she cannot sleep out of misery, quite the reverse of what her husband claims. Problems with sleeping is one of the symptoms of dissociative disorder. Susan is fed up with domestic housewife roles and not being appreciated by her husband. She does not know what her husband expects from her as he never appreciates her struggles at home. She is entrapped in domestic roles of womanhood but blamed for sleeping all day (Ayckbourn, 1986: 24-25). According to Jessie Bernard, there are two marriages as "his marriage" and "her marriage" in every marriage (Waller & McLanahan, 2005: 53). The reason is the inequality in gender roles and expectations of man and woman from each other in a marriage. His marriage is more satisfactory and much better owing to man's role of breadwinner and executive duties in a certain marriage. However, her marriage is more anguished one as she is confined to the secondary roles of womanhood and motherhood at home. Ayckbourn masterfully depicts the distinctions between his marriage and her marriage through Susan's agony and Gerald's indifference. While Susan is suffocating with childbearing, childrearing and household chores, Gerald is enjoying his writing.

Gerald and Susan's marriage is a concrete example of numerous studies attributing the problem to unfair distribution of roles in marriage. In the play, Susan is restricted to the societal role of a housewife, while Gerald is the head of the family and breadwinner though he does not work actively. Most housewives find the household chores and childrearing frustrating and of lower status. Moreover, role of an ordinary housewife is "*relatively unstructured and invisible*" as Susan states which results in postponing things and performing poorly (Gove & Tudor, 1973: 815):

I don't know what my role is these days. I don't any longer know what I'm supposed to be doing. I used to be a wife. I used to be a mother. And I loved it. People said, Oh, don't you long to get out and do a proper job? And I'd say, No thanks, this is a proper job, thank you. Mind your own business. But now it isn't any more. The thrill has gone. (Ayckbourn, 1986: 24)

It is not the case for males as they have a more structured definition of role. Considering previous studies Gove and Tudor enunciate that married women are more likely to experience mental illnesses than married men (Gove & Tudor, 1973: 828). For unmarried males it is exact opposite, since they are more likely to have mental illnesses than single women (Gove & Tudor, 1973; Marks & Lambert, 1998). The findings evince that marriage is more beneficial for male mental health while it has a deteriorating effect on female mental health. The results are in line with other research showing that women report lower satisfaction than men about their marriage especially in older adults. Women are not content with marriage most of the time as in the case of Susan because they are responsible for the success of a marriage. A similar study on marital quality and power reveals findings that, women announce lower marital satisfaction, interaction and marital power than men (Bulanda, 2011: 3). The results remain the same even after controlling some life course events. The research also highlights gender differences in employment, childrearing, nurturing and health factors. As a housewife, Susan is kept responsible for childbearing, nurturing and housekeeping but her husband is only the head of the family or breadwinner. For this reason she always expresses her dissatisfaction with the marriage. It is not wrong to claim that she is obligated to lunacy by her gendered roles and her husband.

In addition, Gerald is a self obsessed man who retreats from responsibility and dedicated to writing his book. He only communicates with Susan when he gives break to writing his book. In this way, he gives the impression as if he was doing something vital. Whenever they have an argument he escapes by uttering: *"I must get on. Do another half hour on the book."* (Ayckbourn, 1986: 32)

Susan is also concerned with lack of intimacy and sexual relation in their marriage as well as lack of love, lovemaking as she affirms: *"We don't kiss – we hardly touch each other – we don't make love – we don't even share the same bed now. We sleep at different ends of the room"* (Ayckbourn, 1986: 26). Gerald defences himself by accusing Susan of thinking only about sex in their marriage: *"Gerald: That's just sex you're talking about. That's just the sexual side Susan. Well, of course it is Gerald. There's more to it than that, surely?"* (Ayckbourn, 1986: 26). Likewise, for sexual problems Gerald charges Susan with being "more or

less...switched off" (Ayckburn, 1986: 27) which means deprived of sexual desires after a certain age. Gerald always accuses Susan for her womanhood and stereotypical gender roles in this case for her lost womanhood. Susan has already been aware of the menopausal differences in her body and she is concerned for it since Gerald degrades her. However, it is not a guilt or a physical problem for woman, it is a necessity of their nature. Ayckbourn deftly criticizes men's viewpoint towards woman's menopause.

In the contemporary world, for both male and female bodies, age is interpreted as an inadequacy or decline. Ageism causes the discrimination of older people in the contemporary western society that is obsessed with youthfulness and appearance. Unfortunately, women are more prone to the discriminatory and negative stereotyping behaviours since they belong to both hapless categories of "old" and "woman". Having these two features make them the ill-fated victims of ageism and sexism. For Laura Hurd Clarke, older women are one of the most marginalized and devalued group of people in society (Clarke, 2011: 33). Because of society's obsession with beauty and youth, age is perceived as a threat to women's femininity, identity and sexual desirability. Age is both a biological fact and social construct because women after menopause lose their value and attractiveness for men (Kurdi, 2018: 115). The inequity between man and woman is obvious even in the ageing while man gets old peacefully, woman suddenly loses her femininity as well as reproductivity. Female protagonist Susan is exposed to the gendered ageism, revealed in her husband's pointing out that: *"more or less...switched off"* (Ayckburn, 1986: 27) After the menopause, she is discarded by her husband though they are at about the same ages. Consequently, it is clear that Susan has problems of identity, femininity just because of her gender in a patriarchal society.

Susan accuses of Gerald's book writing due to their not having another child other than Rick as she states that they would have another child if there had not been Gerald's book. Gerald confirms that their problems in marriage cannot be solved and his attitude will not change despite of Susan's struggles: *"I think talking has got us precisely nowhere. East is East. Never the twain shall meet. Jack Spratt could eat no fat. We beg to differ"* (Ayckbourn, 1986: 60).

