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School of Graduate Studies and Research

Department of English Language and Literature

**DECIPHERING THE REPRESENTATIONS OF WOMEN
AND FEMALE MADNESS IN HENRIK IBSEN'S *A DOLL'S
HOUSE* AND GEORGE BERNARD SHAW'S *MRS.
WARREN'S PROFESSION***

Rabia SARISOY

Master's Thesis

Nevşehir, 2021

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ÖZET

SARISOY, Rabia. *Henrik Ibsen'in A Doll's House ve George Bernard Shaw'ın Mrs. Warren's Profession Adlı Eserlerinde Kadın Betimlemelerinin ve Kadın Deliliğinin Çözümlemesi*, Yüksek Lisans Tezi, Nevşehir, 2021.

Toplumun ahlaki değerlerinin hâkim olduğu on dokuzuncu yüzyılda, katı toplumsal normlardan ve sosyal rollerin cinsiyet temelli tanımı nedeniyle kadınlar hayatlarının her alanında ataerkil söylemlere maruz kalmışlardır. On dokuzuncu yüzyılın edebi eserleri de kadınların ikincil konumlarını tasvir etmektedir. Henrik Ibsen'in *A Doll's House*'unda ve George Bernard Shaw'un *Mrs. Warren's Profession*'ında kadın temsili, bu oyunlardaki kadınların bağımsız kimliklerini elde etmek için erkeksi tavırlar benimsediklerini düşündürür. Böylece seçilen oyunlardaki kadın karakterler, delilik bu dönemde cinsiyetçi bir hastalık haline geldiğinden, onları toplumdan uzaklaştırmak için eserlerin yazarları tarafından deli olarak resmedilir. Ayrıca bu oyunlardaki kadınların güçlü yanlarını ifade etmek için erkeksi nitelikleri benimsedikleri bu çalışmada tartışılmakta ve örneklendirilmektedir. Bu tezin amacı, kültürel normları reddeden kadınların “delilik” etiketiyle topluma yabancılaştığını göstermektir. On dokuzuncu yüzyılın kadına bakış açısını temel alan iki oyun, kadın deliliği kavramı çerçevesinde analiz edilmektedir. Seçilen oyunlar ayrıca ataerkil bir toplumda kadının köleleştirilmesini ve temsili de sergilemektedir. Bu bağlamda bu çalışma, kadın deliliğinin on dokuzuncu yüzyılda kadınları bastırmak için icat edilmiş sahte bir hastalık olduğu sonucuna varmaktadır.

Anahtar Sözcükler

bağımsız kimlik, delilik, kadın deliliği

ABSTRACT

SARISOY, Rabia. *Deciphering the Representations of Women and Female Madness in Henrik Ibsen's A Doll's House and George Bernard Shaw's Mrs. Warren's Profession*, Master's Thesis, Nevşehir, 2021.

In the nineteenth century, which was dominated by the moral values of the society, women were subjected to patriarchal discourses in many fields of their lives due to the strict social norms and gender-based definition of social roles. Literary works of the nineteenth century also describe the secondary positions of women. The representation of women in Henrik Ibsen's *A Doll's House* and George Bernard Shaw's *Mrs. Warren's Profession* suggests that women in these plays have adopted masculine attitudes to achieve their independent identities. Thus, women characters in the selected plays are portrayed as mad by the playwrights of the works in order to alienate them from society because madness becomes a gendered illness in this period. Furthermore, it is argued and illustrated in this study that women in these plays adopt masculine qualities in order to express characters' strengths. The aim of this thesis is to demonstrate that women are alienated from society through the label of "madness" if they reject the cultural norms. Two plays based on the nineteenth-century point of view towards women are analysed within the frame of the concept of female madness. The selected plays also exhibit women's enslavement and representation in a patriarchal society. In this context, this study concludes that female madness has been a feint illness to suppress women in the nineteenth century.

Keywords

independent identity, madness, female madness

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INTRODUCTION

George Bernard Shaw as a British playwright and Henrik Ibsen as Shaw's contemporary in Norway wrote about the societal experiences of the nineteenth century. The conflicts encountered by the members of these respective societies in their daily lives were discussed by Ibsen and Shaw in a period that also witnessed the rise of realist theatre. In the same era, misogynistic attitudes against women were also on the rise in reaction to challenges to the established order by early women's rights movements. Although Ibsen described Norwegian culture in his plays and Shaw depicted the British context, they both highlighted the similar manners by which women had been treated in these two societies. Ibsen's *A Doll's House* (1879) and Shaw's *Mrs. Warren's Profession* (1893) are selected for analysis in this study because their women protagonists are "empowered" characters when compared to most other literary representations of women in the nineteenth century. Hence, these plays have been emphasized with regard to the important subjects of the era. The selected plays also depict the plight of women in patriarchal societies. When the selected plays are deciphered in terms of female madness, this study concludes that female madness has been a feint illness to suppress women in the nineteenth century. However, in order to make the argument supporting this claim, it is necessary to examine primarily the social and literary context of the relevant period.

In the nineteenth century, playwrights began to stage the cultural expectations and norms with the advancement of realist theatre. They were probably conscious that the patriarchal society had a strong effect on people. Therewith, both the patriarchal society and gender roles were used as the subjects of the plays in nineteenth-century drama. One of the most striking subjects was the inequality between genders. Between the playwrights' descriptions of men and women, there was a strict boundary. Accordingly, this inequality was also reflected in the other literary genres of the era. To give an example, Virginia Woolf described that the woman in the nineteenth century "was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was a chicken, she took the leg; if there was a draught she sat in it ... Above all, she was pure" ("Professions" 202). In Woolf's description, women's devotion to the family was

remarkable because the patriarchal roles enslaving women, as Woolf asserts above, were presumably staged for the sake of women's emancipation in realist theatre. Nonetheless, the representations of women could not go beyond the image defined by Woolf in this period. Even though it was uncertain whether Henrik Ibsen and George Bernard Shaw were in favour of cultural norms of the nineteenth century or against these stereotypes, this study aims to explore how Henrik Ibsen and George Bernard Shaw put women on the stage in *A Doll's House* and *Mrs. Warren's Profession*. Their approach to the description of women in their plays is based essentially on contemporary cultural expectations, but the investigation of their point of view towards women in the nineteenth century reveals that women are equal to men when they display masculine behaviours. It is argued that in the nineteenth century, women were given a voice on the stage, though within the confines of patriarchal discourses which, in fact, subjugated women. Hence, it is discussed in this thesis that Henrik Ibsen's *A Doll's House* and George Bernard Shaw's *Mrs. Warren's Profession* represent a world in which women's empowerment can only be achieved if women adopt masculine qualities. In equating the display of masculine traits by women with madness, these plays in fact serve the reinforcement of patriarchal discourses that enslave women. So, the representation of female empowerment and its consequences such as madness are the main focal points of this thesis.

How is madness described? Is it an exclusively female 'disease' as it has been perceived in some cultures or historical periods? It might be argued that madness as a label ascribed by society is a weapon to discipline women or a veil to cover the fears of a society related to the presence of subversive female individuals. In what kind of social order, however, can bewitchment and punishment, including enchainment and killing, become accepted as "treatments" for the so-called "disease"? If women are trapped in the wreck of madness, are they content with their fates or inclined to revolt? Answers to these questions reveal how the understanding of female madness is formed. The concept of madness resists simple definition. In order to define madness in a comprehensive manner, one should consider it from political, social, religious, and medical perspectives. Standard dictionary definitions, thus, provide explanations that directly or indirectly convey most of these perspectives. For instance, in the *Merriam-Webster* madness is defined primarily as "a state of severe mental illness" ("Madness"). The second meaning given for madness in the *Merriam-Webster* places it in a social context and conveys the idea of

differentiation or distinction from society: “behavior or thinking that is very foolish or dangerous: extreme folly” (“Madness”). As can be understood from the second dictionary definition of madness given in the *Merriam-Webster*, the term expresses a threat towards society. In accordance with this idea, Katherine Hodges points out that “‘seriously mentally ill’ have been hysterically regarded as a threat to public safety, facing preventive detention and treatment” (14). Furthermore, Hodges continues to state that “[t]his mental profiling is a major civil liberties issue” (15). In other words, the insane have been viewed as being out of control and out of mind in the most general sense. However, the so-called solutions have consisted of some major limitations for their lives such as remaining isolated from social life. Stephen P. Hinshaw expresses that “emotional reactions to mental disorder are still dominated by fear, pity, and scorn; societal responses continue to be characterized by banishment, punishment, and neglect” (ix). In relation to this expression, madness as an illness explains essentially the mad individuals’ marginal social standings because society makes mad people the “other.” This attitude shows that madness is a key label to form a prejudice towards non-normative individuals. As long as mad people have been kept in an asylum, they are not able to provoke a disturbance. Thus, madness is declared as a serious illness and it presumably leads the insane to disengage with activities of daily living. This is the perfect embodiment of salvation with regard to both the safety of citizens and the safety of social norms.

In her account of how madness is represented in society, Phyllis Chesler claims that “[p]erhaps what we consider ‘madness,’ whether it appears in women or in men, is either the acting out of the devalued female role or the total or partial rejection of one’s sex-role stereotype” (131). In the context of this view that refers to madness as non-normative behaviour, the maintenance of social order as tied to the regulation of individual behaviour comes to the forefront in an attempt to define madness. In this mutually supportive order, the well-being of the individuals also relies on cultural stability and, inevitably, on the society in which they live. Regarding this point of view, madness is a societal phenomenon that arises when an individual develops an identification by challenging society’s norms. The re-integration of mad people in society happens when they recognize the social order because society has certain rules restricting the independence of individuals and it does not allow them to possess an actual sense of autonomy. The label of madness has been employed to designate non-normative

behaviour to pre-empt against potential future individual revolts with greater magnitude. Accordingly, the discourse of madness in the nineteenth century highlighted how mad people rejected to be the characters idealised in their societies. Chesler addresses this issue asserting that “[m]adness —as a label or reality— is not conceived of as divine, prophetic, or useful. It is perceived as (and often further shaped into) a shameful and menacing disease, from whose spiteful and exhausting eloquence society must be protected” (110). In light of Chesler’s claim, madness has been perceived as a constraint that needs to be controlled for society’s well-being. Because the insane as isolated individuals are out of contact with society, they are not welcomed by both the people around them and the society into which they were born, yet, do not belong to. Society does not welcome them either as individuals or as agents. Further, they are not seen as “true” members of society because they are part of this shameful disease. Namely, the insane are not able to be as active in social roles as other individuals.

According to the Christian beliefs that were dominant in the Middle Ages, it was believed that God punished people due to their sins. Christian view showed that “[t]he plague was a punishment from God for humanity’s sins but could also be caused by ‘bad air’, witchcraft and sorcery, and individual life choices including one’s piety or lack of it” (Mark n.p.). In line with this belief, leprosy was a punishment for sinful people. So, leprosy caused people to be confined. This illness forced lepers to be out of social boundaries in the Middle Ages. In brief, leprosy, perceived as a curse, destroyed sinners’ lives both physically and mentally, and lepers were enslaved in the Middle Ages. In other words, this illness portrayed the same result for mad people in terms of confinement because madness was also described as one of the punishments for sinners. The striking similarity between leprosy and madness was also used by Foucault in the following explanation: “[T]hese centers of confinement were built in the very places where the lepers had once been kept” (Foucault 202). Mad people’s and lepers’ identities as individuals were probably ignored in various ways. Even though leprosy is not an immediate concern in this study, since it has a strong presence in Foucault’s light of thinking and his references to leprosy are maintained to elaborate on madness. To illustrate, Foucault remarks that “[a]s the madman had replaced the leper, the mentally ill person was now a subhuman and beastly scapegoat; hence the need to protect others” (vii). In light of Foucault’s statement, the insane were regarded as individuals who were

excluded from society and expected to be taught self-discipline and self-control. Briefly, they were alienated to protect others who were regarded as the “true” members of the society. Accordingly, it is obvious that society did not offer them an opportunity to figure out who they were.

Moreover, confinement, which was a measure to monitor opponents, comprised dichotomy. Foucault states that “[c]onfinement, that massive phenomenon, the signs of which are found all across eighteenth-century Europe, is a ‘police’ matter. Police, in the precise sense that the classical epoch gave to it—that is, the totality of measures which make work possible and necessary for all those who could not live without it” (46). Confinement as a critical part of social order for mad individuals probably forced them to alienate themselves from society as it started for the sake of people having a secret relationship, intimacy, or the ones being crippled and cracked. In other words, confinement as a regulatory element pointed out that society aimed to bring the insane that were out of society’s norms under control. Furthermore, being alone presumably leads mad people to subversive anger and then to potentially explosive feelings of oppression. As long as mad individuals disrupting the social order were confined, the society did not get harmed, and the insane were disciplined through confinement. As indicated in the quote above by Foucault, public security was ensured by keeping them in confinement.

The position of those suffering from the dichotomy of insanity/humanity has been argued in *Madness and Civilization* by Foucault. He considers that there is

a definite connection between some of the attitudes toward madness and the disappearance, between 1200 and 1400, of leprosy...As leprosy vanished, in part because of segregation, a void was created and the moral values attached to the leper had to find another scapegoat. Mental illness and unreason attracted that stigma to themselves, but even this was neither complete, simple, nor immediate. (vi)

As concluded above, both leprosy and madness pointed out the destruction of life. The reciprocal relationship between leprosy and madness epitomized the chaotic side of society. They represented the negativity and malignancy of human beings as they caused individuals to die out. Both of them were discerned equated with death. They were a kind of forerunner of ongoing imbalance because they were exemplary of the state of being ostracized. According to the aforementioned quotation, leprosy and madness presented a new approach associated with the struggle between civilization and isolation since they

established an environment where there is little harmony. This brief summary demonstrates that if civilization collapsed into disorder, that meant that society was covered with madness. Foucault emphasizes that mental illnesses such as madness “indicate that its prey will be a sorry prize indeed. What death unmasks was never more than a mask; ... From the vain mask to the corpse, the same smile persists. But when the madman laughs, he already laughs with the laugh of death; the lunatic, anticipating the macabre, has disarmed it” (16). In this respect, society validated the social roles over mad individuals. Briefly, these roles become a critical issue in the concept of madness because society consisting of conventional norms is like a mirror to understand how madness is constructed.

Similarly, the theme of madness re-appeared in the Renaissance period. The works written in this era played an important role to understand how madness was perceived before the nineteenth century. One may presume that literary works from the earlier periods probably had an influence on the works produced in the nineteenth century. To give an example, Shakespeare in the Renaissance period included different mad characters in his works like Ophelia in *Hamlet* (1603) and Lady Macbeth in *Macbeth* (1606). Also, the themes of the works were based on events that occurred throughout the time period. This is why Shakespeare’s works were full of different characters, such as rebellious women or mad women. This feature was the same in the realist theatre. Moreover, Shakespeare depicts madness as an inevitable outcome of the sins of humanity in *Macbeth* and the play suggests that Lady Macbeth most probably has been cursed because of her wrongdoing. She is so determined to do whatever she desires and, thus, manipulates her husband to obtain power (Shakespeare, *Macbeth* 3.4.197-200). This ambition for power leads her to make some mistakes such as helping her husband kill someone (4.1.208-11). Lady Macbeth plays her role as a character who is controlled by her passion and ambition for power (1.5.162-70). In this regard, Jane M. Ussher underlines that “woman’s sexuality was at the root of her propensity to witchcraft, so the nineteenth-century physician looked with horror upon women’s supposedly unbridled carnality. A woman’s body was disgusting; her ‘unholy desire’, or her ‘animality and sexuality’ seen as inevitable antecedents of madness” (*Women’s Madness* 72). What should be underlined here is not only Lady Macbeth’s body as an annoying symbol of woman but also her desires that are intertwined with animality. Moreover, Foucault puts

forward that “[t]he animality that rages in madness dispossesses man of what is specifically human in him; not in order to deliver him over to other powers, but simply to establish him at the zero degree of his own nature” (74). In relation to this idea, Lady Macbeth cannot achieve what she wants in consequence of her animalistic emotions because she is cursed due to her everlasting ambition. In this sense, one cannot miss the striking definition of madness made by Elaine Showalter. She defines “madness as one of the wrongs of woman; madness as the essential feminine nature unveiling itself before scientific male rationality” (Showalter, *The Female* 3). Madness is literally put forward as a fault of women by Showalter above. Moreover, in light of this definition, it is acceptable that Lady Macbeth’s physical and mental breakdown like sleepwalking portrays how she dissociates herself from reality. Furthermore, Lady Macbeth has been represented as living within the boundaries of a castle, which is the image of the asylum since the beginning of the play. Her presence shifts from an ambitious woman to a demonic woman that is the symbol of disorder and immorality. In other words, unless women’s positions in society were related to womanhood, it was inevitable for women to be labelled as subversive individuals in this period. Also, Terri Doughty acknowledges that in the nineteenth-century context, “if a girl is not safely occupied or contained in either the parental or marital home, she represents a frightening potential for social disorder” (8). Femininity was associated with wickedness; nonetheless, women were seen as the cornerstones of the family life in both periods. Put differently, Doughty’s claim serves as a reminder that Lady Macbeth cannot have children.

Frank McGuinness argues that Lady Macbeth’s appetite for power reveals how “Macbeth and Lady Macbeth create a hell for and from their own humanity, and in this hell, they will perpetuate their extinction as a couple, their extinction of themselves. From the killing of Duncan onward these two are confined in the hell of their making, where they will lose everything – love, security, sanity, life” (76). By the end of the play, Lady Macbeth is the victim of madness. It shows that she has sacrificed herself for being a queen, yet, she acknowledges what she has performed during her disorder as a mad queen. It is for the same reason why she sings about her sins all the time. According to Jane A. Bernstein,

[s]he is condemned to a vampirish night of the living-dead, where she must sing about her bloody acts again and again. She displays the symptoms of a possessed figure: her body

becomes constrained, her eyes see nothing, her voice is muted, and her hands take on a preternatural life of their own. These are the gestures of nineteenth-century hysteria. (36)

As shown in the description, Lady Macbeth resigns to the prevailing features of hysteria. Thereby, she displays the signs of madness. As a result of this situation, the Doctor in the play admits that “this disease is beyond [his] practice” (Shakespeare, *Macbeth* 5.1.226). This curse, which is illustrated in the play as madness, brings forward the same motives of madness found in Foucault’s explanation of madness. It highlights that this disease is incurable.

Foucault also states that “self-attachment is the first sign of madness, but it is because man is attached to himself that he accepts error as truth, lies as reality, violence and ugliness as beauty and justice” (26). In accordance with this description, the insane created their own world in which there was no society that was able to seize care of and regulate their behaviours and thoughts because, to some extent, madness was a disorder controlling mad individuals’ lives. Those who were not able to manage their lives were in a sense under control of madness.

Showalter emphasizes that “madness is a female malady because it is experienced by more women than men” (*The Female* 3). Moreover, Andrew Scull insists that “[i]n the early nineteenth century, writers on insanity had with some consistency assumed that madness was more frequently a female disorder” (23). Put differently, mad individuals who were considered socially unacceptable and inappropriate were mainly women. The patriarchal society presumably did not struggle or care to deal with the problems that women faced such as lack of power and independence, and the exertion of control, all leading to anxiety and stress. In relation to this idea, Sigurðardóttir claims that “[i]n the nineteenth century, women’s sexuality was directly linked to mental illness, even frequently considered to be its cause” (26). The reason why it was considered a female disease was associated with the history of madness explained as normlessness.

Women had commitments at home decided by men. Also, women had suffered from unhappiness in marriage, stressful and painful responsibilities at home, as well as not having enough freedom and independence in the family. It may be asserted that women in the nineteenth century were compelled to stay indoors and do household chores. So, confinement turned into a home for the women of the era. Thus, madness became apparent due to the oppression in this patriarchal society. Moreover, a great

number of unhappy women were regarded as mad. It was possibly aimed to conceal this black mark of madness perceived as a flaw. Accordingly, women were given roles at home instead of making women independent. Therefore, madness as a feminized concept also caused some women to feel alienated due to the oppressive forces, such as being silenced because these women could not succeed in playing the role of a loyal mother and wife. In a society ruled by patriarchal norms, this was defined as an attempt to prove that women were inferior and independent. So, the idea that women were supposed to be subservient to men was culturally constructed. Such construction was further enhanced with reference also to bodily functions and biological constitution of the female sex. Jeffrey L. Geller and Maxine Harris, for instance, explain a striking idea that existed in the nineteenth century. They discover some stories concerning

insanity with lactation. In this scenario, a woman with many children, who nursed her children for an extended period, would eventually suffer physical and emotional exhaustion. While it seems obvious that such a life pattern might well be draining and exhausting for a woman, it is surprising that medical specialists concluded that this exhaustion led to insanity. (Geller and Harris 15)

In light of Geller and Harris's account given above, women became exhausted from using their bodies for their children and their husbands because women used their bodies to bring up, to bear and to feed a child. However, as a result of these difficult activities, they felt alone and it eventually gave way to madness. It also proves that women were regarded as insignificant in a male-dominated culture. Nonetheless, Showalter expresses that "women's high rate of mental disorder is a product of their social situation, both their confining roles as daughters, wives, and mothers and their mistreatment by a male-dominated and possibly misogynistic psychiatric profession" (*The Female* 3). Madness was perceived as a disease that daughters inherited from their mothers. As a consequence of "inheriting" madness, women were silenced. This idea was illustrated in the work of Daniel Hack Tuke, who asserts in his *A Dictionary of Psychological Medicine* (1892) that "[a] hereditary tendency to insanity existed" (128). As evident in the quotation, heredity as the crucial factor to be mad affected women's destinies as much as a patriarchal society did. However, it indicates that if women fulfilled their roles at home properly, for instance, by establishing a cosy home and satisfying their husbands and children, they were not called mad. Moreover, Samantha Pegg views madness as a socially constructed defence. She expresses this idea as follows:

Biologically women were then not necessarily the weaker sex but the more poorly understood medically and more strictly constructed socially. Moreover, insanity was readily accepted as a condition that had a biological bent. This is not to say that men could not be found insane and readily pled the defence. However the causes of male insanity were manifold and not so readily linked to their biology. (212)

Evidently, insanity was considered to have a close bond with women in terms of their biology. Accordingly, Dorottya Tamás asks the following question: “What is male madness?” (7) within the context of the relation between female and madness. Tamás further states that “[m]ale mental illness is a signal of the genius, it is dominant, powerful, and something to be respected. However, it is not as thought-provoking, not as talked in the eyes of public as in the case of female madness” (7). The question answered by Tamás shows that male madness was not related to male’s sexuality directly. Instead, it was seen as a result of men’s intellectual power. Consequently, it indicates that the feminisation of madness was traced back to women’s biological differences from men. As Showalter highlights above, women were recognized as mad due to the subservient status of women in the patriarchal society.

