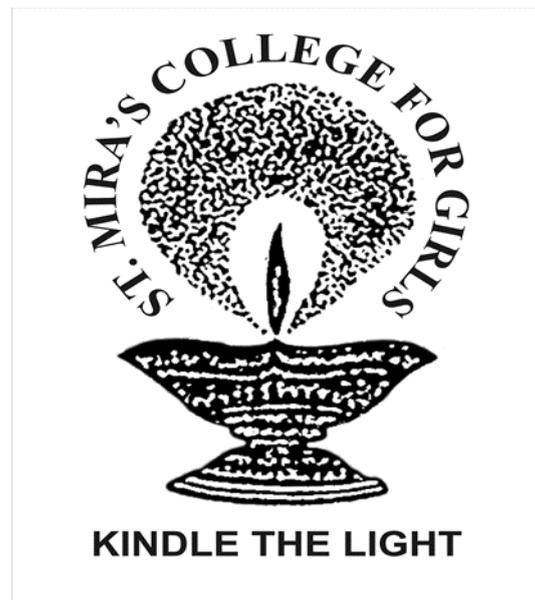


St. Mira's College for Girls, Pune

Reaccredited "A" Grade by NAAC

First Autonomous Arts/ Commerce College in Maharashtra



Department of English

A Publication of Papers Presented at the
Two-Day Seminar

QUESTIONING ATTITUDES AND LABELS: MENTAL HEALTH VERSUS MADNESS

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INDIA

Conference Proceedings of the Two-Day Conference:

“QUESTIONING ATTITUDES AND LABELS: MENTAL HEALTH VERSUS MADNESS”

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St Mira's College for Girls

St. Mira's College, established in 1962 was the dream realization of our Revered Founder Sadhu T.L. Vaswani. Sadhu Vaswani—a born teacher, a modern thinker, a builder with a futuristic vision believed deeply in woman-power and the woman-spirit, long before feminism was even thought of.

Today the College provides education right up to the PG level for over 3000 girl students across the Arts, Commerce, Science and Management faculties. Academic excellence with an eye on global perspectives complements aspects such as love for Indian ideals, community outreach, spiritual unfolding and reverence for humanity.

St. Mira's was the first college to voluntarily undergo NAAC accreditation in Pune in 2002 and the first Arts, Commerce College in the entire state of Maharashtra to go in for academic autonomy. It has won the Best College Award in Pune University and has been recognised by the UGC as a College with Potential for Excellence (CPE) twice. In 2012 and 2017 we have been re-accredited with an 'A' Grade by NAAC.

The Department of English

The English Department is a relatively young department as many of the senior stalwart intellectuals have retired, however, they have not left in spirit and the department continues to draw upon their experience to guide the younger energetic teachers.

Much of the Department's identity is fired by our patron saint Mirabai. Not only was the young lady a great poet and musician, she was driven by a passion to surrender to something greater. In our case it is the arts and an unquenchable thirst for knowledge. However, with this driving passion comes the recognition that knowledge should be available for all.

How does the department achieve this? First every year it has a series of free open public lectures with academic giants as speakers like Prof Das, a Forster scholar, Prof Jaaware on post-structuralism, Suniti Namjoshi on "Myths Mutate" and many others. We have had many seminars, workshops and competitions but we are most proud of our theatre conferences. The national conference "Theatre: Text and Performance" was a great success. It was inaugurated by none other than Vijay Tendulkar and concluded with a workshop by Satyadev Dubey. "The Theatre of Mahesh Dattani", another national conference, was attended by the playwright himself and concluded with his play "Where did I leave my Purdah?" performed by Lilette Dubey and company. The conference proceedings were published as a book. The international conference "Global Shakespeare" opened with Andrew Dickson, a journalist from the United Kingdom, and had internationally acclaimed academicians like Prof Supriya Chaudhary, theatre professionals like Kunal Kapoor of Prithvi Theatre, Mumbai and ended with a solo performance by Salim Ghouse titled "Shakespearewallah". We also had a musical extravaganza which was an adaptation of *Romeo and Juliet* performed by the students themselves. Our last seminar was "Reconstructing Perceptions of Womanhood: Myth, Body and Taboo."

All of this is to enhance our autonomous syllabus which is creative and academically demanding at the same time. Our courses vary from music based literature, to epics like the Odyssey to socio-linguistics making it comprehensive and yet fun. However, always the overriding purpose is to produce confident, capable, thinking young women who can take

their place in this world by being self-reliant but with a deep sensitivity and responsibility especially to those less privileged.

Questioning Attitudes and Labels: Mental Health Versus Madness

This year has been a path breaking year for St Mira's because for the first time the importance of mental health has been recognised and engaged with to such an extent. Not only does every class go through counselling but there are three counsellors available on campus without extra charge to the students because the college recognises the need for it and students are very important to St Mira's, the Sadhu Vaswani Mission and the Mira movement to empower women.

However, when it comes to art there so many theories with respect to representation versus writing. Writing is often considered therapeutic, a coping mechanism where emotions are disguised, displaced like when Sylvia Plath views herself as a Jew or her father and husband as vampires. Her poem "Daddy" is not only an expression of her Oedipus complex but also her coping and healing mechanism. Some would say readers of the poem project their feelings onto the poem, form a connection and through catharsis they safely let out their inner steam without exploding like a pressure cooker. These analogies are examples of artistic displacement which can be described as expressing in a disguised symbolic way what is repressed in our unconscious.

It is imperative that one asks who is speaking and to whom? In the world of capitalism this representation whether it be words, songs, drama, videos, movies, advertisements, Instagram, Facebook posts, blogs... what is being portrayed and why? What are the stories that we tell and why? What is on the surface and what is hidden? Whose perspective is it? Why is something so popular? What collective unconscious is it reaching out to? How much is really our voice or is it an outside voice that labels people as normal and abnormal? Are they trying to market these labels into packageable products?

So much of our time is spent 'in' representation. The word 'in' becomes more and more important as we are immersed in stories, in the digital and technology, blurring the outside world. This sometimes again serves as an escape from a reality one does not want to face. Video games like PUBG and 4D movies have achieved a level of simulation creating a simulacra or illusion of reality more real than the physical world.

The rationale behind this seminar is to start questioning representation. Last year it was the myths concerned with representing womanhood and Prof Malavika Karlekar, the keynote speaker, a visual historian and archivist, took the participants through a photographic journey that told hidden stories of women. This year the intention is to question the attitudes and labels towards terms like "mental health" and "madness". We want to question whether the former, the more politically correct term "mental health" is really free from the baggage that the latter term carries. The keynote speakers this year are Anita Sharma and Shweta Tiwari both from Connecting, a Suicide Prevention NGO our college works closely with and at which many of the students of St Mira's have worked as volunteers over the years. After that there is a question and answer session with Sunena Gupta who has come all the way from Singapore and travels the world using representation through dance, specifically Kathak to show her journey from darkness to light. Eleven of our students have written academic papers which will be published on the college website. The topics vary from the *Mahabharata* to anime, Steinbeck to Hitchcock, Harry Potter to

the Joker. Prof Kamalakar Bhat, a scholar of film studies, from Ahmednagar will explore and theorize on the depiction of mental health in cinema. This is followed by a slam poetry session. The last academic session will be by Hartman D'souza who taught drama at the Mahendra United World College, JNU etc for many years. He, along with his team of Ahmed, Sugandha and Shivam, also helped our students through an extra credit course to explore the theme of the seminar and script their own ensemble theatre performance. We end the seminar with two powerful performances. The first at 2pm is by our students and their outstanding ensemble performance, it is followed by Sunena's stunning Kathak dance. Both are beautiful, powerful and evocative.

To show our solidarity, we are very proud and very grateful to our principal Dr Gulshan Gidwani and the college because the second show in the evening at 6pm after the seminar is a special fund raiser. All the funds raised thanks to Sunena and the college will go entirely to Connecting.

Once again on behalf of the Department of English it must be stressed, this is a literature seminar, neither do we have the expertise nor the wish to diagnose. Our intention is to explore as sensitively as possible representation which often dominates popular imagination. However, if we hurt anyone it is not our intention and we apologise.

Thank you
Snober Sataravala

History of Madness

Radhika Seshan

How is madness to be defined? Answers can range from the colloquial – of the 'you're mad', variety – to the generational (teenagers, for instance, using the word in multiple ways), or as a synonym for angry. In their different ways, each of these provides a meaning to the word, and a historical trajectory of understanding. However, used in these ways, the word is not pejorative, and depending on the tone, can be interpreted to be anything from scorn to partially admiring. Madness here is also seen as daring, and as breaking out of the 'box'.

Then there are the stereotypes, particularly the 'mad woman' of literature, with perhaps one of the best of this kind being Adele Rochester in Charlotte Bronte's *Jane Eyre*. This in many ways is *the* idea of madness – a woman, shrieking (for no rhyme nor reason), with torn clothes – or tearing at her clothes, and with unkempt hair. She therefore needs to be isolated and kept hidden from public view.

Finally, there is the legal dimension, of 'certifiably insane'. It is this that Michel Foucault among others has focused on, for the notion of madness as that needing to be confined and institutionalized, is one that has dominated the world particularly the nineteenth century onwards. Here, madness is a symptom of an illness, and that illness is one that can upset the smooth tenor of life. So we go back to the ideas of literature, and of seclusion of the insane. But to be noted is the use of the word 'certifiable', which then means that linked to the legality of institutionalisation is the entire infrastructure of medicine, hospitalisation, and separation from those who might be put in danger by the presence of the insane.

But historically, there are other aspects of sanity and insanity that need to be understood and located within their own times and spaces. I will here pick up a few examples from history and literature to try and illustrate what I am talking about. Let me begin with literature.

I have already referred to *Jane Eyre*. To that, I'd like to add two more texts, very well known to

all students of English. Both are by Shakespeare, one being his *King Lear*, and the other Ophelia in *Hamlet*. Both are rooted in the idea of madness as a result of loss, in one, the loss of the kingdom and family, and in the other, the loss of the loved one. Madness here is socially induced – in that, society deprives the key characters of something that they are entwined with. To put it differently, madness is the result of the loss of the key components of their identity.

Here is something that we need to think about, of the notion that madness is a loss of self. This then means that the self needs to be ‘found’, or, if it cannot, then the shell needs to be isolated before any further harm is done to the individual. It is possibly from this that the notion of separating from society, and therefore of an asylum (note that the word also means refuge, place of shelter) in which to keep those who have lost themselves. A problem with this is, who is to say when they have found themselves?

But what I would like to highlight is the notion of loss. What is lost? The self, the public self, the personal and public perception of self, or all of these? If all of these, then there is a need to define both self and other, and to hold up a mirror which shows that which is ‘real’ and therefore sane, to that which is not. Thus, the stereotypes of the insane being a danger to themselves and to society becomes reinforced.

But there is another dimension to madness, which is in religion. Here, I will go back to history, and specifically, to the Bhakti and Sufi movements. In the Bhakti movement, and particularly in the poetry of Mirabai, we frequently get the word *baawari*. In one of her songs, she says ‘*sadhusant sangati Jodi Mira, bhayi baawari Mira*’. There is also the idea of ‘*laaj-sharam chhodi*’ in this song. This is an explanation of deviation from the norm, in very clear terms. Mira sees herself as one who has broken the bonds of society and family, in order to wander the world singing songs of her love for Krishna. Deviation, devotion and difference are all incorporated in her songs. But she does not need to be seen through the lens of loss of self and of identity, for in her case, identity is shaped through the love for a god, and hers is therefore a ‘divine’ madness.

Similar themes can be seen in some of the Sufi poetry, as, for example, in the well-known song *Mast Qalandar*. Who is *mast*, and why? Another frequently used word is *diwana*, one who is lost in love. It is a different matter that this word is much more used as part of love stories of the Heer-Ranjha or the Laila-Majnu or even of the Devdas variety. But what is to be remembered is that these stories talk of the world well lost for love, and therefore of death as the ultimate expression of love. This is very different from Adele Rochester, or King Lear, or Ophelia.

The *qalandars* and the *bairagis* were part of the medieval world of devotion. The *qalandars* saw divinity in music, the *bairagis* in both dance and music, and in many of the poems of the *qalandars*, there is an assertion of the need to lose oneself in music, dance, and the colours of life, in order to be one with the world. Inhibitions, in these poems, are for the poor – poor not in wealth, but in the ways in which they are unable to grasp the wealth of love that went into the making of the world. The idea here is not of loss of identity, but of identity as being part and parcel of the greater world of love.

In the western traditions, historically, there have always been the divinely guided – those who heard voices, instructing them what to do. Joan of Arc is a classic example of this. In a more cynical world, she would not have been listened to, and in the 20th century, she would have been arrested and confined to a mental hospital, and/or tested for the use of hallucinogenic drugs! But in her time, it was accepted that god spoke in strange ways, and through many people, and so, what she said was god’s word, and god’s directions, to be accepted as such.

What changed, between her time and the 19th century? One answer that some have provided is capitalism. The commodification of the individual meant that that individual had to be defined in certain ways, and with only a very small margin of ‘error’ being possible. Humans were born, they lived productive lives – with ‘productive’ of course meaning well-paid! – and they had families, wherein they brought up their children to fit into the moulds that society had outlined, and then they died. (What comes to mind is WH Auden’s poem, *The Unknown Citizen*.) In such a

world, deviation is first frowned upon, and then seen as problematic, and therefore to be treated as a problem, medical and social. If to this we add the legal structures of crime and punishment, and particularly the legal clause of committing homicide (or suicide) while ‘of unsound mind’, there is a greater need to define what is ‘sound’ and ‘unsound’ in social, psychological and legal terms. It is in this context that we need to study the growth of institutions of seclusion and imprisonment, and understand the ways in which madness changed from being ‘divine’ to problematic.

There is one more aspect that needs to be highlighted when studying madness, and that is the deeply gendered nature of madness. I would like to point to the ways in which mad women and mad men are portrayed. Women are always described as shrieking, violent, and (usually) homicidal – the stereotypical ‘homicidal maniac’ of fiction. Men, on the other hand, are shown as leaving ‘hearth and home’, and wandering in search of something – self, identity, memory, or anything else. Also, men don’t hear ‘voices’ in their heads, only women do! Why is this? How do we study gender through madness? Even the words are different – in Urdu/Hindi, only men are *diwana*, women are not. Madness within the confines of the household, as seen in women, needs to be hidden, as a matter of shame; but men have the freedom to go out, and so, their madness is no longer an issue for the family – far better, in fact, if he leaves the home, and no one has to look after him. I think that in this, too, one needs to understand the multiple social constructions of gender, of home and the world, of shame and the consequent damage to the family ‘name’ and position.

To this, I would like to add one last point, something that came up much more in the 19th century, of classification of levels of madness. This takes me back to the point I made earlier, of the legal dimensions of madness. Legally, a mad person needs to be isolated from society, if s/he is likely to be a threat to society. Can we look at things like the vagrancy laws, and the laws against begging, in this context? Madness then becomes just one more aspect of controlling the public spaces of action, and therefore, of delineating, through legal and medical methods, the spaces that are available for the normal, the abnormal, and the subnormal.

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ATTITUDES TOWARDS MENTALLY ILL OFFENDERS: THE KILLING OF LENNIE SMALL IN JOHN STEINBECK'S *OF MICE AND MEN*

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Abstract: John Steinbeck's *Of Mice and Men* puts forth various notions of mental health during the Great Depression era in the United States of America. This paper focuses mainly on the treatment of Lennie Small, an individual with mental illness, by the other characters, especially George Milton. It explores how mental illness was dealt with in the 1930s; focusing on George's conundrum at the end of the novella, attempts to provide a reason for why he did what he did. The paper also touches upon aspects of conviction of a mentally unstable person and the killing of such a person in *Of Mice and Men*.