Gerald's sister Muriel is another source of distress for her because she blames her for not being a good wife, again she is criticized for unsatisfactory womanhood. Muriel tries to help Susan in household chores but her help awkwardly ends up with mistakes. Muriel, her obsession with her dead husband and her clumsiness made Susan crazy since she has to do all the mundane chores of household as she affirms: *Susan: I do all the cooking, the bulk of the washing up, all the laundry –including Muriel's- I cope with the sheer boring slog of tidying up after both of you, day after day, I make the beds, I-* (Ayckbourn, 1986: 23). Female characters are again evaluated and judged for their womanhood and domestic roles. Nobody can accuse Gerald of anything, but they judge Susan and Muriel for their insufficiency in domestic roles. Both of these female characters are suffering from psychological problems, however Gerald or his son do not even bother to listen to or empathize with them. They only judge and degrade them for their womanhood.

Female characters are identified with their husbands, children and household chores. However, they are fed up with this and they seek for help. In her groundbreaking work Jessie Bernard criticizes the secondary role ascribed to women in marriage. In a humorous way, she objects that women have to do the "stupid boring jobs" at home while men are proving themselves in public domain. She predicates that man can do the household chores at home instead of saddling women with them:

Marriages do not operate in a vacuum; they have to be lodged somewhere or other. Meals do not just automatically and by themselves appear on the table three times a day; clean sheets and towels do not grow in the linen chest; dishes do not wash themselves nor does dust independently disappear. (Bernard, 1982: 172)

Bernard humorously rejects gendered roles at home, though men are content with the situation. Gerald is happily working on a meaningless job of writing a book whereas Susan is alone with boring chores. Her son Rick is also an indifferent male figure who turns a deaf ear to Susan's struggles for some affection. When evaluated in terms of gender roles, women are portrayed as clumsy housewives but Bressler strongly objects it by asserting that: *"Women cannot be simply depicted and classified as either angels or demons ... brainless housewives or eccentric spinsters."* (Bressler, 2011: 83). Furthermore, male characters namely Rick and Gerald almost always scold or blame Susan, they never make an effort to empathize with her.

Rick is another source of pain for Susan as he only writes letters to Gerald not to her. Even though Gerald does not take the responsibility of growing up Rick especially in his sexual development. Susan deals with everything about Rick but he lives with a religious group Trappists without a chance to meet girls. At the end, Rick surprises her mother unexpectedly visiting them for not seeing but for selling the furniture in his room. Before meeting her son, Susan feels agony and again takes refuge in her imaginary family members. She talks with her illusionary daughter to calm down. She is anxious because if Rick sells his furniture she will lose her son forever which means a disaster for her. At this crucial point, she takes power from illusion of Lucy telling her meeting someone and planning to marry him. Susan returns her attention to Lucy who has been sitting, deep in thought. Lucy is very excited and she confides in her mother that she has met someone that she loves very much and she wants to marry him. She also wishes to introduce her boyfriend to her parents contrary to Susan's real son Rick (Ayckbourn, 1986: 36). Lucy's expressing her decision for marriage is intriguing at this point because surprisingly in her real family Rick explains that he left the Trappists and married a girl called Tess without informing them. He states that his wife Tess has got a job as a nurse in Thailand and he will work there as an odd job man in Thailand. Before Rick has arrived and talked with Susan, she feels utterly anxious. Susan and Gerald want Bill to talk her son before them to understand the reason of his visit, which makes her utterly anxious. When Bill goes to talk with Rick, Susan again turns to her imaginary family members who insist on her having lunch and who struggle to prevent her being hurt as it is deduced from their conversation:

Tony: There we are, you see. Allow me... (He takes Susan's hand.)

Lucy: Luncheon is served.

Susan: (Pulling back) No... No. Why won't you understand? Why won't you let me go inside?

Tony: (Letting go of her hand) The truth? Because we love you and we don't want to see you hurt. If you want the truth.

Susan: What are you talking about? What nonsense. Nobody's going to hurt me.

Lucy: (Sadly) They will, Mummy. They always do. Admit it. (Ayckbourn, 1986: 47)

In the extract above, it is clear that her real family is the cause of agony for her, while her imaginary family is the refuge in which she finds the remedy and relief to her real life problems. According to DSM-IV-TR (APA, 2000), Susan suffers dissociative disorder as she has two different worlds operating in her mind. As a dissociative person Susan has memory problems, flashbacks, made thoughts or actions in her mind, voices commenting in her mind. Her interaction with her imaginary family is the most crucial indicator of illness. In case of a traumatic occasion or an emotional duress, patients dissociate to relieve the pain. Out of extreme stress she feels for confronting her son, she takes refuge in her fantasy family. After gaining some energy with her imaginary family, she encounters her son and she faints. Gaining consciousness, she learns the news of Rick's marriage and decision to go to Thailand. Then she wants to meet his wife but Rick utters he does not want to do it on the grounds that Susan always embarrassed him before as he affirms:

Rick: No, you didn't, Mum. I mean, frankly, you used to embarrass the hell out of them. Didn't you know that?

Susan: Nonsense.

Rick: You did. You used to get them into corners and start going on about – I don't know – contraception methods and multiple orgasms... I mean, I'd hardly even kissed them, you were asking them for their medical histories. (Ayckbourn, 1986: 55)

Rick's sentences cause great shock for her and she has a quarrel with Gerald. Again her imaginary family members Lucy and Tony come to rescue by supporting, repeating and clapping her utterances:

Gerald: Now, Susan, I'm not going to start on this. We have argued our lives away over that boy and we're not going to do it anymore. I refuse to become involved –

Susan: You smug –

Lucy: Self-satisfied –

Susan: Self-satisfied –

Tony: Conceited –

Susan: Conceited... bastard! (Lucy and Tony cheer and applaud this last effort of Susan's.)