The historical context of the concept of female madness is critical for discussing how it evolved until the nineteenth century. To determine how madwomen were treated before the nineteenth century, one may presume that madwomen were confined to asylums in order to be medically treated in the nineteenth century. Meanwhile, they were punished since regarding women as witches started in the fourteenth century. Since the history of women as witches goes back much further, it represents a striking negative experience for gender studies in medieval European history. In line with this representation of women, Anderson and Gordon describe that

[t]hat most of those persecuted as witches were women is not in doubt, and that the proportion of women to men rose as the level of European persecution increased also seems likely. Richard Kieckhefer discovered that in the period 1300-1500 about two-thirds of all accused were women...It was a trend which continued in the sixteenth and seventeenth centuries...so associating women with witchcraft that the feminine image is now unshakeably established. (172)

Anderson and Gordon’s explanation indicates that women were accepted as witches until almost the eighteenth century. The feminisation of negative images, such as witchcraft was common due to the patriarchal society’s attitude towards women. In the same matter, Ussher epitomizes how women were condemned in various ways. She puts forward that

[o]ther misogynistic practices are more overt, one of the most widely discussed being the control of large sections of the female population by accusations of ‘witchcraft’. The witch

has come to symbolize female oppression and female powerlessness, and her treatment to exemplify men's cruelty. In many feminist analyses both the witch and the mad woman have been portrayed as women who dared to question, who attempted to rebel, and who thus speak for us all/Witchcraft and madness are seen as analogous means of controlling women. (*Women's Madness* 39)

It implies that madwomen who desired to understand their identities and to control their own lives were presumably regarded as mad. Accordingly, confinements were full of some women who were against traditional womanhood. The understanding of madness changed depending on the era itself. For instance, it was a concept that was "feminized" in the nineteenth century. Rebecca Shannonhouse, in this regard, asks some questions related to female madness as follows: "So what is 'madness'? When is it mental illness? Or when is it the circumstances of a woman's life driving 'her out of mind'?" (xii). These questions also indicate that female madness was traced back to the patriarchy. The feminisation of madness happened when madness was declared as a female disease because cultural representations of madness showed madness as a gendered illness. Some beliefs, such as the heredity of madness discussed above proved that it was a social concept. Also, Chesler concludes that within the context of the cultural concept of madness,

[w]omen are so conditioned to need and/or to service a man that they are more willing to take care of a man who is "passive," "dependent," or "unemployed"—than men are willing to relate to, no less take care of, a "dominant," "independent," or "employed" woman. What this means is that clinically "depressed" or "suicidal" females who do not serve men (or husbands) are as often rejected by them, and thereby subjected to relative poverty, or illegal and life-threatening prostitution, as are clinically "schizophrenic" or "hostile" females. (132)

At its simplest, madness was a tag given by society to individuals who displayed contradictory behaviours or perspectives on cultural norms and values. It was a label for the women who did not obey the rules of the patriarchal society such as motherhood and wifehood. In other words, what Chesler argues above implies that madness in a sense was a symbol of discrepancy. Also, Showalter believes that

[i]nsanity is intricately connected with a host of social and economic factors: with the availability of custodial care, with the rates of unemployment and migration, with urbanization and loneliness, and with changes in family size and cohesiveness. We must ask, nonetheless, whether women were indeed more susceptible to the stresses of all of these variables than men, or whether the relationship of femininity and insanity was culturally constructed in such a way that women bore the brunt of social transformation. ("Victorian Women" 329-30)

Both madness and femininity were constructed culturally and disobedient women were supposed to display the signs of insanity. As early as the sixteenth century, in his *The*

Praise of Folly (1511) Erasmus takes issue with what Showalter puts forward in the above-cited quotation. He expresses that “[f]or as it is a trite proverb, ‘That an ape will be an ape, though clad in purple;’ so a woman will be a woman, i.e., a fool, whatever disguise she takes up” (36). While Erasmus regards madness as a female disease, Showalter insists that madness was culturally constructed with the aim of making women dependent and inferior (329-30). So, Showalter claims that madness was a way to create “fallen women” referring to the loss of women’s innocence in society. It highlights that when women were obedient to their society’s norms, they were called “respectful.” Furthermore, Ussher comes up with the same idea that Showalter expresses. She outlines that

misogyny makes women mad either through naming us as the ‘Other’, through reinforcing the phallogentric discourse, or through depriving women of power, privilege and independence. Or misogyny causes us to be named as mad. It dismisses witches, wise women, suffragettes and battered women as mad. Labelling us mad silences our voices. We can be ignored. The rantings of a mad woman are irrelevant. Her anger is impotent. (*Women’s Madness* 7)

In relation to the idea discussed above, these women who were unwilling to be subordinate were silenced by being labelled as mad. The hatred of women for Ussher was akin to the occurrence of madness. Hence, the ones who desired to gain “true identity” were seen as emancipated. However, women did not reveal their own power. Instead, they preferred to be as powerful as men. Furthermore, men could be regarded as women’s first and last idols since women belonged to marital and parental homes. They learned how to behave or act by living with men at home. So, women imitated what men did. Consequently, they gained nineteenth-century’s men’s identities. However, the steps associated with their desires to find their own identities caused a controversial subject referring to female madness. This awakening was suppressed by the label, mad.

Rumaisa Nasim Jumana discusses the feminization of madness by considering the prevailing treatments and attitudes of men in the nineteenth century. The gender ideology of nineteenth-century society caused non-normative women to become subjugated. Jumana explains that “associating women with insanity was simply a punishment for rebellion and an institutionalized solution to curb the freedom and empowerment of women that would undermine the Victorian social structure” (8). In other words, Jumana argues that madness was “used as a tool to discourage women from having their own free will and achieving personal liberty” (2). The punishment took the form of the association

of women with madness as Jumana mentions above because women in the nineteenth century experienced various punishments during their lives such as subordination. Not only women's identities were oppressed but also their personal liberties were silenced through some labels such as, witch or mad. Also, Ussher explains that women were given a piece of simple advice in the nineteenth century: "follow the path nature has provided and you will be happy. Attempt to follow the masculine path and all manner of illness could befall" (*Women's Madness* 89). On this background, Ussher states that "[t]hus, women in the nineteenth century who attempted to create a life of their own, striving for independence, could be thwarted and dismissed through being diagnosed as mad" (*Women's Madness* 89). Clearly, Ussher's idea marks that the main aim was to force women to be suppressed by an association with madness. The fact that men were ahead of women caused women not to develop their identities.

While Kate Millett was suffering from mental illness, she described her personal experience during her treatment in a mental hospital. Her feelings and emotions illustrated that mad people were under the control of their passivity in the confinement. She puts forward that

[d]uring depression the world disappears. Language itself. One has nothing to say. Nothing. No small talk, no anecdotes. Nothing can be risked on the board of talk. Because the inner voice is so urgent in its own discourse: How shall I live? How shall I manage in the future? Why should I go on? There is nothing ahead, my powers are failing, I am aging. I do not want to continue into the future as I see it. (Millett 283)

Put differently, oppressive forces pushed mad women to the edges of society, thereby making them alienated. So, the treatment described by Kate Millet above suppressed both Millet and her attempts to empower herself again. Millet's experiences described above reveal that society suffered from having these kinds of people, and it aimed to discipline them in a sense by trying to make them become "healthier." Furthermore, Thomas Steinbuch, discussing Kate Millett's psychiatric diagnosis, states that "[i]n the nightmare world into which she's fallen, the label 'mentally ill' is a code word used by the various sectors of society to signal that it's O.K. to dominate her, that her attempts to resist being bossed around or to respond to authoritarianism with anger will nowhere be acknowledged as valid, as her right" (199). Steinbuch implies that the insane existed in this world to show the respectability of society. In that respect, Foucault suggests that "[m]adness begins where the relation of man to truth is disturbed and darkened. It is in

this relation, at the same time as in the destruction of this relation, that madness assumes its general meaning and its particular forms” (104). Indeed, this idea suggests that madness was to be against the idea driving them to the rules of the era itself since mad individuals had their own pathways directing them to their own world to pursue the reality they believed in. It is possible to presume that their relation to reality was weakened due to their disassociation.

Chesler states that “[m]any women who are psychiatrically labeled, privately treated, and publicly hospitalized are not mad. Like Plath, West, Fitzgerald, and Packard, they may be deeply unhappy, self-destructive, economically powerless, and sexually impotent—but as women they’re supposed to be” (101). Madness was used as a means of keeping mad people alive, but not productive. It is a reminder of what Tamás states in the following quotation: “The binary opposition of silence and voice, between dead silence and being alive and communicating is the same symbolic and structural relationship as the power relationship between the active men and passive women” (12). Tamás’s idea proves what Chesler claims above because it was most probably the inferior position of women in society that made them go mad. It also referred to their roles as mothers and wives apart from their own freedom. In line with this thought, Showalter underlines that “theories of female insanity were specifically and confidently linked to the biological crises of the female life-cycle—puberty, pregnancy, childbirth, menopause—during which the mind would be weakened and the symptoms of insanity might emerge” (*The Female* 55). This idea indicates that on the grounds of the biological differences, society accused women of being mad, as Showalter claims above. Similarly, French feminist Hélène Cixous clarifies this situation by taking hysteria into account:

Silence: silence is the mark of hysteria. The great hysterics have lost speech, they are aphonic, and at times have lost more than speech: they are pushed to the point of choking, nothing gets through. They are decapitated, their tongues are cut off and what talks isn’t heard because it’s the body that talks, and man doesn’t hear the body. In the end, the woman pushed to hysteria is the woman who disturbs and is nothing but disturbance. (“Castration” 49)

Cixous portrayed hysteria with the same reasons and signs as feminized madness. Furthermore, Woolf suffering from emotional and mental breakdown expressed her emotions in her suicidal letter. She started her letter as follows: “I feel certain I am going mad again. I feel we can’t go through another of those terrible times. And I shan’t recover this time. I begin to hear voices, and I can’t concentrate” (qtd. in Batchelor 9). Her suicidal

letter demonstrates that Woolf did not suffer from the same signs of madness described by Cixous. What she mentioned was not associated with the feminized madness because her signs were away from the gendered disease and the patriarchy. Namely, in this patriarchal discourse, those who granted women rights were undoubtedly men and their masculine norms. It may be asserted that the authority belonging to men helped to create a male-dominated society in which women were treated like “dolls” and “objects.” Women could not be the subject of their lives since society’s perspective towards women implied that women were not capable of deciding. In the nineteenth century, they were thus treated as objects by their husbands. In this context, Kathryn Abel and Sian Rees remark that “[w]omen with severe mental illness are doubly disadvantaged, experiencing both these health inequalities and the socioeconomic disadvantage of simply being a woman” (279). This claim suggests that madwomen also faced the economic inequality and their cure was connected with their sexuality and their dependent economy.

Asifa Siraj summarizes the traditional roles of men in a patriarchal society. Siraj suggests that men’s masculinity is “based on a trinity of social roles: married fathers, providers for, and protectors of their wives and children” (197). In accordance with these three labels of men, gender roles of men were strongly associated with the family head as a breadwinner and they imply that masculinity referred to authority and power. Adil et al. define that a man in a patriarchal society was “a decision maker in the family” (66). In light of these roles, women obviously were not viewed as “individuals” by society. This insignificance implies that women struggled to exist in a world where their subsistence was put down. Moreover, Gareth Griffith takes marriage in the nineteenth century into consideration and mentions the relation between marriage and women as follows: “Women reinforce the ideal of marriage, the reality of which revolts them; they settle down to a narrow life of domestic management and child care which, in turn, reinforces the illusion of woman’s peculiar fitness for that restricted sphere” (165). Griffith’s remark suggests that marriage was a means of survival for women. As a result of this existence, women had limited and painful roles. Within the context of this existence and survival, Siraj adds, with reference to British married Muslims living in the UK in the twentieth century whose situation may be considered as representative of the patriarchal structures elsewhere too, that

[i]n exchange for financial security, protection, responsibility and paternal authority/leadership within the home, women assume a secondary domestic position creating gendered duties and boundaries of responsibility. Indeed women's acquiescence of the male's position of the head means that they consent to and reproduce relations of power in which they are subordinate. (204)

In other words, the only way to survive for women was to be like a doll and serve their husbands and children. Moreover, women sacrificed themselves, first, to their fathers, then to their husbands. Put differently, not only did madness decrease women's values, but it also caused them to adopt some stereotypical roles, such as "good mother" and "obedient wife." Further, Chesler argues this belief in terms of female madness by highlighting that "they cannot survive as just 'women,' and they are not allowed to survive as human or as creative beings" (106). Hence, madness was a means of having an impact on women's values and madness made women dependent on men. Geller and Harris agree with what Chesler claims above. They outline that

[w]omen were encouraged to stay within their own home base and to leave dealings with the world to the men in their lives. When women stepped outside of this rather narrow province, not only did they risk losing the support, love, and adoration of the important men in their lives but, according to one nineteenth-century theory, they also risked going insane. (16)

When the concept of womanhood making them secondary to men in the nineteenth century is scrutinized, it can be understood that the patriarchal society dominated over women's roles and decisions. This argument sheds light on how women were enslaved at a "prison-house" that was similar to an asylum for mad individuals. Because they were convinced that if they were not in favour of what was attributed to women, their lives moved from an "ideal" woman to an "insane" woman.

In the nineteenth century, madwomen became ambivalent when their choices were compared to the features of "ideal women" obeying society's norms because both women and the insane were submissive. Being passive was such a thing that made them refined in that era. Therefore, 'pure women' were the ones satisfying the norms and requirements of society. According to certain conventional notions such as an "angel in the house," coined by Coventry Patmore in "Angel in the House" in 1854 which describes Victorian femininity as an ideal mother and a lovely wife by expressing in Canto IX that "man must be pleased; but him to please / Is woman's pleasure; down the gulf / Of his consoled necessities" (1-3), women's responsibilities are defined solely by the satisfaction of the need of men. This responsibility resulted in the fact that women who did not embrace the domination of both men and society were assumed to be mad. All in all, this label was

the embodiment of the enslavement of women who were against suppression. When women wished to work or study as men did, their feint mad identities were elicited. Ussher analyses this perspective towards women and it shows that “the scientific dogmas of the nineteenth century ensured that women were confined to the home and to their reproductive role, to avoid damage to their health, and their future offspring” (*Women’s Madness* 69). While women were not considered precious, their gender roles and their abilities, such as childbirth were dignified. Hence, Chesler says that “the mothers are as ‘hospitalized’ within their marriages as their daughters are within the asylums. It may also be argued that sooner or later most women become, are perceived as, or think they are mad” (168). She pinpoints that women’s identities as mad were inevitable. Daughters whose mothers went mad were confined in an asylum because women were responsible for raising children and taking care of them. The role model of young girls was their mothers. As a consequence of that, they became mere replicas of their mothers. So, indicating that a daughter was on the road of her mother was acceptable as they had similar emotional and physical features. On the contrary, Edward John Tilt emphasizes that “[p]uberty, which gives man the knowledge of greater power, gives to woman the conviction of her dependence” (173). People’s points of view towards the world are shaped from an early age. In this sense, the daughters of mad mothers did not meet social expectations while their sons were quickly accustomed to society. Tilt highlights above that women, even at young ages, suffered from the prejudice of nineteenth-century society. In this regard, Edward Hammond Clarke, in his *Sex in Education: or, A Fair Chance for the Girls*, makes the following claim in 1873:

The fact that women have often equalled and sometimes excelled men in physical labor, intellectual effort, and lofty heroism, is sufficient proof that women have muscle, mind, and soul, as well as men; but it is no proof that they have had, or should have, the same kind of training; nor is it any proof that they are destined for the same career as men. The presumption is, that if woman, subjected to a masculine training, arranged for the development of a masculine organization, can equal man, she ought to excel him if educated by a feminine training, arranged to develop a feminine organization. (16)

According to him, women did not deserve the same education as men did. Furthermore, women were not expected to have the same kind of training that was formed to develop masculine qualities. He continues to assert his ideas by indicating that

[i]t is not true that she can do all this, and retain uninjured health and a future secure from neuralgia, uterine disease, hysteria, and other derangements of the nervous system, if she follows the same method that boys are trained in. Boys must study and work in a boy’s way,

and girls in a girl's way. They may study the same books, and attain an equal result, but should not follow the same method. (Clarke 18)

In the aforementioned quotation, Clarke advocates the idea that women suffered from some diseases including madness if they followed the same education method as men. All in all, Clarke's remark reveals how daughters were discriminated by society due to gender stereotypes. This prejudice did not allow women to be heard unless women were not encouraged to speak out. The gender discrimination women faced possibly discouraged women to desire being equal to men. They were exposed to be portrayed as submissive characters and to be regarded as "secondary" and "other" along with some labels, such as madness. In a patriarchal society, what was required from women implied that women's choices did not exist. Hence, these issues were the principal causes of being labelled as mad. Also, Kimberly Reynolds and Nicola Humble take this issue into consideration by thinking about the concept of womanhood. They contend that "Victorian woman is either the sexually passive and angelic wife, sister, and/or mother, or she is the sexually charged and demonic mad-woman- in-the-attic" (Reynolds and Humble 2). A key emphasis point in this quote is that women could not exist as just an individual because they were marked as a mother, wife, or mad. In this context, Phyllis Chesler puts emphasis on this idea expressing that

[n]either genuinely mad women, nor women who are hospitalized for conditioned female behavior, are powerful revolutionaries. Their insights and behavior are as debilitating (for social reasons) as they are profound. Such women act alone, according to rules that make no "sense" and are contrary to those of our culture. Their behavior is "mad" because it represents a socially powerless individual's attempt to unite body and feeling. (131)

This belatedness to claim that both sexes are the same in terms of humankind, but that they take women into consideration in this perspective proclaims the existence of misogyny.

When women objected to the domestic positions, demanded fair treatment in a male-dominated society, their strong outcry resonated in literature. For instance, Ouida, who is an English novelist, is known as a young writer because at the age of 16, she wrote her novel, *Idalia* in 1867 and she portrayed a rebellious woman in that novel. Also, Ouida expressed some sympathy for equal rights and she depicted her views in her works during her literary career. Her contribution to literature was not limited to her ideas because she coined the term, "New Woman." Ouida narrated the New Woman who "wants to get the comforts and concessions due to feebleness, at the same time as she demands the lion's

share of power due to superior force alone” (612). In *The Heavenly Twins* identifying women who confronted nineteenth-century femininity, this objection was depicted as women’s empowerment by Sarah Grand. The New Woman could be viewed as the individual who was able to question their rights and the law in a male-dominated society. She realized that women were supposed to be discovered in terms of physical and mental existence. Doughty defined the New Woman who

rode a bicycle and advocated for rational dress; she smoked; she was educated; she wanted to do man’s work; and she wanted the vote. In the popular press, the New Woman was usually caricatured as an ugly, often mannish, bitter and unhappy spinster. She was the opposite of the “womanly woman,” who embodied the virtues of feminine self-sacrifice and devotion to the family, a true “angel in the house.” (8)

The New Woman acted against the ideology and the conventions of the time that were generally about domestic concepts. The New Woman shed light on the inequality and this revealed that women were the victims of discrimination of the time. To illustrate, women in England in the nineteenth century were not permitted to ride a horse because “[i]n Western culture, the horsewoman has always connoted sexual threat or ambiguous femininity” (David 180). Also, they were the mothers of Victorian daughters and sons. A “true” woman “prepared herself for marriage by keeping herself chaste for her future husband and learning the skills necessary to manage a household and rear children. Motherhood was valued as the most fulfilling and essential of all women’s duties” (Cruea 188). These kinds of leisure activities were forbidden for future generation’s well-being. Also, “[s]trenuous physical activity was discouraged” (189) for their health. As women were beings who were “capable of bearing children as ‘potential mothers’” (Crenshaw 174), they were expected to ensure their health as a true wife and mother. This claim also reminds of what Ussher discusses above. He summarizes the roles of women after their confinement and adds that future generation’s well-being was considered. Hence, the sidesaddle as a form of riding took place in this era (Johson n.p.). Women rode a horse but their legs were on the same side of the horse. It was marked as a good way not to harm women’s bodies and appearances. Moreover, it was believed that it was not immodest in this way. According to cultural norms, women could not drive themselves away from modesty and they had to endure the conventions of the time. Nonetheless, it is a reminder of what Simone de Beauvoir remarks. She claims that “[h]er daughter wishes not to be like her, worshipping women who have escaped from feminine servitude: actresses, writers, teachers; she engages avidly in sports and in study, she climbs trees,

tears her clothes, tries to rival the boys” (298). It is noteworthy that she regards this opposition as a rivalry. As a writer who experienced being confined in a madhouse, Beauvoir considers that madwomen’s daughters understood the significance of equality and the discrimination they faced such as doing sports including riding a horse and bicycle. Consequently, they were willing to engage in these sports. Regarding these issues, Pegg considers that “[m]orally purer, but vulnerable and weaker than men, women were then placed into a position where a fall from grace could easily be related to their inherent femininity” (212). Pegg’s remark is a striking definition of “Old Woman” who obeyed the norms of the nineteenth century and the patriarchal society. The conventional woman accepted her secondary position at home and in society. Nevertheless, women began to seek their rights although they were believed to be pure and weak as described above. This transformation was mirrored in the nineteenth-century works of literature as exemplified in the works of Ouida and Sarah Grand, whose *The Heavenly Twins* was published in 1893.

In nineteenth-century England, numerous girls’ magazines were published to encourage and to teach women about domestic roles. *The Girl’s Own Paper*, one of the well-known magazines among girls, attracted society’s attention because it clearly drew the sharp distinction between traditional woman and New Woman. Although it was aimed to conduct women, it also showed a way to develop themselves. Doughty discusses the cartoon, “The Child: How Will She Develop?” which was published in 1894 and listed as Volume 16 in *The Girl’s Own Paper*. According to her, the cartoon illustrated that “[t]he ‘good’ girl moves from social and academic success at school and college to a happy and productive life as wife and mother. The ‘bad’ girl is disliked at school and wastes her time reading what appears to be a French novel” (9). This categorization was also the reason why women felt alone and alienated in this period. Their pursuit of self-identity in this duality was complicated as Doughty addresses this issue. For the purpose of this cartoon, Doughty notes that it referred to two different roles; “first, it shows that women can pursue education yet remain ‘womanly’; second, it shows that the New Woman, she who dresses in mannish clothing and engages in sexual warfare” (9). As a consequence of these roles of women, it highlights that it was an inevitable experience to be labelled mad because women encountered discrimination in a sense in terms of their appearance and their choices.

The ideal femininity of the patriarchal society was equated with submissiveness so, women were unable to shape their own destinies. Considering that, Sarah Stickney Ellis, who was an English author, addressed women and stated that they had religious duties to do as a mother, wife, and daughter. Related to these duties, she came up with an idea for women's education centred on domestic skills rather than academic achievement. Therefore, she published her first work with a title that would reflect her position: *The Women of England: Their Social Duties, and Domestic Habits* in 1839. She continued to write her other works, *The Daughters of England: Their Position in Society, Character & Responsibilities* (1842), *The Wives of England: Their Relative Duties, Domestic Influence, & Social Obligations* (1843), and *The Mothers of England: Their Influence & Responsibility* (1843) on the same subject. However, Ellis argued that women of England should raise some questions under these circumstances to be able to understand how women were conditioned to see themselves as inferior to men. She advocated that "if it were possible for a human being to be suddenly, and for the first time, awakened to consciousness, with the full possession of all its reasoning faculties, the natural inquiry of such a being would be, 'What am I? —How am I to act? —and, what are my capabilities for action'" (*Daughters* 9). She paved the way for a subject of debate. The ill fate of women was to discern the point that "the first thing of importance is to be content to be inferior to men—inferior is mental power, in the same proportion that you are inferior in bodily strength" (11). In these unsanitary conditions given before, she strived for the emancipation of women. Moreover, Ellis discussed the gendered concept of nineteenth-century society. She also summarized the main concept of nineteenth-century madness. She highlighted that "[i]s it your intention beyond this to live for yourself, or for others? Perhaps you have no definite aim as relates to this subject. You are ashamed to think of living for yourself, and deem it hard to live entirely for others" (*Daughters* 13). What was expected from women was not to accept the gender roles of women given by men. "Perfect" wives were not expected to demand a life for themselves. Their lives were conditioned to devote themselves to their families.

While Sarah Stickney Ellis asks whether or not there was a place for women, Cixous puts questions to understand where women were in history. She emphasizes women's existence by arguing that

[w]e are led to pose the woman question to history in quite elementary forms like, "Where is she? Is there any such thing as woman?" At worst, many women wonder whether they even exist. They feel they don't exist and wonder if there has ever been a place for them. I am speaking of woman's place, from woman's place, if she takes (a) place. ("Castration" 43)

She discusses the place of women by reminding her audience of "Sleeping Beauty." She states that "[s]leeping Beauty is lifted from her bed by a man because, as we all know, women don't wake up by themselves: man has to intervene, you understand. She is lifted up by the man who will lay her in her next bed so that she may be confined to bed ever after, just as the fairy tales say" (43). According to her, women were forced to please men. However, women were supposed to be against the social norms of society and control their lives. They were expected to decide what they were looking for. Simone de Beauvoir agrees with Cixous in this perspective. She considers that

everything invites her to abandon herself in daydreams to men's arms in order to be transported into a heaven of glory. She learns that to be happy she must be loved; to be loved she must await love's coming. Woman is the Sleeping Beauty, Cinderella, Snow White, she who receives and submits. In song and story the young man is seen departing adventurously in search of woman; he slays the dragon, he battles giants; she is locked in a tower, a palace, a garden, a cave, she is chained to a rock, a captive, sound asleep: she waits. (294)

Women were confined to exhibit that men were superior. While women were waiting for them, men showed some heroic efforts as described above. A very good example of this captivation was women's responsibilities at home. They were locked to do household chores leading them to wait for men. Along with this captivation, it was possible that they were bored and felt depressed. Boredom and depression were among the reasons why they were labelled as mad. Yet, they were still under male power in an asylum or house that is an allusion to confinement.