Keywords: Lennie Small, *Of Mice and Men*, mental illness, John Steinbeck, crime, insanity defence, sympathy entrapment

ATTITUDES TOWARDS MENTALLY ILL OFFENDERS: THE KILLING OF LENNIE SMALL IN JOHN STEINBECK'S *OF MICE AND MEN*

Lennie Small and George Milton are the two protagonists in John Steinbeck's novella- *Of Mice and Men*. The story revolves around Lennie who has an intellectual disability and shows symptoms of schizophrenia, and his relationship with George –his on-road companion and saviour. The unemployment situation post the Great Depression saw many Americans losing their jobs, and continuously changing their places of work. Lennie and George are ranch workers and the story begins with them looking for a job on one of the ranches near Soledad². They are motivated to work to fulfil their eventual dream of owning a ranch and never having to work for anybody else. Through their initial interactions, we come to know that Lennie has done something unacceptable (which we later learn is touching a girl's dress to feel it). This brings them into trouble and forces them to run away. Lennie seems to be obsessed with all things furry and soft like the girl's dress, so mice. The problem arises when he pets them too hard, and when they start struggling, he then kills them without meaning to. Lennie and George land up a job on Curley's father's ranch, a few miles away from Soledad and befriend many of the ranch workers. George is aware of Lennie's obsession and prevents him from harming mice. A similar situation recurs when George refuses to allow Lennie to take care of the pup given by Slim, another ranch worker. George, although burdened by Lennie's existence, takes care of him like a child and defends his actions for most of the novella. A confrontation between Lennie and Curley at the beginning of their stay at the ranch marks the tone of their relationship. Lennie is strong, well-built, muscular; and, his physique arouses Curley's insecurity. Curley eventually starts a fight with Lennie, in which Curley is badly injured. Meanwhile, Curley's wife (a supposed "looloo"³) becomes a cause of worry for George. He calls her "a jail bait"⁴ and warns Lennie to not get involved with her. Lennie, however, does get involved-becoming obsessed with her soft hair. He starts caressing it but takes his caresses too far. Unable to comprehend Curley's wife's struggles, as he does the mice, he snaps her neck and kills her. Frightened, Lennie runs away to a safe place that George had earlier showed him, in case he ever got into trouble and remains hidden. The ranch workers discover Curley's wife's body in the barn, and Curley, raging for revenge starts a search for the killer. Curley is convinced that Lennie is the killer, as he is the only one who isn't present. George, unable to defend Lennie anymore,

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²A fictional town, setting of the novella

³ A prostitute. Steinbeck, John. *Of Mice and Men*, Australia, Penguin Group, 2008, p.57

⁴Steinbeck, John. *Of Mice and Men*, Australia, Penguin Group, 2008, p.36

is forced to join the search party. Before anyone finds Lennie, he gets to him and kills him. At this point, keeping in mind George and Lennie's tender relation, and George's awareness of Lennie's inability, the question arises – Why did George kill Lennie?

Lennie's fate is foreshadowed in the killing of Candy's⁵ dog. As the dog is killed to relieve it from the suffering of old age, so Lennie is killed, but for a slightly different reason. Lennie is killed because of George's anticipation of Lennie's suffering; a suffering Lennie would be put through if found guilty of committing Curley's wife's murder.

Lennie isn't a normal human being and it is difficult for the ranch workers to accept this. Through the course of the novella, Lennie's behaviour is naive and child-like. He continuously distances himself from the outside world, which results in his forgetfulness. George has to make him repeat things, almost like a teacher who wants his students to remember a poem or tables. George constantly endeavours to get Lennie to remember information important to his existence so that he keeps out of trouble. Lennie is continuously dependent on George, just like a toddler is dependent on his father and takes his orders very seriously. It is only George who can see this and treats him as sensitively as possible. George cares deeply for him and his decision to kill Lennie is probably a result of his awareness of his own inability to protect Lennie any longer.

The narrative is set during the post-Great Depression period, a time in which massive societal changes were taking place in American society. It was a period of turmoil, where people weren't receptive to "crazy bastard[s]"⁶ like Lennie nor did they know exactly how to handle them. Mental illness since time immemorial has been associated with demonic possession. The father of American Psychiatry, Benjamin Rush who practiced during the 1700s did not believe in this association, however, "he purged, blistered, vomited and bled his patients; administered herbal concoctions and drugs; and twirled them in a purpose-built gyration, until their noses bled."⁷ It was only around 200 years after, by the 1940s, that less severe treatments became frequent, such as lobotomies⁸, which claimed good results for many of the patients.⁹ Lobotomies, however, weren't failure-proof. Tennessee Williams'¹⁰sister Rose (a schizophrenic), for example, suffered more after the lobotomy than before it— "In Rose's case the operation was something of a disaster: her personality was crushed and she was thereafter unable to live an independent life."¹¹ And this is only in the medical circles, the social treatment of mentally ill people is best known to us through literature. In fact, even in literature there are very few characters that have been able to do justice to mentally unstable characters. In this novella, only George Milton is truly sympathetic to Lennie's predicament. George is ahead of his times— "He can do anything...I ain't saying he's bright...But I say he's a God damn good worker. He can put up a four hundred pound bale."¹²

Let's try to understand why George killed Lennie through how others have treated Lennie. Curley's treatment of Lennie is probably the worst because he doesn't even acknowledge that Lennie is different and hence must be treated with much more care. Additionally, his treatment appropriates the view that if a mentally challenged person committed a crime, the only treatment available to him or her was death or lifetime confinement. George, on the contrary, does not view Lennie's act as a crime and understands that

⁵Another ranch worker

⁶Steinbeck, John. *Of Mice and Men*, Australia, Penguin Group, 2008, p.7

⁷De Young, Mary. *Madness: An American History of Mental Illness and Its Treatment*, North Carolina, McFarland & Company, 2010, p.173

⁸A surgical operation involving incision into the prefrontal lobe of the brain, formerly used to treat mental illness

⁹Torrey, E. Fuller. *American Psychosis*, New York, Oxford University Press, 2014, p. 28

¹⁰Williams, Tennessee. Pulitzer Prize-winning American dramatist

¹¹Ibell, Paul. *Tennessee Williams (Critical Lives)*, London, Reaktion Books, 2016, p.25

¹²Steinbeck, John. *Of Mice and Men*, Australia, Penguin Group, 2008, p.24

others would not be accepting of the ‘insanity defence’, then known as the M’Naghten rule¹³ that George unwittingly believes in. According to the Legal Information Institute,

The insanity defence refers to a defence that a defendant can plead in a criminal trial. In an insanity defence, the defendant admits the action, but asserts a lack of culpability based on a mental illness...An important procedural corollary to the insanity defence involves the establishment of legal competency, otherwise known as competence to stand trial. In accordance with due process requirements, a criminal defendant cannot stand trial if he or she is deemed legally incompetent... A defendant is incompetent if he or she is incapable of rationally communicating with his or her attorney or rationally comprehending the nature of the proceedings against him or her. A defendant may move at any time for a hearing to determine competency, which involves the submission of supporting evidence and some form of a psychological evaluation. The threshold for establishing competency is often identified as notoriously low. So long as a defendant is deemed incompetent, the insanity defence becomes moot as the defendant cannot stand trial.¹⁴

In other words, it is an excuse for the crime that has been committed. And, if take a closer look at the procedural corollary, Lennie most definitely cannot stand trial; he just won’t be able to comprehend it.

George defends Lennie’s action using the following words, “Couln’ we maybe bring him an’ they’ll lock him up? He’s nuts, Slim. He never done this to be mean”.¹⁵ This brings us to the realisation that standard rules of crime and punishment don’t apply to mentally ill individuals simply because they do not fit into the general normative of individuals. However, George already knows that Lennie doesn’t stand a chance for a free trial and that he would be killed violently the minute Curley sets his eyes on him. Curley is consistent in his aggression throughout the novella and his general dislike of people with strong physiques will not work in Lennie’s favour. Despite that, even if we wish to believe that Lennie does stand a chance, the chances of him surviving inside a prison are almost none. Sasha Abramsky from the Human Rights Watch Organization in her book, *Ill-equipped: U.S. Prisons and Offenders with Mental Illness*, states that “[w]hile prison is a challenging environment for all prisoners, it is even harder for those with serious mental illnesses”¹⁶, and further, “Mentally ill prisoners are likely to be victims of other prisoners — mentally sound as well as mentally ill. They are vulnerable to assault, sexual abuse, exploitation, and extortion.”¹⁷ As late as the 21st century, prisons are inadequate to sensitively handle mentally ill individuals which often force such prisoners to commit suicide.¹⁸

Capital punishment alias death penalty was common during the Great Depression era in the USA. According to FindLaw,

From the 1920s to the 1940s, there was a revival in the use of the death penalty, due, in part, to the writings of criminologists, who argued that the death penalty was a necessary social measure. In the United States, people were suffering through Prohibition and the Great Depression. There

¹³*Insanity Defense*, Net Industries, 2019 <https://law.jrank.org/pages/7664/Insanity-Defense-History.html>

¹⁴*Insanity Defense*, Legal Information Institute, https://www.law.cornell.edu/wex/insanity_defense

¹⁵Steinbeck, John. *Of Mice and Men*, Australia, Penguin Group, 2008, p.110

¹⁶Fellner, Jamie and Abramsky, Sasha. *Ill-Equipped: U.S. Prisons and Offenders with Mental Illness*, New York, Human Rights Watch, 2003, p.53

¹⁷*Ibid.*, p.56

¹⁸*Ibid.*

were more executions in the 1930s than in any other decade in U. S. history, an average of 167 per year.¹⁹

Hence, what George did for Lennie, does in one sense liberate him from the consequences that he would have had to face had he lived; for he would not have died a painless death. This instance of “mercy killing”, however, shouldn’t be mistaken as a deed of the past, such instances occur in different countries and different forms, for as recent as 2016— “Mother Pleads For Mercy Killing Of Mentally Ill Son In Coimbatore”²⁰, was the headline of a related article in The Hindu, which saw the mother of her mentally ill son in a different, yet similar position. George’s position, thus, is born out of love, and touches upon something known as ‘sympathy entrapment’ - “Entrapment merely completes the picture of human motivation by including financial and emotional issues within the set of motivations that can lead to exculpation.”²¹As George shares a deep bond with Lennie, he is unable to envision his terrible fate, which is probably why George “hadda”²² do it.

The judicial system is seemingly incompetent to deal with such cases, giving very little choice to the friends and relatives of mentally ill individuals to save them. Hence, George’s action can be viewed as a kind of euthanasia to, maybe, not free him from his current situation but from that which would have caused him suffering in the future.

The attitudes of the characters towards mentally ill individuals in the novella represent the attitudes of the American people towards mentally ill individuals and shows how they were treated. On the one hand, was the mainstream attitude portrayed by Curley who held the dominant concept that crime was a social deviance; on the other there is George, and to a certain extent Candy and Slim—all who accept Lennie for who he is, see his crime as a biological aberration and treat him compassionately. The conundrum that George feels at the end of the novella is indeed a serious one where he was looking for boundaries between crime and madness to save Lennie. Finding none he took recourse to the only option he had. There is no definitive answer to whether what George did was right or wrong, but his fears for Lennie are the strongest motivation for his action. As detached readers, we do feel that George’s action was rooted in his concern for Lennie, which not only offers grounds for his actions but also reasonably excuses him.

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¹⁹FindLaw, *Death Penalty in the US*, Thomson Reuters, 2019 <https://criminal.findlaw.com/criminal-procedure/the-u-s-and-the-death-penalty.html>

²⁰Huff Post, *Mother Pleads For Mercy Killing Of Mentally Ill Son In Coimbatore*, 2016 https://www.huffingtonpost.in/2016/09/22/mother-pleads-for-mercy-killing-of-mentally-ill-son-in-coimbatore_a_21476955/

²¹Ronald J. Allen, Melissa Luttell, Anne Kreeger. *Clarifying Entrapment*, 89 J. Crim. L. & Criminology 407, Northwestern University School of Law, 1998-1999, p. 407

²²Steinbeck, John. *Of Mice and Men*, Australia, Penguin Group, 2008, p.121

Huff Post, *Mother Pleads For Mercy Killing Of Mentally Ill Son In Coimbatore*, 2016

https://www.huffingtonpost.in/2016/09/22/mother-pleads-for-mercy-killing-of-mentally-ill-son-in-coimbatore_a_21476955/

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UNDERSTANDING TWISTED THOUGHTS IN ENTANGLED IMAGES: A PSYCHOANALYTIC STUDY OF GOT7

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Abstract: This paper focuses on how music videos reflect the creator's psyche and consciously or unconsciously reveal the the creator's innermost emotions or desires. This paper will study the similarities in various MV²⁴s throughout the discography of the K-pop²⁵ boy-band GOT7. Songs are chosen from the albums of the group as well as the subunits JJP and Jus2 to provide a uniform study. The reason for selecting a band from the K-pop industry is because the artists usually self produce the albums and its concepts, hence offering a truer representation of their psyche. These groups are an integral part of the process involved in the production of MVs. Another reason would be that the industry has recently seen many suicides and cases of depression and anxiety. It has also been a target to cyber bullying and body shaming and therefore understanding the artist's mental health.

Keywords: Music Videos, K-pop, GOT7, Psychoanalysis, Symbolism

UNDERSTANDING TWISTED THOUGHTS IN ENTANGLED IMAGES: A PSYCHOANALYTIC STUDY OF GOT7

INTRODUCTION:

In today's world, a phenomenon called K-pop has emerged as a huge sensation. K-Pop is music that originated in South Korea as a genre that consists of an assortment of other genres such as electronic, hip-hop, rock and R&B music. Many groups like BangtanSonyeondan, Psy, MonstaX, BlackPink, Twice, EXO have built a reputation for themselves worldwide by entering international music charts like the Billboards and Grammy. GOT7 is one such acknowledged K-pop boy-band. The JJ project that debuted in 2009 with the song "Bounce" consisted of two members: Lim Jaebum and Park Jinyoung. Later, five new trainees, Mark Tuan, Jackson Wang, Choi Youngjae, Kumpimook Bhuwakul (BamBam), Kim Yugyeom and the JJ Project together formed the group called GOT7 that debuted on 14th January 2014. Even after the group debuted JJP continued to function as a subunit of GOT7. Another Subunit called Jus2 was formed in 2019 which consisted of members Lim Jaebum and Kim Yugyeom releasing the album 'Focus'.The group produces Korean music and Japanese music.

PSYCHOANALYTIC APPROACH:

Psychoanalysis by Freud is a form of therapy which aims to cure mental disorders 'by investigating the interaction of conscious and unconscious elements in the mind.' These practices are based on theories of how the mind, instincts and sexuality work. Carl Jung, Sigmund Freud, Miller, Pamela Ball and Frank T. McAndrew have given various interpretations to dream images and what they symbolise and have made remarkable contributions in the field of dream analysis.

What does psychoanalysis have to do with Korean MVs? These music videos can be studied just the way Sigmund Freud talks of dreams as a visual representation of one's unconscious. The various images, symbols and associative substitutes in the videos can be the visual representation of repressed fears, events and memories. These can help us gain insight in the mental state of the creator through recurring images

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²⁴ Music Video

²⁵Korean Pop Music.

which may go unnoticed at the first glance but when studied in depth can bring out the repressed emotions of the creator and show how his personal emotions and distresses affect the artwork.

GOT7:

There are certain symbols which are common in many GOT7 MVs. Boxes are one of the many recurring symbols in the MVs. A glass box is a symbol used very often where one of the seven members is trapped inside and the box is shattered by either someone outside the box or by some other unknown force. In the MV “Focus on Me”, both members of the subunit are seen trapped in a glass box. In MVs like “You Calling My Name”, “Never Ever”, “Focus on Me” and “Lullaby”, the boys are seen dancing in an enclosed space which looks like a room or the inside of a box. In the MV “I Won’t Let You Go” is a scene with many empty boxes and shelves seen beside one of the members. In the MV ““Love Loop”” two members are seen levitating inside a cube. According to the psychoanalytic theory, boxes are considered as a container which protects the contents from external impacts. Carl Jung when interpreting boxes talks about being inside the womb of a mother²⁶ and how the mother protects the child from all external factors. Similarly ‘the box’ hides its contents to protect it from external influences. According to Sigmund Freud empty boxes may symbolize the heart²⁷ as well. From these various interpretations we can assume that the box can represent the heart where the creator’s emotions are maybe hidden so as to protect it from external influences like judgemental opinions and cyber bullying. Cyber Bullying is one of the major problems in the industry where a majority of the foreign members are criticized for their pronunciations (of the Korean words), body structure as well as for being a rival group to another k-pop group and therefore hate comments on their social media and fake scandals are common. As three members in the group are foreign members, they have also been targeted to cyber bullying along with one of the Korean members who has been targeted for body shaming and therefore this representation can be an indication of their vulnerability towards the same.

Underwater scenes are depicted in many of their MVs. In some MVs, an effect of drowning is depicted clearly. The “Never Ever” MV also shows a member diving in to save another member. According to Dr. Frank T. McAndrew²⁸, in ‘The Freudian Symbolism in Your Dreams’, birth is usually represented by providing references to water by either showing one diving into water, climbing out of water or rescuing someone from water which can be clearly seen. According to Pamela Ball²⁹, deep waters can symbolise one’s unconscious mind and hidden emotions. In the “Hard Carry” MV it is interesting to note how one of the members is seen trapped in a glass box filled to the brim with water. It is possible to interpret that the box is trying to protect the unconscious mind and its thoughts which is at constant threat from external factors shattering that space.