Gerald: (Wagging a finger admonishingly) Ah-ah-ah-ah! Ah-ah-ah-ah! Now. Now. Susan: (Softer) Bastard! (Ayckbourn, 1986: 58)

After the quarrel she feels relieved out of support from her imaginary family members since they do not judge or blame her, instead they always consider what is best for her. While she was shouting, Lucy comes again and tries to console her claiming that she saw news telling Susan is the best heart surgeon. Susan likes such praise words, but she wants to see the reality and cope with the real problems. She shouts Lucy as she deceives her and wants Lucy to go away and then apologizes her.

At the end of the play, Susan has nearly lost connection with reality and imagination. She wakes up at a night lying in the garden at 3 a.m. She burns her husband's book but she does not remember doing it. When Gerald gets angry with her, she incriminates imaginary characters for throwing her to the lake. Gerald does not get the point since there is no lake in their small garden. The play finishes with Lucy's wedding but Lucy is in a race and she marries Rick in Susan's imaginary world. Susan's burning her husband's book is not a surprise as she puts the blame for everything to that book. Her husband's indifference, irresponsibility, her strange relation with her only child Rick all originate from that book. Consequently, by burning that book and breaking up with Gerald, she feels liberated. She emancipates from all the pain and burden of patriarchal society and her appalling marriage. Thereupon, Susan escapes into illusion because of her familial restrictions.

Woman in Mind is a story of distraught woman character who is coerced to find identity and meaning through her husband and son. Being depicted as a disqualified housewife, Susan has already been trapped to the domestic roles. When an indifferent husband is added, she finds an escapade in her imaginary world. However, imaginary family is not the cure for her and she descends into madness.

4.2.1. Semiotic Analysis of the Play

As for discursive level, Susan is a dissatisfied middle aged housewife searching for some affection from her husband Gerald. Gerald is a vicar busy with writing a book. Muriel is his sister missing her dead husband and not a psychologically healthy person. Susan has a son Rick living away from them. The play is set in their little house and little garden.

For actantial schema, Susan is the unhappy subject who longs for an affectionate husband and loveful family atmosphere. Her object is to be happy in her

domestic environment. However, her negligent husband and son Rick are the opponents that prevents her bliss. She burns the book that her husband is working on since she blames it for the indifference of her husband. Therefore the book on parish history is also an opponent of the subject. The helpers are her imaginary family members namely Andy, Lucy and Tony who always support her. There is no receiver for this play. Unfortunately subject namely Susan was not able to reach her aim and object of a happy, peaceful home environment.

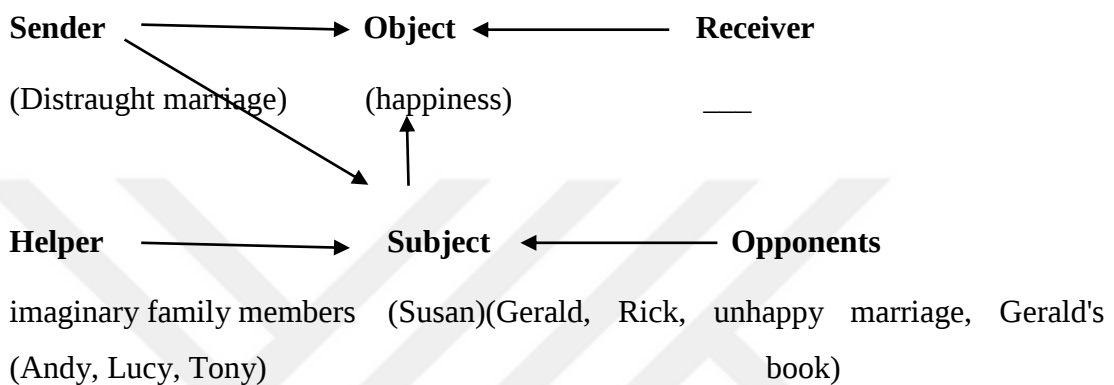


Figure 4.4. Actantial Schema of The Play

When the actantial schema examined, it is obvious that Susan gets help from her imaginary family to reach her goal, yet she is frustrated when things get worse and she cannot reach the objective of getting happiness. Regarding subject was not able to achieve her purpose, subject and object have a disjoint relation. Her opponents are mostly male characters unfortunately.

Greimas square demonstrates the transformation of the female protagonist between the beginning and the end of the play. At the beginning she has already been in the liminal space of madness, but at the end she has no choice. As a result of familial constrictions, she finally descends into madness by losing the connection with reality.