Simone de Beauvoir exemplifies the masculine behaviours of women by considering that they are lesbians. She initiates a new discussion in regard to manly attitudes in women. Beauvoir comes up with the idea that divides lesbians into two groups. These groups given below are

the 'masculine', who 'wish to imitate the male', and the 'feminine', who 'are afraid of the male'. It is true that one can, on the whole, discern two tendencies in inversion; certain women decline passivity, whereas others choose feminine arms in which to abandon themselves passively. But these attitudes react the one on the other; the relations to the object chosen, to the object rejected, are explained the one by the other. (398)

In line with Beauvoir's view, it is understandable that while women try to imitate men, they are afraid of men at the same time. Besides, they decline their femininity. Meanwhile, they tend to acquire masculinity. In that sense, Beauvoir concludes:

[S]he is declared to be identifying herself with the male. Her activities in sports, politics, and intellectual matters, her sexual desire for other women, are all interpreted as a 'masculine protest'; the common refusal to take account of the values towards which she aims, or transcends herself, evidently leads to the conclusion that she is, as subject, making an inauthentic choice. (399)

While Beauvoir sees masculinity in women as lesbianism, Foucault's ideas make a significant contribution to the discussion of madness. On the basis of Foucault's description of madness as being the "other," some women have identity problems to exist in a patriarchal society.

Tamás claims that "[m]ental hospitals are the symbolic intuitions where the deviant people are kept away from the normal in order to maintain the society's balance between the oppressed and the oppressors" (15). Namely, mental hospitals were not just places to treat mad individuals. Also, they were as a means of patriarchy and power struggle between man and woman. Tamás proves her thoughts by giving some examples from some authors as follows: "In several cases like the famous Zelda Fitzgerald, women are put into the mental hospital by the hands of their male partner to the hands of the male doctors. This happened with Charlotte Perkins Gilman who was sent into a psychiatric ward when she experienced 'nervousness' after giving birth to a child" (15). In relation to this example, in simple terms, the imprisonment of so-called madwomen paved the way for understanding and objecting to not only the male authority but also patriarchal culture. Despite Fitzgerald's and Gilman's conditions that were restricted with their husbands' choices to make them subordinate, both wrote groundbreaking works in American literature. Moreover, Gilman portrayed a mad woman in her short story, *The Yellow Wallpaper* (1892). Meanwhile, Fitzgerald described a woman's tempestuous marriage in her novel, *Save Me the Waltz* (1932). So, they could not be silenced by their husbands during their lives. Fitzgerald and Gilman expressed, in a sense, what they felt in their works and it indicates that they showed themselves as the ones who were willing to speak out under these circumstances. In this regard, Nuran Kır suggests that "the 'madwoman in the attic' was out of the attic. The description of madwoman has changed and instead of being wild and deviant, she became domestic and passive madwoman" (20). Although Mary E. Wood suggests that "[j]ust as women were expected to submit to their husbands' authority in marriage, they were encouraged to yield to the diagnoses and prescriptions of physicians and psychologists who tried to save their sanity by controlling their bodies" (249), they did not fit into the house anymore. One can generalize that when

women realized that self-identity was the key to freedom, their struggle foreshadowed that they were protestors against the society dominated by the “male gaze” which is used to portray women and the world from a masculine perspective.

Along with the realization of women’s individuality, women wanted to gain independence. Even though they existed as mad in the eyes of society, they searched for some ways to be equal to men by calling oppression into question. Their aim in this quest was to validate current knowledge of society towards women. In broad terms, madness can be defined as a tool to suppress women and it was equated with redemption to escape from what is perceived as a threat. When women strived to break society’s roles and not to meet the conventions and norms of patriarchal society, they realized that they are marked as mad. Although some of them were not mad indeed, their husbands or fathers decided to label them as mad individuals. Chesler perceives madness and confinement as “an expression of female powerlessness and an unsuccessful attempt to reject and overcome this state. Madness and asylums generally function as mirror images of the female experience, and as penalties for being ‘female,’ as well as for desiring or daring not to be” (91-92). As suggested by Chesler, madness arose when women strived to be active rather than passive or to be subject rather than object. Also, Ussher agrees with what Chesler argues above. Ussher extends this idea by highlighting that “Victorian mad women have been seen as victims of a misogynistic and oppressive society. Such a society, it is agreed, either created their illness through a process of confinement, or produced conditions necessitating starvation and invalidism as the only available protests against repression” (Ussher, *Women’s Madness* 92). To extend this idea, madness was the symbol of discrimination against women on the basis of gender. Their sexuality made them subservient according to society. Chesler points out

[h]ow can women learn to survive—and learn to value survival? How can women banish self-sacrifice, guilt, naivete, helplessness, madness, and uncomprehending, self-blaming sorrow from the female condition? How—or should—women sever their ties to childbearing and rearing? Should women stop being compassionate? Should or can there be a single standard of behavior for both sexes? Is there such a thing as a biologically rooted female culture that should remain separate from male culture, partly because it is different than or superior to male culture? (353-54)

Gendered society caused one sex to feel under social pressure since one of the sexes had no control over themselves. It was the main reason for suppression and passivity leading society to be divided into groups such as strong sex and dependent sex. It is not wrong to

say that madness “is a cry of powerlessness and an illness which is mercilessly punished” (Chesler 173). In relation to this idea, it can be concluded as a real target of society that helped them weaken women. Thus, society showed itself that it had the right to punish women. As mentioned in the quotation above, as long as madness was seen as a flaw, the treatment continued to be oppressive.

Even though women were portrayed by women novelists in the nineteenth century, there were no women playwrights following remarkable features of the realist theatre. Although Woolf remarks that “[k]illing the Angel in the House was part of the occupation of a woman writer” (204), there was no concrete example in nineteenth-century plays written by women playwrights such as Mary Russell Mitford, Fanny Kemble to underline the women’s independent identities. While women’s presence as an individual was out of the question, playwrights such as Henrik Ibsen and George Bernard Shaw probably attracted the readers’ attention because they highlighted the plight of women in this era. It is unknown whether or not they wrote to raise some questions in readers’ minds. Nonetheless, they preferred to include women characters in their plays. Also, their works were prominent examples to compare the plight of women and men in this period because the realist theatre aimed to portray how people’s lives actually were. Regarding this, it is reasonable to claim that women were not portrayed as counterparts of men by these dramatists when the characters’ everyday lives were analysed in nineteenth-century realist plays. Their inner voice was suppressed on behalf of the hegemonic norms of the society. Besides that, nineteenth-century drama was limited to male playwrights. This is why the current issues mentioned in literature possibly paved the way for a new understanding of women in terms of the lack of representation on the stage. As women were not written by women writers, it was inevitable that there were some limitations to describe women or different perspectives to portray women. As a result, it prompts to discuss who and where women were in the nineteenth century and how patriarchal society shaped them in dramatic performances.

Accordingly, in the first chapter of this thesis, progression from an “insignificant” woman to an “emancipated” woman will be highlighted with reference to *A Doll’s House* and *Mrs. Warren’s Profession*. Women in the selected plays are labelled as mad according to nineteenth-century norms. These plays will be analysed in terms of masculine attitudes and female madness because Nora’s manly attitudes and Mrs. Warren’s mannish lifestyle

are significant elements in their being marked as mad. Owing to the fact that they imitate men around them, they display some feigned features. This is derived from their absence in society. Thus, it is clear that Nora and Mrs. Warren lack a true sense of identity. They have just some roles offered by men along with their fake identities. It also causes them to show some signs of madness. All in all, Nora and Mrs. Warren have two duties to survive: to accept to be mad and to play the role of a mad individual.

In the second chapter of this study, all women characters in the selected plays will be compared with regard to their progression by highlighting some themes handled in the plays, such as marriage, working, and motherhood. Also, characters' choices to be empowered are discussed as they play different roles to achieve that end. In the following parts of the thesis, the discussion will be carried out with short references to other literary works that have become classics and deal with the themes in their historical period overlapping with the themes of this thesis. Some examples such as Achilles in Homer's *Iliad* and Vladimir and Estragon in Samuel Beckett's *Waiting for Godot* will be briefly reviewed in terms of the alienation of the characters. Elizabeth Barrett Browning's *Aurora Leigh*, Robert Browning's "My Last Duchess," John Milton's *Paradise Lost*, and Shakespeare's *Measure for Measure* will be engaged within the context of the plight of women. The result of this analysis will be compared to what women characters do in both *A Doll's House* and *Mrs. Warren's Profession*.

In the concluding chapter, Nora's and Mrs. Warren's lifestyles will be showed as replicas of those of men. These lifestyles are traced back to the strict norms of the era. Meanwhile, they are labelled as mad. Female madness will be argued as just another channel for the oppression of women in the nineteenth century. Accordingly, both women show the signs of the disease and lose their identities. It will be concluded that empowerment occurs as women imitate masculine attitudes.

CHAPTER 1

AN ANALYSIS OF MADNESS AND PATRIARCHAL OPPRESSION IN *A DOLL'S HOUSE* AND *MRS. WARREN'S PROFESSION*

Henrik Ibsen, regarded as one of the foremost playwrights of the nineteenth century, provides a new voice to the realist theatre by addressing diverse subjects on the stage, such as morality, poverty, marital and psychological conflicts. He, as a Norwegian playwright, was influential in realist and modernist theatre and most of his plays were set in Norway. He wrote his first play *Catiline* in 1848 and it did not result in notable reception at least initially. Therefore, it was not performed until 1881. Yet, he wrote *The Burial Mound* in 1850 and it was performed in the same year. Ibsen wrote his realist work, *The Pillars of Society* in 1877. It was followed by *A Doll's House* in 1879. This play is regarded as Ibsen's most popular play. Rather than amusement, it raises a question mark in the mind. Although the subject of *A Doll's House* as a realistic play questioned society's perspective and attitude through the themes of the play, Henrik Ibsen rejected that it was written to support the feminist movement. Ibsen also stated the following:

I am not a member of the Women's Rights League. Whatever I have written has been without any conscious thought of making propaganda. I have been more the poet and less the social philosopher than people generally seem inclined to believe. I thank you for the toast, but must disclaim the honor of having consciously worked for the women's rights movement. I am not even quite clear as to just what this women's rights movement really is. To me it has seemed a problem of mankind in general. And if you read my books carefully you will understand this. True enough, it is desirable to solve the woman problem, along with all the others; but that has not been the whole purpose. My task has been the description of humanity. (*Ibsen: Letters* 337)

Contrary to what is claimed above, he explained in this quote that his intention was not to be against or in favour of women's rights movement. While Ibsen referred to the significance of his society's problems, he dwelled on these subjects as a whole without supporting a group or position. His remark given above proves that he does not put empowered women characters in his plays to support women's emancipation.

A Doll's House portrays a married couple living in a Norwegian town in 1879 with a focus on gender inequality and social roles in marriage. It proposes an unusual conception of womanhood in the nineteenth century, in which men were superior to

women because the heroine questions the roles in her marriage. This act is against the convention of the era. It sheds light on the fates of women suffering from the lack of self-fulfilment in a gendered society where women are expected to be submissive and guilty of being women because patriarchal society causes women to feel suppressed and so, it accuses women of being mentally and physically different from men. Women are considered as “the second sex” as mentioned in *The Second Sex* by Simone de Beauvoir. This term can be explained by clarifying that women are secondary to men. Hence, they are not expected to exist as human beings in the same way that men do. In the context of this view, the play centres upon societal assertiveness. The play mainly focuses on the awakening of a voiceless woman who is a mother with children. The ideal woman described as a submissive woman is embodied in the play by the heroine, Nora, who is a woman whose husband, Helmer, forms her into whatever he desires. She is subjected to patriarchal discourse in every field of her life. According to the social expectations mentioned in the play, it is possible to say that women satisfy their families through their femininity and responsibilities. It also indicates that under social pressure, women cannot be themselves. So, Nora is a female character created by society because she does not have any opportunities to raise some questions related to herself. In that sense, Betty Friedan asserts that “she was wholly dependent on his protection in a world that she had no share in making: man’s world. She could never grow up to ask the simple human question, ““Who am I? What do I want?”” (74). Since Nora is not allowed to ask this question, she cannot realize that there is no sexual equality between her husband and herself. Thus, it suggests that she has to live for her husband and her children if she wants to have a position at home. Even her physical beauty is decided by her husband since her clothes are chosen by Helmer. It demonstrates that her physical appearance is supposed to please her husband. However, Nora expresses: “to be able to play and romp with the children; to be able to keep the house beautifully and have everything just as Torvald likes it!” (Ibsen, *A Doll’s* 16). Considering that, as well as angelic roles associated with women’s “purity,” appearance also highlights women’s attitudes. Women are meant to elevate men’s social standing through these features. In light of this idea, a husband who does not have a submissive wife is not represented with his superiority at home and this also causes his disrepute. In the play, this is summarized as follows: “I don’t suppose he is any more unassailable than other husbands” (23) when Nora makes a mistake. So, the

hero of the play, Helmer, wishes Nora to please him by being a respectful wife since he is represented in society through his wife and children. This representation causes a society in which men are responsible for everything outside the home. This reminds of how Eve and Adam are dismissed from the Garden of Eden because Adam's reputation as a superior creature is harmed by Eve's attitudes. This is why the representation of men through their wives and children is reminiscent of the story of Adam and Eve.

Going back to the Judaeo-Christian origin story shows that "the Lord God formed a man from the dust of the ground and breathed into his nostrils the breath of life, and the man became a living being" (*New International Version*, Gen. 2.7). From the description of Adam's creation, one may assume that Adam is part of God as men are directly formed by God. So, Adam is the personification of God. Later, the creation of Eve is described and it portrays that "the Lord God made a woman from the rib he had taken out of the man, and he brought her to the man" (Gen. 2.22). As the Bible says, women are created in the second order. Furthermore, as stated above, women are believed to have been created from Adam's rib. In this belief, women are given to men because it narrates that "[t]he Lord God said, 'It is not good for the man to be alone. I will make a helper suitable for him'" (Gen. 2.18). According to the description, God remarks that men should not be alone and it suggests that women are helpers and carers of men. Considering that, the creation of Adam and Eve highlights that they are different from each other. Moreover, as the Bible describes that God "brought them to the man to see what he would name them; and whatever the man called each living creature, that was its name" (Gen. 2.19), everything on the earth is called what Adam says because he is created first. Also, giving names to what God has created presumably represents Adam's authority. So, everything including Eve is under the control of Adam. Obviously, women are unable to make decisions about anything from the very beginning of history in the Abrahamic belief systems. Adam considers that "[t]his is now bone of my bones and flesh of my flesh; she shall be called 'woman,' for she was taken out of man" (Gen. 2.23). It gives a rich sense implying that women cannot have their real identities. It directly relates to how Eve is portrayed in the Garden of Eden. While Eve is rebellious and out of control, Adam is determined and superior. These different personalities remind the binary opposition, male/female. In the same matter, Dimitri M. Slivniak describes the woman who was "created from the Man's rib as his helpers. She is responsible for existential evil, because

she ‘seduced’ the Man and caused his transgression” (448). Consequently, Adam is regarded as the one who is “purer” than Eve because God warns Adam not to eat from the tree of knowledge of good and evil and Adam cautions Eve as well. Despite this warning, Eve eats it and gives it to Adam. As a result of this, Eve who “is viewed as ‘late’ and ‘secondary’ and considered as a source of misgivings” (Slivniak 448) causes herself to be put in the second order. Adam and Eve are not illustrated as “creatures” literally intertwined with each other though Eve is created from his rib. However, they both are expelled from the Garden of Eden and encounter a punishment: “I will make your pains in childbearing very severe; with painful labor you will give birth to children. Your desire will be for your husband, and he will rule over you” (*New International Version*, Gen. 3.16). Eve’s punishment is so severe that her husband dominates over her during her life. It implies that she does not have the right to make any decisions. Also, her punishment is not limited to the dominance of men. She experiences pain to give birth. Meanwhile, the punishment for Adam is also striking. His punishment is described as follows:

Cursed is the ground because of you; through painful toil you will eat food from it all the days of your life. It will produce thorns and thistles for you, and you will eat the plants of the field. By the sweat of your brow you will eat your food until you return to the ground, since from it you were taken; for dust you are and to dust you will return. (Gen. 3.17)

As mentioned in the Bible, God punishes Eve by giving all women pains of childbirth and forcing them to be subjected to men. Along with that, Adam’s role in the origin story is to create Eve from his rib; however, this role after the Fall becomes Eve’s responsibility as a curse. So, it is worthwhile to note that the first trouble in the creation story happens because of Eve rejecting her responsibilities and challenging Adam when Eve considers that they are not equal and she is not the female counterpart of Adam. Regarding Eve’s punishment, a woman becomes the source of the first problem in history since Eve violates the order in the Garden. Also, it suggests that this event is the foreshadowing of all bad things and sins because it means that Eve will give birth to evil creatures from then on.

All these events described above can be summarized as the first challenge of women representing a connection between the unknown and women. This mystery traces back to Eve’s creation and her appearance that is different from Adam’s. This summary reminds that women are conditioned to believe that this darkness derives from themselves. Cixous portrays how society regards women and darkness. She insists that “the Dark Continent

is neither dark nor unexplorable. -It is still unexplored only because we've been made to believe that it was too dark to be explorable. And because they want to make us believe that what interests us is the white continent, with its monuments to Lack" (Cixous, "The Laugh" 884-85). Cixous considers the similarity between women and Africa and calls both of them unexplored. Neither dark continent is explored by white continent, nor women are explored by men. While the white continent relates to safe or light, the dark continent is correlated with women because both are undiscovered and believed to be unsafe. Furthermore, while the white continent refers to men as a symbol of logic, the dark continent relates to women because they are seen as the main reasons for the conflicts. Therefore, this representation possibly prompts women to adopt a masculine attitude in order to complete their own identities because men are never accused of being men. As it is seen in the story of Original Sin, Eve is blamed and punished with her reproduction; nonetheless, Eve follows her desire and defies God's incomprehensible prohibition to both Adam and Eve not to eat from the tree of knowledge. In this sense, Anne Sexton, an American poet suffering from depression, expresses in "Consorting with Angels" that

the chains were fastened around me
and I lost my common gender and my final aspect.
Adam was on the left of me
and Eve was on the right of me,
both thoroughly inconsistent with the world of reason. (20-21)

What she highlights is that women are tired of being women, and they suffer from being punished. It leads women to seem like men. In other words, women choose Adam who is on the left of women as described in the poem above. This reminds that "[t]he heart of the wise inclines to the right, but the heart of the fool to the left" (*New International Version*, Eccles. 10.2). It shows that the ones who choose left are not wise and it also implies that women do not support Eve's refusal and do not pretend to feel rebellious like Eve. The relation between having a masculine attitude and challenging the norms takes the lid off the story of *A Doll's House*. Hence, women are considered the root of the problems and disturbance because in relation to this idea, Eve can be considered as the first mad woman. This ending enables men to bring women under control not to be expelled from the paradise they live in. Although Eve does not accept the dominance of men, it is a controversial subject for Nora in *A Doll's House* because rereading of the play

in terms of the subordination of women and male privilege highlights that Nora is afraid of being accused of the source of social disorder.

The fact that a woman does not have the right to eat whatever she wants shows that her freedom is restricted. In that sense, the following dialogue demonstrates how limited Nora's life is:

HELMER. (wagging his finger at her). Hasn't Miss Sweet-Tooth been breaking rules in town to-day?

NORA. No; what makes you think that?

HELMER. Hasn't she paid a visit to the confectioner's?

NORA. No, I assure you, Torvald. (Ibsen, *A Doll's* 6)

At the beginning of *A Doll's House*, although Nora eats a macaroon, she states: "I should not think of going against your wishes" (Ibsen, *A Doll's* 7). Nora does not want Helmer to realize what she is eating and assures that she obeys the rules appointed by Helmer. Furthermore, she tells a lie to act as if she does not challenge her husband. Nora seems to insist that she is only concerned with pleasing her husband and children. She persuades herself by considering their pleasure and social integrity. Her husband calls out to her: "Is that my little lark twittering out there?" (Ibsen, *A Doll's* 3) while she is trying to finish a macaroon. What is clearly expressed here is Helmer's impression and the way Helmer calls Nora. It is reminiscent of a happy marriage. Helmer continues to ask: "Is it my squirrel bustling about?" (4). When Helmer learns that she spends money on Christmas presents, he is bothered by the reality and his addressing changes: "Has my little spendthrift been wasting money again?" (4). He adds: "The same featherhead!" (4). The very beginning of the play implies that the way of addressing and the little battle of words foreshadow how this marriage will progress. While they are discussing Nora's irresponsible spending, Helmer exclaims: "That is like a woman!" (4). It is the first example of the male gaze because it implies that women cannot be in the pursuit of their own pleasure. Since she spends money uncaringly, she is blamed for being a woman and behaving like a woman. She is not allowed to eat a macaroon and to spend money for her children. It indicates that Nora is a dependent woman. In this subject, Friedan asserts that "they could not erase the hostility, the prejudice, the discrimination that still remained" (93). Helmer's reaction is correlated with the idea given by Friedan. Also, Helmer adopting this point of view towards women says: "Come, come, my little skylark must

not droop her wings. What is this! Is my little squirrel out of temper?" (Ibsen, *A Doll's* 4-5). Helmer's metaphor is a reminder of Elizabeth Barrett Browning's poem, *Aurora Leigh* in 1844. The narrator of the poem, Aurora raised by her aunt narrates her life from the beginning. When Aurora begins to live with her aunt, she wants Aurora to have a ladylike manner. Aurora depicts her aunt as the one who "had lived / A sort of cage-bird life, born in a cage" (E. Browning 13). As Aurora wants to become a great writer, she implies that her aunt is a controversial woman of the era. In brief, along with calling Nora "little skylark," the wings bring forward as the conventional notion, "angel in the house" described by Patmore. Both Patmore and Browning refer to the gender roles of the period with the angel and bird metaphor.

When Helmer gives money to Nora for housekeeping, Nora views money as a source of power, she accepts it even though it is provided for housekeeping as explained below:

HELMER. (Taking out his purse.) Nora, what do you think I have got here?

NORA. (turning round quickly). Money!

HELMER. There you are, (Gives her some money.) Do you think I don't know what a lot is wanted for housekeeping at Christmas-time?

NORA. (counting). Ten shillings — a pound — two pounds! Thank you, thank you, Torvald; that will keep me going for a long time. (Ibsen, *A Doll's* 5)

This dialogue suggests that even money given for housekeeping is a kind of privilege for Nora although it represents Nora's passivity in comparison to Helmer's activity. In this example, Nora's triumph is to get money, but she is unable to move from passivity to activity. In this regard, Cixous and Clement discuss that

[i]t can be seen that the "victory" always amounts to the same thing: It's a matter of hierarchy. Hierarchization subjects the entirety of conceptual organization to man. Male privilege, which is evident in the opposition which sustains it, activity versus passivity. Traditionally, the question of sexual difference is dealt with by coupling it with the opposition: activity/passivity. (65)

In line with this dichotomy, Nora is obviously unaware of how to challenge the male-dominated society. As she does not concern about her passivity, she does not worry about Helmer's activity. In other words, Nora is satisfied with the money she has taken; yet she is not aware of why it is given to her. Moreover, Beauvoir claims that "the passivity that is the essential characteristic of the 'feminine' woman is a trait that develops in her from the earliest years. But it is wrong to assert that a biological datum is concerned; it is in

fact a destiny imposed upon her by her teachers and by society” (284). To put it differently, Beauvoir considers that women are convinced to be passive. This is why Nora is exposed to passivity to be able to keep her apart from self-autonomy. In accordance with this idea, Joyce W. Warren explains why some women go on a strike in the nineteenth century in her *Women, Money and the Law: Nineteenth-Century Fiction, Gender, and the Courts*. Warren mentions that there are “principally two reasons: to assert their rights and to maintain their economic independence” (7). So, Nora is incapable of her economic dependence and her rights as a nineteenth-century wife because she is a “proper” woman of the era.