Circles are a recurring feature in the MVs by GOT7. Circles are seen in the form of spiral staircase, as an abstract pattern and tire marks. According to Pamela Ball, the circle represents the inner being or the self as well as unity and perfection. The spiral movement as seen in the “Eclipse” MV by the person climbing the staircase in a counter clockwise direction can indicate movement towards the unconscious, probably regressive behaviour. The Spiral symbolises the perfect path to evolution as everything is in continual motion, but also continually rising. This symbol can be a window into the creator’s mind who wishes for perfection and keep his inner self satisfied with the music he creates.

Use of cars is abundant in almost all GOT7 MVs. According to McAndrew, death is replaced in dreams by taking a journey. According to Pamela Ball, a car symbolises spiritual direction and motivation. A car is also considered as the reflection of the driver and how he handles life. Cars in the MVs show the duty and responsibility the creator feels- his need for motivation as well as managing his life can also be seen.

Flickering lights are visible in some MVs. According to Miller weird lights or lights going out symbolise disagreeable surprises by an undertaking resulting in nothing, whereas dim lights represent partial success; which can be indications of anxiety, insecurity and self doubt. Lim Jaebum in an interview with “Build Series”³⁰ while talking about the song “Eclipse” mentioned how the inspiration behind the song was their own state of mind where they feel that they are doing well and therefore get anxious that something may

²⁶ Psychology Of The Unconscious, Carl Jung, 1916. translated by Beatrice M. Hinkle, 1917, Page 239

²⁷ Interpretation Of Dreams, edition 3, Sigmund Freud , Page 123

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²⁹ Counselor, CEO/President of BYBC Services – NGO dedicated to young adults and adolescents with substance abuse or self defeating behaviours, Texas.

³⁰ It is a live interview series based in NYC and live streamed on BUILDseries.com

go wrong at any moment and that with one wrong move everything can fall apart. This statement clearly shows the anxiety the members experience in their career.

Grid patterns are usually shown to represent entrapment and cages in the MVs. Grids in the MVs can be interpreted as entrapment as seen in cages or prison. According to Pamela Ball, such entrapment symbolizes the trap one creates for himself, the feeling that the outside world is creating traps for oneself but it is actually the person creating those circumstances himself. It can be on a spiritual, material or emotional level. This often happens due to a sense of duty or guilt.

Ahgasae (baby birds) is the nickname of the GOT7 fandom and are generally represented using birds; many fans would argue that the use of birds in the MVs is to show love towards their fans however birds also have meanings attached to them when observed psychoanalytically. In Ball's book we find that birds can mean a variety of things. Birds usually are used as symbols to denote freedom, imagination, thoughts and ideas. A caged bird indicates restraint. Feathers may also symbolise the need to complete an action before allowing oneself rest. Due to the rigid system of the idol industry and the need to conform to certain standards, it is possible that the creator feels entrapped and is looking for a source of freedom. It can even mean that as expectations increase, the creator finds it difficult to cope with them and is overworking himself.

In various ways, different members in different songs are seen suspended in air, floating. Floating in a dream was considered by Freud to be connected with sexuality; however according to Pamela Ball it is possible that it has much more to do with the inherent need for freedom. It can also indicate indecisiveness and the need to think more carefully about one's own actions and involvements with other people; this point can be linked to the symbol of Birds as they are conveying similar meanings.

The boys can be seen under constant surveillance in the MVs "Look" and "New Era". In the "If You Do" MV one of the member is being shown through an eyehole in a door as well. These can be symbols of the fear of people's opinions or how their image is being portrayed in the world outside. Being filmed, according to Pamela, indicates the need to look carefully at our actions and reactions to situations. As idols it becomes important to maintain an image of themselves in public and therefore this symbol becomes crucial.

The MVs "You Are", "Hard Carry", "Tomorrow Today", "Lullaby", "Miracle" have trees as a recurring image. Trees according to Miller foretells a consummation of hopes and dreams. Newly felled trees portray unhappiness that comes unexpectedly upon scenes of enjoyment or prosperity. Due to the process of growth and decay a plant naturally goes through, according to Pamela, they symbolise progressive change. They also signify life force and cycle of life. They also sometimes suggest death and rebirth. The trees and plants maybe represent the art of how it is recreated again and again or it can even represent the positive change that music brings into the creator's life.

CONCLUSION:

From the recurring images and symbols discussed we can infer that the creator maybe is very anxious, insecure, has low self-esteem and therefore doubts his artwork, his creation and his path in life. The person may seem anxious about his future and strives to work harder and create better music. He may also fear that the current success is short lived and may end rather soon and therefore try to work harder to achieve goals. The person seems fearful of public opinion which is very common for idols as it's the people that are key factors to their success or failure.

Songs can be seen as the eye to one's unconscious. It shows the inner most fears and desires of people as famous as GOT7 who can still have constant fears instilled in their hearts. The recent tragic events in the K-pop industry maybe could have been prevented if people had thought of digging deep into their songs and production. Kim Jonghyun wrote many songs like "Lonely", "Breathe" and "Hyeya" which clearly pointed at his mental state, yet no one was able to draw parallels eventually leading to suicide committed by this respected artist in 2017 suffering from severe clinical depression. Sully of F(x) also was found dead in her apartment in 2019 and her death is also being studied as a suicide case. Sully had a history of suffering from cyber bullying. The numbers of such cases of suicides have been increasing day by day and therefore in such times studying the artwork created by the artist in depth can help create awareness on the importance of mental health.

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ERROR 404: ANGER

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Abstract: The judgements that 'anger' receives in society keep many distracted from the rationality that the subject demands. This paper seeks to undertake an in-depth psychological analysis of the character of Jimmy Porter in the watershed play *Look Back In Anger* (1956) by John Osborne. 'Adverse Childhood Experience' (ACE), faced by the character in scrutiny, makes him pre-disposed to certain mental conditions. The 'Oppositional Defiant Disorder', has a list of symptoms that support the diagnostic research and accounts for the tension in Jimmy Porter's angst. The binary of 'cause and effect' in the behaviour of Jimmy is elucidated. His supposed sensitive illness, in the play has a history; it gradually reaches a level of exhaustion, and that is when the attitude as well as the label of the 'Angry Young Man' is critically questioned.

Keywords: angry young man, Jimmy Porter, Adverse Childhood Experience, mental illness, Oppositional Defiant Disorder.

ERROR 404: ANGER

INTRODUCTION

John Osborne's *Look Back in Anger*³² brings forth a vibrant protagonist, full of angst amidst the personal and sociopolitical tensions of British Monarchy and the government in the late 1950s. The play is an expression of Jimmy Porter's palpable anger, the portrayal of his character mirroring the youth of the time. The paper aims at tracing back the source of Jimmy's anger, its causes and effects. It doesn't merely attempt to justify the anger of Jimmy Porter but assess his mental stability by studying his interactions with other characters. Over the years critics have attributed various personal, social and political motivations to Jimmy's enthusiasm. This paper, however, attempts to undertake an in depth psychological analysis of the character of Jimmy. It also cites examples from the play, justifying the symptoms of the mental state of the character. The research methodology used in the paper is interdisciplinary. In studying the literary character of Jimmy Porter in Osborne's play theories from DSM - 5³³ have been employed.

The play begins on a leisurely Sunday where Jimmy Porter and his friend/business partner Cliff are busy reading the newspaper while Alison, Jimmy's wife, is ironing clothes mechanically. This peaceful, 'domestic' scene is disturbed when, without a trigger, Jimmy begins with his usual tirades on Alison. He taunts her about her upper class family and friends. Cliff who seems to occupy the 'no-man's land' tries his best to calm Jimmy but fails. While alone with Cliff, Alison confesses that she is pregnant. Cliff advises Alison to inform Jimmy and leaves the two alone. Before she can broach the subject of her pregnancy, a phone call reveals that Helena, Alison's upper class friend, will be staying with the couple. Jimmy is annoyed by her sudden appearance. After a week passes Helena confronts, first, Alison and, then, Jimmy about their relationship. Jimmy warns Helena to stay away from his wife and not influence her. One morning, just when Alison and Helena are about to leave for Church, Jimmy gets a phone call informing him of Mrs. Tanners, a working class charwoman's, stroke. Jimmy urges Alison to come with him, but she leaves for Church with Helena. Upon her return, Alison leaves Jimmy. She goes with her father while Helena stays back at their apartment.

Several months pass by and the roles seem to have changed. Helena, now, is seen ironing clothes while Jimmy and Cliff are reading the newspaper. The chemistry between Helena and Jimmy is that of a couple. Cliff objects to their relationship but chooses not to advise Jimmy. Suddenly, Alison shows up at the door. She and Helena have a frank talk where Alison apologises for interrupting them. Helena's conscience is pricked and she leaves Jimmy immediately. Meanwhile, Cliff has also decided to part ways

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³² John Osborne. *Look Back In Anger*. Faber & Faber. 2013

³³ *Diagnostic and statistical manual of mental disorders (DSM)*. 5th ed. American Psychiatric Association. 2013

with Jimmy in business. Alison reveals about their baby's miscarriage. The play ends as they escape into their indulgent game of bears and squirrels—an easy escape from the harsh reality of their marital relationship.

JIMMY PORTER AND THE 'ANGRY YOUNG MAN'

The critic J. R. Taylor³⁴ explores the position of the Angry Young Man in the Post World War II England. He sees the play as an expression of the disillusioned Labour government who failed to fulfil its promises. Jimmy is expressing the anger against England in 1950s, where the climate was mean. England was in dire straits in terms of rationing and economy. The anger of working class was at its peak when the Labour Party failed to meet the needs of the underdogs. When the Conservatives were re-elected and the voices of the underdogs were suppressed the working class lost all hopes. Jimmy is a representative of the working class' angst and his anger is representative of the anger of the dissatisfied youth. They felt the need to undo the fruitless decisions that were taken by the people in the past. In the play, Jimmy is portrayed as a rebel who challenges the establishment, despises authority figures as well as institutions. He speaks strongly for the 'brave causes' that are left no more.

The tirades of Jimmy on Alison are critical. Osborne, the playwright, faced the charge of misogyny, for the angry dialogues he gives to his character Jimmy and for failing to provide any escape route for Alison from Jimmy's vindictive motives. Katherine Worth³⁵ adds that the couple is defeated by an 'incompatibility' that goes too deep to be cured by sexual harmony. While the extra marital affair raised suspicion on the role of Helena's morality, the seduction of Jimmy was left unexplained. The vicious cycle of escapism, seen in the end, raises many more questions. Promptly after revealing the miscarriage of their child, Alison and Jimmy, willingly turn to playing the game of bears and squirrels.

THE DIAGNOSIS

"Alison: Oh, don't try and take his suffering away from him - he'd be lost without it."

Given the facts of Jimmy's anger, he seems to be suffering from Oppositional Defiant Disorder. This disorder comprises of a pattern of anger/irritable mood, argumentative/defiant behaviour or vindictiveness. The said disorder can only be applied when at least four symptoms are established during an encounter with at least one individual, who should not be a sibling. In this case, the behaviour of Jimmy Porter can be said to have similar conditions. He rightly shows the below listed symptoms, in countless encounters with his wife Alison, Alison's friend Helena and Cliff.

Jimmy often loses temper. It is evident throughout the play, that Jimmy loses his temper without being instigated by anyone. All his tirades on Alison are evidence of this. Alison tells Cliff that she is not sure to reveal the news of her pregnancy to Jimmy. She claims that she is worried how he may react. He is often touchy or easily annoyed. In Act I, when Jimmy wishes to listen to music on the radio, he is promptly annoyed by the rustling of the newspaper by Cliff. He also fusses about the noise that Alison makes while ironing. A long tirade follows where Jimmy goes on to explain how women are noisy with their 'primitive hands'. He likes to call it, the 'eternal flaming racket of the female'. He is angry and resentful. Jimmy's resentment towards the privileged Upper Class/ Upper Middle Class, provides a reason to his anger. He is, both, resentful and angry towards the upper class. By extension, he despises his wife who belongs to that class. The conflict of classes becomes central to the relationship between Jimmy and Alison.

Jimmy is often seen arguing with authority figures. The ideas that Jimmy Porter identifies with, is in favour of the youth of the late 1950s. His character poses as a representation of the youth of the times, who did not participate in the World War II, but faced the repercussions of it. Jimmy argues relentlessly against the Conservatives claiming that, 'There aren't any good, brave causes left' implying that there aren't any brave opportunities for the youth of Post WWII era to fight for. All they're left with is the socioeconomic aftermath of the traumatic war. The anger of the youth was valid because they felt they paid for the mistakes of their forefathers. Nonetheless, the sudden rationing system in England was

³⁴ John Russell Taylor. *The Angry Young Man Movement & The Milieu*.
http://shodhganga.inflibnet.ac.in/bitstream/10603/70407/8/08_chapter%201.pdf Accessed on 31st December 2019.

³⁵ Kathrine Worth. *Sexual Mores and Family*.
http://shodhganga.inflibnet.ac.in/jspui/bitstream/10603/115631/8/08_chapter%204.pdf Accessed on 31st December 2019.

worrisome. All these factors resulted in the anger in youth. The term 'Angry Young Man' was coined by the Royal Court Theatre's press officer.

Jimmy often deliberately annoys others especially Alison whom he harangues inexorably in order to steer her in for a heated argument. He deliberately curses her family to gain her attention and make her react negatively. Other characters, like Helena, affirm that his absence make them sigh in relief. The playwright assures that Jimmy's absence on stage does not simmer down the seething presence of anger in the play. The trumpet played by him offstage, marks yet another of his expression of anger. Moreover, he often blames others for his mistakes. It has been told through Colonel Redfern, Alison's father, that Jimmy is an educated young man. Despite his degree, Jimmy chooses to run a sweet-stall so that he can blame the privileged upper class. He constantly blames Alison for her polished behaviour and 'wet' humour and for making him look vile.

Lastly, he is spiteful or vindictive. It is only after the readers have discovered, about Alison's pregnancy that Jimmy curses her that she could have a child and it would die. Moreover, there comes a point in the play where Alison mentions that Jimmy married her only for revenge. His idea is to take revenge against the whole clan of the privileged class by mistreating Alison. She further reveals that she has been treated like a 'hostage' by Hugh and Jimmy after marrying Jimmy. Since a significant amount of information is gathered from the view of co-characters, Alison's, Helena's and Cliff's word can be taken at face value. Alison mentions how she was used to gatecrash into several upper class parties. Helena, too, tells that she fears Jimmy will kill Alison someday. Additionally, she shared with Helena how she was used 'as a hostage'. The severity of this disorder, in Jimmy, is ranged to be moderate. Because he is seen to project these symptoms in (at least) two settings, at home and at the rich parties he gatecrashed with Hugh who is also as enthusiastic as Jimmy.

THE CAUSE

“Jimmy: 'The Cess Pool'. Myself being a stone dropped in it...”

Jimmy had witnessed the death of his father when he was merely ten years old. According to the theory of Adverse Childhood Experience³⁶, if a child faces the death of a parent, s/he becomes predisposed to certain mental illnesses. The death of his father, which was prolonged for 12 months, left him traumatised, bitterly 'angry and helpless'. The tensions in his marriage with Alison, may also be considered as one of the causes of his mental condition. Alison, who is naturally more refined in behaviour and thought, fails to meet the expectations of Jimmy who is naturally enthusiastic and passionate about the idea of suffering. On one hand, the character of Alison is framed to be the 'conventional' lady from the privileged class. The readers are compelled to question whether it is her fault to be born with a silver spoon. However, her rational behaviour seems to be in direct contrast to marrying Jimmy. She was twenty-one when she met Jimmy. He was 'young and frail'. She even claims to have known that she was, 'taking on more than (she) was ever likely to be capable of bearing'. The final push that she needed to marry Jimmy was 'the howl of outrage and astonishment...from the family'. For Alison, it was thrilling to challenge her family's decision. The story of their marriage is equally appalling, as it is said casually by Jimmy. He was drunk on the day of their wedding. The reason Alison married Jimmy, was because she was swept off her feet with the energy and flamboyance of his persona. Alison's parents abhorred Jimmy because he was, 'a young man without money, background or even looks'. Nonetheless, they married.

Furthermore, the conflict of the social class may also have been another factor that led to Jimmy's mental instability. He expresses the inevitable resentment of the lower economic group regarding the upper economic group. He mentions several times in the play how he despised Alison's brother Nigel. Jimmy leaves no stone unturned to prove how useless Nigel's presence is in the Parliament without wit or intellect. Jimmy's unreasonable decision to run a sweet-stall with a University Degree also hint at his spite to blame the upper class for his problems. Jimmy's allegiance to Mrs. Tanner is because of the fact that she is from the working class background and that she has struggled like him. The contemporary

³⁶ Centers for Disease Control & Prevention. *CDC - Kaiser ACE Study*.