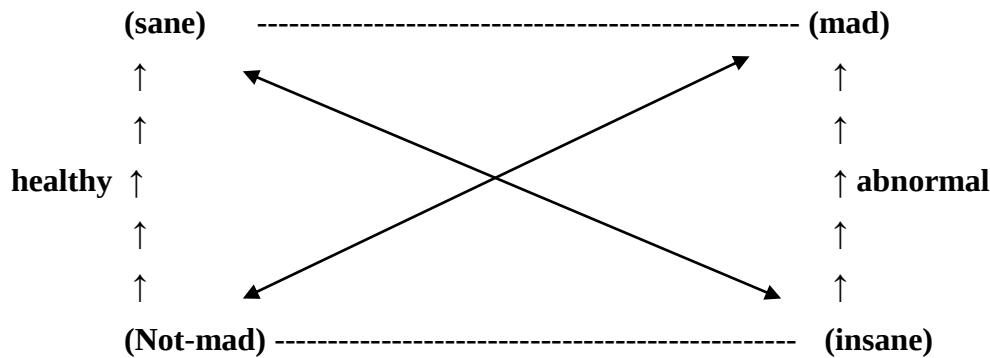


Figure 4.5. Semiotic Square of Susan's Madness

Sectionalisation of the Play

Section I: Between Reality and Illusion

The play starts with Susan (Subject 1) a housewife in her forties lying in the small garden of her small house and a nice neighbour Doctor Bill Windsor (S2) is helping her to gain consciousness. Her nonsense speech sets the tone for the play as she talks in her fantasy world in a strange language. When she sobers up, she claims that her garden is enormous, so the place she is lying cannot be her garden. Later she hears the voice of her illusionary husband Andy (S4) and his sound makes her much better, even the garden seems bigger and lighter with Andy. Other imaginary family members Lucy (S5) and Tony (S6) also appear and show her great affection. Upon learning that an ambulance will come, her imaginary husband wants to cancel it, but her real husband is not around. When she informs Bill that her husband does not want to send her to the hospital, he gets confused as her husband is not even at home. She mentions Ethel as their housemaid, although they do not have a housemaid. Doctor Bill talks about Muriel, Susan's sister-in-law living with them, but she rejects it by reminding Ethel as a servant preparing tea for them. Bill informs her that Muriel (S7) is the one who called Doctor Bill and the ambulance. Next, they have a short conversation with Bill on the swimming pool, tennis courts, rose beds which do not exist in reality. She resents that Bill cannot see them as she believes they exist. Through this contradiction Susan's fragmentation between her real life and imaginary family is presented. In addition, her discontent and her desire for rich, healthy, good looking and happy family members is presented. When her real husband Gerald and

sister-in-law Muriel appears, the horror in her eyes and her fainting reveal her disappointment and suffering.

Section II: Gerald and Marital Problems

As soon as he arrives, Gerald (S3) accuses of Susan for sleeping at eleven thirty. He does not care for her physical or psychological health. When Susan states that she has difficulty in sleeping, he blames her for sleeping all day and not being busy enough. They have a quarrel on Susan's responsibilities at home and Gerald's humiliating her struggles. When Gerald asks her hallucinations, she describes them as real and they have a long discussion on their marriage by blaming each other for lack of love and sex. After that, Muriel involves in the discussion resenting that Susan always criticizes her for awkwardness. She explains her struggles for her bedridden husband, her mother and especially for their house.

Section III: Susan's Imaginary World

After their quarrel, they wait for Rick's arrival. Bill visits to control Susan and he wonders whether she still sees hallucinations. Susan assures not seeing them any more, but continues with her imaginary daughter Lucy talking about Andy cooking for them. Lucy asks her about the book she is writing and praises Susan by referring to news on her in a newspaper calling her "most important historical living novelist". Lucy also discloses her that she has met someone and she wants to marry him. This section expresses Susan's concerns and her inner conflicts that she reveals only through her imagination.

Section IV: Rick is Coming

Susan, Bill and Gerald are having a chat on Rick's coming and Susan learns the reason of Rick's visit which makes her disappointed once more. When Rick arrives, while others are moving, she hesitates to move and Lucy appears again to inform that lunch is ready. Tony and Lucy persuade Susan for lunch. At this point, she figures out that imaginary family members do not want her meet her son as it will hurt her. Everybody enters the house but she cannot because her fantasy family offers a joyful lunch table for her. Rick comes out to invite her for meal. When she sees and speaks her son, she faints with an acute cry.

Section V: Rick's Life Makes Susan Suffer More

After coming round she learns that Rick has left the religious group and got married. He also adds that they will leave soon to live in Thailand. When she wants to meet Rick's wife, Rick rejects her wish on the grounds that Susan is embarrassing his girlfriends. Hence he feels ashamed of his mother's manners. This is another shock for her because Rick claims her insufficiency in childrearing. She cannot turn her competence for forming a peaceful family into performance. Gerald comes in while Rick leaves to sort out his furniture to be sold. Gerald and Susan start a quarrel on Rick's situation. Her imaginary family come to rescue her but Muriel also insults her by asserting that Gerald is right. Gerald leaves to continue his book. Lucy again comes to console her by stating that she has seen some news writing that Susan is the best heart surgeon. This time Susan gets angry with her and shouts at Lucy. Her shouting Lucy is her first performance of turning to reality.

Section VI: Losing Sanity

She asks her imaginary family why they always appear beside her and they respond as she needs and calls them. Their explanation discloses that they exist since she wishes them. She shouts and orders illusionary family members away. The speeches in her mind mishmashes and she goes mad. In this section, she attempts to turn into reality. but totally loses her sanity. While she is shouting, Bill arrives and she questions him about her hallucinations. Bill relieves her by stating that she is alright. She struggles for her performance of staying in the real world, however her mind does not let her. When she insists on, Bill promises to find her a doctor. After that, they talk about Rick and his surprise marriage, her imaginary daughter and others come again. The speeches of Bill and imaginary family members are jumbled which indicates Susan is losing connection with reality. After a long conversation with them she kisses her imaginary husband Andy.