What Nora buys for her children is important to discuss with regard to her progression. She buys “a new suit for Ivar, and a sword; and a horse and a trumpet for Bob; and a doll and dolly’s bedstead for Emmy, — they are very plain, but anyway she will soon break them in pieces” (Ibsen, *A Doll’s* 5). While Nora’s gift selection stands out in terms of gendered toys, she puts forward that her daughter would break her doll and bedstead. It is reasonable to say that Nora is the embodiment of Emma’s doll. Moreover, she prefers to buy this doll with her bedstead. It also suggests that the bedstead is equivalent to Nora’s place at home for Helmer. She belongs to the bedroom as a wife and the kitchen as a mother. This example serves as a reminder to readers of Cixous’s “Sleeping Beauty” metaphor mentioned in the introduction of this study. Cixous argues in that metaphor that although women do not feel that they exist, they find a place to breathe. Women in the bed survive and continue to take a breath as long as they please men in this bed. Otherwise, women are enslaved. In other words, the kitchen and bedroom are places where men can be satisfied physically and psychologically. Nora is expected, as an ideal woman in a nineteenth-century patriarchal society, to assist her husband Helmer in every sense just like Eve created to help Adam. She devotes herself to Helmer by being submissive. The bed symbolizes her submissiveness sexually because as Cixous portrays, women wait for being woken up referring to their passivity. It also attracts considerable interest due to the doll’s pieces broken by Emma. Since the striking feature of these pieces is related to the foreshadowing of Nora herself, this metaphor probably proclaims that Nora will become a desperate housewife. Also, Christmas gifts play a significant role in Nora’s development as an ideal individual because she behaves just like a conventional woman of the period. She is assumed to be an “angelic” mother by

considering these traditional assumptions. While she prefers a sword, a horse, and a trumpet for her sons, she buys a doll for her daughter. Her choice symbolizes that

[t]he swords, toy horses and small ships ... appear to relate towards the socialisation of male children. The historical and literary sources confirm the importance of 'adult sized' swords, horses and ships as an important part of Scandinavian masculine identity. In addition, boat burials horses and swords are often found as part of male Viking warrior grave assemblages. (McAlister 93)

Clearly these items are associated with the Norwegian people's Viking ancestors. As Ibsen is Norwegian, these metaphors referring to his nationality's values are significant in terms of reflecting a Scandinavian sense of masculinity. Raffield clarifies the relationship between militarism and hegemony within the context of Scandinavian masculinity. He expresses that "[m]ilitarism and hegemonic masculinity ... not only served the ambitions of war leaders who were looking to consolidate their power but may have also underpinned the overseas raiding and numerous civil wars documented in historical and literary sources" (826). Therefore, these toys representing militarism and masculinity for Scandinavian people prove that Nora is part of this gendered society. In this sense, Simone de Beauvoir gives a striking explanation of the doll that has been bought by Nora. She explains that a little girl "is given a foreign object: a doll. It should be noted that in French the word *poupée* (doll) is also applied to the bandage around a wounded finger; a dressed-up finger, distinguished from the others, is regarded with amusement and a kind of pride" (283). In light of this idea, Nora and her daughter, who are not as fortunate as Helmer's and Nora's sons, are just characters to prove that they are different from men as they are regarded as "others." They are dressed up to relieve the men since the personification of the bandage refers to Nora and her daughter. Similarly, McAlister claims within the context of Norwegian culture:

Viking-Age dolls played a similar role to modern dolls. The word *leika* in its neuter form means 'a plaything, a doll or a toy', and in its feminine form was used to denote a young girl or maiden living in the same home as the person using the expression, while sisters who live together are called *leikur* ('play-sisters'), and parents could call their foster-daughter their *leika*. (88)

In relation to the similarity of the word, doll in terms of linguistics, Nora and her daughter are play-sisters as they are not individuals who live in the same home with Helmer and his sons. Thus, this idea also suggests that they are seen as "playthings" to have fun.

In a nineteenth-century patriarchal society, self-commitment is an essential part of a woman's identity. The conversation between Nora and her friend, Mrs. Linde who is

her old friend is thus reminiscent of the concept. Nora explains her amazement with the following words:

NORA. Christine! To think of my not recognising you! And yet how could I — (In a gentle voice.) How you have altered, Christine!

MRS. LINDE. Yes, I have indeed. In nine, ten long years—

NORA. Is it so long since we met? I suppose it is. The last eight years have been a happy time for me, I can tell you. And so now you have come into the town, and have taken this long journey in winter — that was plucky of you. (Ibsen, *A Doll's* 8)

They have not seen each other for ten years because ideal women dedicate themselves to their families. Nora's expression of the last eight years refers to her marriage. So, she describes this marriage as her happy years which highlight that Nora's happiness depends on her marriage. It also shows that the reason for this meeting is that Mrs. Linde does not have anyone to whom she can dedicate herself because her husband died without leaving any money and children as expressed in the following dialogue:

NORA. And he left you nothing?

MRS. LINDE. No.

NORA. And no children?

MRS. LINDE. No.

NORA. Nothing at all, then.

MRS. LINDE. Not even any sorrow or grief to live upon. (9)

Moreover, the guest comes from Nora's past foreshadowing Nora's struggle with herself in order to comprehend her condition. Nora wants to sit together in a cosy room and she says: "To have some fun at Christmas time of course. How delightful! We will have such fun together! But take off your things. You are not cold, I hope. (Helps her.) Now we will sit down by the stove, and be cosy. No, take this arm-chair; I will sit here in the rocking-chair. (Takes her hands.)" (8). The rocking chair Nora sits on symbolizes relief and therapy. This chair rocks backwards assisting Nora in confessing her secrets. The rocking chair relates to her past sins. So, she talks about Helmer's previous disease which prompts them to go to Italy in order for him to recover. She adds:

NORA. I ought to tell you that we had it from papa.

MRS. LINDE. Oh, I see. It was just about that time that he died, wasn't it?

NORA. Yes; and, just think of it, I couldn't go and nurse him. I was expecting little Ivar's birth every day and I had my poor sick Torvald to look after. My dear, kind father — I never saw him again, Christine. That was the saddest time I have known since our marriage.

MRS.LINDE. I know how fond you were of him. And then you went off to Italy?

NORA. Yes; you see we have money then, and the doctors insisted on our going, so we started a month later. (10)

Furthermore, Mrs. Linde also explains why she married despite her inability to love her husband. “My mother was alive then, and was bed- ridden and helpless, and I had to provide for my two younger brothers; so I did not think I was justified in refusing his offer” (11). In other words, Mrs. Linde’s marriage ensures the survival of her mother and two younger siblings. Due to the financial problems, she was unable to reject her husband’s proposal. In contrast to this confession, she feels lonely after her husband’s death. This makes her life miserable and Mrs. Linde expresses it as follows: “I only feel my life unspeakably empty. No one to live for anymore” (Ibsen, *A Doll’s* 11). It marks that Nora regards her as a madwoman due to her willingness to work rather than marry. However, Nora acts against what is expected of her and she does her a favour although Nora is a woman who is the symbol of the stereotypes of the nineteenth century. In this sense, Cruea describes that “a woman able to work could support herself and her family when illness, death, or financial disaster struck” (193) in the nineteenth century. It proves that there are some limitations for women wanting to work. Cruea adds that “while Real Womanhood required women to work, this work was usually of a domestic nature and involved traditional housekeeping, gardening, canning and baking, and taking care of children” (193). This explanation highlights that women’s employment outside the house is not disapproved. Also, it proves that why Nora is interested in “odds and ends, needlework, crotch-work, embroidery, and that kind of thing” (Ibsen, *A Doll’s* 10). To give an example, when Mrs. Linde is introduced to Helmer, Nora explains that she has come to their home to look for a job. Helmer says “[w]ell, it is not altogether impossible. I presume you are a widow, Mrs. Linde?” (Ibsen, *A Doll’s* 20). Helmer’s guess in light of nineteenth-century norms is correlated with what men expect of women. In accordance with this idea, Nora is not allowed to work as a married woman. In a broad sense, a married woman with children is not expected to work because her duty is limited to satisfy her family. This expectation stresses that if women do not have a family to which they are committed, they can work because they are supposed to empower their families before themselves; therefore, it is suggested that pleasure comes after submissiveness.

When Nora declares that Mrs. Linde devotes her life to her family, Nora thinks that Mrs. Linde should be proud of herself. The dialogue between Mrs. Linde and Nora emphasizes the importance of devotion:

MRS.LINDE. it is true that I am both proud and glad to think that I was privileged to make the end of my mother's life almost free from care.

NORA. And you are proud to think of what you have done for your brothers.

MRS.LINDE. I think I have the right to be.

NORA. I think so, too. But now, listen to this; I too have something to be proud and glad of. (Ibsen, *A Doll's* 12-13)

Both women also believe that their dedication to their families marks them as privileged. They are glad to sacrifice themselves. Nora admits that she is one of the women who should be proud of herself for saving her husband's life literally. Even though she receives the money for Helmer's care, this behaviour is not acceptable for "ideal" women. Therefore, Mrs. Linde insists that this act is not possible for women in the following conversation:

MRS. LINDE. Because you couldn't have borrowed it.

NORA. Couldn't I? Why not?

MRS.LINDE. No, a wife cannot borrow without her husband's consent.

NORA. Oh, if it is a wife who has any head for business — a wife who has the wit to be a little bit clever — (Ibsen, *A Doll's* 13)

This masculine attitude adopted by Nora is to get money from Krogstad by forging her father's signature. In the nineteenth century, a husband "regulates important affairs in and outside the family" (Adil et al. 58). In line with this role, getting money is beyond what women can do because typical nineteenth-century women are responsible for behaving like a lady instead of doing men's duties. This is why taking on debt is not among women's responsibilities. Nora expresses: "They all think that I am incapable of anything really serious" (Ibsen, *A Doll's* 12). It suggests that Nora thinks that nobody supports and believes her to do something on her own. It serves as a reminder of what Warren claims about the relation between women and money in the nineteenth century. She defines this relation within the context of American culture in the following quote:

Under common law, if a married woman had money or other personal property of her own (through inheritance or through her own labor), legally it belonged to her husband. He could use her money in any way he wished: he could use it to support the family, or he could spend it on alcohol and other women or lose it through unwise investments. The legal discourse defining women as economically dependent derived from the doctrine of marital coverture.

A married woman was “covered” by her husband; legally she did not have a separate identity. Man and wife were one, and that one was the husband. (Warren 45)

In light of Warren’s explanation, women belong to the domestic sphere and their husbands. Obedience and the subjugation to moral expectations and double standards are the cornerstones of this familial concept as described by Warren. It proclaims that women are required to obtain their husbands’ consent before engaging in activities traditionally associated with men. As a result, Nora goes against the laws for her husband’s benefit, not for herself.

Furthermore, the fact that the play begins with Nora displaying a masculine attitude suggests that Nora will not become a typical nineteenth-century woman at the end of the play. Friedan addresses this matter by claiming that “the root of women’s troubles in the past is that women envied men, women tried to be like men, instead of accepting their own nature, which can find fulfilment only in sexual passivity, male domination, and nurturing maternal love” (37). In contrast to hopes of emancipation, what Nora does, however, is to imitate the steps of her idols such as her father and husband who are more independent than she is in the eyes of society. As explained above by Friedan, Nora is inspired by men, and she envies them; nonetheless, her personal sphere is also restricted by men Nora imitates. Her duties, such as shopping for housekeeping are intertwined with her limited life standard. In this regard, Warren explains women’s rights in the nineteenth century as follows:

[A] wife could not sue or be sued, own personal property separately from her husband, retain guardianship of her children, sign contracts, will her property, or keep any money that she earned or inherited. Although she retained possession of any real estate that she owned, her husband controlled the management of it and was entitled to all rents or profits from it. Moreover, she could not sell it without his permission. The law of coverture, of course, applied only to married women. A single woman, although she could not vote or serve on a jury, had the same property rights as a man; as a feme sole, she could buy, hold, and sell property, sign contracts, and independently sue or be sued in court. She gave up all of these rights when she married. (45-46)

This sharp distinction given above in terms of gender roles granted by the male-dominated culture brings forward a reason why women are considered secondary and inferior. *A Doll’s House* describes Nora as an independent woman although her roles are limited to those of a wife and a mother. Although one can see that Nora will discover her true identity at the end of the play, it is claimed that “anything that kept her from realizing her full potential was a problem to be solved: barriers to higher education and political participation, discrimination or prejudice in law or morality” (Friedan 54). She is

incapable of regarding that she is not equal to Helmer. It implies that she does not believe that this inequality involves discrimination.

When Mrs. Linde learns how Nora finds the money for Helmer's treatment, she remarks: "You are a mad creature" (Ibsen, *A Doll's* 14). Even Nora's friend claims that this behaviour is a direct consequence of madness. She perceives such illegal things as madness. For them, being separated from "a dutiful mother" and "an angelic wife" is seen as madness. In that sense, Foucault asserts that

madness is no longer considered in its tragic reality, in the absolute laceration that gives it access to the other world; but only in the irony of its illusions. It is not a real punishment, but only the image of punishment, thus a pretense; it can be linked only to the appearance of a crime or to the illusion of a death. (32)

As exposed by Nora, madness is the symbol of the crime committed to save her husband's life. Namely, her punishment is to be labelled as mad. When Nora explains how she saves the money to give back to Krogstad, she adds: "I have not been able to put aside much from my housekeeping money, for Torvald must have a good table. I couldn't let my children be shabbily dressed; I have felt obliged to use up all he gave me for them, the sweet darlings!" (Ibsen, *A Doll's* 15). It is significant to understand how much Nora sacrifices herself to her family. She is persistent in not affecting the quality of their lives. To give one more example, Nora reduces her own expenses to pay her debt; therefore, she demonstrates a lack of concern about herself. She adds: "I was the one responsible for it. Whenever Torvald has given me money for new dresses and such things, I have never spent more than half of it; I have always bought the simplest and cheapest things" (Ibsen, *A Doll's* 15). As it is evident in her explanation, Nora considers just her family. This is inconsistent with the characteristics of an empowered woman because she devotes herself to her family in various ways. The prime example of this devotion is the money that is taken for Helmer's treatment. Also, the fact that she does not prefer to do shopping in order to pay her debt can be regarded as her dedication. It is obvious that Nora does not know how to be herself although she knows how to be dedicated to the family. She does not try to create an identity for herself by accepting honestly that she has bought money from Krogstad. She prefers to conceal both her identity and her illegal behaviours for the sake of her "so-called" duties as a wife and mother.

Sarah Ellis Stickney puts forward the mother's responsibilities in the nineteenth century. She acknowledges that women as mothers should have a positive impact on

society. She stresses that women “ask of the mother, in common kindness, to establish for her child a rule of safety and of peace, and to let that rule be-implicit obedience to her own authority” (*Mothers* 23). The word, implicit should be highlighted here since it is the first step of society’s honour. According to this idea, mothers as a means of authority answer society’s purpose through teaching implicit obedience. This is reminiscent of why Nora is threatened by Krogstad when he discovers that Mrs. Linde will be employed. Mrs. Linde’s opportunity to find a job is increased by Krogstad’s dismissal. Krogstad threatens: “Hm! — suppose I were to tell him?” (Ibsen, *A Doll’s* 24) and advises Nora to inform her husband after facing her unpleasant position at home. In line with this pleasant situation, Nora agrees with Krogstad and expresses: “A man who has such strong opinions about these things! And besides, how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything! It would upset our mutual relations altogether; our beautiful happy home would no longer be what it is now” (14). However, Nora attempts to convince her husband not to fire him though Krogstad forges someone’s name. In other words, Nora and Krogstad make the same mistake. It highlights that Nora believes that Nora is equal to a man and this behaviour should not be punished. Under all these circumstances, Helmer, however, considers Krogstad’s children. That is why Krogstad should be disciplined in accordance with his own judgment. Helmer accuses him of lying to his family, claiming that “such an atmosphere of lies infects and poisons the whole life of a home. Each breath the children take in such a house is full of the germs of evil” (30). Helmer’s thought is parallel with what Stickney mentions above. For Helmer, children should not experience any insecure events and any negative images of society itself. Conversely, Mrs. Linde decides to marry Krogstad despite his disrepute. While Nora unwittingly rejects the idea of conventional womanhood, Mrs. Linde is prepared to look after Krogstad’s children. The attitude of Nora and Mrs. Linde towards children suggest that women who display masculinity succeed in empowerment because Mrs. Linde’s behaviour is intertwined with what Ellis suggests above. This is why she wants to take care of Krogstad’s children to create a safe environment for them. Meanwhile, Nora’s steps contradict with this idea. In this regard, women’s masculinity is the perfect embodiment of what men have, how men behave, how they are represented in society. What Mrs. Linde desires is to be socially acceptable.

She does not need to be superior or to create true identity. Also, Friedan starts a new discussion about women who exhibit manly behaviours. She asserts that

[f]or until very recently, only men (though not all men) had the freedom and the education necessary to realize their full abilities, to pioneer and create and discover, and map new trails for future generations. Only men had the vote: the freedom to shape the major decisions of society. Only men had the - freedom to love, and enjoy love, and decide for themselves in the eyes of their God the problems of right and wrong. Did women want these freedoms because they wanted to be men? Or did they want them because they also were human? (Friedan 75)

According to Friedan, there are two reasons to become a free woman. It is argued that the first reason is a desire to become men, the latter is a desire to be recognized as human. So, Nora is not aware of any of them. She takes money in an illegal way for her husband. Her husband's disease leads her to behave like a nineteenth-century man. She is not willing to behave like that; thus, she is not the one who wants to be a man for freedom or self-identity.

Nora desires to be like a man and it is proved with the following statement: "Last winter I was lucky enough to get a lot of copying to do; so I locked myself up and sat writing every evening until quite late at night. Many a time I was desperately tired; but all the same it was a tremendous pleasure to sit there working and earning money. It was like being man" (15). Why she feels like a man is that she empowers herself to seem like a powerful being. She starts to earn money and discover her field of interest. In her view, dominance is inextricably linked to men carrying pens. Nora's cheerful manner reminds of what Virginia Woolf asserts the following: "A woman must have money and a room of her own if she is to write fiction" (Woolf, *A Room* 7). Woolf intends to claim that women captured in the bedroom and the kitchen need a personal space that inspires them in their search for self-identity. In *A Doll's House*, Nora has a room and money as described above; however, she is an unpractised woman to write something about her. On the other hand, while Helmer is viewed as a strong husband and the breadwinner of the family, Nora begins to accept her individuality leading her to seek self-identity in this manner. For Nora, it is akin to bodily differences on behalf of social expectations. To put it more simply, it is an overview of the discrimination women experience but it is not considered a problem for Nora. In this respect, Friedan suggests that

[t]hey had to prove that women were human... They had to prove that woman was not a passive, empty mirror, not a frilly, useless decoration, not a mindless animal, not a thing to

be disposed of by others, incapable of a voice in her own existence, before they could even begin to fight for the rights women needed to become the human equals of men. (73)

Working and earning money are attributes ascribed to males, indicating that Nora, who adopts masculine habits, is on the path to being a male rather than becoming herself. Friedan also states that “[w]ords like ‘emancipation’ and ‘career’ sounded strange and embarrassing; no one had used them for years” (14). As shown by her enjoyment of working and earning income, Nora feels liberated when she is like Helmer. She also feels liberated when she holds the pen to work. She feels an active agent struggling for her own identity. She most probably considers that in order to gain dignity and independence economically or socially, a woman does not need to get married but act like a man. She possibly believes that she cannot be eliminated from society if she resembles Helmer in terms of strong and active positions.

When Nora learns her husband’s authority and dominance financially over his colleagues, she claims: “It’s perfectly glorious to think that we have — that Torvald has so much power over so many people” (Ibsen, *A Doll’s* 18). So, she is proud of him since he is responsible for a large number of people at work. She boasts of this prestige and says to Krogstad: “You, one of my husband’s subordinates!” (22). For Nora, it is glorious to support his power over many employed in the bank. When Nora discerns her husband’s dominance over people, she begins to eat a macaroon but she explains: “don’t be alarmed! You couldn’t know that Torvald had forbidden them. I must tell you that he is afraid they will spoil my teeth” (19). Nora presumably thinks that she is not dependent on him anymore. It illustrates that Nora believes that Helmer will no longer be willing to manage her due to his workload. Eating a macaroon damaging her attractiveness is associated with the celebration of Nora’s freedom. Also, Nora leads the characters in the play to focus on her mental state. Doctor Rank, Nora’s close friend, cannot conceal his confusion about Nora’s cheerful manner when she appreciates her husband. He inquires of her: “Are you mad?” (Ibsen, *A Doll’s* 19). This label is used twice for Nora. It proves that they believe that Nora displays mad characteristics. For them, the symptom of this “so-called” disease is the desire to do criminal acts in order to disrupt the social order. In this regard, Foucault states that “the madman is not the first and the most innocent victim of confinement, but the most obscure and the most visible, the most insistent of the symbols of the confining power” (225). In *A Doll’s House*, Nora as a madwoman symbolizes

obscurity. It implies that Nora, in fact, struggles but society does not consider her decisions and actions as rights or wrongs. The play also “suggests that women who attempt to break free from the standards of society will indeed be forced to pay for acting against the norms of society, in this case patriarchal law” (Smith 61). In this regard, this payment comes into view as madness for Nora.

The second act opens with a ball. Nora’s only aim is to be the most attractive woman there; nonetheless, she thinks that she needs Helmer’s help as follows:

NORA. There is no one has such good taste as you. And I do so want to look nice at the fancy-dress ball. Torvald, couldn’t you take me in hand and decide what I shall go as, and what sort of a dress I shall wear?

HELMER. Aha! so my obstinate little woman is obliged to get someone to come to her rescue?

NORA. Yes, Torvald, I can’t get along a bit without your help. (Ibsen, *A Doll’s* 29)

It seems that Nora believes that she exemplifies Helmer’s prestige at the ball. She as a splendid woman tries to meet Helmer’s expectation, thus and so, she also practices a lot to be the best dancer there. On the other hand, Helmer is unsatisfied with her dance. In that respect, Ussher acknowledges that

[a] woman who was openly or actively sexual was in danger of being considered a witch. Sexuality, womanhood and witchcraft became synonymous. The combined fear, disgust, and suppressed sexual attraction felt for all women is clearly reflected in the fantasies and accusations surrounding the witches. The representation of a woman’s sexuality was linked to her alleged weakness, her closeness to animals and to creatures of the lower order. (*Women’s Madness* 49)

This remark is intertwined with Helmer’s idea in the following statement. He thinks that “this is sheer madness” (Ibsen, *A Doll’s* 51) because Nora is not good at dancing. Helmer explains: “I could never have believed it. You have forgotten everything I taught you... You will want a lot of coaching... You can depend on me” (51). Nora’s body correlates with her weakness, her animal side, and her subjugation for Helmer as Ussher explains above. However, Nora attracts the audience’s attention. This is why this scene is reminiscent of Ussher’s point of view towards sexuality. Furthermore, Ussher highlights that “if the hysteric was mad because she was ultrafeminine (or too feminine), many women were positioned as mad for not being feminine enough: for inappropriate self-expression, not being a ‘paragon of domestic virtue’, or for failing in their role as wife and mother” (*The Madness* 68). In accordance with this claim, Helmer criticizes her choice not considering the upcoming situations. It highlights that she is not seen as a good

mother while dancing. Also, her dance disturbing Helmer is too feminine. These are notable reasons to mark Nora as mad for him. As opposed to Helmer's expectation, Nora is not willing to do what he desires. It seems to imply that women are forced to do whatever their husbands command. It is not wrong to accept that this dance is the first rebellion of Nora.

Nora is unable to endure the consequences of her actions in attempting to save her husband's life. Although she desires to save her husband's life, she continues to be accused of immoral acts. Owing to the fact that the existence of women depends on how they portray their family, when Helmer learns that Nora forges her father's signature, he indicates:

HELMER. Miserable creature— what have you done?

NORA. Let me go. You shall not suffer for my sake. You shall not take it upon yourself...