<https://www.cdc.gov/violenceprevention/childabuseandneglect/acestudy/about.html> Accessed on 6th November 2019.

political conflict may have taken a toll on Jimmy; that eventually led him to a point of hopelessness as regards his future. The inability to bring about expected change by the Labour Party moved the underdogs profoundly. They lost all hopes when the Conservatives were re-elected. Jimmy claims that the post WWII conditions were such that, 'Nobody thinks, nobody cares. No beliefs, no convictions and no enthusiasm'. There is a startling discrepancy seen in the will of Jimmy to die for his country—like his father—and the reality that, 'Our youth is slipping away'.

THE EFFECT

“Helena: He was born out of his time.”

These causes, result in the action that the audience witnesses on stage. The paper aims at tracing back the source of Jimmy's anger, its causes and effects. Throughout the play, the audience witnesses the violent expression of Jimmy's angst. It is claimed that Jimmy is a representative of the youth that aim to channelise their enthusiasm towards a greater good. However, Jimmy has transgressed into obtaining perverse pleasure out of his dire straits. He blames Alison for being dull. He gets into an extra-marital affair with Helena. His rage is justified given the causes that the paper traced. However, it becomes absolutely impossible to justify the necessity to mistreat his wife.

Jimmy's modern idea of dying for a brave cause, marks him to be an exceptional character. His habits of reading a posh newspaper, being up-to-date with the country's affairs and quoting Dante and Wordsworth reveals how knowledgeable and eclectic his character is. Nonetheless, the state of Jimmy's mental condition fails to give him a license to mistreat his wife.

CONCLUSION

“Alison: I don't mind it. I've got used to it.”

This paper sought to critically analyse the play through the lens of the central character of Jimmy Porter. It unravels the root of an Angry Young Man's position in the late 1950s. The paper also delineates the sociopolitical situation of contemporary England. Furthermore, the questionable behaviour of Jimmy Porter was analysed and explored under the Oppositional Defiant Disorder. The relationship of cause and effect was discovered wherein the childhood experiences of Jimmy were evaluated and the conflicts of personal, sociopolitical causes were listed.

The paper points out how Jimmy's anger is justified, but becomes highly questionable when he begins to derive perverse pleasure in his dire straits. He directs his tirades on Alison while she aims to hold her composure. So, what keeps Jimmy from slipping into utter madness, when almost everything in his life is in shambles? Alison is the reason that keeps him from slipping into madness. Mainly because, she complies to his game of escapism. The game of bears and squirrels is the only time, where Jimmy and Alison can be seen to share some semblance of love and togetherness, albeit these moments are short and fleeting. This ambiguous end of the play, divides the audience's attention into an unsettling question, whether all the problems are actually solved and both of them live happily ever after. It is left for the audience to wonder if they ever call it a truce.

The unfair end to the story of Jimmy and Alison can be said to hint at the only string that keeps them from falling apart. It is the recourse to a make-believe world where they can escape from the sociopolitical realities of contemporary life as well as from their marital conflicts. By extension, it keeps Jimmy from slipping into madness.

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UNMASKING JOKER (2019) : AN ANALYSIS OF THE SOCIO - ECONOMIC CONDITIONS AND THE ROLE OF IDENTITY POLITICS IN INFLUENCING AND LABELLING MENTAL ILLNESS

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Abstract: 'A slow descent into madness' are the words critics have used to describe 2019's highly acclaimed film 'Joker'. Revolving around the life of Arthur Fleck, the film is a standalone origin story of the DC world's most iconic villain famously known to be Batman's arch-nemesis. The studies published in the Archives of General Psychology show a growing understanding of how genes and the environment are both risk factors for mental illness. This paper examines solely the environmental factors, looking into the role of socio-economic conditions and also how identity politics comes into play in the labelling of mental illness, thereby shouldering responsibility upon the failure of society that results in Arthur's ultimate transformation into the Joker.

Key words: mental illness, social relationships, class, economic conditions, media, white male

UNMASKING JOKER (2019) : AN ANALYSIS OF THE SOCIO - ECONOMIC CONDITIONS AND THE ROLE OF IDENTITY POLITICS IN INFLUENCING AND LABELLING MENTAL ILLNESS

No one is born a villain. There are several factors that contribute to the development of characteristics that are the antithesis of a hero. 2019's Joker explores these factors through the lens of Arthur Fleck, a clown by day and an aspiring stand-up comedian by night who is caught in a cyclical existence of mental illness and a failing society that both influence his transformation into Joker, the most infamous villain. Arthur's descent into madness was not instantaneous but rather began to materialise during his formative years that are the defining ones that shape the adult a child grows up to become. His dominant if not only social relationship since his childhood was with his mother. An unsettling revelation in the film uncovers Arthur's past, one that is marred with his mother standing by her boyfriend's repeated abuse of him as Arthur was found tied to a radiator in their filthy apartment, malnourished, with several bruises across his body and severe trauma to his head. Allan Horwitz³⁸ claims that men who were abused and neglected as children have more dysthymia while suicide attempts is the other strongest association, both of which Arthur is shown to battle with. Therefore the subsequent mental health issues that he developed from his childhood abuse are attributed to the permissiveness of his mother, and while she did play a significant role in the abuse he suffered, it is important to note that she was also a victim of abuse at the hands of her boyfriend. This means that Arthur was both a witness and a victim to violence. According to Renee Johnson³⁹, witnessed violence is found to be a significant predictor of aggression, depression, anger and anxiety- all of which Arthur has exhibited. Other than his mother, his only other social relationships are with his colleagues, who think of him as a freak and feel uncomfortable around him. One of his colleagues,

³⁷ Iris Lobo is a third-year undergraduate student of BA (English) at St Mira's College for Girls, Pune. She was guided by Ms. Komal Tujare, Assistant Professor, English, at the same college.

³⁸ Horwitz, Allan. American Sociologist

³⁹ Johnson, Renee. Associate Professor in the Department of Mental Health at Johns Hopkins Bloomberg School of Public Health

Randall, gives him a gun, despite Arthur stating that he isn't allowed to have one. Federal law⁴⁰ prohibits firearm possession by individuals who have been committed to a mental institution or adjudicated as a mental defective- both applicable to Arthur. Randall is also responsible for Arthur's unemployment as his boss accuses him of stealing, not believing him to be mugged and physically attacked. This type of attitude of his colleagues towards him is backed by the psychological studies of Arjan Bos⁴¹ who states that employees who open up about their mental health received the least social support and more stigmatization from acquaintances and colleagues. It is evident that all of Arthur's social relationships were responsible for the maltreatment and varying degrees of abuse he faced and succeedingly contributed to his mental health issues.

However, it isn't just social relationships that are responsible for influencing mental illnesses. A considerable amount of influence stems from society and the economic conditions that prevail in it. Gotham is a highly divided society with an evident class stratification and growing disparity between the rich and the poor. Joan Liem⁴² states that social class is related to mental disorders as the relation reflects multiple interactions between class positions and facets of psychiatric impairment- etiology, maintenance and treatment. According to the social causation hypothesis, the socio-economic adversity characteristic of lower class living conditions precipitates and exacerbates mental dysfunction. The central construct is stress, and both intensity and quality of stress across social classes are assumed to account for the relation between social class and mental illness. Arthur gets fired from his job which is the only source of his income. Unemployment has an adverse effect on psychological function and his unemployment is then responsible for worsening his economic poverty and depriving him of social networks and status within society. Finding another job would be difficult for him as there is a general reluctance to hire people with mental illnesses.

While occupation is an important factor in determining social class, housing and living conditions are also equally important. Arthur lives in an apartment complex that is abysmal, in a littered neighbourhood because of a strike organised by the dissatisfied working class, where violence in the streets is normalised (Arthur himself a victim to two violent physical assaults). Studies by Jane Hopton, a research psychologist affiliated with the University of Edinburgh, show that exposure to adverse living environments such as poor housing and violence are associated with poor mental health. There is growing evidence that mental health and poverty interact in a negative cycle. This cycle increases the risk of mental illness as living in poverty increases the likelihood that those living with mental illness will drift further into or remain in poverty. The only way to escape this vicious cycle is through an external stimulus that is either in the form of mental health intervention or poverty alleviation programmes organised by the government. But for Arthur this doesn't happen as the government cuts the funding of his mental health intervention, closing down his therapy programme thereby leaving him with no means to acquire his medication and get better. And as for alleviating poverty, the media heavily promotes the elite class's Thomas Wayne as the election contestant/saviour. When interviewed by the media Wayne claimed that he will lift the people out of poverty as he is their only hope whilst simultaneously calling the very same dissatisfied working class 'clowns'. The disputation then arises on how someone as disillusioned and apathetic about the plight of the working class (people similar to Arthur), can be promoted by the press. In 1991, Roya Akhavan⁴³ proposed The Elite Power Group model in response to several conditions affecting the press in America: concentration and conglomeration of ownership, integration with the power elites and two way flow of influence (government influence on mass media and vice versa). When media practitioners and owners are integrated into elite power circles in politics and industry, their willingness and authenticity to perform watchdog functions erode. As the economic and political clout of the media increases so does their involvement with influencing government policies, elections and the spread of rhetoric like the Anti-Rich sentiment seen in the film. Therefore, for Arthur, to escape his vicious cycle of poverty and mental illness there is a requirement for a systematic change and reconstruction of this elite and media power paradigm, and for the redistribution of their power into the hands of the working class. This will give them power over government policies that include Arthur's therapy programmes, and power over the promotion of

⁴⁰ Body of law in America

⁴¹ Bos, Arjan. Professor of Clinical Psychology at Open University in Amsterdam.

⁴² Liem, Joan. Author of 'Social Class and Mental Illness Reconsidered: The Role of Economic Stress and Support'.

⁴³ Dr. Roya Akhavan is the Director of Graduate Studies at the Department of Mass Communications

election candidates who are actual representatives of the plight of the working class thereby aiding multiple individuals like Arthur.

This, however, isn't the only instance where the media plays a role in influencing Arthur's mental health. 'The Murray Franklin Show' a popular mainstream media show plays a recording of Arthur's stand-up comedy routine, ridiculing and humiliating him for the sole purpose of arousing laughs at his expense. The national level humiliation that Arthur faces is likely to have a severe effect on his mental health as suffering severe humiliation often plunges individuals into extremely debilitating emotional states. When invited to his show, Arthur's conversation with Murray becomes a microcosm of modern day American society where Murray represents modern day media while Arthur is the mass shooter. Media coverage of mass killings leads to people thinking about mass killings in both intended and unintended ways. The WHO⁴⁴ warns against irresponsible coverage of mass killings but the interview goes against the very guidelines and regulations set down, reflecting how many modern day media outlets do the same. The interview encapsulates the publication of Arthur's shootings as just means to an end, his manifesto and motives, coupled with the sensationalisation aspect, and the crux: the airing of the footage of Arthur brutally killing Murray on every other media platform repeatedly, all of which have serious repercussions. Adam Lankford⁴⁵ states that although the coverage of perpetrators is negative in tone, it may still have many unintended consequences as this kind of irresponsible coverage on the part of the media results in a media contagion effect, resulting in copycats who identify and emulate these mass shooters. It also makes mass killings opportunities to become famous and mass killers as de facto celebrities more appealing to a small fraction of audience members, which is what it does for Arthur as he becomes the face of the proletariat revolution that was gaining momentum in Gotham because of the narrative of the Anti-Rich sentiment that was produced and supplied by the media itself. The interview then becomes the medium through which those small fractions of the audience who look to him as a celebrity (but in the case of this film, the entire bulk of the working class), begin to identify and emulate with him, with the wearing of clown masks marking the initial stages. His interview (spoken manifesto) addresses issues of grim poverty and poor housing conditions, elite class privilege, the trampling over of the working class, media coverage and mourning of the loss of the rich victims, public humiliation and loneliness. These factors that have shown to influence mental illness become the basis of identification and emulation of the dissatisfied working class who are also stuck in the throes of their own individual vicious cycles of poverty and mental illness. Arthur's display of violence and madness are emulated by them and then projected into society resulting in the overthrow of the system. In the end Arthur is the stimulus that helps him escape his own vicious cycle of poverty but with regards to mental illness he slips further into madness ultimately transforming into the Joker.

While socio-economic factors play an important role in influencing mental illness, identity politics, especially race, plays a significant role in the labelling of mental illness. Arthur's identity as a white male is instrumental in unravelling how society shapes perceptions about mental illness while the media is responsible for supplying this narrative. Media coverage that accentuates intergroup differences, while simultaneously linking threatening characteristics to another group, serves to reinforce a bolstered sense of in-group identity while coverage of terrorism evokes a sense of intergroup threat. The perpetrators of terrorism are substantially portrayed as belonging to a group of 'others' whose values and identities are incompatible with traditional American identities (White American of European descent and Christian Faith). The 'others' are the minority groups that are differentiated from the White Christian majority, portrayed as an intergroup threat and their 'otherness' becomes the basis of their identity and discrimination. This discrimination is clearly brought out with the labelling of the Islamic race as terrorists and the African American race as criminals while White people don't face the same scrutiny for similar acts and get labelled with mental illness instead. Unconscious discrimination explains the 'Muslims are terrorists; Blacks are criminals' narrative, while white privilege explains how Whites aren't either. Discrimination and privilege are two sides of a coin, the coin being racial hierarchy, that looks towards mental illness as an explanation for the whites and not for the 'others'. Reports by Allison Betus, a Presidential fellow in the Transcultural Conflict and Violence Initiative, show that White male violence is often defined as individualistic, a lone wolf but for the 'others' it becomes collective blame for the entire

⁴⁴ World Health Organisation, within the United Nations

⁴⁵ Lankford, Adam. Criminology professor at the University of Alabama. Author of 2 books.

community for the actions of one. The odds of a news article mentioning mental illness when the mass killer is White is between 111% and 244% greater when the perpetrator actually has a mental health issue and White perpetrators are portrayed more sympathetically than minority perpetrators. The odds of an article mentioning terrorism is 488% higher when perpetrator is Muslim while the over representation by media of Blacks as criminals on local programming leads viewers to think of Blacks as violent. Therefore the misuse of identity politics pushes forth a narrative about mental illness that softens and humanises one group and while racial identity is used to penalise the 'others'. This questions how society has framed their perceptions on mental illness while the others face systematic discrimination for their racial identity. Arthur was victim to an oppressive society with multiple socio-economic factors that influenced his mental health issues but the mere attachment of mental illness to his name is a by-product of systematic racial hierarchy and exclusion from identity politics that uses mental illness as a scapegoat rather than questioning the status quo of racial discrimination and privilege. Every time we as members of society paint Arthur as a blameless victim, attempting to justify the violence he was responsible for, we, like the media, contribute to the issue. Therefore this film becomes a cautionary tale on how socio-economic factors can cause serious effects on the mental health of an individual but also brings forward the question on how the labels that society has constructed on mental illness stem from the misuse of identity politics.

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PSYCHO: WHY NORMAN BATES ACTS THE WAY HE DOES?

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Abstract: *Psycho*(1960) is a psychological horror film directed by Alfred Hitchcock. Throughout the film it is implied that the killer is Mrs. Bates, but it is actually her son Norman. One of the reasons he killed his mother and her boyfriend was because he had not recovered from his father's death. He then takes on the identity of his dead mother. He feels he is his mother. The question the paper explores is whether he consciously killed the people, or he is insane and therefore incapable of knowing the consequences of his actions. It is interesting to know how he took on his mother's identity and the paper discusses what led him to do that. It tries to perceive what went on in his head. These are some of the questions set forth. The paper asserts much of what is depicted is primarily sensationalizing Bates's split personality with scant consideration of his background or trauma he suffered.

Keywords: Dissociative Identity Disorder, Split personality, mental health

PSYCHO: WHY NORMAN BATES ACTS THE WAY HE DOES?

Over centuries the attitude towards mental health has evolved and changed from reverence, to mockery and currently to denial. The consequence of denial is as painful and dangerous as perhaps out and out mockery. This paper explores how the movie *Psycho* is a transition film positioned between mockery and denial ushering in an era of sensationalizing mental health which is extremely insensitive to people and families that put up a heroic struggle every day to cope with its difficulties. It also absolves a culpable society that is equally responsible due to their insensitivity, denial and neglect.