Section VII: Madness and Break up

In her imagination she is wooing and kissing Andy, but in reality she lies on the grass at night. She sobers up with Gerald's loud voice. It is raining heavily. Gerald is angry due to the fire that Susan started and all his book except the last page is burnt down. Muriel is also wailing that her husband comes for her. Susan claims she is not the one who destroyed the book but her husband goes mad at the end. He

says he gives in and they will break up as Susan wishes. Burning the book is Susan's first performance. She has already decided to divorce but this time Gerald also accepts it so this is another performance for her. When Gerald leaves the scene she calls her imaginary family and they arrive. She imagines Lucy's wedding and Lucy marries her real son Rick. Once again her real family and imaginary family speak at the same time denoting that she is totally insane now. The play ends with totally nonsense events during the absurd wedding ceremony.

Time and Space

All of the events take place in a time limit of forty eight hours.

Space 1: Time is before noon, eleven fifteen in the morning. Small garden of a suburban house. It is a prison like place for Susan owing to her dissatisfaction.

Space 2: The house which represents lower status and unhappy family atmosphere for Susan. Rick's arrival and his desire to sell his furniture makes Susan feel heartbroken. For this reason, she mostly stays outside with her imaginary family until Rick invites her for lunch.

Space 3: It is half past three in the morning. Susan is on the lawn in the garden. She starts in the garden, strives much for her marriage and finishes it in the garden which means liberation for her.

Transformations

Despite her efforts to save her marriage, Susan transcends the verge of sanity and Susan's compulsory transformation is:

sane compulsory transformation → insane

Despite of his indifference Gerald loses his temper at the end upon seeing his book burnt by Susan. Consequently his transformation is :

contented compulsory transformation → uneasy

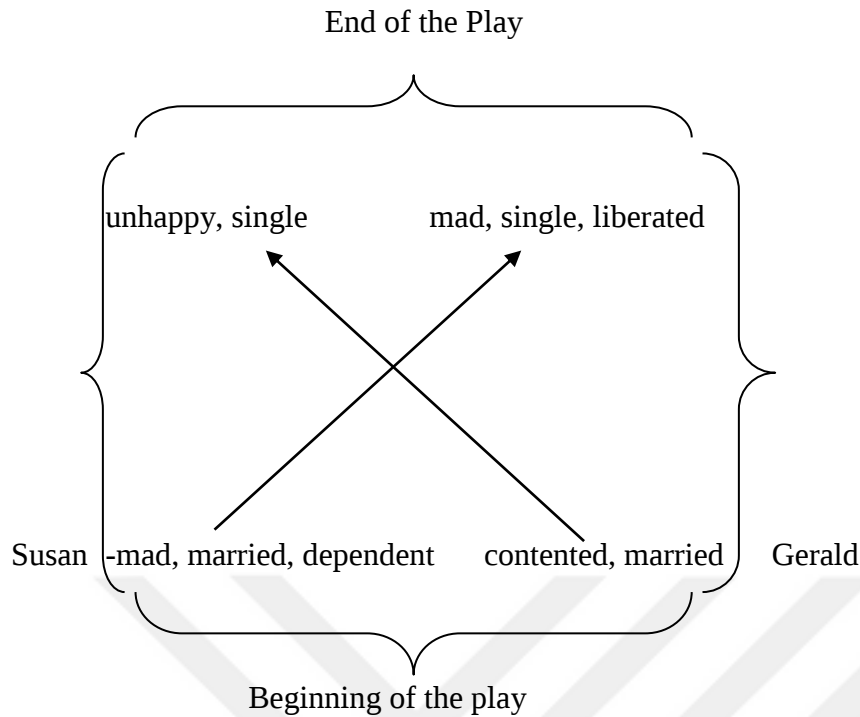


Figure 4.6. Transformations

As demonstrated above, even with her struggles for a peaceful family, Susan fails with common efforts of her opponents. The narrative structure of the play for Susan is:

Sender ----- Subject-----Object-----Receiver

(unhappiness)----- (Susan)----- (happy family)--- (Susan)

Conversely for Gerald narrative structure is:

Sender----- Subject----- Object-----Receiver

(happiness)----- (Gerald)----- (completing his book)----- (Gerald)

Even though they share the same house, Gerald and Susan's expectations from marriage differs. They endeavour for distinctive things depending on their gender roles. Nonetheless, they end up with the dissatisfaction and decide to finish their marriage.

5. COMPARISON OF PLAYS

Gender of the playwright has an effect on how the madness is discussed and displayed in various plays. Depending on the elaborated inquisition of plays, it is obvious that male playwrights portray mostly mad, silenced, victimized women characters while female writers highlight the strong and deviant women. Conventionally, in patriarchal societies feminine and masculine role distinctions are determined as logical rational behaviours are ascribed to men while emotional and subjective role patterns are attributed to women. Women are assumed as gentle, submissive caretakers of a family while men are respected as the fearless breadwinners. Male writers reinforce the traditional ideological constructs of domesticity through their works by portraying male and female characters differently. For instance, men have the right to talk about sex freely in public spaces, but women do not. They use a harsh language especially towards women. Women who express their tender feelings are considered as weak and so they usually do not express their emotions. Men use communication techniques holding or showing their power in a specific community.

On the other side, women have totally different behaviour patterns in society and in their personal relations. They cannot speak freely about sex and they do not use a harsh language. They are more sensitive and tender compared to men. They are more talkative and more open in expressing their feelings. Women use communication techniques for consensus or holding people, family together. As for power relations institutional resources such as economical, political office, technology, legal system and paid employment are the main sources of power for men. Physical beauty, youth, sexuality and reproductive system can be regarded as power providers for women. When it comes to physical appearance, women are again on the unfortunate side because they have to be young, fit and healthy to conform to the beauty standards. Since beauty is an invaluable asset for women, they are more appearance oriented. Conversely, men are not concerned about their physical appearance and ageing is not a problem for them. Women are, however, considered to be losing their fertility with ageing, it is regarded as a deficiency for them.