HELMER. What a horrible awakening! All these eight years— she who was my joy and pride—a hypocrite, a liar—worse, worse—a criminal! ... No religion, no morality, no sense of duty. (Ibsen, *A Doll's* 64-65)

As explained in the conversation between Nora and Helmer, he blames her for being a criminal and he adds that she has little regard for moral or religious beliefs. According to society's moral standards, a woman cannot dare to break laws. Moreover, Nora conceals this information. Though her situation at home is satisfactory, she is unconcerned with her family's honour. The sense of honour, Helmer believes, is supposed to be conveyed to a daughter at her father's home. He informs her of the principle she might have learned previously. Furthermore, he commands Nora to keep silent. He thinks that "no man would sacrifice his honour for the one he loves" (73). It seems to indicate that Helmer is afraid of society's criticism at this point because this act reveals that Helmer as a husband is incapable of managing family affairs. Also, he states that "[f]rom this moment happiness is not the question; all that concerns us is to save the remains, the fragments, the appearance" (66). It highlights that he is concerned about his social standing. Ibsen's usage of the word "appearance" implies to be emphasized his diminished respectability. His presence at home demonstrates that the established order has been disturbed. It is reminiscent of Robert Browning's poem, "My Last Duchess" portraying the results of a woman's so-called "immorality" because the duchess' simile in the painting makes the duke think that she is flirting while this picture is drawn. So, a woman's happiness in

front of an artist confronts her innocence. The duke expresses: “I gave commands; / Then all smiles stopped together. There she stands / As if alive” (R. Browning 59). The poem thus implies that the duke’s honour and his appearance as an authoritative man are affected negatively. The duke’s social status is regained after the duchess’ possible assassination. In light of this poem, it is obvious that the duke’s and Helmer’s dominance over women is connected with their social status.

Nora’s awakening begins when she compares her current life to her past. She realizes that there is no difference between child Nora and mother Nora including her responsibilities at home. She concludes the following:

When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and If I differed from him, I concealed the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls... I was simply transferred from papa’s hands into yours. You arranged everything according to your own taste, and so I got the same tastes as you—or else I pretended to.
(Ibsen, *A Doll’s* 69)

This dialogue shows that Nora realizes that she is not considered as a woman or she does not exist as a “true” woman because she is never regarded as a strong adult who is not dependent. In a broad term, her presence is the reflection of madness. She disturbs the authority and criticizes the norms. While she is talking to Doctor Rank, she says that “being with Torvald is a little like being with papa” (44). When she shares her ideas, she becomes mad as Doctor Rank thinks. She talks about her duties to Helmer; nonetheless, she is again accused of being mad. The following paragraph explains it:

NORA. What do you consider my most sacred duties?
HELMER. Do I need to tell you that? Are they not your duties to your husband and your children?

NORA. I have other duties just as sacred.
HELMER. That you have not. What duties could those be?
NORA. Duties to myself.
HELMER. Before all else, you are a wife and a mother. (70-71)

The duties of women are repeated many times by Helmer above because they are not valued except for when they perform these roles in society. They are conditioned to obey the rules. In this regard, Ussher portrays “the Victorian asylums where women were incarcerated for speaking out of turn, or for refusing to take up an acquiescent feminine role being sent to solitary confinement, or subjected to the scolds bridle, if they exhibited ‘aggressive’ behaviour within the asylum walls” (*The Madness* 75). If they do not obey the commands, they exist as mad and “nonentity.” This is why they are called sacred

duties. It implies that when women do not display these roles, they also object to their faith.

In this discussion described above, Nora is labelled as mad before leaving home. She discusses what she wants to do. She does not want to take anything belonging to Helmer with her and Helmer replies: “What sort of madness is this!” (Ibsen, *A Doll’s* 70). It is clear that this behaviour is not suitable for a male-dominated society’s norms. Furthermore, Helmer reminds her of the religion that in fact restricts her. Helmer says that “if religion cannot lead you alright, let me try and awaken your conscience” (71). The statement, your conscience refers to Nora because both women and mad individuals are objects to be owned or to be controlled implying that they are incapable of making a decision for themselves. It possibly leads them to feel that they do not have any goals in their lives. In that sense, Jessie Hewitt insists that it is “aimed to rehabilitate patients’ disrupted sense of domestic harmony by interrupting their daily routines and (re)educating them in proper behavior” (73). It allows concluding that women and the insane are managed by society to show “proper” attitudes in a “proper” way. Helmer says: “you are ill, Nora: you are delirious; I almost think you are out of your mind” (Ibsen, *A Doll’s* 72). When Nora is out of the circle that limits her, her label as mad emerges. At the play’s end, Nora calls her husband a stranger. This utterance illustrates that they are strangers to each other during their eight-year marriage and their marriage bond is so weak that Nora calls him ex-husband. This weak relationship pinpoints that Nora is in an asylum, although she is unable to see the asylum’s owner because he is unconcerned with her presence there. It also highlights her lack of social standing.

While the play’s conclusion seems to be an indictment on a male-dominated world, Nora is not prepared to embark on the journey of emancipation and, as she has stated earlier, she merely demonstrates what her father and husband have. She is unaware of the ways in which a woman is empowered. As she seeks her freedom, she possibly realizes how dependent she is on Helmer but her departure from the house is interpreted as a mystery due to her inability to recognize the universe. Along with this idea, Jotiram Janardan Gaikwad claims:

Nora, being an individual feminine personality within the confines of a stereotyped society, strives to become a self-motivated [sic] to save the life of her husband without thinking what is right for law. She is finally confused on what is right and what is wrong, and realized that

she cannot live with a husband who cannot dissociate himself from the laws of society. Though she is defeated in her marital life, she is victorious as an individual. (117)

Nonetheless, she is not able to decide anything over her own body. Helmer makes all the decisions and they are confirmed as rights. That is why Nora lacks her own taste, judgment, and comprehension of marriage. Her struggle is a striking example of the search for her own identity. However, when she slams the door (Ibsen, *A Doll's* 75), she accepts the label of madness and the way for enslavement society offers. It seems to suggest that she does not struggle to prove that she is not mad. Therefore, it stands for neither Nora's courage nor her revolt against conventional motherhood. It also shows that Nora considers that she is capable of being mad instead of being an angel in the house. Therefore, she doubtlessly abandons them. Furthermore, when she desires to get rid of the identity given her by her father and husband, she adopts her idols' masculine qualities.

Rosalind Miles points out that "[i]f she could rescue herself from the endless cycle of sexual activity, pregnancy, childbirth, lactation, pregnancy, then personal growth and social identity were possible" (243). In line with this idea, it shows that Nora abandons her children to rescue herself. However, she does not consider that her identity entitles her to patriarchal standards. Moreover, although Nora is a silent woman, she is capable of expressing her emotions. It is argued by Hewitt that "the asylum-home was no metaphor, which gave her the authority to speak" (89). It seems that she exhibits certain signs of madness, which prompts her to speak in order to be understood as claimed by Hewitt. This discussion reveals her courage to speak out. Nora's abandonment of her family and home demonstrates that she no longer values marriage as a source of security; yet, she embodies what men around her have. She does not abandon her family to pursue her freedom. She abandons them not to be dedicated to them as men do.

The dichotomy of sanity/insanity suggests that as Nora has a merged identity referring to the combination of masculinity and femininity, she prefers to be like men. As a result, she adopts masculine attitudes. Nora does not know who she is and what her interests are, as she has already admitted that she shares her husband's taste and opinions with her father. Nora's transformation from an "insignificant" individual to an "emancipated" woman begins though she is unaware of the difficulties she would encounter. It insists that she would succeed on the path to freedom when she adopts only

male stereotypes to reflect women's strength. Nora seems to believe that when she exhibits the same characteristics as men, she is equally strong. Friedan observes that

[i]f there is such a thing as a masculine protest-the psychoanalytic concept taken over by the functionalists to describe women who envied men and wanted to be men and therefore denied that they were women and became more manly than any man-its counterpart can be seen today in a feminine protest, made by men and women alike, who deny what women really are and make more of "being a woman" than it could ever be. (118)

Nora does, however, reflect the traditional men of the nineteenth century who were expected to be stronger and more dominant. She seems to think that male authority is the "real" definition of freedom and independence. However, though she is not confined in an asylum, she does not become as active as expected from a woman through masculine qualities. Consequently, she becomes a character who is alienated from her family and herself. In this context, Valerie Pedlar puts forward that

madness meant otherness, and the system of moral treatment was intended to restore sufferers to the community of mankind. It is significant in this context that the term 'alienist' was coined around the middle of the nineteenth century as an alternative to the older term 'mad-doctor', and the insane were conceived as being alienated, not simply from ordinary life, but from their 'right' minds. (11)

Neither is Nora disobedient nor does she object to male authority and gender stereotypes because she is alienated from her rights as suggested above by Pedlar. She does not oppose her husband's wishes, rather ultimately acts like him. Indeed, it is perceived as nameless or voiceless because the identity belongs to men. It is evident that she is in the pursuit of her own pleasure and she desires to gain a sense of agency; however, Nora remains the embodiment of her husband and father. What she does is associated with a woman's fundamental right because she wants to gain her own identity but the success of Nora is a subject of debate. It is suggested that "the femme fragile is the woman whose existence is [sic] depends on men; her inferiority makes her going mad" (Tamás 11). Therefore, she abandons her family without considering the consequences. Her dependence on Helmer does not disappear because Helmer leads her to keep away from children. She also believes that getting in touch with her children causes their corruption. It reminds of what Doughty asserts about women's duties. It is argued by Doughty that "she would be a graceful and interesting companion for her husband as well as an intelligent teacher of her children" (57). Nora, in that sense, does not feel like a graceful wife and she cannot teach her children since she seems to believe that she is an immoral mother. The fact that she identifies herself as away from the cultural norms causes her to

leave her children. This is, in fact, another stereotype because she is not be a good teacher for her children. Yet, she raises them in a good manner. On the one hand, it suggests that she feels that her children are barriers to liberate herself. She is aware of patriarchal society but her decisions are already formed by men around her. She makes an inappropriate choice with regard to empowerment as she leaves her family. She is no longer required to do household chores or care for children. Nonetheless, these duties Nora does not have anymore, though, imply that Nora would retrieve her freedom. Being empowered is not correlated with being free of domestic duties.

This play is about the progression from “insignificance” to “emancipation” but it portrays an unsuccessful attempt. The main focus of the play “is the transformation of the individual. This individual is the female character who lives under the power of the patriarchy or under the oppressions of social divisions” (Gokaj 1047). Thus, the individual is depicted as a woman who is alienated from her society but dedicated to her family. In light of this idea, Hewitt insists that *A Doll’s House* “not only served to expose the constructed nature of nineteenth-century gender values, but the theatricality of sanity itself” (90). Ibsen seems to show that this progression can be finished if women adopt masculine qualities that are the embodiment of female madness. Further, this indicates that women can be empowered just along with masculine attitudes. Women are given a voice on the stage in the context of patriarchal discourses that enslave women. However, masculine attitudes in women are the embodiment of patriarchal discourse. Nora is not able to discuss what she can do for herself. Even though Pedlar suggests that “[s]ince madness denotes a dissonance between the individual and society, it provides a channel for the exploration of moral dilemmas, focusing on the issues of egoism and self-control” (1), Nora cannot control her desires because she is unaware of what she wants at the beginning of the play. To put it differently, she struggles for her appearance in society because society discerns her when she engages in illegal activities. As a result of this, she is regarded as mad. As Hewitt argues,

[i]f they failed to conform to dominant beliefs regarding women’s proper roles, doctors deemed them insane. Yet even if they did embody the feminine ideal, this hardly served as proof of rationality. In fact, it could be seen as the opposite—as in the many cases where the pressures of pregnancy, marriage, and child-rearing supposedly drove women to the madhouse. Bourgeois family values hurt “mad” men, but supported the authority of men as a whole. “Mad” women were doubly marginalized and thus had few weapons with which to combat the psychiatric system. (171)

Therefore, women are alienated. However, they fail in advocating themselves since they are subjugated. When they are compared to men, their abilities to justify what they deserve are decreased. It causes women not to question how they can be equal to men. Madness as a means of suppression makes women dependent on men. Women have to obey the rules rather than seeking their true identities since patriarchal societies lead women to be “dolls” in order to ignore their humanity. In that subject, Tamás argues that “[w]hen girls do not want to fit into the social and cultural norms, escapism can be a solution besides ‘going mad’” (26). As suggested, Nora seems to escape from her womanhood and her label because she aims to be more like a man by working and engaging in activities associated with the external environment for which men are responsible. As an ideal nineteenth-century woman, she is supposed to remain silent and keep from confessing her feelings for Helmer. Nonetheless, Nora’s attitude suggests that she is capable of expressing herself but in a manly manner. Men’s dominance cannot be embodied by women; however, Nora makes an effort. This struggle “reveals the tendency among nineteenth-century elites to construct and then reify boundaries between the home and the outside world; the masculine and the feminine; the scientific and the emotional; the respectable and the disreputable; and, most important, the sane and the insane” (Hewitt 91). Nora draws the dichotomy, sanity/insanity, men/women as the main heroine of the play; however, the way she prefers is an essential discussion topic to be able to understand her choice.

It is not wrong to say that the rest of Nora’s story is left to the readers’ imagination because her life is not depicted after she departs. It is not known whether Nora’s career is restricted to domestic facilities, and Nora is accepted by society or not. Nora “went from one extreme to the other—from women as the ‘angel of the house’ to crazed madwoman” (Smith 49). In this regard, George Bernard Shaw, whose work will be analysed in the context of representations of women in the next section of this chapter, states the following:

[A] cage is the natural sphere of a parrot—because they have never seen one anywhere else. No doubt there are Philistine parrots who agree with their owners that it is better to be in a cage than out, so long as there is plenty of hempseed and Indian corn there. There may even be idealist parrots who persuade themselves that the mission of a parrot is to minister to the happiness of a private family. (“The Womanly” 42)

To put it simply, Nora is the representative of the parrot in the cage mentioned above. The setting of the play referring to a house that is in a Norwegian town has “one room which shows the limited space Nora is disposed to, the cage she has been keyed in, the entrapment she finds herself; all those stressing the realistic aspect of the play” (Gokaj 1049) can be regarded as Nora’s asylum. She is pleased with her life at the beginning of this entrapment since she obeys the macaroon rule for her beauty. However, she starts to raise questions. It is also unknown what triggers Nora to seek her rights. It is evident in the play that Nora seeks her identity as a result of discrimination or unequal positions at home, but the reality that she often suffers from nineteenth-century stereotypes is not discussed. While Henrik Ibsen reviewed these issues in Norwegian literature in the nineteenth century, very similar subjects were discussed in Britain by several leading playwrights.

George Bernard Shaw, awarded the Nobel Prize in Literature in 1925, is a well-known nineteenth-century playwright. He is credited with bringing realism to English drama, and he includes religious, political, and social conflicts in his works as Henrik Ibsen does. His major works are *Mrs. Warren’s Profession* (1893), *Arms and the Man* (1894), *Man and Superman* (1902), *Major Barbara* (1905), *Pygmalion* (1912), and *Saint Joan* (1923). He writes plays, which raise societal consciousness by presenting social and moral issues, allowing him to remain in the public eye. He addresses some issues such as marriage and education; however, it is not known whether or not he wants to achieve equal rights for both sexes by giving these subjects in his works. Shaw expresses his ideas about marriage in the preface to *Getting Married* in the following quotation:

There is no subject on which more dangerous nonsense is talked and thought than marriage. If the mischief stopped at talking and thinking it would be bad enough; but it goes further, into disastrous anarchical action. Because our marriage law is inhuman and unreasonable to the point of downright abomination, the bolder and more rebellious spirits form illicit unions, defiantly sending cards round to their friends announcing what they have done. (11)

In line with this idea, Shaw seems to believe that marriage in the nineteenth century is a controversial subject and the inequality in marriage is supported by the law. Moreover, he takes the marriage structure into consideration in terms of its anarchic feature. In his works, such as *Pygmalion* and *Mrs. Warren’s Profession*, marriage structure is an important theme to understand what Shaw criticizes. The fact that both plays include female characters whose marriage statuses are considered by the characters in the plays indicates that Shaw criticizes the point of view towards marriage in his society. Eliza in

Pygmalion and Vivie Warren in *Mrs. Warren's Profession* achieve the empowerment of women at least from the point of marriage. In this respect, Shaw summarizes that “unless Woman repudiates her womanliness, her duty to her husband, to her children, to society, to the law, and to everyone but herself, she cannot emancipate herself. But her duty to herself is no duty at all, since a debt is cancelled when the debtor and creditor are the same person” (“The Womanly” 43). Namely, Shaw supports the emancipation of women by arguing even the law and his society. He emphasizes the role of a woman to embrace her individuality. Furthermore, Davis acknowledges the importance of women’s independence within the context of what Shaw advises women for marriage:

The economic independence of woman, which Shaw preaches so earnestly, should make a big difference in the conditions of marriage. The dominant type of marriage, says Ellis, is like prostitution, founded on economic considerations. Then artificial barriers between the sexes will be removed, and men and women can seek a mate under the freer conditions of life and love fitting to an advanced civilization. (50)

In relation to Davis’s remark, Shaw is presumably against the economic dependence of women on their husbands. In other words, he suggests that women should be independent economically and socially. So, Davis’s thought is a reminder of Mrs. Warren’s job because Shaw writes *Mrs. Warren's Profession* which mainly deals with Mrs. Warren’s career as a brothel owner in 1893. It portrays “prostitutes as the victims of the corrupted society rather than the villains” (Dörtkulak 10). Even though it attracted public attention because of its interesting subject, it was performed in 1902 due to theatre censorship in Britain because all new plays had to be submitted to the Lord Chamberlain who was the head servant in the royal household. Without his permission, the plays could not be performed on the stage. Also, it was not possible to add or change anything after his approval. Steve Nicholson argues that “[a]lthough there were examples of religious and political themes being censored, most contemporary observers of theatre during the first decade of the century saw personal and sexual morality as the main target” (25). In that sense, as the main focus of *Mrs. Warren's Profession* is related to prostitution, it seems to affect nineteenth-century people’s behaviours and attitudes in some ways. As Nicholson explains above, *Mrs. Warren's Profession*’s themes are the amalgamation of religious, political, personal and sexual morality issues. The heroine, Mrs. Warren is a woman who is rebellious and against the traditional norms. Furthermore, Warren remarks that “[j]ust as nineteenth-century women were not supposed to talk about sex, neither were they supposed to talk about money; both were considered improper topics of

conversation for ‘respectable’ women. As a nineteenth-century woman told her daughter when the girl asked questions about sex, ‘nice girls don’t talk about such things’” (13). On the contrary, Mrs. Warren runs a brothel and is interested in making much more money. She is also keen on her daughter’s marriage. Considering that, she is not a “respectable” woman of the era.

Mrs. Warren’s Profession portrays Mrs. Warren who is a former prostitute and a brothel owner as a mother, as well as an educated young girl, Vivie who has studied at Cambridge University. It also gives a panorama of life and opportunities for women in Victorian England in the nineteenth century. Although women are conditioned to do domestic works, such as gardening and housekeeping, Mrs. Warren runs a brothel to support her daughter to study at university. Vivie Warren has just graduated from university and she does not accept two marriage proposals arranged by her mother. This brief summary suggests that these two women characters of the play do not fit into nineteenth-century stereotypes. They behave in opposition to the patriarchal society’s ideal of womanhood because prostitution is regarded “as an antisocial profession and the society’s complicity in its own evils” (Chang 39). Due to Mrs. Warren’s profession and Vivie’s career, it is obvious that they are seen as self-sufficient at the beginning of the play. Mrs. Warren also owns many brothels across Europe and the play starts when Vivie returns home to live with her mother. They do not spend much time together and Vivie is not allowed to ask her mother questions due to the lack of intimacy between her mother and herself. Thus, she does not have any ideas about her mother’s job and her father. They do not talk about these issues that are in fact important for a young girl. In fact, she is not concerned about her mother’s source of income. Also, the play sheds light on how women can act against and stray from nineteenth-century roles and the consequences of the discrepancy. Nonetheless, it criticizes societal inequity, prompting Mrs. Warren to open a brothel in order to gain social status as she has suffered from being underpaid and undervalued. She sacrifices herself to her daughter and she has to live for her. In the same matter, Dalla claims that Mrs. Warren’s profession “illustrates the depths to which prostituted women must repress their emotions to survive. When asked her feelings about her life experiences, she stated, ‘I don’t know, I don’t have them [feelings] anymore’” (198). This is why they do not have a warm atmosphere as a mother and daughter at home.

It is one of the reasons why Vivie has no idea about what her mother does and who her father is.

Mrs. Warren, on the other hand, has Vivie confined to Cambridge to study Mathematics because Vivie is sent to live there and she is not allowed to come back to see her mother. Vivie is educated and due to her denial of proposals, she appears to be a self-fulfilling young woman. Vivie does not meet what is required of her to do. Her mother, too, looks for opportunities to live a happy and more prosperous life for her daughter. In other words, this play is “concerned with social corruption (in this case prostitution), and is determined to fasten the blame for such vice not on the individual (the brothel madam) but on a (male capitalistic) social system that fosters it” (Chang 40). So, *Mrs. Warren’s Profession* examines the relationship between Mrs. Warren and Vivie. It also illustrates women’s restricted living circumstances in the nineteenth century. However, the play’s male characters are portrayed as ideal men by the nineteenth-century standards.

The play begins when Vivie is waiting for her mother because Mrs. Warren returns home from Belgium and Vivie is back after her graduation. She greets her mother’s friend, Mr. Praed with a firm, manly handshake when he comes home to see Mrs. Warren (Shaw, *Mrs. Warren’s* 214). At the very beginning of the play, it is obvious to understand that Vivie is not a conventional woman. When Mr. Praed and Vivie have a conversation, she discusses her undergraduate experience and mentions her career rather than domesticity (216-217). With the support of her mother, she has the chance to study. As a result of this chance, she is able to develop herself instead of getting married to a man. As a consequence of her education, she is not interested in what nineteenth-century women are keen on. She drives the social conventions away in light of her education that helps her become the “New Woman” figure.

When Mr. Praed wants to go to the station to meet Mrs. Warren, he is not permitted and Vivie says: “Why? She knows the way” (Shaw, *Mrs. Warren’s* 215). So, Mr. Praed remains at home with Vivie. It implies that Vivie believes that her mother does not need his support and her mother who has lived alone for a long time can do whatever she wants on her own. Also, she depicts her life in London to demonstrate that, unlike her mother, she is not reliant on any men. She identifies herself as a mannish woman. One may conclude that it results “in a masculine female model: women who smoke cigarettes and

reject feminine code of behavior like adornments and decoration” (Dörtkulak 23). Then, she expresses her mannish qualities as follows: “I like working and getting paid for it. When I’m tired of working, I like a comfortable chair, a cigar, a little whisky, and a novel with a good detective story in it” (Shaw, *Mrs. Warren’s* 218). Every detail of her description belongs to a man in a patriarchal society. It also implies that she breaks the rules of society when she is sent to Cambridge to study. Even a detective story is a part of men’s activities according to the gender roles of the nineteenth century because women are not expected to be aware of these immoral acts while they are doing the housework. Vivie has the appearance of a man in a male-dominated society which causes her to embrace these features. She imitates what men do in the nineteenth century. She just acts against nineteenth-century women’s roles; however, she does not exhibit her features as an independent woman. Vivie mentions her dislike for cultural events during conversation with Praed. It shows that Vivie attempts to prove that she is not an ideal woman of the nineteenth century. Praed expresses his ideas by claiming that “it meant destroying all that makes womanhood beautiful” (217). It implies that Vivie uses this kind of subject as a trick because she is unaware of what her mother’s work involves. Vivie tries to figure out why she is not allowed to visit her mother in Brussels (219). In this regard, as Dörtkulak states, “[b]eing a means for the comfort of the masculine sex makes woman dependant [sic] on man. She is acceptable to society only when she is pronounced with a man-be it her father or husband. This dependence makes her lose her voice totally because she cannot complain” (20). In light of this remark, the fact that Vivie gives a manly handshake is the representation of the power struggle between men and women. Not to feel dependent, she seems to believe that she has to lose her femininity. Although Vivie dresses like a contemporary businessman, her mother running brothels seems more conventional in terms of her appearance. Mrs. Warren probably chooses these outfits to conceal her occupation. It also illustrates that Mrs. Warren does not prefer the roles that society assigns to women. As a result, she displays certain masculine characteristics such as her job. Moreover, Beauvoir, who claims that mannish attitudes are acquired by lesbians, asserts the following idea:

If many lesbians dress in mannish fashion, it is not only by way of imitation of the males and defiance to society; they are in no need of the caresses of velvet and satin because they find the same passive qualities upon a feminine body. The heterosexual woman, dedicated to the crude masculine embrace -even if she likes it and all the more if she does not - has no fleshly prey to embrace other than her own body. (506)

In relation to Beauvoir's claim, Vivie chooses these manly clothes to show her protest against nineteenth-century norms even though she is not a lesbian. She does not embrace her own body. It is apparent that Vivie's identity is beyond a masculine woman who challenges stereotypes and a lesbian who imitates men. It shows that she can be considered as a woman who disregards marriage and sexual appetite. Because she rejects marriage proposals, she is either sexless or unwilling to marry. In that respect, Cruea emphasizes that "[t]he New Woman rejected her mother's church-validated repression of women's sexual desire and belief in women's innate purity and virginal innocence. Women were endowed with the same sexual desires and entitled to the same sexual activities as men" (201). Considering this idea, Vivie desires to have the same sexual desire and belief as men do in the nineteenth century. Furthermore, Mrs. Warren as a prostitute shows through her career that she engages in the same sexual activities as a nineteenth-century man does.