In a nutshell the movie starts with a young woman (Marion Crane) who steals forty thousand dollars and drives away. She stops to spend the night at a motel (Bates motel). Norman Bates tells her he has an insane mother. Later that night she gets murdered during her bath. Her sister and boyfriend get suspicious and decide to use the services of a private investigator. The detective unravels the mystery and confronts Bates but he refuses to let the investigator talk to his mother. The investigator is not fully satisfied and returns to the motel. On his way back he informs Marion's sister Lila and her boyfriend Sam that the disappearance is connected to the Bates motel. When even he disappears at the motel, the couple that is the sister and boyfriend themselves decide to land up at the motel. Sam distracts Bates and meanwhile Lila seeks to find the old mother and instead finds a preserved corpse of the woman. She screams in horror and it is then shown that Norman himself tries to kill her dressed like his deceased mother.

PERSONALITY POINTERS OF NORMAN BATES:

When Norman invites Marion for dinner, in the movie it is shown that he is attracted to her. When Marion suggests sending his mother to a mental institution we realize he also has a clear idea of what a mental institution looks like. After the meal, when Marion goes to her room, he watches her undress through a keyhole. When Marion goes to shower, she is found murdered by stabbing. Norman soon enters the bathroom and sees her dead body. He screams "mother!" which implies that his mother murdered Marion Crane. Norman clears all traces of the murder; he wraps the body in the shower curtain and cleans all the blood. He also puts all of Marion's luggage in her car, including the money wrapped in a newspaper and drives the car into a swamp.

Marion's boyfriend Sam and her sister Lila set out to investigate as Marion does not return after the weekend. They hire a private investigator named Arbogast. When he reaches Bates's motel, he discovers that Marion's handwriting tallies with a "Marie Samuels". He checks the cabins in the motel. He tries to talk to Norman's mother, but Norman doesn't allow him to. So, he leaves, and calls Lila from cabin 1(Marion's cabin) informing them he'll return shortly and of his findings and hangs up. But he never returns. He is murdered at the motel.

When Arbogast doesn't return, Sam and Lila go to the motel. They find scraps of paper with fragments of "40000" written in the toilet seat. They suspect his mother knows something, so they make a plan to question her: Sam distracts Norman while Lila goes in search of his mother. "This place happens to be all

⁴⁶Shruti Nimkar is a second year English honours student who apart from several other interests is fascinated by Psychology. She was guided by Dr Snober Sataravala

my world up here; I had a happy childhood” says Norman to Sam. Lila finds an old corpse preserved in the room which happens to be Norman’s dead mother. She screams and Norman and Sam hear the screams. Norman sets out to knock her down, but Sam stops him. The next scene is Norman captured by the police and sent to a mental institution.

Dr Geeta Bhat⁴⁷ (psychiatrist, Pune, 26-11-2019) diagnoses Norman Bates’s behavior as the outcome of a mental illness, more accurately defined as Multiple Personality Disorder or Dissociative Identity Disorder. In the movie Bates’s character is that of an only child. He is inclined to be anxious and overthinking. One of the reasons could be the absence of a father figure in his life. He has been brought up by his mother who is a single parent. His psychological development is influenced by his mother’s temperament and the absence of a social life and being adequately socialized.

As a result, he has self-esteem issues. The way he connects with the world is through his mother. When his mother dies, it is difficult for him to accept her death because he is so dependent on her. In addition, her loss results in his main connection with society being broken. He misses her which is why he preserves her dead body and takes on her character. He mummifies her. In his attempt to preserve her he can be two different people at two different stages at two different times. This compounds his anxiety and increased anger as he lives in conflict. He loves his mother and thinks she is still alive and has extreme dependence and attachment to her. However, he also has extreme rage towards her. This diagnosis was put forth by a psychiatrist Dr Geeta Bhat by referring to the Diagnostics and Statistics Manual 5.

WHAT IS MULTIPLE PERSONALITY DISORDER/DISSOCIATIVE IDENTITY DISORDER?

Multiple Personality Disorder or Dissociative Identity Disorder is a mental illness characterized by at least two distinct and relatively enduring personality states. This is accompanied by memory gaps that go beyond what would be described as ordinary forgetfulness. The personalities may reveal themselves in a person’s behavior presentations, however, they are variable. Other problems which often occur in people with DID include borderline personality disorder (BPD) where the person finds it hard to hold and maintain meaningful relationships, posttraumatic stress disorder (PTSD which occurs when a person experiences an extremely traumatic event and it results in flashbacks and nightmares, depression, substance use disorders, self-harm, or anxiety.

SOME SYMPTOMS OF DID ARE:

Some of the behavioural symptoms of DID are impulsivity, which is to do things spontaneously without thought, self-destructive behavior which includes harmful behavior like drinking too much, driving too fast or meddling with drugs and sometimes even self-harm. The diagnostic changes in mood can be anxiety, feeling detached from self, or mood swings which is an oscillation from one mood to another in a short period of time without an external trigger. Psychological symptoms vary from altered consciousness, depression or flashbacks, especially of things which you have had no memory of doing. Amnesia which is loss of memory and blackouts are also common.

There is a lot of stigma related to mental illness. This is especially true with regards to depression and anxiety. People suffering from depression are thought of as “lazy” and only well-off people are thought to be able to suffer from depression. People who are in the lower economic strata of society are not presumed to suffer from depression. Depression is thought of as a ‘luxury’ illness. Also anxiety is thought to affected people who worry too much. Neither is this true of depression nor anxiety.

Anybody can get affected by depression. People of any social class can get affected by it. The same is true of anxiety. People use the words lightly whereas they are actually quite serious and debilitating mental illnesses. People should learn to treat such illnesses with respect and seriousness. People use terms interchangeably such as “don’t act so OCD” if one is cleaning a bit too much, or “ I had a panic attack” if they are a little stressed. OCD(Obsessive compulsive disorder) is a serious illness which causes intrusive unmanageable thoughts which requires proper treatment and often medication. Panic attacks are caused when a person has panic disorder which is when a person gets very anxious and gets physical symptoms such as tightness of chest and breathlessness among others. Also people say “you’re so schizo” which is so wrong because schizophrenia is a serious mental illness in which people lose touch with reality. People say “you’re so bipolar” which is also incorrect because bipolar disorder is also a mental illness which comprises of mood swings amid other symptoms.

⁴⁷ Dr Geeta Bhat is a practicing psychiatrist at Paud Road, Pune.

CAUSES OF DID:

Some of the causes of DID include war, loss, accidents, natural disasters, early physical, emotional or sexual abuse or trauma in early childhood. Sometimes there is no apparent cause. Often one cannot pinpoint what exactly causes a mental illness.

NORMAN AS AN INDIVIDUALS WITH DID:

Norman, as is the case with most people diagnosed with DID, was likely to have suffered abuse by his mother while living in isolation. He suffers from amnesia, which is loss of memory, while killing people as he takes on a foreign identity: that of his dead mother. He simply does not remember killing the people. In his head it's as if his mother killed them. He "mummifies" the dead corpse of his mother and preserves her corpse just like the bodies of the stuffed birds in his parlor. Studies have shown that people who have experienced abuse or trauma are at a significantly higher risk for developing mental illnesses like DID.

TREATMENT IS:

The treatment of DID is intense psychotherapy which is a talking treatment and also medication for symptoms of depression and anxiety. This film is a pioneering film as it is among the first of its kind portraying mental health with a certain degree of accuracy. It is such a shame that due to the tremendous stigma related to mental health the movie does not talk of the proper treatment that should be given to Norman. In fact treatment is an option that is not even mentioned or considered at any point. As a result, he gets so unwell that he commits murders. If he would have got timely help, the situation would be vastly different. Many people with DID do live fruitful lives, while getting the right treatment. Treatment is possible and successful.

DISSOCIATIVE IDENTITY DISORDER (DID) IN BATES IS CAUSED BY:

Research has given us to understand that some of the potential causes for DID can be severe trauma experienced during one's childhood which could include emotional or physical abuse. Patients may have suffered the loss of a loved one, alienation, violence and different people are affected differently by different stressors. The back story to Bates's character is minimal and incidental. There is no build up or justifications for the tortured conscious by using flash back techniques to engage the audience's empathy necessary to understand the causes that lead up to Bates's mental condition and its consequent dangerous consequences. The film does not deal with the issue sensitively and rather portrays Norman as a "freak". What is problematic is that the film does not encourage the idea that society is equally culpable for the murders by disregarding the importance of mental health. The community's neglect of Bates despite being aware of his plight as is revealed by the sheriff is also one of the reasons for his breakdown which has been ignored by Hitchcock.

THE PSYCHIATRIST'S REPORT AT THE END OF THE MOVIE:

Norman Bates has murdered his mother and her lover. He dressed up as his dead mother because he cannot accept his mother loved her lover more than him. If he found any female attractive, he would feel guilty and murdered them. He murdered two women before. He was not a transvestite, rather he suffered from a mental illness which caused him to take on the identity of his dead mother: a mother he killed because he couldn't stand seeing her with another man other than his father. He killed her boyfriend too. According to the psychiatrist he has no memory of any of the murders.

SYMPTOMS EXHIBITED BY NORMAN THAT TALLIED WITH THE DIAGNOSIS OF DISSOCIATIVE IDENTITY DISORDER:

Norman Bates lived in isolation away from human interactions. He lived by himself in a motel on the outskirts of a city. He has a love hate relationship with his mother. He loves her deeply, even though she's dead. He loves her so much that he cannot stand having a relationship with any other woman, even though his mother is dead. He possibly suffered abuse from his mother according to the psychiatrist in the film. He couldn't bear seeing his mother with other men, so he murdered both the men and his mother. He killed two other women he felt attracted to. He also killed his mother and her boyfriend. He killed her boyfriend because he couldn't see his mother with another man when his father died

He was not a transvestite. He dressed up as his mother because he took on her identity and he himself strongly believed that he was his mother. He does not remember killing people and that is another

symptom of DID: altered consciousness. As he's a patient with DID, he takes on the personality of his dead mother. That's a classic symptom of DID, maybe even the most defining symptom. Patients with DID have at least two different personality states. "Other problems which also occur in people with DID are borderline personality disorder (BPD), post-traumatic stress disorder (PTSD), depression, substance use disorders, self-harm and anxiety".

SYMPTOMS THE MEDIA PORTRAYS OF A 'MENTALLY ILL' PERSON WITH DID WHICH ARE NOT REAL:

Most people with DID are not violent, on the other hand they are more a risk to themselves than to others. With help most people with DID lead a "normal" life. They do not go around killing people. They are capable of forming fruitful relationships and exist safely in society. They do not keep stuffed corpses in their homes. This paper is not trying to label or fit the character of Norman Bates into a box labelled DID. The paper tries to sensitively understand what could be the possible reasons that transform a timid young man Norman Bates into a cold-blooded killer. It tries to find what was his history, why there was no acknowledgement of his illness and no treatment. Unfortunately, the movie's title "Psycho" reinforces the cruel label of a madman without trying to understand what could drive someone into the painful prison of their mind.

SENSATIONAL PSYCHO:

Birds are a prominent motif in *Psycho* (1960); Hitchcock uses birds and bird related knowledge to emphasise the themes of isolation and duality. First of all, it is interesting to note that Marions last name is Crane, and she lives in Phoenix. When she sits down to dine with Norman in the parlour at the Bates motel, he tells her that she eats like a bird, which segues into Norman admitting that he knows a lot about stuffing birds but not a lot about how they behave when they're alive. This is indicative of the fact that Norman does not know how to function in normal society, but he does know how to coexist with his "mother" who turns out to be a stuffed specimen as well.

Meanwhile, Norman and Marion are surrounded by stuffed birds in the parlour. Norman is frequently alone in the frame with the birds of prey hovering over him, just as his mother has power over him and prevents him from getting close to others. Hitchcock specifically gave the crow and the owl their own one shots. He said to Truffaut "Owls belong to the night world; they are watchers; this appeals to Normans masochism. He knows the birds and he knows that they're watching him all the time. He can see his own guilt in their knowing eyes".

Not all movies have sensationalized mental health as a bestial commodity that creates box office hits. *A beautiful mind* (2001) is based on the life of John Nash, a Nobel Laureate in Economics. He suffers from paranoid schizophrenia. He wins a Nobel prize despite his condition. It is based on a true story. It shows how schizophrenia affects the patients and also their loved ones and yet the portrayal is both realistic and sensitive.

On the other hand the Bolly wood film *Dear Zindagi* centres on a budding cinematographer named Kaira, who is discontented with her life and meets Dr Jehangir, a free-spirited psychologist who helps her gain a new perspective on her life. Kaira is a young girl who's having sleeping problems. So instead of going to the doctor to get sleeping pills, she decides to visit a psychologist after hearing him talk at a conference. Dr Jehangir has unconventional methods of therapy, which prove to be successful with Kaira. The movie shows her feel well enough to end therapy by the end of the movie. It is debatable whether the movie is realistic but it definitely acknowledges mental health as treatable.

CONCLUSION:

In the movie *Psycho*, Norman Bates is portrayed as a freak. His mental condition is not treated as a real illness, even the name of the movie, "Psycho", suggests that he is insane denying him adequate sympathy and treatment. The movie does nothing to help alleviate the stigma towards mental illness. If Bates was given the proper treatment, the movie would send a message to the viewers that its okay to acknowledge and treat mental illness. Instead, he is treated as a madman who kills people and who is very violent which is not true for a lot of people who live with DID and lead normal successful lives in the society. The movie perpetuates the myth that people with mental illnesses should either be in police jails or prisons or mental hospitals which is deeply problematic. The paper attempts to bring to light and give dignity to the real people who grapple with mental health issues and holds cinema accountable when it sensationalizes their problems without thinking of the effect of these people.

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KILLING ME SOFTLY: REPRESENTATION OF MENTAL ILLNESS IN KOOGI’S KILLING STALKING

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Abstract: This paper attempts to explore the representation of mental illness in the comic series *Killing Stalking* written by the Korean author Koogi. It is a chilling psychological thriller about a person named Sangwoo who derives sadistic pleasure in torturing and killing people. His present condition is the result of the horrendous experiences he underwent as a child. Sangwoo's love-hate relationship with his mother compels him to keep his stalker, Yoonbum, as hostage. Yoonbum reminds him of his mother, Eunseo. This paper wishes to explore the key scenarios that link the fate of three main characters, namely, Sangwoo, Yoonbum and Eunseo. The characters of Sangwoo and Yoonbum are juxtaposed, in order to contrast these two characters and determine the manner in which they both suffered. The mental and physical trauma is a result of their painful childhood experiences which continue to shape their attitude and responses.

Keywords: Killing Stalking, borderline personality disorder, serial killer, childhood, abuse

KILLING ME SOFTLY: REPRESENTATION OF MENTAL ILLNESS IN KOOGI’S KILLING STALKING

INTRODUCTION

Killing Stalking is a Korean Manhwa⁴⁹ by artist Koogi which falls under the genre of a psychological thriller as well as boy-love genre⁵⁰. The story revolves around a frail and under-confident boy, Yoonbum, who develops romantic feelings towards Sangwoo and begins to stalk him. Sangwoo is a charming and popular man who is later revealed to be a serial killer. The comic's timeline moves ahead with Yoonbum being held hostage; developing romantic feelings for Sangwoo and voluntarily living with him. This is followed by a disastrous finale where they end up as strangers. The readers are given a glimpse into Sangwoo's life—both the pleasurable and painful experiences and memories—through flashbacks. His backstory reveals his gradual transformation from a normal child to a psychopath while also illustrating how his death was fated since his first kill.

The comic series initially received negative criticism as its exploration of violent mental condition failed to neatly fit into the boy-love genre. Most readers were repelled by the gory scenes that unfold in the course of the interactions between the mentally ill victim and his perpetrator. Some readers supported the realistic depiction of mental illness, an issue which is often neglected. The behavioural traits portrayed by these characters were found to closely parallel those exhibited by patients experiencing mental conditions such as Borderline Personality Disorder. Moreover, the flashbacks experienced by the characters help shed light on their past thus enabling readers to sympathize with their current behaviour. Most importantly, the illustrations in the Manhwa, create an edifice for the story to be told poignantly and the actions of the characters to seem plausible.

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⁴⁹ A style of South Korean comic books and graphic novels.

⁵⁰ In this genre the main characters are boys who find themselves romantically attracted to each other.

THE MONSTER WITHIN

Sangwoo, the antagonist of this Manhwa is portrayed as a smooth talker, charming and popular amongst his friends and acquaintances. This, however, is revealed to be a mere cover for his real personality—which is terrorizing and disturbing. His true emotions are revealed at the end of the first chapter where he is depicted with a bat in hand ready to hit the ‘trespasser’ who has found the ‘secret’ in the basement.