In *Woman in Mind* by one of the male playwrights Alan Ayckbourn, female protagonist is defined by gendered roles of womanhood and motherhood. Ayckbourn depicts female character who is responsible for childbearing, childrearing, household chores and physical and psychological health of all the family members. She is also found guilty for the inadequacy or problems of family members. Moreover, she is entrapped in domestic roles at home. Female protagonist Susan is depicted as a clumsy, insufficient, old, discarded mother figure both by her husband and her son. She is again the submissive, powerless victim of a patriarchal society who blames woman for everything that goes wrong in a society and particularly in a family. Susan has a stereotypical woman character role who cannot achieve anything in her life and due to her age she is discarded by her husband.

Continuous struggles of feminists to turn gender prejudices upside down seem to be successful in some female writers while male writers still consciously or unconsciously employ some gender stereotypes in their works. In male playwrights' works, gender roles determine the situation of women. In Ayckbourn's work, protagonist is depicted in a domestic sphere and judged according to her fertility and womanhood. Her husband always uses derogatory terms to denote her lack of womanhood with ageing and her inability to deal with her son as if childrearing is only her responsibility. Not only the protagonist but also the minor character Muriel is insulted for being clumsy and her inability to cook good meals. Frequent emphasis on woman characters' emotional nature and their psychological weaknesses demonstrates some preconceptions still exist against women. Additionally, her husband Gerald always uses a harsh language towards Susan though she has come from the hospital in the morning. Her husband does not care for her mental or physical health but only judges her for not being busy. When Susan complains about her sleeping problems, her husband blames her : *"Susan: I'd sleep at night if I could. I'm finding it very difficult recently... Gerald: Hardly surprising. If you sleep all day."* (Ayckbourn, 1986: 23).

Another problem with the language in Ayckbourn's play is scorning Susan for her speaking freely about sex with her son's friends. This may not be accepted a proper behaviour for a person talking with children, however in this play it is engaged as a way of disdaining the woman. Susan continuously shows attempts to

talk about their problems and to solve them whereas her husband takes shelter in his occupational duty of writing a book. This indicates that the woman uses her communication techniques to save her marriage and put the family together. However, man is not aware of her struggles and in fact humiliates her. Physical beauty is a crucial asset for woman, thus Susan imagines physically fit, healthy and good looking family members as she lives in such a society. Susan's life opportunities are limited by her gender roles. She is never given an opportunity academically or educationally to show herself. Thus she imagines through her illusionary daughter that she is a famous surgeon. Since the enslaved women are unsatisfied at home, they feel liberated only in their illusions.

Male characters are indifferent, irresponsible, selfish ones in Ayckbourn's play. Rick and Gerald never think about Susan's problems and they never respond her struggles for some care and affection. Only her imaginary family members care for her. The setting is a small family house and its garden denoting the domestic spheres. The foregone consequence for Susan is insanity unfortunately. Compelled to lunacy by familial constrictions and her husband Susan's end is not her own choice but the impositions of traditional gender roles.

In another male playwright Antony Neilson's work *The Wonderful World of Dissocia*, female heroine is suffering from a male inflicted violence. When compared to the Ayckbourn's play, female protagonist Lisa is represented as a more liberated figure from gendered roles. She is illustrated as a single woman who buys clothes, shoes but loses connection with reality at some point. She does not have a proper job to earn money, nonetheless she has the freedom of buying something. Unfortunately, she bears the agony of abuse in her mind and body though she does not commit a crime. Neilson, portrays the woman as a victim who is driven to madness. The setting is a colourful land of Dissocia and in the second act the dark hospital room. This stark contrast indicates that protagonist Lisa is entrapped in her real world and fantasy world.

Female protagonist Lisa is judged by her boyfriend and her sister to be emotionally weak and illogical. Her story starts in a house and continues in her colourful mindscape and ends in a hospital room. She is happy only in her illusionary world because she is criticized and restricted in her real life. Her sister criticizes her

for the habit of shopping and not taking her medication. Her boyfriend also blames her for medication in a harsh language. Although there is not a direct reference to the womanhood roles, she is expected to be a conforming, weak and subordinate woman. They dictate her to take medication and to be normal by forgetting her trauma of abuse. Through the identity problems of absurd characters, it is implied that she does not have a stable identity as expected from a psychologically weak female.

Females are usually expected to use communication for consensus or to heal their relationships. However, Antony Neilson renders Lisa as a silenced woman who does not have an attempt to communicate or express her suffering. This is against the expectations because women are expected to be more talkative in expressing their feelings. There are some other positive assets in Neilson's style when compared to Ayckbourn. Female protagonist Lisa is not forced or judged to be good looking or fit or young. There is not a direct inclusion of her boyfriend or other characters for her appearance. Another favourable asset is that Lisa is not forced for reproducing or restricted for her sexuality. She seems a bit liberated through her madness but in fact the consequences of her madness are the results of traditional gender roles. She is the victim of a patriarchal society. Nevertheless she is rendered as an unemployed but weak, submissive female character who is the hapless victim of a male.

Marina Carr's woman Hester stands strong against all the society. She represents a powerful, defiant, brave woman character who fights for her rights. Carr deconstructs womanhood roles and society's expectations by depicting a single mother having a daughter out of wedlock. She also has addictions. As for male characters, all of them are greedy, wild and superficial men who have lust for money and women. In comparison with other female author Daniels, Carr explicitly degrades males to display their bad sides on a woman's life. In a patriarchal society, women are expected to subordinate to men. But female protagonist Hester clearly bids defiance to males and in fact seems more courageous than men, when Xavier threatens her, by putting the barrel of the gun in her mouth she shouts: "*G'wan shoot! Blow me away!...Ya want me to do it for ya?*" (Carr, 1999: 331).