Crofts and Praed, who are both attracted to Vivie, argue over who Vivie's father is (Shaw, *Mrs. Warren's* 223-25). On the one hand, Vivie is not called an illegitimate child throughout the play. Unlike social expectations about sexual morality, she is not forced to be out of the family. Also, she needs to be protected by neither her mother nor society as she does not encounter the shame of being a so-called "fallen woman." Mrs. Warren also concludes that she does not want to share the truth about Vivie's father and says: "Because I choose" (240) to conceal everything about her life. Moreover, Mrs. Warren has complete control of everything as a fatherly figure. Until Vivie returns home, nobody is concerned about who Vivie's father is. So, Mrs. Warren's influence and capacity to keep secrets from others shows that society is concerned about the daughters' parents. Praed and Crofts also discuss whether or not Mrs. Warren lets them marry her (221). Crofts is older than Vivie but he desires to marry her. He claims that if he is Vivie's father, his feelings for her will be inappropriate. Frank who is a good friend of Mrs. Warren comes home when they still argue over marriage. He claims that Vivie loves him (226). In other words, they are also conventional figures in certain respects. Three of them just discuss marrying Vivie and Samuel Gardner who is Frank's father participates in this discussion. What should be highlighted here is that without any replies from Vivie, they think of marriage. This carelessness suggests that nobody cares what Vivie desires for herself. A new discussion started by Samuel Gardner shows that Gardner is worried about

his son's independence. On the one hand, Samuel encourages Frank to get married to a woman who can financially support him, on the other hand, Mrs. Warren is against this marriage since Frank is unable to promote them financially in marriage. It also implies that Vivie's decision to marry is not important. In this regard, Samuel and Frank are opposed to society's concerns because it is expected that women are supported in marriages rather than men. Furthermore, Crofts's marriage proposal to Vivie is rejected by Mrs. Warren. Vivie also rejects Frank's attempts to propose (237-38). It implies that her rejection is a kind of self-dominance over her life. It can be concluded that, unlike her mother's dismissal, it is her individual choice. Although Mrs. Warren takes society's some expectations into consideration, such as marriage and appearance, she flirts with her daughter's lover (242). In this sense, Dalla asserts that "[e]motional bankruptcy is both a cause and a consequence of prostitution entry and continued involvement" (198). Mrs. Warren suffers from emotional breakdown not to be victimized in this society. However, her daughter shows personal development in some ways when compared to her mother since Mrs. Warren still displays some ideal motherhood roles such as arranging a meeting for Vivie and the other male characters and her rejection of Crofts's proposal to Vivie. She desires her daughter to have a cosy home to clean and do the housework. Crofts is not an appropriate husband in terms of economic conditions. Warren asserts that in the nineteenth century, "it is true that financial matters were not expected to form an important part of women's conversation" (12). That is why Mrs. Warren expects Vivie to have a life that is suitable for that of the "respectable" women. It also highlights that Mrs. Warren does not let Vivie work.

Ussher puts forward that "[t]he belief that any and every woman potentially housed evil, a 'raging' passion, an insanity, is represented in literature by the discourse of woman as evil, the woman behind the veil. The prevalence of the veiled wicked woman in literature in the nineteenth century is striking" (*Women's Madness* 85). In light of this idea, it seems that Mrs. Warren conceals her true identity in order to play a conventional woman role in society. She does, however, run brothels with Crofts. It indicates that she has this partnership to portray herself as an ideal woman outside of the brothels. Moreover, she implies that she is married and her life revolves around a married woman with a child. Mrs. Warren is excellent at concealing her activities just like men do in that era. What she wishes to do is to limit the people who want to understand who she is. Mrs.

Warren is the perfect embodiment of what Ussher remarks above because she veils her life and it leads her to play a mad role. In this context, she conceals her wickedness and her mad identity. To set an example, she is known as the woman who threatens Samuel Gardner but he asserts that her name is not Mrs. Warren. The love letters to Mrs. Warren are the source of Mrs. Warren's and Gardener's disagreement (Shaw, *Mrs. Warren's* 229-30). She refuses to give these letters to Samuel Gardner even though he offers her money because she thinks that "[k]nowledge is power ... and I never sell power" (229). It is illustrated that Mrs. Warren does not reveal the secrets between her daughter and herself because it endangers her authority as a fatherly figure at home. Under her conventional life, she disguises herself as well. To demonstrate her dominance over her daughter, Mrs. Warren wants her daughter to live with her (243-45). It also underlines that Mrs. Warren changes her mind after Vivie's education because Vivie is different from nineteenth-century women. Even though Mrs. Warren sends her to live away while Vivie is young, she prefers to live with Vivie now. It highlights that Mrs. Warren believes that Vivie is away from the gender roles of the era.

In Act II, as Mrs. Warren continues describing her experiences, she portrays her sisters' tough life standards and she implies that she has to be a prostitute to survive. She also acknowledges that it is unethical (Shaw, *Mrs. Warren's* 246-52). Vivie asserts:

VIVIE. You attacked me with the conventional authority of a mother: I defended myself with the conventional superiority of a respectable woman. Frankly, I am not going to stand any of your nonsense; and when you drop it I shall not expect you to stand any of mine. I shall always respect your right to your own opinions and your own way of life.

MRS. WARREN. My own opinions and my own way of life! Listen to her talking! Do you think I was brought up like you — able to pick and choose my own way of life? Do you think I did what I did because I liked it, or thought it right, or wouldn't rather have gone to college and been a lady if I'd had the chance? (246)

Through her job, Mrs. Warren embraces her independence for both herself and her daughter. She insists that she does not want to make money in this manner but she is forced to do that due to a financial crisis she encounters. Not surprisingly, Vivie admires her mother's survival as a modern woman although she raises some questions at the beginning of the discussion in the following statement: "Who are you? What are you?" (243). According to Mrs. Warren's explanation, the only profession available to women at the time is just prostitution though sex as a social taboo is directly associated with embarrassment and fear throughout the nineteenth century. Geller and Harris, however, claim that "poor women who were driven to prostitution might feel doubly destitute if

they believed they had failed to maintain the moral high ground” (16). It is reminiscent of why Mrs. Warren explains that this profession is her only choice. Women are encouraged to believe that their existence relates to piety; nevertheless, Mrs. Warren does not feel ashamed of being a prostitute. Rebecca Yamin defines the prostitution in nineteenth-century New York that was “the most lucrative and sometimes the only one to working-class women who needed to support themselves” (17). Ussher pinpoints in this regard that “[w]hat is common throughout these forms of female sexual oppression is the representation of virgin as good woman, whore as bad” (*Women’s Madness* 37). Mrs. Warren experiences what Ussher acknowledges. Therefore, she justifies her choice on the excuse that under such circumstances, this job is her destiny. It shows that prostitution in the nineteenth century arises as a result of women’s low salaries and the lack of work experience.

Joan Busfield discusses that “madness as a form of deviance not only ignores the everyday distinction between thought and action or mind and behaviour that underpins the usual contrast between madness and badness, it also assumes that the individual is to be held responsible for his or her thought or action” (260). Rather than achieving and justifying, Mrs. Warren plays a mannish role in her life because she does not want to be responsible for her actions. It leads her to become nineteenth-century’s ideal man. In that sense, it demonstrates that masculine qualities in women are regarded as symptoms of feigned madness. Masculinity in women proves that they act against the norms and moral values. As a part of this rebellion, women display manly behaviours. The fact that Mrs. Warren asks “what sort of woman are you?” (Shaw, *Mrs. Warren’s* 245) to Vivie is reminiscent of what is discussed above. Although she owns brothels, she is accepted by her friends. Siraj proclaims that “[w]ork was characterised as a distinctively masculine activity which connected men with their sense of masculine self” (209). Accordingly, it is possible to accept that if Mrs. Warren does not play her role as an angel in the house, it implies that she plays her mannish role as mad. Furthermore, Vivie is completely unaware that Mrs. Warren manipulates her emotionally. She tries to lead her daughter to think that prostitution is the one and only solution available to her. That is why Vivie sees Crofts’s business as profitable. She adds that “there shouldn’t be better opportunities for women” (Shaw, *Mrs. Warren’s* 250). Unlike her mother’s opportunity, Crofts chooses a moral and conventional profession according to Vivie because he insists that “do you

expect me to turn my back on 35 per cent when all the rest are pocketing what they can, like sensible men? No such fool! If you're going to pick and choose your acquaintances on moral principles, you'd better clear out of this country, unless you want to cut yourself out of all decent society" (265). Crofts's remark implies that Crofts believes that everyone engages in unethical conduct. He accepts social corruption like Mrs. Warren. In this regard, Warren claims that "[t]he discourse that most effectively restricted all women, regardless of race or class, was the law, not only the law of racial slavery but also the law with respect to free women" (45). Within the context of nineteenth-century discourse, Warren's thought pinpoints that prostitution is neglected because "prostitutes ... did everything to please their men and did well for themselves in the process" (Yamin 4). On the other hand, Vivie puts forward that "[t]he two infamous words that describe what my mother is are ringing in my ears and struggling on my tongue; but I can't utter them: my instinct is too strong for me" (Shaw, *Mrs. Warren's* 275). However, the two words Vivie mentions above are not mentioned in the play. Therefore, it seems to demonstrate that they are to be guessed by the readers. Vivie's anger shows that these words are related to a woman's "fallenness." It is significant to note here that Mrs. Warren does not keep her job a secret because her vulgar accent suggests that she works as a brothel keeper. As highlighted by Vivie, society remains silent when it comes to explaining her work. So, it implies that society tolerates this job gratifying men. Mrs. Warren points out that "I always knew how to respect myself and control myself" (250). It indicates that she is an emancipated character but she lacks strong feminine characteristics since she is getting afraid of being insane as suggested by Pedlar who states that "[p]hysical appearance is an important signifier of madness" (126). All these actions discussed above come to light at a church rectory referring to the dichotomy, morality/immorality. Also, the fact that Gardner is a reverend shows the hypocrisy in his society. In this regard, Devrim Özlem Varol underlines that "the Womanly Woman was locked in, awaiting her provider while taking good care of her children and her home: the working woman, though professionally trained, was making a great effort to be accepted in men's territory" (28-29). In relation to this perspective, the play demonstrates that Mrs. Warren as a well-known brothel-keeper cannot be deprived of earning money. She is able to take place in her society as a woman running a business even though a male-dominated society expects her to become a good carer of her family in the house. This also pinpoints the hypocrisy of the characters,

such as Crofts because he is willing to earn money through Mrs. Warren's chain of brothels. He does not consider about this immoral business.

When it is discovered that Vivie is Gardner's daughter, Frank is unconcerned about the claim because he does not wish the money belonging to Mrs. Warren (Shaw, *Mrs. Warren's* 277). So, he does not insist on flirting with her daughter. Vivie expresses that "[t]here is nothing I despise more than the wicked convention that protects these things by forbidding a woman to mention them" (275). What Vivie criticizes is that women are not permitted to do such tasks. So, it motivates women to act morally. In accordance with this opinion, Cruea remarks that "the New Woman asserted her right to sexuality and separated it from her public reputation [and]... believed that sexual identity and behavior should not be linked with public respectability. Sexual activity should not destroy a woman's reputation" (201). On the one hand, Vivie as a New Woman rejects the money her mother sends. She is determined to support herself (Shaw, *Mrs. Warren's* 277-78). Due to her ongoing involvement in prostitution, she wishes not to see her. It suggests that Vivie does not react respectfully towards her mother as a New Woman; nonetheless, she adds: "I am my mother's daughter. I am like you: I must have work, and must make more money than I spend. But my work is not your work, and my way not your way. We must part. It will not make much difference to us: instead of meeting one another for perhaps a few months in twenty years, we shall never meet: that's all" (284). She expresses that, unlike her mother, she is unconventional. She concludes: "You are a conventional woman at heart" (286). Vivie does not criticize her because of her profession; however, she condemns her mother as Mrs. Warren has a conventional heart that in fact represents the round character of the play because Vivie opposes what is expected of her and as a personal trait, she prefers to be like an unconventional woman. Furthermore, Doughty points out: "New Girls interested in new educational and professional opportunities had to negotiate the tensions between these two mythical creatures, the monstrous New Woman and the sweet Angel in the House" (8). This claim serves as a reminder of Vivie's first reaction when she learns her mother's job. It highlights why Vivie asks about her mother's secret job. Also, it suggests that Vivie believes that her mother as a nineteenth-century woman is supposed to be categorized as an angel or a monster figure of the nineteenth century.

Dörtkulak proclaims that when “the inequality of income is balanced, the equality between the sexes will have been achieved” (22). In light of this idea, Mrs. Warren earns as much as men as she has many brothels in Europe. It proves that she does not feel inferior when she has dominance over women in the brothels. However, as prostitution is another form of marriage for women to survive, Vivie accuses her mother of being dependent. This work is the embodiment of married women such as Nora and Mrs. Linde in *A Doll's House*. Moreover, Mrs. Warren in *Mrs. Warren's Profession* claims that she is married. It marks that she also considers that “the central institution of a woman's life” (Eros 18) is marriage. Thus, Mrs. Warren as a single mother portrays herself like a married woman. Her daughter, however, realizes that her mother financially supports her to make her gain economic independence but Mrs. Warren keeps herself away from Vivie as if she were a nineteenth-century man. When Mrs. Warren complies with Vivie's request to live apart from her mother, Vivie slams the door as Nora in *A Doll's House* does (Shaw, *Mrs. Warren's* 280). It demonstrates that Nora and Vivie want a life to live on their own because leaving their families represents their new choice to live. It also symbolizes Nora's and Vivie's exhaustion to deal with the problems they face. Moreover, it shows that they do not believe that they are dependent on their families.

When Mrs. Warren arrives at her daughter's office, she begins crying and says that “[d]on't tell her I was crying. [Vivie comes in. She stops gravely on seeing Mrs. Warren, who greets her with hysterical cheerfulness] Well, dearie. So here you are at last” (Shaw, *Mrs. Warren's* 110). It proves that Mrs. Warren is described as mad because while she is crying, she starts to laugh suddenly in order to beg of her daughter. Before the discovery of her profession, she keeps her away from herself but now she asks her to return home. This is reminiscent of the research Dalla does. In this research, she asks the participants who are prostitutes to describe their dreams. The answer, “‘I want my kids to respect me,’ and another wanted ‘To be a good mom’” (Dalla 196) is a remarkable point of view to understand why Mrs. Warren supports her daughter without seeing her. Also, *Mrs. Warren's Profession* “referred to the public asylum system as a ‘cradle,’ a ‘hearth,’ and a ‘nursery’” (Hewitt 88). In light of this idea, Mrs. Warren's home as a representative of her madness is a kind of asylum. It proves that she wants to continue to be captivated with her daughter because she is unaware of what is right or wrong. Moreover, as Hewitt suggests that “[d]octors' tendency to imagine patients as children and themselves as father

figures legitimated women's authority as much as the related concept of familial isolation" (74), Mrs. Warren plays this role as a doctor in her own asylum where she desires to live with Vivie. It shows that she tries to hide the reality as she does during her entire life. Therefore, she is portrayed as mad. As she does not know where she is in society, she builds an asylum for herself. Hewitt discusses the following:

Private asylum *directrices* supervised people considered unsuited for participation in the public sphere by virtue of their perceived madness who were nonetheless expected and often forced to leave their own homes. Even when the ultimate goal (in the case of male patients) was to inspire them to embrace stereotypically masculine attributes and reenter the public world of work and sociability, their institutionalization marginalized them further, and many patients who entered asylums never let. (90)

Indeed, this is an inevitable end for Mrs. Warren since she displays masculine attributes and tries to play a part in society in terms of authority and prestige. When she explains that she does not want to leave her job, it is not wrong to say that she is not allowed to go outside of her asylum.

When Mrs. Warren explains to her daughter why she has to work (Shaw, *Mrs. Warren's* 245-52), she seems unashamed of doing this job as she has many reasons to keep this business. So, she utters:

I must have work and excitement, or I should go melancholy mad. And what else is there for me to do? The life suits me: I'm fit for it and not for anything else. If I didn't do it somebody else would; so I don't do any real harm by it. And then it brings in money; and I like making money. No: it's no use: I can't give it up — not for any- body. But what need you know about it? I'll never mention it. I'll keep Crofts away. I'll not trouble you much: you see I have to be constantly running about from one place to another. You'll be quit of me altogether when I die. (283)

This conversation between Vivie and Mrs. Warren illustrates the plight of women in society when they have no other choice. Though she does not feel ashamed as she claims, she is not ready to leave this job for anybody. Thus, it shows that she is afraid of being called mad. As it is evident in the quote above, Mrs. Warren does not emphasize society's perspective on prostitution. Moreover, she does not wish to leave her job. She has two options when she is young. Working as a prostitute is the first choice. The latter is to go mad. In relation to this choice, Hewitt highlights that "fathers who resisted the gradual leveling of familial hierarchies could also use the asylum system to discipline children who failed to display appropriate deference" (93). In a broad sense, it indicates that Mrs. Warren as a fatherly figure of the play tries to confine Vivie into an asylum to control her lifestyle but Mrs. Warren is not aware of her own inappropriate behaviours, either. Thus, it shows that Mrs. Warren is not concerned with what society expects of her. Why she

prefers to be a prostitute reflects her rejection of society's mark on women. However, she does not desire to break the rules and she pretends to be a conventional woman by claiming that she is married. It is worth noting here that she is unaware of emancipation. In other words, she just struggles for her luxurious lifestyle and her daughter's education because "for the lady, economics were a significant part of many women's lives" (Warren 11-12) in the nineteenth century. Mrs. Warren and Vivie are two of these women as they do not have a breadwinner at home. They have to work in order to make money referring to their survival. In accordance with this point of view, Hewitt points out that

women who did not conform to the ideals of bourgeois domesticity were insane or that women's biology made them especially susceptible to madness. These notions clearly hurt women and aggrandized the power of men, in that the conceptual link between femininity and irrationality justified women's subordination in both the family and the polity. (108)

In this way, Mrs. Warren transforms into a nineteenth-century man to survive since she is not considered as an individual that equals men. She adopts masculine traits because she is represented by her manly behaviours in society, such as her accent and job. It illustrates that she believes that society does not consider Mrs. Warren without her manly attitudes and behaving like a man is the only way to be accepted by society. She runs brothels to emphasize that she is unable to support her life financially; however, her ongoing employment serves as a sign of social hypocrisy. While she considers prostitution her only choice, she still runs brothels throughout Europe. It proves that she thinks that she supports women working there financially since they need help to gain status. This hypocrisy reminds of what Foucault asserts. As he acknowledges, "the values of family and work, all the acknowledged virtues, now reign in the asylum. But their reign is a double one" (257). According to this idea, Mrs. Warren rules her double life that is not equivalent to the gender values in the nineteenth century. All these secrets, thus, play an important role in her life in terms of emancipation. While she succeeds in displaying empowered women's qualities in various ways, she does not escape from her manly lifestyle.

Mrs. Warren is unconcerned with women's independence as can be concluded from her attitude towards marriage. She prefers to be supported by men in marriage for her daughter. For her, marriage is an inescapable end for women. Dörtkulak considers "Vivie, as a representative of New Woman who has got male education and has acquired masculine behaviours ... She has her own free will and decisions. She is irritated by the

idea of being dominated by someone, including her mother” (42). As it has been discussed above, Vivie does not behave like her mother because their perspectives and their lifestyles are different from each other. In that respect, Crenshaw remarks that “most women are like men because they are not pregnant and they control their reproductive and economic choices like men” (175). For instance, Vivie is such a determined woman that she just displays her own opinions rather than her mother’s decision as seen in the meeting for marriage. She wants to work in order to control her life economically. Also, Mrs. Warren’s business partner, Crofts is another significant element to discuss how independent Mrs. Warren is. The fact that she has a male partner can be attributed to her dominance over women. Nevertheless, this way of life is not representative of a woman’s progression from an insignificant to an empowered woman although she works and gets money independently. It pinpoints that Mrs. Warren still needs a male partner to continue her job. Meanwhile, Vivie does not need anyone’s help to earn money including her mother.

Throughout the play, Vivie and Mrs. Warren exemplify masculine traits and, in several respects, they represent the ideal manhood of the era. To some extent, their clothes, lifestyles and attitudes to life illustrate that they are like men in the nineteenth century. For this point, Dörtkulak asserts that “Shaw is criticized by feminist cycles because of the fact that his women are not depicted exquisitely enough to be considered as realistic woman characters” (24). While Shaw’s women in his works are criticized as they are not regarded as graceful as women in the nineteenth century, it is reasonable to question why society degrades women’s existence into grace in the era. Moreover, Dörtkulak highlights that “[a]nother criticism of Shaw’s women is that they are not actual women. They behave in a masculine manner” (24). Even though women in *Mrs. Warren’s Profession* are concerned with moral values, they adopt unethical aspects to survive. In this survival, Mrs. Warren and Vivie follow manly qualities rather than being respectable women. Crenshaw taking the discrimination into account remarks that “women suffer discrimination when they are not treated like men” (Crenshaw 175). It seems that Vivie and Mrs. Warren experience discrimination caused by a different manner. Consequently, they pretend to become a nineteenth-century man who is dominant. It highlights that the choice of Mrs. Warren and Vivie is sexual aggression in some ways because women are regarded as either “depraved” or “mad” when they do not show graceful attitudes. On the

one hand, men in the play disregard what Mrs. Warren does. They do not criticize her as she is a brothel owner. However, When Vivie learns her mother's career, Frank insists that "she's mad. Do you hear, Viv, mad. Come: pull yourself together" (Shaw, *Mrs. Warren's* 276). It serves as a reminder of women's labels as mad and "wicked." Despite her reputation as a brothel owner, she is not labelled as mad. Nonetheless, she is claimed as mad when Vivie discovers her mother's work (263-267). As Busfield regards madness "as forms of deviance, therefore suggesting that what is at issue is a form of rule-breaking" (260), Mrs. Warren conceals all the truth about her identity, she is worried about being called mad.