The character of Sangwoo is that of the typical serial killer but on further reading we discover there are layers to his story thus lending nuance to his character and motivations. Through flashback scenes the comics’ panels allow the reader a sneak peek into his childhood which seems happy up to a certain point after which his transformation from a loving child to a son—murdering his parents—unfolds. An abusive father and a psychotic mother are revealed to be the driving force behind Sangwoo’s murderous nature. Since the harm he inflicted was only physical, the father is given a minor role in his flashbacks. However at the hands of his mother, Sangwoo, suffers both psychological and sexual abuse. Chapter two of the comic foreshadows the finale of finding the mother’s corpse in the attic. This further connects to the scene wherein Sangwoo tells Yoonbum that he could still see and hear his mother sometimes.

It is difficult to classify Sangwoo’s illness since he exhibits symptoms that fall within the ambit of numerous disorders. The disorder that most readers of the Manhwa have associated him with is ‘Antisocial Personality Disorder’ which is defined as “...a mental condition in which a person has a long-term pattern of manipulating, exploiting, or violating the rights of others without any remorse. This behaviour may cause problems in relationships or at work and is often criminal”⁵¹. This pattern is evident in Sangwoo as he had manipulates Yoonbum into being an accomplice in a murder. He also exploits Yoonbum’s affection for him. Early on, the comic informs us that Sangwoo suffers from Borderline Personality Disorder (BPD). BPD broadly has two types, the ‘Impulsive’ and the ‘Petulant’ type. Impulsive Borderline is characterized by behaviour that is ‘highly charismatic, energetic and engaging...superficial, flirtatious and elusive, seeking thrills and becoming quickly bored’⁵². Such people are found to “thrive on attention and excitement and often get themselves into trouble after acting first and thinking later. They seek to avoid disappointment and abandonment...fear loss and become agitated and gloomy”. The key trait in this definition leads us to the innermost motive of Sangwoo, that is, to be loved by someone utterly and infinitely. He seeks a relationship characterized by mutual trust, love and affection. This desire develops probably because he was deprived of such love when he needed it the most as a child.

Sangwoo turned to his mother for love but the physical abuse from her husband broke her and she lost her sanity. She had fits of madness where she would either blame or attempt to kill Sangwoo. When Sangwoo found out about his mother’s illicit affair, his mother was sure he wouldn’t tell his father because he loved her. When she poisons her husband with rat kill tablets Sangwoo is shocked even though his mother tries her best to console him. Sangwoo confesses that, “she comforted me, saying it was okay and that it wasn’t my fault. But to my ears, all that sounded like...was a command to feel guilty...I can’t see her face. I wonder what she looks like as she hugs me? Probably something like this.”⁵³

PAST UNCOVERED

Sangwoo reiterates his wish to not die the way his father died; at the hands of someone he once loved. After burying the body of his father the events that take place alert Sangwoo of his mother’s intention to kill him. One of the conspicuous moments in the comic occurs when Sangwoo’s mother asks him an absurd question that leaves him scared and utterly confused: “How do you kill someone without killing them?” Later, the confrontation leads to the most disturbing, gruesome and chilling chapter of the entire comic. The one which kills the Sangwoo he was before, creating a monster who only knows destruction. He targets mainly women although not strictly as he stains his hands with the blood of a stranger and Yoonbum’s uncle too. He says to Yoonbum, “if you were a girl, you wouldn’t be here right now.”⁵⁴The location and the manner in which he keeps his victims seems to be inspired from what he witnessed and experienced as a child—in his father’s treatment of his mother, and his mother’s treatment of him. It is not enough to simply view Sangwoo as a serial killer. The motive with which he kills and the way he chooses specifically women as his victims is also worth examining. He emerges as a ‘hedonistic serial killer’ who ‘seek thrills and...derives pleasure from killing’.

⁵¹ *Diagnostic and Statistical Manual of Mental Disorders*. DSM. 1952.

⁵² Types of BPD invented by American Psychologist Theodore Millon.

⁵³ *Killing Stalking*, chapter 54

⁵⁴ Koogi, *Killing Stalking*, Chapter 54

The comic depicts the tortured bodies of the victims though avoiding a glimpse into the manner in which they were tortured. The bruises on the victims' bodies signify blunt force and trauma making the readers' imagination run free as to the extent of the violence and the manner in which it was inflicted. Sangwoo believes that anybody who flirts with him should suffer because it was his mother who flirted with him and, when confronted, trapped him and raped him. The way she died was too quick for him to comprehend as she pushed herself through the knife Sangwoo was holding out in defence. He never got a chance to tell his side of the story and was constantly ridden with guilt. To cope with these unresolved emotions he targets victims who willingly approach him and follow him to his house. Everytime this happens he is reminded of the horror of that night and murders his victim in order to comfort himself in a way he couldn't do then, as a young child. Killing his victims also lends him a feeling of being powerful and in control, again something he could never experience as a child. Either his father hit him or his mother would smother him with her motherly double standards. Thus, to be the one in control, to be in a situation of complete superiority is what Sangwoo craves for.

The entire saga involving Yoonbum always shows him as the submissive character whereas Sangwoo is the oppressor until the reversal of fortune takes place as the comic nears its end, and we find Sangwoo in a vulnerable position. The unexpected turn of events however, exposes Sangwoo and transforms him into a suspicious, fearful, raving mad person. He is finally smothered to death by an old lady with dementia— a gruesome death that is nothing short of poetic justice.

THE MELANCHOLIC MOTHER

The story of Eunseo, Sangwoo's mother emerges in short flashbacks. Her story is revealed towards the end of the comic thus serving as the final thread to Sangwoo's madness. Eunseo was a victim of depression from an early age but it was never treated and thus continued well into her middle age. She had fits of self doubt, self blame and anger because of which she was deemed insane. Her story is narrated by her son wherein he refers to her as a "devil". Her mental determination to be an unsuitable human in society is succinctly depicted through the flashbacks. Despite having a loving husband, she cheats on him multiple times and allows her child to witness the breakdown of their marital life. The image of an ideal family doesn't seem to have a place of importance for her. As the story progresses the reader gets to know Sangwoo's perspective as to how he became the person he is. Resentment, hatred and the trauma of being wronged by his own mother becomes the catalyst, transforming him from a murderer to a demon. Sangwoo's character combines the violence of his father and his mother's deceptive but persuasive charms.

YOONBUM AND SANGWOO: DOPPELGÄNGERS?

The character of Yoonbum seems to serve as a doppelgänger⁵⁵ to Sangwoo. After his entrapment Yoonbum is always around to witness each and every action of Sangwoo. His initial reaction is disbelief at the shockingly new dimension of Sangwoo's personality. From this state of denial Yoonbum slowly moves towards a deeper understanding of the fickle, unpredictable nature of Sangwoo. He senses danger and attempts to escape. This gives rise to a series of 'tests' set up by Sangwoo to ensure Yoonbum's loyalty towards him. Although Yoonbum employs various strategies to escape he fails each time; caught as he is between his love for his perpetrator and his instinct of self preservation. The disorder that Yoonbum suffers from is already mentioned in the first chapter as 'Borderline Personality Disorder'. His infatuation with Sangwoo leads him to stalk him and trespass into his house, which then as the reader knows, turns things for the worse. He claims that whatever he does, he does it for his *love* towards someone. BPD is defined as a "condition characterized by difficulties regulating emotions". "This difficulty can lead to impulsivity, poor self-image, stormy relationships and intense emotional responses to stressors. Struggling with self-regulation can also result in dangerous behaviours such as self-harm". Yoonbum seems to perfectly fit this clinical description of a BPD. He seems to have a poor self image, his facial expressions hint at a depressed state of mind and later in the comic series he is also seen engaging in self harm. There are certain traits of illness in him which happen to be a part of other disorders as well.

BPD's symptoms could include *developing* unhealthy attachment towards a person and hungering for their attention. Yoonbum's craving for Sangwoo's attention, acceptance and affection urges him to do things he never would have never have done otherwise. Being with Sangwoo seems to invigorate him to take up fearful challenges; the only person he fears is Sangwoo. In several panels, these two characters are shown

⁵⁵ an apparition or double of a living person.

as two sides of the same coin. Both were victims once in their life and suffered physical and sexual abuse. However, they both adopted different coping strategies—one taking the path of violence and another taking the path of self harm. Thus, we witness Sangwoo taking out his frustration on his victims whereas Yoonbum avoiding all forms of social interaction and instead inflicting self harm.

While Sangwoo’s mother, Eunseo gives in to her madness and dies, Yoonbum’s end is ambiguous. He is seen running towards an imaginary Sangwoo on an open road. Sangwoo’s ultimate downfall can be seen as an instance of poetic justice in the comic series. His plunge into madness begins when he relives those memories of when he first became a killer. The paranoia of Yoonbum’s betrayal crushes him and without any further investigation he accuses him and mistreats him the same way he did when he first took him hostage.

CONCLUSION

This comic attempts to answer the significant question of ‘how to kill someone without killing them’ which appears in all three character’s timeline. The recurring question could hint at the killing of the old self to create a newer, tougher self. This comic covers a broad spectrum of mental illnesses while offering us a realistic depiction of people with such symptoms. The comics’ representation of mental illness is accurate but for the lay reader it is like opening a Pandora’s box and finding nothing but wrath inside it. Despite a chequered storyline the characters’ thought process and the unpredictability of where the next chapter would lead makes it an acquired taste for those who can handle the gore and grimness. By creating such a comic dealing with a highly sensitive issue the author has successfully opened up the issue of mental illness and the need for support and treatment to a wider public.

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MIGUEL DE CERVANTES AND R.L. STEVENSON: CHANGE IN DEPICTION AND ATTITUDES TO MADNESS IN CLASSIC NOVELS

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Abstract: Classic novels have withstood the test of time as they explore universal themes that are relevant to all ages. One such theme is madness. This paper aims at studying the change in the way madness is dealt with in two different centuries by studying two well-known classics which could be considered representative of the general perception toward madness in each century. The two novels in the study are *The Ingenious Gentleman Don Quixote of La Mancha* a Spanish classic by Miguel de Cervantes written in

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the 17th century and the 19th-century psychological thriller *Strange Case of Dr. Jekyll and Mr. Hyde* by R.L. Stevenson. The paper also attempts to understand the way this madness in characters was contemporarily viewed through various theories concomitantly developed. The archaic theory of humours was once relevant to understanding Quixote's character. However, the theory offers inadequate information relating to the human mind and so views of later critics are discussed, to throw some light on his madness. Freud's theory of the unconscious mind is employed to excavate Dr. Jekyll's character. Foucault's view on insanity has also been looked at to further understand the madness of the two protagonists. The paper observes the light treatment of insanity in the earlier novel as it evokes laughter and sympathy from the readers, whereas a serious involvement with the theme is prevalent in the later novel as it depicts the association of madness with crime and portrays the protagonist in a demonic light.

Keywords: Classics, Novels, Don Quixote, Dr. Jekyll, Mr. Hyde, madness, Cervantes, R.L. Stevenson.

MIGUEL DE CERVANTES AND R.L. STEVENSON: CHANGE IN DEPICTION AND ATTITUDES TO MADNESS IN CLASSIC NOVELS

Classic novels have a timeless quality and explore universal themes. Readers can relate to the characters and situations irrespective of different ages. Cervantes' *Don Quixote* is considered the "first modern novel"⁵⁷ in the history of literature. Being a 17th-century Picaresque novel, it depicts the adventures of an aging roguish protagonist, Alonso Quixano, who immerses himself in the reading of knights and their chivalrous deeds and begins to perceive himself as one of the heroes he reads about and assumes a knightly self-identity. Influenced by the literary world of the bygone eras he acquires knighthood by giving himself a fancy name and decides to have a lady love –a peasant girl from his neighbourhood– Dulcinea del Toboso, along with a peasant Sancho Panza as his squire. *Don Quixote* and Sancho Panza set out on adventures. Quixote is disillusioned by the real world and lives in a hallucinated world of a knight-errant and chivalrous deeds. His purpose in all his adventures is to restore justice and virtue to the world by battling the forces of evil and gaining fame. The most quoted scene that depicts this attempt of Quixote is the windmill scene where he mistakes windmills for giants and fights with them. The novel evokes humour and was earlier interpreted as a comic novel. It was only after the French revolution that it was viewed as a social commentary on society and the literature of its time. The classic nature of the novel has lent phrases like 'Quixotic', referring to something extremely unrealistic or idealistic; and, 'tilting at windmills' came to mean fighting imaginary enemies.

The novel has remained a touchstone for studies on the representation of madness. Quixote's temperament is often referred to as choleric and melancholic alluding to the physiological theory of humours of Cervantes' time. It was developed around 500 B.C. by Hippocrates observing that good health results from the balance of the four liquid humours in the human body—black bile, phlegm, yellow bile, and blood, based on the four elements of earth, water, air and fire. This theory was later developed by Galen evolving it to the theory of temperaments; tempers in the blood led to different personality trends. The theory led to the concept of four personality types: Choleric, Sanguine, Melancholic, and Phlegmatic. People with Choleric temperament are believed to be quick to anger and have more yellow bile; and, the Melancholic are cold and dry due to excess black bile leading to them being moody, pessimistic and depressed. Quixote when defeated in Part 2 of the novel returns home and falls ill; and, on his death bed renounces his knighthood saying, "I was mad, now I am in my senses; I was Don Quixote of la Mancha, I am now, as I said, Alonso Quixano the Good"⁵⁸. The death of the hero is caused by melancholy as the novel closes, with Sancho telling his master "Don't die, master, but take my advice and live many years; for the foolishlest thing a man can do in this life is to let himself die without rhyme or reason, without anybody killing him or any hands but melancholy's making an end of him"⁵⁹. Harold Bloom comments on Quixote as "the protagonist that is in war with Freud's reality principle, which accepts the necessity of dying"⁶⁰. Don

⁵⁷ Bloom, Harold "The Knight in the mirror." *The Guardian*, 2003

<https://www.theguardian.com/books/2003/dec/13/classics.miguelcervantes>

⁵⁸ Cervantes, Miguel de, *Don Quixote*. Volume 2, Chapter 74, <https://www.gutenberg.org/files/5946/5946-h/5946-h.htm#ch74b>

⁵⁹ *Ibid.*

⁶⁰ Bloom, Harold "The Knight in the Mirror."

Quixote realises who he truly is, thereby, hinting at a placating of his madness by realizing his true identity.

But melancholy in itself is not madness and the novel does not offer any explanation to his madness other than that he spent endless nights reading too much with little sleep that dried up his brains causing him to lose his wits, which is in line with the theories and understanding of that time. Further, Erasmian⁶¹, Romantic⁶², Bakhtinian⁶³ and Foucaultian⁶⁴ theorist all share the reading of madness in Don Quixote as a symbolic state, which reflects the hypocrisies and tensions of the society. The nature of the madness of the protagonist in the Spanish novel is uncertain and can also be named as a literary madness and a disenchantment from the modern world. The perspectives of later critics towards Quixote can be classified into three categories. A large group of scholars read Don Quixote as comic and not about madness but advance the madness as the point from which comedy originates. Another group sees Quixote's madness as an inviting experiment or investigation of philosophical and aesthetic questions. The third, the later ones, purely focus on Quixote's psychology. In Cervantes' rendering of his protagonist's madness, there is a tone of sympathy and as readers we understand him as a madman who is unable to conform to the norms of the contemporary world. Through the comedy, there is a feeling of sympathy, which is prevalent in Auden's comment "Don Quixote is the picture of a Christian saint"⁶⁵.

Strange Case of Dr. Jekyll and Mr. Hyde is a Doppelganger novel that marks the exploration of dualism and personality disorder in 19th-century literature. The protagonist confronts the good and evil within himself. Dr. Jekyll is a man in his 50s and has a mysterious evil alter ego, Mr. Hyde. Slipping into the personality of Hyde allows Jekyll to unleash his inner demon. In those times, people were split between their public and private selves. It is only until the early 19th century that psychiatry a science emerged and this condition was known as a multiple personality disorder. This disorder also known as dissociative identity disorder is of a blurred sense of identity. It is a mental disorder characterized by at least two distinct and relatively enduring personality traits. This is accompanied by memory gaps beyond what would be explained. Dr. Jekyll struggles in repressing his alter ego. Jekyll reassures Utterson "The moment I choose, I can be rid of Mr. Hyde"⁶⁶, but is unable to do so as he tries to repress his evil urges that are not appropriate for a man of his stature. Enfield describes Hyde to Utterson, "There is something wrong with his appearance; something displeasing, something downright detestable"⁶⁷. Jekyll is morally appropriate but his flawed binary is described as a deformed figure that is self-indulgent, evil and a sociopath.