In Carr's play, gender roles do not have much sanction on females. They freely select a life of an outcast in her theatre. To illustrate, Hester and her mother Big Josie are independent women. Their behaviours do not conform to impositions

of a patriarchal society like Irish society. They both have offsprings out of wedlock and have affairs with men. Hester is the power holder and decision maker in her relationship with Carthage despite of her disadvantaged position out of age and inheritance as she defiantly confirms : "*I'm the one who chooses and discards, not him, and certainly not any of ye's,*" (Carr, 1999: 269). Moreover, they use a harsh language towards men who want to humiliate them a feature which is expected from males. Hester engages her communication skills for convincing Carthage not to leave her. However her concern is not holding a family together since there is not a proper family. She only struggles for her daughter.

In addition, Carr renders women especially main woman characters as fearless breadwinners and defiant women contrary to the societal norms. Big Josie earns her own money, while Hester does not have a proper job but she does not need a man to care for her. Hester does not show emotionality, fear, weakness or submissiveness as expected in her patriarchal society. She claims that she is the one who created Carthage (Carr, 1999: 284). Furthermore, when Xavier comes her house to threaten her, she bravely defies him. The setting also implies the freedom of female characters. Carr chooses open places and landscapes contrary to the domestic prisons of male writers. Though Carr's protagonist has a house or caravan, she wanders freely by the bog. She is also inclined to violence and show overt cases of rage. She does not refrain from showing her anger towards society and men.

There is some emphasis on beauty and youth especially through other minor female characters. Carthage leaves her for a younger girl as she is aged and off now. Mrs. Killbride frequently buys expensive clothes, shoes to show off which is an imposition of the society. Also for not being excluded from a patriarchal society she subordinates to powerful male figures.

When it comes to men, Carr depicts them as weak and inferior characters contrary to brave women. Men are mainly landowners who take their power from the money and financial gains. As a member of patriarchal society they are responsible for feeding, selling or even murdering of their spouses and offsprings. They do not feel ashamed of their cruel deeds of murder.

At the end Hester is urged to insanity, but the consequences are the results of her own actions. Although she is compelled to madness by her childhood trauma and

the patriarchal society, she is not presented as a victim. She freely and willingly commits suicide not to conform that relentless society. Her tragic end is not the consequence of traditional gender roles but her own decision.

The other female writer Sarah Daniels expresses the victimization of a female figure totally in a divergent style. Female protagonist struggles all her life to confront and cope with her trauma of abuse and finally she confronts her abuser and heals her trauma. Daniels as a feminist playwright, underlines the need for a solidarity to revolt against the patriarchal impositions. She renders a submissive, meek housewife figure who engages in voluntary works. She is married and she leads a descent life with her husband and daughter. The female protagonist struggles to solve her inner conflict throughout the play. She is the victim of a male sexual violence. Notwithstanding, she does not hesitate to serve her abuser as she is the woman. Her situation is the outcome of traditional gender roles. Protagonist Evelyn's behaviours fall into the conventional gender roles. She cannot break the rules or stand against the expectations of her society. Her life and situations are unfortunately limited by stereotypical gender roles. Nicola is another female victim of abuse but she has to escape out of abuse. Her life is restricted by the conventionality, too.

In *Beside Herself* by Sarah Daniels, female protagonist is portrayed as submissive, indecisive, weak, fearful character. She hesitates confronting her abuser and needs some support from other female characters. On the other hand, her father is a famous surgeon who does not have any hesitation or dilemma. He is depicted as a respected, famous, honest man. He does not feel guilty even though he is the abuser. Other minor male characters do not have power to inflict violence on women. However, Dave is also a victim of abuse and he is a homosexual character. Through Evelyn, Nicola and Dave; Daniels highlights the fact that most of the time women and homosexual individuals are prone to male violence. Setting of the play changes between group house, her father's house which are closed places. The setting also suggests the enslavement of a woman in domestic spheres.

For communication skills, Evelyn is not successful in expressing her feelings at first, but at the end she succeeds in conveying her trauma. She does not communicate to hold the family together, rather she communicates to heal her trauma which may be considered as a revolutionary behaviour for a woman. As for

power relations, her father uses the power of institutions since he has a respectful job while asserting: "*They won't believe you. They'll think you're mad.*" (Daniels, 1994: 185). Evelyn does not have such a power since she does not have a paid employment, only voluntary work. But she takes the power from other female characters. There is not a direct reference to beauty, youth, ageing or fertility as the sources of power for women.

The consequence of Evelyn is her own free choice. She feels liberated after confronting her abuser and heals her trauma. This is the most promising one out of four plays in that it presents a happy ending for a woman. Despite earlier victimization, Evelyn copes with it. Compared to male writer's viewpoint engaging in the issue of abuse, Daniels presents woman as a more straightforward and brave figure in confronting with the abuser. Conversely, Lisa the silenced victim in Antony Neilson's play cannot even state her trauma. She is the passive prisoner of a hospital room and forced to feel guilty by her boyfriend.

All in all, when four plays are examined elaborately, male writers unconsciously confirm the gender stereotypes and consolidate the conventional ideological constrictions of domesticity. Male playwrights render women as submissive, fragile characters without a paid employment. Women do not have even the control of their life in the plays of men. They are either abused victims of a male, or a dissatisfied mother figure begging some affection from her husband and her offsprings. Victimization of women is used in a way to decorate the play, not to offer a solution. Madness is presented as a way of discriminating and silencing women physically and mentally in men's theatre.