Mrs. Warren can be regarded as a "woman attempting to gain a position of power, was also a madwoman—thus, her efforts to achieve power appear to be in vain when she admits to being insane, as insanity is a representation of weakness" (Smith 59). It marks that Mrs. Warren does not desire to be discovered. Her merged identity as a mother who supports her daughter and a woman who is a brothel keeper implies that she does not raise questions to understand who she is really. She is not aware of "the narrow boundary between reason and unreason, mad to-day and sane to-morrow, mad yesterday and sane to-day" (Braddon 205). This idea belonging to Braddon shows that Mrs. Warren does not consider herself as an ideal woman or perfect mother since she is just concerned with the money supporting her to have a luxurious life. In light of this dichotomy, Cassandra Marian Eros points out that "the double-headedness of Victorian perceptions of womanhood, the 'madonna/whore' dichotomy that allowed for an acknowledgement of women's bodies and sexuality through their vilification" (9). This remark reminds of Mrs. Warren's identity that is divided into two groups. While the first identity is for herself, the latter is for everyone except herself. Her angelic roles are exhibited clearly. Meanwhile, her monstrous behaviours are concealed. Ussher agrees with what Eros argues above. She declares that

[t]he juxtaposed images of woman as angel and as the castrating sexual monster were prevalent in nineteenth-century literature, medicine, psychiatry and popular discourse. It is no wonder that women themselves internalized this imagery - madonna or whore, angel or monster - which split them from their true sense of self. Images of the angel and the witch are reminders to women of the consequences of rebellion. (*Women's Madness* 86)

As Ussher and Eros explain, Mrs. Warren displays two different attitudes. Her description relies on what society expects of her. If she has to earn money, she mirrors her "whore" role as a prostitute. If she has to behave like a mother, she presents her "madonna"

qualities. Moreover, she is satisfied with the amount of money she receives. It indicates that Mrs. Warren believes that the rest of her life should not be dedicated to anyone. As a result, it implies that, through her masculine characteristics, Mrs. Warren wants to be surrounded by men to feel even more superior at work. That is why it demonstrates that she consciously gets on well with men around her because she simply wants to learn how to act like a man. The patriarchal society has a negative impact on the women she knows. As she is not a victim of patriarchal society, she does not struggle for her freedom. Shaw seems to assert that women can achieve equality if they follow masculine behaviours. Also, Seda Coşar Çelik claims “that fiction and criticism in the Victorian era were used as vehicles of taming the unconventional women characters as well as women readers and writers of the period” (3). Çelik’s remark is associated with the precaution gendered societies take to suppress women. It justifies that the values opposed to the gendered society are the main reasons for being called mad. Hence, women cannot succeed in struggling for self-identity with manly behaviours.

All in all, Shaw and Ibsen seem to stress that while self-realization as an equivalent element of madness cannot be completed by women, it becomes the reason for their feint illness. Although Mrs. Warren and Nora encounter many hardships that they do not discern, they are satisfied with their lives in the beginning. Their discrepancy is illustrated as madness and as a result of these difficulties, they acquire some roles that are similar to those of men. Therefore, in the following chapter, Nora’s and Mrs. Warren’s manly attitudes are discussed. Their lifestyles and attitudes to life are discussed in regard to emancipation. It is possible to underline the differences and similarities between their unachieved self-discovery in terms of their emancipation. Nora and Mrs. Linde who are graceful and respectful women at the beginning of the play are compared to Mrs. Warren and Vivie objecting to hegemonic roles of the era in the remaining part of this study.

CHAPTER 2

EMANCIPATED (WO)MEN AND CONVENTIONAL WOMEN IN *A DOLL'S HOUSE* AND *MRS. WARREN'S PROFESSION*

Henrik Ibsen's *A Doll's House* and Bernard Shaw's *Mrs. Warren's Profession* draw portraits of the nineteenth century in terms of two different women characters' emancipation. Nora in *A Doll's House* and Mrs. Warren in *Mrs. Warren's Profession* are on the road to emancipation when they are compared to the womanhood ideals dominant in the nineteenth century. Nonetheless, both create a new type of struggle to be freed from stereotypes. These two characters are represented on the stage by acquiring some qualities that do not belong to "respectful" women. Moreover, they are enslaved in various ways. While they are depicted as women who are opposed to strict rules of society, they, in fact, are the parts of these rules. Their choices to be free from the gendered society and not to be seen as inferior are important with regard to their empowerment. Nora and Mrs. Warren suffer from being called mad due to their personal choices since madness is used to create a society in which there is no woman who tries to seek her rights and equal roles. This choice prompts Nora and Mrs. Warren to adopt masculine roles because they seem to suppose that masculine roles do not make them voiceless. However, as a result of this preference, they are conditioned to be accepted as mad by society to make them dependent on men as Samuel Butler suggests that "no matter how ill we may be, or how low we may have fallen, we would not change identity with any other person" (9-10). Though they seem to believe that manly behaviours make them equal to men, this identity does not fit them. In this chapter, women's identities as conventional and emancipated will be discussed with reference to the striking themes given in the selected plays, such as alienation.

To very briefly illustrate the central argument in this chapter at this point, as Samuel Butler emphasizes above, Nora's and Mrs. Warren's identity cannot be changed or matched with another. It is suggested by Ernest G. Schachtel that

they feel like impostors, for example in their work, or in relation to their background, their past, or to some part of themselves that they repress or consciously want to hide because they feel ashamed or guilty. Or else they feel that they ought to have something they actually lack

or imagine they lack, such as material possessions, prestige or certain personal qualities or traits; or they feel that a different husband or wife, or friends different from those they have, would give them the status they want and thereby, miraculously, transform them into full-blown persons. (112)

Similarly, Mrs. Warren tries to hide her lack of prestige by running a brothel (Shaw, *Mrs. Warren's* 242-245), and besides, Nora attempts to conceal her lack of material possession by forging her father's signature (Ibsen, *A Doll's* 25). Moreover, Mrs. Linde strives to prove that she does not suffer from a lack of personal qualities as an ideal woman. Hence, she marries Krogstad (55-56) but Vivie, unlike her, works. Nora's choice shows that she thinks that she does not need anybody to be respected.

Nora, at the beginning of the play, displays some angelic roles as a devoted mother while Mrs. Warren does not let her daughter come to Brussels in order to see her (Shaw, *Mrs. Warren's* 219). She can be regarded as a devoted mother in some ways because she has this profession to support her daughter's education. Both have some conventional gender roles as a mother. It must be noted here that Nora pleases her children by purchasing some toys and Mrs. Warren supports her daughter financially. As their children are not allowed to have a life without their mothers, this act can be considered self-commitment. Their point of view in terms of motherhood gives a deeper meaning to understand how committed they are. They treat their children as their possessions because their husbands also see them as property. It leads them to act like their husbands or fathers during bringing their children up. On the other hand, Butler pinpoints "that more unhappiness comes from this source than from any other—I mean from the attempt to prolong family connection unduly and to make people hang together artificially who would never naturally do so" (31). As it is suggested, the family bond gives unhappiness to the family members. If the family is allied to something that is out of love and peace, it implies that this connection brings individuals' physical and mental devastation to light. Consequently, they become the parts of the problems they face in the family.

Pegg claims that insane women in nineteenth-century England harm their children. She outlines that "[t]he 1860s saw a substantial number of cases in which mothers murdered their children and raised an insanity plea" (216). Mothers who try to poison their children, cut children's throats, and throw children into a river have one striking common point referring to their acts after murdering their children. They aim to murder not only their children but also they commit suicide. Therefore, such violent acts

exemplify that they desire to escape from everything attributed to them, such as motherhood or wifehood. It is reminiscent of what Nora and Mrs. Warren do at the end of the plays. Nora leaves her children while Mrs. Warren reveals all of her own secrets before her daughter leaves her. Hence, both Nora and Mrs. Warren flee their children in some ways because they are regarded as insane mothers who are able to hurt their children. In this regard, even if Nora and Mrs. Warren do not harm their children's lives, they are able to escape from the responsibilities that come with motherhood. Furthermore, Pegg epitomizes these examples by considering that "[t]hese women were not to be understood as bad women but mad women, unable to restrain themselves" (219). All in all, this seems to affect Shaw and Ibsen's point of view towards mothers. It also demonstrates that Nora and Mrs. Warren are about to harm their children physically; nevertheless, they do not look unwilling to murder their children because it is a good example to compare ideal women's innocence to their real traits. Moreover, concerns regarding these women's criminality should be highlighted here as they tend to be against the rules. It reminds of Nora and Mrs. Warren's criminal or immoral acts, such as forging one's signature and prostitution.

Although Mrs. Warren is not married, she introduces herself as a married woman with a child. This indicates that she wants to be accepted by her society. As a result of this wish, she obviously tries to hide her profession and supports her daughter as a responsible mother. Similarly, Nora represents the "greatest of all responsibilities—the management of a family" (Beales 347), yet both Nora and Mrs. Warren engage in some illegal activities symbolizing their rebellious attitudes. In accordance with nineteenth-century stereotypes, Nora as a married woman is supposed to be away from fallen women's behaviours. Since the immorality of a married woman sheds light on society's corruption, Mrs. Warren is more independent when she is compared to Nora. However, Mrs. Warren works as a so-called married woman. Therefore, it is probably because she does not want to be known as a single woman. Meanwhile, her preferred marital status suggests that this choice leads her to keep her daughter out of her environment. In this sense, one can conclude that Mrs. Warren is aware of how to cope with a limited lifestyle. Nonetheless, Nora shows herself as a dedicated wife. Even if she forges her father's signature, she engages in this conflict to save her husband's life. Both Nora and Mrs.

Warren try to conceal what they do because they act against what they are expected to do.

Marriage seems as a means of a high-class life for female characters in *A Doll's House* and *Mrs. Warren's Profession* except for Vivie who rejects two marriage proposals. Furthermore, Mrs. Linde in *A Doll's House* regards her marriage as a source of money to support her family and Nora considers that her marriage is the best thing in her life as she enjoys spending time with her family. In *Mrs. Warren's Profession*, Mrs. Warren takes marriage into consideration as a better and easier way to survive. She seems to think that life is difficult for women if they are not married because these women struggle for their own survival. Mrs. Linde's decision proves that she cannot continue to live without a family. Unlike Mrs. Warren and Nora, Mrs. Linde does not have a child to raise. However, she prefers to marry to take care of Krogstad's children despite his disrepute. Also, Mrs. Warren organizes some meetings for her daughter whom she wants to get married although Vivie is able to earn money by herself. Mrs. Warren's attempts suggest that she thinks that marriage is an essential part of life. Nonetheless, Beales defines the family as an institution that "was rooted in a tradition that did not allow much room for development, for the acquisition of new freedoms, and new enjoyments" (347). Perhaps, that is why she has brothels because her profession is the immoral representative of marriage for prostitute women. Egerton regards marriage as "for many women a legal prostitution, a nightly degradation, a hateful yoke under which they age, mere bearers of children conceived in a sense of duty, not love" (155). In line with this description, prostitutes are caged there to survive. Also, Hugh Lancelot Beales and Edward Glover assert that "the Victorian epoch was an age of aggressive money-making industrialism; still young when Victoria became Queen, it pushed sex into the background of its prime interests" (352). While prostitute women are confined to make money by using their bodies as Victorian women do at home, they are also captivated into the houses to satisfy men. However, it is not known whether these women take marriage into account as enslavement or not. While Snaith disagrees with what Beales and Glover claim above, she discusses the differences in public and private atmosphere women encounter in the following statement:

In classical Greece, the private sphere, in contrast to the public, was the household, a place of production and reproduction. The home was where those things were attended to which guaranteed survival. Drives and desires were met, and necessary economics were handled.

The private household (*oikia*) supported the *polis*, or the higher realm of speech and action. The private sphere relied on women and slaves and worked on power and violence: that of men over women and slaves. (Snaith 6)

As Mrs. Warren and Mrs. Linde consider marriage as a guarantee for their lives, Snaith underlines that their economic freedom is also supplied there. Yet, she describes it as a male-dominated atmosphere to make women dependent, as well. This condition is the same as those of Nora and Mrs. Linde. In this respect, Beales and Glover acknowledge that “[t]he reason being that marriage to a man of their own or a higher social grade was the only recognized vocation for women not compelled to earn their own livelihood” (352). The quotation indicates that Beales and Glover regard marriage as a ladder climbed up to be able to have the right to maintain one’s life. In other words, women are conditioned to be captivated in some places, such as asylum or cage-house that is similar to Nora and Helmer’s house. Snaith insists that “Lockean liberalism, for example, labels the public sphere as a place of reason and control, whereas the private realm is one of passion and uncontrolled behaviour” (8). This is reminiscent of the dichotomy of female/male because while the male is the concrete representation of reason and order, the female is the perfect embodiment of uncontrolled behaviour. Furthermore, the gender roles of both sexes are divided into these groups Snaith emphasizes. So, controlled behaviours and wisdom belong to men while passionate and weak attitudes exist to describe women. This is why it is probably conceptual justification of women’s enslavement. Although it is discussed that “maternal role deemed them unfit for participation in public debate...British women trapped in the private home. Biological and moral degeneracy was feared if women entered the public sphere” (Snaith 8), Nora and Mrs. Warren escape from private to the public sphere. To put it more simply, Showalter gives a striking example to make this escape associated with freedom clearer from sensational novels. She concludes that “the death of a husband comes as a welcome release, and women escape from their families through illness, madness, divorce, flight, and ultimately murder” (Showalter, *A Literature* 160). Similarly, Nora and Mrs. Warren accept to escape from this life through madness. They are prominent examples of the transition from private to public.

Working is also one of the most important subjects to discuss in these plays as all characters tend to work. While Nora explains that she enjoys working, Mrs. Linde tries to find a job. Even though they think that women should be devoted to their families, they

are willing to work. In fact, it can be considered jealousy since they are unconcerned with empowerment. Furthermore, Mrs. Linde and her daughter, Vivie do not suppose that they are not allowed to work. They do not have a family to be dedicated. In a broad sense, Henrik Ibsen seems to raise a question about women's employment. Although women are able to find a job, their preference to work is questioned. Unlike him, Shaw seems to believe that women can work if they are not married. In contrast to what Ibsen implies, it is understandable that even a woman can run a brothel if she wants to accept mannish traits and the label of madness. This idea leads one to think that women are fortunate to acquire access to economic life. This opportunity does not literally exist for Nora; however, she locks herself in Helmer's room to make money (Ibsen, *A Doll's* 15). This act paves the way to find out that "lock on the door means the power to think for oneself" (Woolf, *A Room* 115). In this regard, working and writing are intertwined with each other since Nora feels safer and more cheerful while she is writing some documents. Her emotions highlight that this room is filled with her desire to write, express, and discover herself. She embraces her willingness to understand who Nora is in that room. Also, it marks that she feels ready to write herself as it can be understood from the description of her intent to mention her sins to Mrs. Linde. At that time, she appeared as if she concentrated on what she did for Helmer and she tried to please herself by explaining what was going on in her life (Ibsen, *A Doll's* 8-15).

Janet Lynn Roseman touches upon the significance of writing. She adds that "[w]riting is one of the most powerful vehicles for self-discovery, understanding, and healing. I believe that writing one's life not only serves as a personal guide to understanding one's past, but frequently can point the way one's future" (1). Moreover, Vivie, unlike her mother, directly works with money during her successful business career as an actuarial accountant. Shaw presumably indicates that Vivie expresses herself in this capitalist world and she has both money and a job to please herself in a dependent way; however, Mrs. Warren uses her fellows to have access to the capitalist world. In this respect, Vivie transforms herself from financial inequality to a secured life. Moreover, Snaith expresses that Virginia Woolf discusses writing as follows: "Writing itself was a crucial part of women's movement from the private to the public sphere. The importance for her of the lives of the obscure, and the role of women's biography and autobiography in 'publicizing' women's experience, cannot be overstated" (42). In other words,

according to Woolf, in this state of imprisonment, women gain access to society through writing. However, the endings of the respective plays prove that Nora and Mrs. Warren, unlike Vivie, still have a fear to lose both themselves and the opportunities they have. Roseman dwells on this experience and presents a new approach to self-discovery in terms of the consequences. She highlights that

[m]any people live in fear. Our fears hold us back from making important changes in our lives and from taking initiative to follow our hearts instead of our minds. Opportunities to transform our fears, to transform our insecurities, to make peace with ourselves, and to move ahead in our writing and in our lives constantly make themselves available to us. The loss of our job or relationship, financial upheaval and internal turmoil all signal us to pay attention. They provide excellent catalysts and they help us to move forward into a new life, to re-examine our priorities, to re-invent ourselves anew. Yet, we often fight these changes and choose to remain stuck unable to move, unable to call upon our energies to rebuild to our lives. We blanket ourselves with our fears and, as a consequence, are often crushed by their weight. (57)

Accordingly, fear is one of the essential parts of women's lives. They are afraid of losing their jobs and families that are their reasons to live. Briefly, Roseman summarizes that women are unable to create some opportunities for themselves. Consequently, they do not move even if they are trapped.

Nora is seen as a possession who is responsible for serving her family. She is not regarded as an individual. Also, she is unconcerned with herself. Her position in social life is just limited to do the shopping for the kitchen and children. She is unaware of what she needs as a woman. She does not want to be known as a rebellious wife but she just knows that she is satisfied with what Helmer warns her not to do. It is similar to what is described in the story of the Garden of Eden as related in the Introduction chapter of this study. According to this story, Nora will experience a punishment. It is the same as Eve because Nora is forced to leave the house after the bad consequences of what she does. She is not forced to leave by Helmer. As an ideal woman of the nineteenth century, she forces herself to leave her children and husband (Ibsen, *A Doll's* 70-75). It is reminiscent of Virginia Woolf's suicidal letter because this letter shows that Woolf cares about her husband's well-being during her disease and she expresses her emotions as follows: "I know that I am spoiling your life, that without me you could work. And you will I know... I can't go on spoiling your life any longer" (Batchelor 9). To put it simply, Woolf suffering from mental and emotional breakdown mentions her commitment to her husband in this letter. Her last words before committing suicide represent not only her love but also her devotion to her husband. She commits suicide as she is not willing to

make her husband's life much harder. Similarly, as Nora has some questions in her mind, she has to leave her family without spoiling their lives. Her abandonment shows that Nora devotes herself again to her family. When Nora is compared to Mrs. Warren, she just considers the quality of her family's life. For instance, she saves money by not buying anything for herself. She does not desire to affect her family economically (Ibsen, *A Doll's* 15). Nonetheless, Mrs. Warren shows that she dignifies herself as can be understood from her decision not to leave her job. Although she displays some traditional qualities as a mother, she desires to do whatever she wants. Her social position is not limited unlike Nora since she hides her real identity. It can be concluded that if she accepted that she was a brothel owner and a single woman, her life would be limited. As Vivie judges her mother, society calls her mad because Mrs. Warren also tries to be satisfied with her life by owning a brothel. So, she is concerned about the advantages of money and freedom rather than emancipation. To be an empowered woman, she is not expected to reject her career. While Mrs. Linde's position in social life is just limited to bring up a child, Vivie depicts herself as a modern businesswoman. Although Vivie thinks that she is away from social assertiveness, she behaves as a nineteenth-century man because she follows the footsteps of men around her. Moreover, she embraces what men have in society such as cigarettes and alcohol (Shaw, *Mrs. Warren's* 218). Also, Woolf questions this inequality between genders. She raises the question "[w]hy did men drink wine and women water? Why was one sex so prosperous and the other so poor?" (*A Room* 30). What Vivie does seems like a challenge to show that they are not equal because she tries to demonstrate herself as an independent woman. Although Vivie flirts with Frank, she rejects his proposal. The fact that Vivie and Mrs. Linde do not have a mutual trait can be reviewed in terms of empowerment. While Mrs. Linde prefers to be captivated, Vivie rebels to show her self-confidence in a way. Their different choices underline that Mrs. Linde and Vivie as single women are in the same conditions but their personal choices are different.

Although women's struggles in the selected plays are unsuccessful, their roles can be argued with regard to emancipation. When they display masculine behaviours rather than their own characteristics, they become unsuccessful. All women in *A Doll's House* and *Mrs. Warren's Profession* show some behaviours of strong people in various ways. Nonetheless, their stories after empowerment are unknown. This mystery demonstrates

that both Shaw and Ibsen aim to raise some questions. While Vivie and Nora prefer to leave the home, Mrs. Linde and Mrs. Warren desire to continue their lives in the same way. Nevertheless, they all start a new life. Along with their choices to be emancipated women, their progressions begin. However, it is a matter of debate whether they avoid being insignificant or not. Because Nora and Mrs. Warren just experience manly situations outside the home. They are unaware of how to be independent. Vivie as a woman who graduated from the university is against gender stereotypes because the way she describes herself is in favour of liberation. Even though Nora and Mrs. Warren are ignorant that they are called mad, they do not progress as strong women. In this sense, Cixous suggests that

from dream to dream you wake up more and more conscious, more and more woman. The more you let yourself dream, the more you let yourself be worked through, the more you let yourself be disturbed, pursued, threatened, loved, the more you write, the more you escape the censor, the more and more woman in you is affirmed, discovered and invented. ("Coming to Writing" 55)

In relation to this idea, Nora and Mrs. Warren accept being labelled as mad because they do not wish for being free. They do not move to discover themselves both physically and emotionally and escape from the qualities assigned to them. Unlike what Cixous suggests above, neither Nora nor Mrs. Warren tries to show their strength through writing or conscience. In the same matter, Ouida expresses:

She can write and print anything she chooses; and she scarcely ever takes the pains to acquire correct grammar or elegance of style before wasting ink and paper. She can paint and model any subjects she chooses, but she imprisons herself in men's *ateliers* to endeavor to steal their technique and their methods, and thus loses any originality she might possess. (613)

In accordance with that idea, women are able to do whatever men do; however, Nora and Mrs. Warren dismiss their inner voice by copying what men do. It results in inauthentic expressions. It leads them to imitate and behave like men. They exhibit their fake accomplishment rather than their own abilities for Ouida.

From the beginning of the plays, Nora and Mrs. Warren embrace some mannish behaviours by rejecting the patriarchal norms. As a housewife, it is expected that Nora's rebellion is limited to break the rules Helmer establishes, yet Nora begins to break the rules of society. On the road to emancipation, these acts can be regarded as manly attitudes. Because the fact that she takes a loan and forges her father's signature can be underlined in terms of gendered society, it seems that Nora is jealous of her husband's

life that is not restricted to domestic life. To give an example, she locks herself in the room Helmer locks himself to work. Also, Mrs. Warren acts mutinously. She is, like Helmer, unconcerned with domestic life. She enjoys spending time working. Her profession is the mirror of her rebellious manner. She would be a governess or servant to make money; nevertheless, it demonstrates that she presumably thinks that she deserves much more money.

Ouida dwells on the idea expressing that “travel enlarges the mind” (617). This remark is very relevant considering that Nora travels to Italy for Helmer’s health. Meanwhile, Mrs. Warren travels to Belgium to continue to do her job. It is reminiscent of what Ouida mentions above because Nora and Mrs. Warren begin to change after these journeys. It is a subject of debate to understand how these trips pave the way for their empowerment; nonetheless, it indicates that they probably enlarge their point of view towards their rights. Also, even though Nora goes to Italy for Helmer’s treatment and Mrs. Warren goes to Belgium to be able to earn money with the intention of sending it to her daughter, they unwittingly broaden their horizons as Ouida emphasizes. So, their dedication turns into their self-realization in a way.

When women in the plays are alienated from society, they approach masculine attitudes since they are forced to do household chores in this alienation. In other words, the more they are enslaved, the more they are alienated from society’s norms. As a remarkable reaction to enslavement, Nora and Mrs. Warren wish to be considered by society. They engage in illegal activities that women should not pay attention to because they want to draw society’s attention. To be able to attract this attention, they try to behave like a man but this is a means to be called “depraved.” As a result of these immoral issues, they are not seen as ideal women. Moreover, they are not concerned with being called “insane” regarded as “inadequate.” In this matter, Schachtel comes up with

two frequent reactions to the conscious or unconscious feeling of not being fully a person, of not having found an identity acceptable to oneself. One is an anxious retreat or depressive resignation or a mixture of these. The other is a more or less conscious effort at disguise, at playing a role, presenting an artificial facade to the world. (112)

Briefly, Nora’s and Mrs. Warren’s dream is to occupy a place in society for who they are. Therefore, they strive to free themselves from the position of a voiceless figure in the society. In fact, these plays dwell on the importance of being accepted by society. According to Schachtel’s idea quoted above, their label is not important to discuss so it

is equated with unnaturalness. Related to this, women's attitudes in the plays throw light on their attempts that are associated with their unawareness. Moreover, Erich Fromm agrees with what Schachtel suggests above and he deciphers the correlation of alienation and individuals in his essay named "Alienation and Identity." He begins by insisting that the alienated one who is "unable to achieve himself or reach others, uneasily asks, 'Who am I?'" (Fromm 55). In light of this remark, heroines in the plays do not acquire their identities by raising some questions related to their true identities. Fromm also underlines that "the older meaning in which 'alienation' was used was to denote an insane person; *aliéné* in French, *alienado* in Spanish are older words for the psychotic, the thoroughly and absolutely alienated person ('Alienist,' in English, is still used for the doctor who cares for the insane.)" (56). Therefore, while Nora and Mrs. Warren are regarded as individuals alienated to themselves and society, they can be viewed as the ones deprived of self-authorship. Fromm also mentions that an "insane person is the absolutely alienated person; he has completely lost himself as the center of his own experience; he has lost the sense of self" (59). So, Fromm suggests that Nora and Mrs. Warren are seen as madwomen who have not begun a journey for self-discovery.