The woman who witnesses Carew's murder describes the attack as "Hyde was carrying on like a madman"⁶⁸. Jekyll refuses to accept responsibility for Carew's death and insists that he was in a fit of delirium and could not control his actions. He states, "I declare at least before God that no man morally sane could have been guilty of that crime upon so pitiful a provocation: and that I struck in no more reasonable spirit than that in which a sick child may break a plaything". Melissa Ganz cites further cites Mary Rosner's review of the Victorians medico-legal debates, "Stevenson may have used the controversial diagnosis of moral insanity in order to highlight and undercut the distinction between the "sane" and the "insane" the "bad" and the "mad...[t]he text shows the moral and practical dangers of broadening the definition of insanity."⁶⁹

In the age of Descartes, madness was perceived as an error of judgement or as a wrong representation of oneself and the world. To suffer from delusion meant to believe in something "wrong". The experience of

⁶¹ Followers of Erasmus, Desiderius (1466-1536). Dutch philosopher and Christian humanist.

⁶² The theorist that emerged in the wake of the French Revolution.

⁶³ Theorists influenced by Bakhtin, Mikhail (1895-1975). A Russian philosopher, literary critic and scholar who worked on literary theory, ethics and the philosophy of language.

⁶⁴ Critics following the ideas of Foucault, Michel (1926-1984). French philosopher, historian and literary critic.

⁶⁵ Bloom, Harold "The Knight in the mirror."

⁶⁶ Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde* p. 13. Freeditorial Publishing House [/Downloads/the_strange_case_of_dr_jekyll_and_mr_hyde.pdf](#)

⁶⁷ Ibid., 5.

⁶⁸ As mentioned in Ganz, Melissa J. "Carrying On Like a Madman: Insanity and Responsibility in Strange Case of Dr. Jekyll and Mr. Hyde." University of California Press, vol. 70, no. 3, pp. 363-397. JSTOR, <https://www.jstor.org/stable/26377118?seq=1> Accessed December 28, 2019

⁶⁹ Ibid, 366

madness and the intention of the victim occurred within the context of knowledge only after the development of the study of the human mind. At the beginning of the 19th century, psychiatry as a profession developed with new standards of a deeper understanding. There is a sense of danger and evil in Hyde's actions and the madness in this novel can be termed as criminal madness. His actions such as trampling down a young girl after coincidentally bumping into her reveal the urge of being amoral and inflicting pain upon others. Foucault's *Histoire*⁷⁰ traces the departure of psychology from physiology. He refers to Philippe Paul, the French psychiatrist who states, "madness has become a moral illness and it is on the moral level that it should be treated"⁷¹. The evolution of psychiatry has been influenced by the demands of society to find solutions to mental disorders. Forms of disorders associated with crimes have spurred with the development of the profession. The shift in thinking occurred around the beginning of the 19th century, as a group of self-styled experts in insanity arose from the various branches of the medical profession. The emergence of psychiatry occurred in the early decades of the 19th century, rendering the capabilities of committing crimes to a mad person.

Though the thriller was published a few years before Freud's psychoanalytic theory, it can be studied in conjunction with Freud's theory of the unconscious mind. According to Freud, the mind has three main components: id, ego, and superego. The id is associated with instincts like pleasure and repressed desires and superego is associated with morality the need to be moral and be socially acceptable. The ego is the reality which is a balance of both the id and the superego. Dr. Jekyll is struggling with his unconscious in hiding his evil due to the fear of social criticism. But the extreme deviant acts of Hyde compel the readers to perceive him as a criminal. Stevenson perhaps wanted to draw the line between madness and criminality as many clinical studies were emerging at that time and the novel poses the dilemma of where does one draw the line?

With the attitude to madness observed in the novels of study, it is hard to support one view as it is a continuing debate even today. Is society responsible for the insanity of an individual who is disillusioned by its hypocrisies like in Quixote or should we treat them as criminals and avoid the danger by confining them to rehabilitation centres or mental asylums? It is clear from the research that with the evolution in clinical studies and psychiatry one could help understand the perpetrator and try to change him/her but the radical treatment given to them could damage them more and may encourage criminal tendencies.

There is a clear distinction in the dealing of the protagonist in the two classics. Don Quixote's insanity is associated with disillusionment with the world as his foolish acts are intertwined with comedy. He is certainly a dreamer and a misfit in society but most of his actions are laughed at or end up in buffoonery, for instance, when he is beaten by the inn keeper or imagines the wine sacks to be filled with blood. As a reader one does not focus on the mind of the protagonist but laughs at this, funny out-of-the-world, 50-year old man. On the contrary, the atmosphere around Dr. Jekyll is very serious, heavy and mysterious. Mr Hyde's personality comes across as a transgressor leaning on the verge of a criminal rather than a harmless hallucinator. Being a gothic novel, there is a great sense of danger and a strong association of Hyde with a demon. Whether this is a result of the later developments in the field of madness or the resurgence of pagan and often evil associations with insanity is the perplexing question that remains unanswered.

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THE 'STRANGE' IN BELLATRIX LESTRANGE

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Abstract: The Harry Potter novel series, by J. K. Rowling, is one of the most celebrated and widely read fantasy series in the world. In this series, the character of Bellatrix Lestrange is an intriguing one. She is a powerful, pure-blood witch who is the most loyal supporter of Lord Voldemort, the main villain of the series. She displays her loyalty to Voldemort, not just through her words but by openly confessing about her being a Death Eater (Voldemort supporter). Due to this, she is imprisoned in Azkaban (magical prison) for fourteen years, until Voldemort rescues her. In the wizarding world, Bellatrix is infamous for her cruelty and she is feared almost as much as Voldemort himself. She does not just enjoy killing people with a flick of her wand, but also takes sadistic pleasure in torturing people. This paper explores Bellatrix's obsession with Voldemort and her love for evil, which bears a pathological colouring, and attempts to focus on the locus of this madness.

Keywords: Bellatrix Lestrange, Voldemort, madness, unrequited love, Dementors.

THE 'STRANGE' IN BELLATRIX LESTRANGE

The Harry Potter novel series, by J. K. Rowling, is one of the most celebrated and widely read fantasy series in the world. In this series, the character of Bellatrix Lestrange is an intriguing one. She is a powerful, pure-blood witch who is the most loyal supporter of Lord Voldemort, the main villain of the series. The primary focus of this research is that Bellatrix Lestrange's unrequited love for Voldemort⁷³, becomes an obsession that turns toxic, this is compounded by the effect of the Dementors which leads to her neurosis. The possibility of the Dementors as displaced symbols of depression will be further explored in the paper. Through the characters of Bellatrix and Voldemort, J. K. Rowling has captured how powerful leaders influence their followers to commit terrible crimes and the concern of this paper is to question the mental stability of these people. Rowling also captures how depression (Dementors) can further destroy an already tortured soul.

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⁷³ Voldemort is represented as a Hitler figure.

BELLATRIX LESTRANGE AND THE NOBLE AND MOST ANCIENT HOUSE OF BLACK

The Black family is an ancient wizarding family that can be traced back to the Middle Ages. The motto of the Black family is 'Toujours Pur', which means 'Always Pure' in French. Sirius⁷⁴ says that the Black family has a 'pure-blood mania' and believes it comes from a royal lineage. This pure-blood mania, coupled with a cruel streak which seems to be in their DNA, is visible in the family when one of the family members, Araminta Meliflua, tries to force through a Ministry Bill to make Muggle-hunting legal⁷⁵. It is also evident in their house-elf⁷⁶, Kreacher, who calls people 'mudbloods'⁷⁷ and 'bloodtraitors'⁷⁸ which he has obviously internalized from his masters' and mistresses' ideology.

Druella Rosier married Cygnus Black and gave birth to Bellatrix Black in 1951. Bellatrix is the older sibling of Narcissa (Black) Malfoy and Andromeda (Black) Tonks. 'Bellatrix' is Latin for 'female warrior.' She has the aristocratic Black good looks: tall with thick, shining dark hair and heavily-lidded eyes⁷⁹. She marries another pure-blood, Rodolphus Lestrange, but she never loves him as her only true love is Lord Voldemort.

After being brought up in a family that reveres the purity of blood and takes great pride in the dark arts, it's no wonder that Bellatrix becomes not just a Death Eater but also the most faithful servant of Lord Voldemort. After the fall of Voldemort, Bellatrix, her husband, her brother-in-law, Rabastan, and Barty Crouch Jr. are the only Death Eaters who try to bring him back. They believe that an Auror⁸⁰, Frank Longbottom, has knowledge of the whereabouts of their exiled master, Voldemort. They capture and subject him to the Cruciatius Curse⁸¹, and when he does not give them any information, they use this curse on his wife, Alice Longbottom, as well. They torture this couple till both of them lose their senses and have to be admitted at St. Mungo's Hospital for Magical Maladies and Injuries. Due to this gruesome incident, Bellatrix becomes the most infamous witch in the wizarding world. What shocks people more is her complete indifference after committing such a terrible crime. When she is captured, along with her fellow Death Eaters, she is given a life sentence in Azkaban. Irrespectively, she shows no remorse when the Dementors⁸² take her away, instead, she proudly declares that Voldemort will reward them after he rises again, as they are his only loyal followers who do not give up on him even after his fall.⁸³

REVIVAL OF BELLATRIX, INTENSIFICATION OF HER MADNESS

Although Bellatrix is given a life sentence at Azkaban, she is rescued from the prison after fourteen years when Voldemort comes back to power. Fourteen years in Azkaban hollows her face, making it gaunt and skull-like⁸⁴. The prison also takes a toll on her mental health due to the guardians of the prison, the Dementors. Dementors are creatures who wear cloaks and their faces are completely hidden beneath their hoods. Their hands are glistening, grayish, slimy-looking and scabbed, like something dead that has decayed in water. Their presence brings a chill in the air and when they draw a long, slow, rattling breath, it's as though they are trying to suck something more than air from their surroundings⁸⁵. Author J. K. Rowling has mentioned that she created these creatures when she was suffering from depression⁸⁶. In the novel, these Dementors become visual symbols of depression. These Dementors have an ability to make people relive the worst moments of their lives and also get a feeling that they will never be happy again.

⁷⁴ Sirius Black is the cousin of Bellatrix Lestrange.

⁷⁵ *Harry Potter and the Order of Phoenix*, pages 102 to 105.

⁷⁶ House-elves are slaves who belong to rich wizarding families.

⁷⁷ Mudblood means bad blood. It is used as an insult for witches or wizards who are muggle-born.

⁷⁸ Bloodtraitor is used as an insult for witches or wizards who like muggle-borns.

⁷⁹ *Harry Potter Lexicon*.

⁸⁰ Auror is a term used for a dark wizard catcher.

⁸¹ The Cruciatius Curse is a curse used to torture people. It is an Unforgivable curse, the use of which can land a person a cell in the wizard prison Azkaban.

⁸² Dementors are the guardians of Azkaban.

⁸³ *Harry Potter and the Goblet of Fire*, pages 501 and 502.

⁸⁴ *Harry Potter and the Order of Phoenix*, page 721.

⁸⁵ *Harry Potter and the Prisoner of Azkaban*, page 88.

⁸⁶ Seventeen.

Most prisoners lose their minds in Azkaban as they forget what it's like to be happy and feel trapped inside their own heads due to the Dementors.

The madness inside Bellatrix intensifies after escaping from Azkaban. This is due to the effect of the Dementors on her. Her intensified madness is seen in her actions when she accompanies the other Death Eaters to the Ministry of Magic in order to steal the prophecy about Voldemort and Harry. She is most eager to kill the teenagers who accompany Harry to the Ministry of Magic. She is delighted when she finds out that the son of the Aurors whom she had tortured to the point of insanity, Neville Longbottom, is also present and takes great pleasure when she uses the Cruciatius Curse on him. She doesn't even hesitate when she kills her cousin Sirius Black.

Bellatrix takes a lot of sadistic pleasure in torturing people. When Harry is unable to use the Cruciatius Curse on her, she says to him, 'You need to *mean* them, Potter! You need to really cause pain, to enjoy it...' (Rowling, *Harry Potter and the Order of the Phoenix*, 746.) This ability of hers, to torture people and kill them with pleasure, is what makes her infamous. Everyone is so terrified of her that witches and wizards scarp even if they see her. But behind her façade is a tortured consciousness brainwashed and controlled by Voldemort, who represents tyrannical megalomania, amplified by the fourteen years she suffers under the Dementors or depression.

BELLATRIX LESTRANGE: THE MADWOMAN IN THE HARRY POTTER NOVELS

Bellatrix is a loving sister as she cares deeply for her sister Narcissa and tries to prevent her from going to Severus Snape whom she does not trust. She is also a good aunt who gives Draco⁸⁷ Occlumency⁸⁸ lessons. Most significantly, she is also the most faithful supporter of Voldemort and never ceases to believe that he will rise again. All these are admirable qualities but they are corrupted by her love for Voldemort and allegiance with evil which is symbolic of mental instability; as Dumbledore says, "It is our choices that show what we truly are, far more than our abilities."⁸⁹ A brave and talented witch like her could have gotten on the right path like Sirius, who also had the same manic family like her, but her obsession with Lord Voldemort led to her downfall.

Terence⁹⁰ says, "For you to ask advice on the rules of love is no better than to ask advice on the rules of madness." Bellatrix's love for Voldemort is one of the major reasons for her descent into madness as it turns into an obsession and makes her do terrible things. It is unrequited love for Voldemort that becomes a destructive element which devastates her as she cannot control the storm of emotions which ultimately that overtake her and destroy her. This parallels the myth of Echo and Narcissus, where Voldemort represents Narcissus, who only loves himself, while Bellatrix represents Echo, who loves Voldemort till her death. As Voldemort does not reciprocate her love, Bellatrix offers to do anything for him, in order to gain his affection. She transgresses mentally when she is happy to kill and torture for him. But Voldemort exploits her and uses her as a receptacle and nothing beyond that as he only loves himself. Voldemort also becomes a Hitler figure who has complete control over Bellatrix and she does his bidding without question. In the *Politics*⁹¹, Aristotle talks about the "natural slave" and the "master," where the "Natural slaves are fundamentally and irrevocably defective in their rationality due to their native regions, and while the function or purpose of a master is to use his rationality; it's in the common interest of the master and the slave that the former makes decisions with his superior intelligence and the latter carries them out for him."⁹² Although Voldemort has superior intelligence, along with many other cruel things, he has murdered people in order to split his soul into seven Horcruxes⁹³ so he wouldn't die, which makes his sanity questionable. Due to his insanity and greed for power, he compromises Bellatrix's sanity as well.

Another reason which deepens Bellatrix's madness is her life in prison, where she is exposed to the torture of Dementors for fourteen years. Hegel defines madness as, "A state, in which a mind is shut up within

⁸⁷ Draco is the son of Narcissa.

⁸⁸ Occlumency is a branch of magic that seals the mind against magical intrusion and influence.

⁸⁹ *Harry Potter and the Chamber of Secrets*, page 352.

⁹⁰ Terence was a Roman writer (170BC-159BC).

⁹¹ *Politics* is a work of political philosophy by Aristotle, a 4th-century BC Greek philosopher.

⁹² *Sage Journals*.

⁹³ A Horcrux is the word used for an object in which a person has concealed part of their soul.

itself, has sunk into itself, whose peculiarity consists in its being no longer in immediate contact with actuality but in having positively separated itself from it.” While, Freud defines it as, “The low valuation of reality, the neglect of the distinction between reality and fantasy, and the path of regression taken by the libido which has been repulsed by reality and must seek satisfaction through a withdrawal from the ego and its laws.”⁹⁴ Regressive withdrawal which results in separation from reality is stressed in both the definitions. Bellatrix, like most of the other prisoners, is not able to cope with the trauma caused by the Dementors, due to which, her mind sinks and she gets trapped inside her own head. Her mind is already neurotic and as she is trapped inside it, the Dementors remind her of her worst memories over and over again, causing her madness to be amplified. This enables her to commit horrific crimes, including the murder of her own cousin, after her escape from Azkaban.

CONCLUSION

The main objective of the paper is to throw a light on the locus of madness in the case of Bellatrix Lestrange. The paper shows how the seed of madness is already present in her due to her manic family, but it is her obsession with Voldemort which sets it off and makes her commit crimes for him and she even dies fighting for him. The last straw that unhinges her is the torture by the Dementors for fourteen long years. Unfortunately, she becomes a Death Eater and tortures the innocent rather than acknowledge there is a problem and seek help perhaps from the very same St Mungo’s that she sent the Longbottoms to. The brilliance of Rowling is that she allows for these interpretations due to subtle hints she has left within the text making her writing deeper and sensitive at multiple levels.

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⁹⁴*The Journal of Speculative Philosophy*.