Conversely, female writers present more defiant women characters who deviate from the expectations and constructions of a patriarchal society. No matter what society labels them to hinder their freedom, they never give up. Instead of falling victims to the males, women writers' protagonists are independent, brave woman characters successfully dealing with imposed madness and social constrictions. The portrayal of woman suffering in the mentioned works are used to find and offer solutions contrary to male playwrights, female playwrights do not decorate their plays with woman plight under patriarchy. They portray female madness as a way to revolt against the patriarchal impositions and gender

stereotypes. Consequently male playwrights render female madness as a breakdown whereas females depict it as a breakthrough.



6. CONCLUSION

Madness is a controversial affair that has been used for subordinating women for centuries. For a long time it is attributed to woman body and biology. However, this study demonstrates that rather than a biological or hereditary disease, it originates from environmental factors, socio cultural impositions and specifically male oppression.

Women have always been prone to be diagnosed or labelled as mad due to their reproductive systems, but this study proves that they are driven to madness by male oppression. Two plays by male writers portray female madness as an escapade under male domination. *Woman in Mind* by Alan Ayckbourn depicts the prisonlike house of a menopausal housewife. Her life turns into a nightmare with an indifferent husband and son. She feels helpless and whenever she has problems in her real family, she escapes into the fantasy world of her imaginary family members. Female protagonist Susan is always defined and judged with the womanhood roles of motherhood and being a good housewife. She is enslaved in her house with her husband degrading her beauty or sexuality. She is blamed for being menopausal. The consequence is her losing connection with reality and descending into madness. Searching for liberation but only in her dreams due to the social constrictions which exacerbate her mental illness, she ends up with nothing but madness. As a male playwright, Ayckbourn renders women powerless and subordinate creatures who do not have even the control of their lives.

Antony Neilson is relatively more optimistic towards women. In *The Wonderful World of Dissocia*, female heroine Lisa finds an escapade from the male inflicted trauma of sexual abuse by visiting her peaceful mindscape of Dissocia. Lisa is also a helpless female character who does not have the control of her life. In addition, she is accused of being illogical and weak while not taking her medication regularly. Even if nobody openly states it, she is expected to be a subordinate, weak, conformist woman. Although she has the trauma of abuse, she cannot even enounce her trauma.

As for female writers, they are innovatively subverting womanhood and motherhood roles. They reject the passive position of occupying male defined

domestic prisons and they form their own liberated spaces. Sarah Daniels depicts a woman suffering from male inflicted childhood trauma of abuse, but she is braver than Ayckbourn's traumatic protagonist. Although Daniels renders woman a subservient, ordinary housewife figure, she gives her courage to question the real cause of trauma and confront it. Thus, female protagonist Evelyn eventually enunciates her trauma and by confronting her abuser she finds a solution to get away with her alter ego. Daniels offers solidarity to women to fight with male oppression as a solution.

Marina Carr is the most renovative in depicting the most powerful, determined and rebellious woman character. She creates a strong woman who does not need a man to survive. Contrary to male characters inflicting violence, in Carr's theatre female protagonist applies violence. Her language and attitude towards men is defiant when compared to plays by Ayckbourn or Neilson. In contrast to the domestic, passive and fragile women of Ayckbourn and Neilson, Carr depicts a revolting female who fights for her man. Conversely, male characters are defined by their economic power but in terms of their personality they are greedy, lustful, superficial individuals as opposed to female characters. Unfortunately, ageism and beauty standards still exist for devaluing women but women with such concerns like Mrs Killbride are made fun of in Carr's play. Madness is not rendered out of femininity but as a revolt against the male domination in a patriarchal society. Male violence is interpreted as an indication of power and authority, hence Hester's violence or her outbursts of anger are perceived as lunacy.

Semiotic analysis of each play reveals that most of the time mad women do not have a supporter. If they have supporters helping them against male oppression, they are only the female characters, not male ones. This finding is significant in showing the importance and necessity of female solidarity against male oppression. Moreover, through Greimas' square it is found out that female characters transform into madness out of male psychological violence. Greimas' actantial schema provided insights for women's positions in the plays. Senders are obviously female traumas originating from male violence. Their opponents are mainly men who are oppressors. As in Marina Carr's play, some women occupy the supporter position of opponent men for just not to be discarded. Semiotic investigation is significant to demonstrate

power relations and inequalities between both genders. As a further research an investigation on these four plays in terms of speech acts to confirm and validate these findings may contribute to the field, because power relations between men and women in a dialogue will be indicated with speech acts analysis.

To conclude, female protagonists incorporate madness as an escapade to liberate themselves from the suffocating social constrictions of male dominated hegemony in their real life conditions. Their haunted or troubled psyche agonize over patriarchal norms of the society surrounding them hence they rely on their imagination and lunacy for freeing themselves. Previous literature is full of confined and discriminated women who reject the traditional gender roles. Present study has investigated the role of gender on representations of madness in four contemporary plays. Male writers portray the exacerbation of female madness with male violence and neglect, whereas female playwrights proffer solutions or find a way out via the hands of empowered women. This study provides significant findings to the literary canon in order to raise awareness in gender stereotypes of diagnosis and treatment of madness. The results of the research add and expand the existing literature on female madness.



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ÖZGEÇMİŞ

Kişisel Bilgiler

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Yabancı Dil

İngilizce

Yayınlar

Edebiyatta Kadın ve Evlilik/ Evlilikteki Sorunların Yol Açtığı Kadın Akıl Hastalığı: Alan Ayckbourn'un *Woman In Mind (Bir Kadın, Bir Düş, Bir Oyun)* Adlı Oyunu/Selma ELYILDIRIM, Belkıs KIRMIT, 68-89 ss.

Hobiler

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