The alienation mentioned in the above quotation by Fromm is a common trope that can be observed in the literary classics from different historical periods and genres. Therefore, to relate the discussion in this chapter with the larger literary discourse on alienation two other texts can be briefly mentioned here. Firstly, Achilles described in Homer's *Iliad* as a Greek warrior is a prominent example in terms of not being able to identify oneself and its choices. Similarly, Nora and Mrs. Warren suffering from alienation in consequence of discrimination try to identify themselves with manly attitudes. That is why both Nora's and Mrs. Warren's choices to be empowered women are remarkable. In the same matter, Achilles is filled with anger and lust for power to show his status in the community although he is aware that he is made immortal by his mother but he has a weakness causing his possible death. Athena suggests Achilles to withdraw from the Trojan war with these words:

I have come from heaven to put a stop to your anger, if you will listen...Come now, cease from strife, and let not your hand draw your sword. With words indeed taunt him with what will happen; for thus I will speak, and surely this thing will come to pass: one day three times as many glorious gifts will be yours on account of this insult. Restrain yourself, therefore, and obey us. (Homer 29)

As Achilles does not mind this warning, he experiences alienation. Arieti describes “Achilles’ internal and personal alienation and its rejection of human values. Achilles has turned down the world of human values, but he cannot endure the loss. He wants to occupy his new position and the old at the same time, to straddle the two worlds of god and man” (16). This depiction is reminiscent of what happens to Nora and Mrs. Warren when they recognize that they are unable to prove themselves with regard to their prestige. They have to decide their own ways or their families as Achilles considers his upcoming reputation and his end. His alienation plays such a role in his decision that he prefers to be respected because he thinks that he deserves full admiration. What lies beyond that point is that the insane suffering from powerlessness, meaninglessness, normlessness, and social isolation are not worthy to gain knowledge of who they are for society. Nora and Mrs. Warren do not withdraw from the battle as Achilles does even though they are seen as unable to attempt to state their status representing their inferiority and to become a counterpart of men. All these evoke a feeling of inadequacy causing them to feel mad.

The theme of alienation is powerfully portrayed also in *Waiting for Godot* by Samuel Beckett. He seems to figure out during the play that alienation from humanity and the world is the cause of madness. Because the characters in the play like Nora and Mrs. Warren do not aim to achieve a goal, they experience alienation after being isolated. In *Waiting for Godot*, Vladimir and Estragon, depicted as the ones who are unable to have a conversation, are committed just to spend time together. They, in a sense, convey a message of mad people. The following dialogue underlines that nothing happens in the characters’ lives:

ESTRAGON. In my opinion we were here.

VLADIMIR. (looking round). You recognize the place?

ESTRAGON. I didn’t say that.

.....

ESTRAGON. (very insidious). But what Saturday? And is it Saturday? Is it not rather Sunday? (Pause.) Or Monday? (Pause.) Or Friday? (15)

The scene indicates that Estragon and Vladimir are unconcerned about what day it is, where they are. Beckett depicts that nothing happens because during the play. Also, the characters are described as if they were sentenced to prison. Their hopelessness about the world seeming meaningless to them enables us to argue the effects of alienation on

people. The play starting with the statement “[n]othing to be done” (Beckett 9) and ending in “[y]es, Let’s go” (94) uttered by Estragon is the representation of the point of view of the insane towards the world. It also shows that depression spreads with the feeling of absence. It presents a life circle portrayed that “[w]e fall out of the womb and into the grave and all we can do in that gleaming instant is laugh at the stupidity and pointlessness of it all. And yet, it was enough for me, for if life was desperate it was at least a desperate comedy” (Scott 453-54). As Scott figures out in the context of Beckett’s play, Nora and Mrs. Warren spend their lives to encounter at least an imperious identity. The key discussion of all these examples is to bring to light that alienation is one of the leading causes of madness. Achilles in *Iliad* seeks fame though it becomes his end and Estragon and Vladimir in *Waiting for Godot* exhibit pointless behaviours such as not questioning anything happening around them after they are exposed to alienation. Nora and Mrs. Warren will not be welcomed by society and Godot will not come but Estragon and Vladimir still keep themselves waiting for him and Achilles will not achieve fame because they all are considered mad.

Mrs. Warren and Nora wish to acquire self-respect through their manly acts representing the outer world for them. In this matter, Beales and Glover assert that

[w]omen were moving towards ‘emancipation’ in this Victorian period—they staked a claim for certain rights and equalities, personal and legal, social and political, which made wives less than chattels, and daughters less than domestic drudges or commodities in the marriage market. They won their way to new occupations, new professions, a new dignity and status. (357)

As this idea about nineteenth-century women quoted above points out, society dwells on women’s success to be empowered; yet, it is useful to catch a glimpse of social hypocrisy to highlight the corruption. While gender roles are out of the question, it indicates that women can disguise their femininity under masculine qualities. To give an example, Elizabeth Barrett Browning expresses the agony related to inequality George Sand, a French female novelist, encounters. She desires to be a female author and to be respected in the patriarchal society. In “To George Sand: A Recognition,” Barrett concludes:

True genius, but true woman! dost deny
Thy woman’s nature with a manly scorn,
And break away the gauds and armlets worn
By weaker women in captivity? (148)

As George has the will to do that, Browning appreciates her bravery during the poem. For Browning, this strength is a good example of empowerment. George avoids acquiring womanly roles to be an author by writing with a male name and Browning examines her refusal of traditional roles by highlighting women's domestic captivity. It is also noteworthy underlining that Browning compares the gaud and armlet representing masculinity and femininity. Put differently, both Nora who is exposed to domestic captivity, and Mrs. Warren who does not display traditional roles acquire manly attitudes to be accepted in their society as George Sand prefers a male pseudonym.

The unsuccessful attempt to be emancipated probably arouses the loneliness of women. Similarly, Nora and Mrs. Warren fail in seeking women's rights as they accept mannish qualities directly. In this respect, Schachtel justifies that

[t]heir wish to 'possess' a definite identity does not and cannot solve the problem of their alienation from themselves because it actually is the continuation of alienation. They want to substitute a fixed, reified personality for the concrete, ongoing process of living, feeling, acting, thinking in which alone they could find themselves. (112-13)

Instead of demanding equal rights, women become ready to be alienated from social life as one can deduce from Nora's and Mrs. Warren's final decisions. They are in a dilemma since their inner conflicts and manly qualities indicate that they suffer from becoming others. Woolf depicts in this respect that "the eyes of others our prisons; their thoughts our cages" ("An Unwritten" 25). In accordance with this claim, this imprisonment physically or psychologically also leads women to feel suppressed. As a result of this, they encounter personal crises. Their choices to pretend to have some masculine qualities are regarded as the symptoms of madness as they get alienated, isolated, and suppressed as a consequence of feeling depressed. Sylvia Plath summarizes this with these words: "Perhaps that's why I want to be everyone – so no one can blame me for being I. So I won't have to take the responsibility for my own character development and philosophy" (44). She probably indicates that women choose manly things not to be accused of being women. In light of her idea, being everyone is easier than being oneself. The one who is covered with others' philosophy cannot be taken into account as an individual. Regarding that, Nora and Mrs. Warren suffer from this attitude leading them to feel more independent. Conversely, Plath does not advocate being like a man or woman. She does not leave any questions of why the representation of women and men is associated with

gender roles. However, Simone de Beauvoir takes issue with Plath because Beauvoir considers this situation as inequality. She advocates that

there is from the beginning a conflict between her autonomous existence and her objective self, her 'being-the other'; she is taught that to please she must try to please, she must make herself object; she should therefore renounce her autonomy. She is treated like a live doll and is refused liberty. Thus a vicious circle is formed; for the less she exercises her freedom to understand, to grasp and discover the world about her, the less resources will she find within herself, the less will she dare to affirm herself as subject. If she were encouraged in it, she could display the same lively exuberance, the same curiosity, the same initiative, the same hardihood, as a boy. This does happen occasionally, when the girl is given a boyish bringing up; in this case she is spared many problems. It is noteworthy that this is the kind of education a father prefers to give his daughter; and women brought up under male guidance very largely escape the defects of femininity. But custom is opposed to treating girls like boys. I have known of little village girls of three or four being compelled by their fathers to wear trousers. All the other children teased them: 'Are they girls or boys?'- and they proposed to settle the matter by examination. The victims begged to wear dresses. Unless the little girl leads an unusually solitary existence, a boyish way of life, though approved by her parents, will shock her entourage, her friends, her teachers. There will always be aunts, grandmothers, cousins around to counteract the father's influence. (285)

In line with the quote above, regarding a boyish way of life as madness in the nineteenth century paves the way for understanding that why Nora and Mrs. Warren are seen as mad. Their manly ways of lives are not limited to behave like men or dress like men. They apparently do what men do in the patriarchal society. It refers to inequality for Beauvoir. Meanwhile, Plath takes this idea into account as something that is beyond gender issues. According to the aforementioned idea, society including family and friends criticizes this kind of lifestyle in women. Since society disapproves of mannish qualities in women, women are discouraged to be independent. Thus, they become the subjects of male-dominated societies. Nora and Mrs. Warren are perfect examples of this situation. They both display some qualities that are clearly different from other women but the same as men in the patriarchal society. Nora and Mrs. Warren are concerned only with their lives rather than their self-identity. While they are not endowed with authority and reason for society, Nora and Mrs. Warren do not discover their unique existence as women. They identify themselves with men around them because they imitate them. Consequently, they become the replicas of nineteenth-century men in terms of physical appearance and philosophy of life.

Women's subjugated lives are also the reasons to feel depressed and lonely because this kind of life is an obstacle to the total independence of women. Besides, Showalter defines madness as a gendered illness that is "explicitly associated with female sexual passion, with the body, with the fiery emotions" (*A Literature* 122). One can see that

madwomen are obliged to choose a life to make their family filled with ultimate happiness. It causes them to lose their self-respect. They are, in fact, in a web of depression, suppression, and enslavement. Their lives are centred on some bad reputations, such as “mad” and “animal.” Consequently, the established roles of women encourage men to make them voiceless. It enables women to have male role models. This tendency is to be as strong as men and to get rid of traditional roles. In consequence of this, they are held responsible for social order. It paves the way for social disaster concerning some misunderstandings in women. Owing to the fact that empowerment is thought of as becoming like men by women, they become lost on the road of emancipation. In this sense, Geller and Harris discuss that “[w]hen women attempted traditionally masculine activities, they courted ‘brain strain,’ the exhaustion and eventual insanity brought on by attempting intellectual and active pursuits beyond their native capacity” (17). For this reason, Nora’s and Mrs. Warren’s self-discovery becomes a sort of misconception; nonetheless, it can be taken into consideration as a turning point for these characters. Even though they begin to look at a patriarchal society from a different aspect, as they accustom to be inferior, they do not wish to be empowered as women. They also promote that their actions do not purify society. As well as insignificant, they are seen as mad although they are not ill because they are “despicable” to argue whether they are mad or not. It is the ultimate reason for the despair they sink into. Their awakening becomes the result of their loss. Moreover, Geraldine Aronin and Barbara Ann Mikulski explain that “the concept of alienation, with its inherent feelings of isolation from society, is a powerful one because it explains many forms of behaviors from passive conformity to volatile asocial behavior” (2). Namely, in terms of Nora’s and Mrs. Warren’s choices and behaviours, it must be accepted that their roles starting from passive women to rebellious women are the embodiment of their alienation called the beginning of the madness. One of the main reasons for thinking that alienation and madness are considered together is that it is “alienation is supposed to emphasize a feeling of dispossession” (Hetterley 34). As Foucault insists, mad people are out of control because of the attitudes of society towards them. Also, Sommer and Hall discuss the situation given in the following paragraph:

[A] man enters a mental hospital, he has rejected the values of the dominant culture. On the basis of research on long-stay patients, it appears more likely that large mental hospitals produce more alienation than they treat. Some patients on chronic wards have not visited a

community in years; many do not read a newspaper or receive mail. In such cases, discussions of alienated mental patients should be centered on the disculturating effects of large isolated mental hospitals rather than the relationship between alienation and psychopathology per se. (418)

It indicates that Nora and Mrs. Warren reject the gender roles in some ways during their self-discovery. That they are also depicted as enslaved heroines proves that it is aimed to make them much more isolated rather than to treat them. Otherwise, why men support that women are enslaved is that it is a means for them to become more and more superior as Virginia Woolf emphasizes that “[t]hat is why Napoleon and Mussolini both insist so emphatically upon the inferiority of women, for if they were not inferior, they would cease to enlarge. That serves to explain in part the necessity that women so often are to men” (*A Room* 41). Woolf continues to address this by insisting that women are the mirrors to show how big men are. It relates to the use of women as a commodity. The humiliation of women is so concrete that Woolf mentions her memory about going to the library. She is not allowed to enter and she expresses that “[I]ock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind” (83). Though Woolf is able to express her ideas about inequality in education and social life, Nora and Mrs. Warren ignore this situation rather than expressing it since it is on their behalf to be accepted by society.

Even though it is a controversial matter whether or not Nora and Mrs. Warren see themselves as mad, not only these two heroines but also Vivie and Mrs. Linde are exposed to be considered as mad while they desire to find their self-identity. When discussed which is right or wrong, it is suggested that “they will not think it worth while [sic] to wrangle for some time, and those who reject these can be put into mad-houses. The middle way may be as full of hidden rocks as the other ways are of manifest ones, but it is the pleasantest while we can keep to it and the dangers, being hidden, are less alarming” (Butler 330). Because they are repressed, they are not able to seek their inner voice. It causes them to draw a different picture in their minds. In other words, their pursuit of self-identity results in a different angle. Throughout the plays, it is not aimed to show it as the secret potential of women to become equal because it does not let both Nora and Mrs. Warren awake as Eve does. So, madness enables women to be criticized by society. Virginia Woolf summarizes this situation in *Orlando: A Biography* by claiming that “all extremes of feeling are allied to madness” (44). Nora’s and Mrs. Warren’s attempt to

oppose what society notices is an extreme situation as Woolf considers it as madness. It suggests that society causes women to feel “degenerated.”

Woolf portrays ideal women’s daily lives that are related to their responsibilities. She pinpoints that “all the dinners are cooked; the plates and cups washed; the children sent to school and gone out into the world. Nothing remains of it all. All has vanished” (*A Room* 97). It seems pretty close to confinement for women who are in charge of making their children and husband socialized. In a broad term, women are like a long bridge allowing them to get across. This bridge enduring difficult conditions succumbs and surrenders and it is unfortunate to challenge. In this unsuccessful emancipation, men seem like one of the main obstacles. Also, Woolf underlines that “[t]he history of men’s opposition to women’s emancipation is more interesting perhaps than the story of that emancipation itself” (*A Room* 62). She directly addresses men behind women’s fall. While Woolf criticizes men in terms of women’s emancipation, John Milton concludes in *Paradise Lost*, which narrates the genesis of these relationships, as follows:

Certain my resolution is to die;
How can I live without thee, how forgo
Thy sweet converse and love so dearly joined,
To live again in these wild woods forlorn? (272)

Milton portrays that Adam accepts the punishment not to be alone because he does not want to lose Eve. As one can conclude from the lines given above, Milton illustrates that women are not the source leading men to downfall. Furthermore, Adam follows his emotions rather than his reason. However, Milton depicts that “[s]hould God create another Eve, and I / Another rib afford, yet loss of thee” (272). It demonstrates that Adam chooses Eve because of his loneliness but yet both of them are the cause of the downfall by accepting to be damned by God.

When all these are considered, the second fall of women begins when they are called mad. It has started with Eve who is punished and dismissed. The first fall occurs when women realize that they are criticized because of their sexes. They are believed that they are created from Adam’s rib. Regarding all of these, women need a transformation from a useless object to a subject. In conclusion of both plays, the fact that they are not able to find an identity for themselves plays a significant role in their transformation.

Ussher expresses that “[a]fter being released from asylums, many women dedicated their lives to informing the public of the outrages perpetrated under the guise of ‘treatment’, becoming advocates of all women deemed mad” (*The Madness* 65). This perspective reminds that Nora and Warren dedicate themselves to all their fellows to be marked as the counterpart of men because they leave their families and flee to an unknown place that is not given by the playwrights. Therefore, the end of the selected plays causes to raise a question mark in minds. Meanwhile, it can be summarized as an unsuccessful attempt in terms of the pursuit of self-identity through madness. As pointed out before, they find a way out of their subjugated lives. It also refers to the unconscious guilt of women suffering from a lack of respect in society. Consequently, it causes them to be kept out of social circles; however, they strive to survive by playing a mad role. It drives Nora and Mrs. Warren to adopt some qualities that are not suitable for them. Shakespeare dwells on this subject associated with women’s existence as either mad or like men. His speaker in *Measure for Measure* concludes that “[b]e that you are, That is, a woman; if you be more, you’re none” (75). In relation to this expression, Nora and Mrs. Warren can be regarded as “none” as they attempt to behave like men. All in all, the imitation or rivalry between sexes has been discussed for many years because both Shakespeare and Milton dwell on the same subject; however, Nora and Mrs. Warren are so unfortunate that they still suffer from the same problem. The consequences of this situation clarify that women have some difficulties during the pursuit of self-identity. This hardship spreads throughout the nineteenth century as madness.

To sum up, their presence is a blend of their identity as mad and their disguise as men. Women’s journey for self-discovery is shaped again by society in consequence of discrimination. Their actions are the amalgamation of society though they are unaware of that. Considering that, one may assert that the background of their choices is already drawn to affect the future. It has such a poisoning effect on women that they dare to question nothing. They are allowed to be satisfied with the opportunities provided by society. Alfred Alvarez claims that “the naked unaccommodated man is reduced to the role of the helpless, hopeless, impotent comic, who talks and talks and talks in order to postpone for a while the silence of his own desolation” (n.p.). Nora and Mrs. Warren just glance at what men do while their existence comes down to madness. As Alvarez’s description shows, they ignore their alienation and meaninglessness for society. It causes

them to hide their inferiority for a while. Nonetheless, they become the parts of hegemony causing them to acquire conventional norms. When they display these roles, they are labelled as mad.

CONCLUSION

This study examined the manly attitudes in women in terms of the concept of madness, primarily as discussed by Foucault as a discursive social construct. Based on two nineteenth-century plays, *A Doll's House* by Henrik Ibsen and *Mrs. Warren's Profession* by George Bernard Shaw, and in response to the description of madness in the nineteenth century, it can be concluded that gendered society and traditional roles are inclusive of madness. Alienation for self-discovery and masculine behaviours for equality are two important factors to take madness into account as a constructed illness for women. As it was in the centuries that preceded the nineteenth century, the social concept of madness served various purposes. It was discussed as a different concept separated from illness. To consider that it is a cultural concept, one can see that it is formed by society because it also relates to religious, political, and social attitudes. It seems that the use of the concept in the nineteenth century has aimed to devalue and subjugate women to make them outcasts in the society when they begin to question their rights and demand equality with men.

The present study highlighted that even if madwomen do not suffer from this illness, madness is used as a label to suppress women. The so-called madness emerges when women do not endure the inequality and they fight for equality within their marriages and society. It is also underlined that madness is considered one of the manly acts in women. The reason why they acquire these attitudes is that they are about to challenge the social norms. As a consequence of these elements, society causes women to be alienated from society. Madness also paves the way for self-discovery to find one's true identity in various ways and may thus be considered as a breakaway from the society that tries to discipline the mad subject according to its norms. The stereotypes of the society are important factors to exert oppression on nineteenth-century women, causing them to display some acts that are not befitting them. In this study, it was discussed that women who are on the journey of self-emancipation adopt these behaviours to challenge and revolt; however, madness can be seen as one of the key figures of gender stereotypes in nineteenth-century patriarchal society. This feint disease, madness is a phenomenon emerging when women desire to be equal to men. In fact, masculine qualities in women

are the symptoms of madness for these societies as it is shown in different aspects. All in all, madness is a means to confine women in a cage house. This study sheds light on how women are suppressed to make them captivated to domestic life. In this patriarchal discourse, women who seek their identities are in a web of depression, alienation, and self-commitment to the family. Considering that, it is an unsuccessful attempt to behave like men that are their idols on the road to be empowered. One may conclude that when women choose to display mannish qualities to become empowered, they are enslaved. So, women are kept in a secondary position through madness before they gain power.

The selected plays portray women characters in a different angle that is unlike typical patriarchal gender roles. By arguing the results of this condition, it is not wrong to say that no matter how powerful and alienated women are, they belong to this patriarchal society that predominates women. Throughout the thesis, madness is analysed as a problem to note whether women can empower themselves with masculine attitudes. It is concluded that even though they are not mad, society enforces them to show some signs of madness. All in all, women are identified either by the domestic roles attributed to them by the society or by manly acts. Both of these representations are perfect embodiments of the enslavement of women in society. Domestic roles relate to the confinement in the house that is limited to a woman who is interested in housework and who dedicates herself to her family. Manly attitudes represent a woman whose role is like nineteenth-century patriarchal society's men who are the breadwinners of the house and selfish for his own prestige.

According to the brief description of women in the nineteenth century, Nora's mannish behaviours in *A Doll's House* and Mrs. Warren's manly lifestyle in *Mrs. Warren's Profession* are noteworthy. As the titles of the selected plays highlight, these two women are confined in various ways. Nora as a captured woman opposes what society attributes to an ideal woman. Mrs. Warren, like Nora, challenges the conditions attached by society. Their masculine personality traits appear when they have realized that they are oppressed by society. Along with this reaction, they struggle to be heard and respected. They strive to destroy what makes them voiceless. In an attempt to understand better how society perceives female and male attributions, Nora and Mrs. Warren follow the steps starting from a useless to a significant subject to embrace their true identities; nonetheless, they swap their characters with men's identities. Under these circumstances,

they are regarded as individuals imitating men to exist literally and playing a mad role to be seen and accepted by society. It is illuminated that madness as a female disease is used by both society and women. While society wants to conceal the hypocrisy and social corruption, women consider it a means to take an equal role to that of men. The origins, the factors, and the effects of madness on women are argued. Examining that, they are victimized by the gendered concept of madness that is the symbol of discrimination and oppression. With reference to the statements above, madness as a mental illness is perceived as a disease requiring confinement because it traces back to the rejection of traditional roles and biological differences such as reproduction and menstruation. Thus, it is easy to determine that femininity and insanity are intertwined with each other in patriarchal societies.

The plays selected for this study were studied by other researchers in terms of the self-emancipation of women. These women were seen as successful regarding self-emancipation. As a result of this, they were highlighted as powerful characters in their journeys. They were analysed through feminine personal traits in terms of women's stereotypes that were limited to gracefulness and the sense of beauty. As different from these previous studies, the present analysis concludes that women in *A Doll's House* and *Mrs. Warren's Profession* were labelled as mad in order to subordinate them. In other words, they were not depicted as empowered individuals as they were labelled as "mad."

Another specific conclusion of the discussion is that the concept of Nora and Mrs. Warren's stories is also influenced by the patriarchal discourse. It shows that hegemony is an everlasting destiny of women whether they struggle or not. Before they do not find their veiled personalities, they start searching for their identities. It causes them to create a woman who is formed by masculine traits. As a feigned illness, Nora's and Mrs. Warren's madness is the result of their lack of respect, authority, unrequited dedication to the family, self-alienation, loneliness, and distracted mind by society. The concrete representation of all of these is meaninglessness for Nora and Mrs. Warren. This thesis conveyed a message of the valuelessness of both women and the insane in society. Shaw and Ibsen illustrate that the combination of femininity and insanity disappear when these heroines are given masculine personalities. Notwithstanding, it is concluded that they transformed from weak characters required to be enslaved at home to unnatural characters to be confined in an asylum.

In future studies, other dramatic works featuring the theme of madness can be analysed in a comparative manner that discusses the differences and similarities between alienated and oppressed women in Western and Eastern cultures in the nineteenth century in terms of misogyny. Within the scope of this thesis, both of the selected plays belong to the nineteenth-century Western patriarchal society. As a consequence, another culture or era and point of view towards women cannot be compared. However, selecting another play from Eastern literatures would provide a wider perspective to understand the madness-oriented misogyny of the time.

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