SHUTTER ISLAND: A CASE-STUDY OF THE PROTAGONIST'S MENTAL ILLNESS AND TREATMENT BASED ON FREUD'S PSYCHOANALYTIC THEORY.

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Abstract: The representation of mental health and mental illness has been an important subject in art works including movies. The movie *Shutter Island*, follows the journey of Andrew Laeddis who suffers from schizophrenia, bipolar disorder and anxiety throughout the movie. This paper is an attempt to understand the reasons behind the protagonist's disorder and also to study the disorder in the light of id, ego and super-ego. It further attempts to examine the appropriateness of the method adopted by the doctors to cure him. Instead of using the traditional inhuman methods or medication the doctors use the method of psychoanalysis in a very unusual manner. It is carried out by a role-play that enables the protagonist to face his repressed fear and conflicts and take these into the conscious mind rather than letting it be buried in the unconscious. The role-play experiment is unsuccessful. However, it shows a very positive approach towards the method adopted by the doctors and demonstrates a genuine concern to make the patient normal and free of any mental disorder.

Keywords: Schizophrenia, bipolar disorder, delusions, anxiety, lobotomization, trauma, psychoanalysis, id, ego and super-ego, unconscious, conscious, role-play, parapraxis

SHUTTER ISLAND: A CASE-STUDY OF THE PROTAGONIST'S MENTAL ILLNESS AND TREATMENT BASED ON FREUD'S PSYCHOANALYTIC THEORY.

Mental illness is a very sensitive topic across the globe, but what is saddening is mental illness is directly linked to and viewed as madness by many people. There are several artworks that deal with one or the other type of mental illness. This paper deals with one such topic namely *Schizophrenia*⁹⁶, in the movie *Shutter Island*. Schizophrenia is defined by the American psychological associations as, "a serious mental illness characterized by incoherent or illogical thoughts, bizarre behaviour and speech, and delusions and hallucinations, such as hearing voices. The objective of the research is to portray schizophrenia in the main character and the treatment towards him in *Shutter Island*."

The method used for the research is data collection and analysis. The primary source of data collection is the movie *Shutter Island* and the secondary source includes articles, journals related to the movie *Shutter Island* and Sigmund Freud's psychoanalytic theory. Technique of data collection includes watching the movie closely, categorizing the scene description that is the main character through monologues, dialogues and scenes and comparing with Freudian principles.

A victim of schizophrenia often experiences a combination of delusion, hallucinations⁹⁷, disorganised speech, thinking and behaviour or thought disorder⁹⁸. In the movie *Shutter Island*, the main character shows a gradual increase of subtle signs of schizophrenia. Let's look into what these things actually mean to get a better understanding of the disorder.

ANDREW LAEDDIS OR TEDDY MARSHALL? UNDERSTANDING THE 'CONSCIOUSNESS' AND THE 'UNCONSCIOUS' OF THE PROTAGONIST.

Shutter Island is a story of a U S Marshal named Andrew Laeddis who knew his wife was mentally ill, but he did not get her appropriate help, therefore making him feel responsible for the death of his children. As the movie begins, he is shown seasick, vomiting and consoling himself saying, "It's just water, a lot of water..." Probable reason being his children's death by drowning. He created the alter ego of US Marshal Teddy Daniels because he couldn't stand to be Andrew Laeddis knowing what he has done to contribute to

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⁹⁶ Schizophrenia is a mental illness that makes it difficult to tell the difference between reality and delusion, think clearly and have normal emotional responses.

⁹⁷ : Hearing, feeling and seeing things that's not there.

⁹⁸ : Loose associations and shifting of thoughts, like juxtapositions.

his children's death. In this process, Andrew's Id becomes quite dominant and it takes him farther away from his 'consciousness.'

The main character of the movie who suffers from schizophrenia is highly delusional, violent, suffers from migraine headaches, hallucinates about war scenes, his wife and a little girl constantly. After hearing Rachel Solando's story, he starts hallucinating of children saying "you should have saved me, you should have saved all of us." He hallucinates Andrew Laeddis and talking to him, who killed his wife, who in fact he himself is and there is no other Andrew Laeddis at all. He hallucinates Rachel Solando asking him to give her a hand putting her dead children in the lake, just like his wife killing their children by drowning in the lake behind his house. He has a severe case of delusional disorder. And keeps on hallucinating his wife, Andrew Laeddis, and his little girl (his daughter Rachel) and talking to them. Such mechanism is called projection, when aspects of ourselves (usually negative ones) are not recognised as part of ourselves but are perceived in or attributed to another; our own desires or antagonisms, for instance, may be 'disowned' in this way. Both these might be seen as defence mechanisms, that is, as psychic procedures for avoiding painful admissions or recognitions. Another such is the screen memory, which is a trivial or inconsequential memory whose function is to obliterate a more significant one. A well-known example of these mechanisms is the Freudian slip, which Freud himself called the 'parapraxis', whereby repressed material in the unconscious finds an outlet through such everyday phenomena as slips of tongue, slip of pen, or unintended actions. The purpose of devices like displacement and condensation is two-fold. Firstly, as we said, they disguise the repressed fears and wishes contained in the dream so that they can get past the censor which normally prevents their surfacing into the conscious mind⁹⁹ which in case of the protagonist Andrew Laeddis is his wish to save his children which he keeps saying to the little girl he hallucinates about (his daughter) when he dreams of Rachel Solando asking him to help her put her children in water. Secondly, they fashion this material into something which can be represented in a dream, that is, into images, symbols, and metaphors. Material has to be turned into this form for dreams, since dreams don't say things, they show things.

The movie uses two types of delusions¹⁰⁰: persecutory and grandiose. Persecutory is a delusion of persecution, involves believing that you are being cheated on, spied on or conspired against like the protagonist constantly feels in the movie. Delusion of grandiose, is the conviction of having some great talent or insight, or having made some important discovery or achievement¹⁰¹. Delusion of grandiose is the belief that he is an important person (US Marshal) who contributed an important role in the cold war, and that he is at Ashcliff to investigate a case of disappearance of a patient named Rachel Solando. Most common is auditory hallucination that is hearing voices that aren't there and schizophrenia patients can often be seen talking to themselves. As Freud mentions in his psychoanalytic theory, 'unconscious' is linked with idea of 'repression', which is the 'forgetting' or ignoring of unresolved conflicts, unadmitted desires, or traumatic past events, so that they are forced out of conscious awareness and into the realm of the unconscious. Another process is that of 'sublimation', whereby the repressed material is 'promoted' into something grander or is disguised as something 'noble'. Like Andrew Laeddis, the protagonist thinks of himself as Teddy Daniels, a US Marshal who is called for help at Ashcliff. Freud suggested a three-part model of the psyche, dividing it into the ego, the super-ego, and the id, these three 'levels' of the personality roughly corresponding to, respectively, the consciousness, the conscience, and the unconscious. Another example of important Freudian terminology is the dream work, the process by which real events or desires are transformed into dream images. These include: displacement, whereby one person or event is represented by another which is in some way linked or associated with it, perhaps because of a similar sounding word, or by some form of symbolic substitution¹⁰²; and condensation like the victim's rule of 4 by which he changes himself to Teddy Daniels and his wife Dolores channel to Rachel Solando. A number of people, events, or meanings are combined and represented by a single image in the dream. For instance, he dreams of Rachel killing her children by drowning them just like his wife did to their children. Thus, characters, motivation, and events in the movie are represented in dreams in a very 'literary' way: involving the translation by the dream work of abstract ideas or feelings into concrete images.

⁹⁹Beginning theory, psychoanalytic criticism by Peter Barry

¹⁰⁰ Incorrect or bizarre beliefs.

¹⁰¹ www.webmd.com > schizophrenia>guide , delusions and delusional disorder.

¹⁰² Beginning theory, Peter Barry

ROLE-PLAY EXPERIMENT: AN UNUSUAL PSYCHOANALYSIS AND A HOPE FOR THE MENTALLY ILL FOR A BETTER TREATMENT.

Shutter Island shows both positive and negative attitudes and treatment towards the mentally ill. The movie opens with Teddy Daniels on his way to Ashcliff hospital on the *Shutter Island* for the criminally insane. Ashcliff is described as “a fusion between law and order and clinical care”.

Doctor Cawley enlightens the marshals about the earlier treatment of the patients, depicting the negative attitude that doctors had earlier towards the mentally ill. He tells them, “earlier the patients were shackled and left in their own filth, they were beaten, as if whipping them bloody would drive the psychosis out. They drove screws into their brains, submerged them in icy water until they lost consciousness or even drowned.” In this part of the movie we see some pictures hanged on the walls representing the above stated treatments and we are introduced to the horrors of negative attitude and treatments of the mentally ill. The patients are also seen working in chains as precaution to save people from getting hurt, since they are criminally insane which is presumed to be a negative treatment at first but is a necessary precaution as learnt later in the movie.

Doctor Cawley started the institution with the intention of curing patients and trying to give them a normal life instead of treating brutally to keep them from harming people until they died. He tells the marshals “now we try to treat them, try to heal them, and try to cure. If that fails, at least we provide them with a measure of comfort in their lives, calm.” Showing the positive aspect of treatment in the movie. The present day and the earlier days of treatment is again compared in the movie, viewers are told the earlier doctors believed in surgical intervention or psychosurgery, procedures like trans orbital lobotomy (lobotomization¹⁰³). Some doctors said that patients became reasonable and docile, others said that they became zombies. The present day doctors and psychiatrists however believe in psychopharmacology. A drug called Thorazine had been approved which relaxes psychotic patients, can say tames them. When the patients go out of hand, they are treated with the drug. What should have been their last response becomes the first treatment in critical patients but they are not mistreated to be tamed as they used to be in the earlier days.

Psychoanalysis was founded by Sigmund Freud, he believed that people could be cured by making conscious their unconscious thoughts and motivations thus gaining insight. The aim of psychoanalysis therapy is to release repressed emotions and experiences, i.e., make the unconscious conscious. It is only by having a cathartic (healing) experience can a person can be helped and “cured”¹⁰⁴ Since the protagonist’s condition is due to his suffering in the past and his inability to accept it, and thus trying to repress it, Freud’s psychoanalysis was the best way to assist him. To get Andrew to see the truth and talk about it leading to his cure, the doctors create a role-play as his ultimate treatment. As the protagonist comes towards the end of the roleplay, he is told the truth and made to talk leading to his acceptance of the reality and hence his cure. Though it does not last, the treatment of the protagonist by doctors is admirable. The unconventional method of edge cutting roleplay and psychoanalysis used in *Shutter Island* to treat Andrew Laeddis was a suitable method of treatment for the patient as according to Freud’s theory the repression of truth had led to the mental illness in him and hence freeing the unconscious would have been the first step towards healing and his cure.

Gorge Noyce another patient at Ashcliff (bruised all over by Andrew for calling Andrew by his real name showing how dangerous he is) tells Andrew some of the truth including that he bruised him and that all of it was a game and that he wasn’t investigating anything. Noyce is the one who tells Teddy (Andrew) that he cannot dig out the truth and kill Laeddis at the same time and that he has to let his dead wife go. “She’s messing with your head, she’s gonna kill you. You have to let her go to uncover the truth, you will never leave this island if you don’t let her go”. Andrew is being constantly told to let the unconscious go, let the burden of his wife’s death go, or he will never be cured.

The doctors tell that refusal to face what one has done is an obstacle to recovery. Andrew’s recovery is hindered by his denial of the fact of what he has done. Deputy Warden McPherson tells Andrew “Cawley

¹⁰³ Make an incision in the front lobe of brain to deprive the person of independent thoughts.

¹⁰⁴ Saul McLeod, Psychoanalysis, 2007.

thinks you are harmless, you can be controlled, but I know different.” Again showing the positive attitude of doctor towards his patients. The doctor then reveals Andrew’s monologue to his wife after she killed their children “why are you all wet baby?” to make Andrew see the truth and asks about his hallucinations and trams, tells him that his shaky hands are because of withdrawal of the drug chlorpromazine. The doctors let Andrew play out what he believes to make him realise how untrue it was so that he would to at least try to accept or see the reality.

Andrew’s crime was unforgivable even for himself, so he invented another self. This another self is closely associated with the idea of repression, which is the forgetting or ignoring of traumatic past events so that he is forced out of the conscious awareness and into the realm of the unconscious mind. He created a story in which he wasn’t a murderer, but a hero, still a U S Marshal, there at Ashcliff only because of a case and uncovered a conspiracy so that anything they tell him about who is and what he has done, he can dismiss as lies. He is violent and trained hence their most dangerous patient. He has injured guards, orderlies and other inmates. The doctors at Ashcliff went through the extents to try and cure him. They constructed the most radical, cutting-edge role-play ever attempted in psychiatry hoping that it would bring him back. They thought that if they let him play this out, they could get him to see how untrue, how impossible it is. Psychoanalysis is a set of theories and therapeutic techniques related to the study of unconscious mind which together forms a method of treatment for mental health disorders. Sigmund Freud believed that people could be cured by making conscious their unconscious thoughts and motivations and thus gaining insight. The aim of psychoanalysis therapy is to release repressed emotions and experiences, i.e., to make the unconscious, conscious. It is only by having a cathartic (healing) experience by which a person can be helped and cured¹⁰⁵. This is shown and practiced in the movie on the main character Andrew Laeddis through which he is helped in contrast to the conventional and several inhuman methods used in the past.

Shutter Island shows the negative attitude in the past towards mental patients and the animalistic behaviour towards them, it also demonstrates ignorance towards mental illness and the consequences of ignorance. At the same time it also shows the growing positive attitude and treatment towards the mentally ill. The extent which the doctors go to cure their patients in *Shutter Island* is admirable. The doctors went after Andrew and tried to help him when no one else would. The attitude towards the mentally ill has changed in the previous years from brutal to thoughtful and the development from the mistreatment of the mentally ill to actually trying to cure them is depicted in the movie very adequately, giving hope for a time when mental illness won’t be a taboo anymore. The inhumane treatment of mental patients in the past included lobotomy, bleeding, vomiting and purging: fixing humours- it was believed that an internal biochemical relationship was behind mental disorders and bleeding, vomiting and purging were thought to help correct those imbalances and help correct mental and physical illness, trephination¹⁰⁶, mystic rituals- exorcism and prayers, physical therapies-ice and restrains, insulin coma, Metrazol therapy, fever therapy and asylums (isolating the patients)¹⁰⁷. (Vann) “The use of certain treatment changed with every medical advancement. Although hydrotherapy¹⁰⁸, Metrazol convulsion¹⁰⁹ and insulin shock therapy¹¹⁰ were popular in 1930s, these methods gave way to psychotherapy in 1940s. By the 1950s doctors favoured artificial fever therapy¹¹¹ and electroshock therapy^{112,113}. In modern times, the doctors have moved away from these methods and have preferred medications and psychoanalysis as the most preferred way of treatment.

¹⁰⁵ (McLeod, 2007)

¹⁰⁶ opening a hole in the skull using an auger, bore, or even a saw.

¹⁰⁷ (Vann, The 10 worst mental health treatment in history)

¹⁰⁸ Warm, or more commonly, cold water, allegedly reduced agitation, particularly for those experiencing manic episodes. People were either submerged in a bath for hours at a time, mummified in a wrapped “pack,” or sprayed with a deluge of shockingly cold water in showers.

¹⁰⁹ Administration of sufficient Metrazol to induce convulsion and coma.

¹¹⁰ Form of psychiatric treatment in which patients were repeatedly injected with large doses of insulin in order to produce daily comas over several weeks.

¹¹¹ Method of treatment by raising the body temperature.

¹¹² psychiatric treatment in which seizures are electrically induced in patients to provide relief from mental disorders.

Quest for a cure: Care and treatment in Missouri’s first state mental hospital 2003

¹¹³ (Quest for a cure: Care and treatment in missouri's first state mental hospital, 2003)

In conclusion, mental illness can be because of various reasons, one being a trauma in the past and it is advisable to take mental health seriously. Ignorance of mental health can lead people to mental illness or even madness. Schizophrenia is a type of mental disorder which is very likely caused by trauma in the past. A person becomes delusional and hallucinates things that are not there and hears voices that are not present. Mental patients were treated as animals to be tamed, later on the attitude towards them changed and the movie shows the positive attitude of the modern-day doctors towards the mentally ill. They started trying to cure the patients instead of trying to tame them and hence were more compassionate and kind even to the most dangerous of patients. Psychopharmacology came out as an alternative to tame the patients when nothing else worked, to calm them down. The development of attitude towards mentally ill with the advancement of medical science is notable and admirable providing a hope for an improvement in the condition of mentally ill.

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LUNA LOVEGOOD OR LOONY LOVEGOOD? - READING LUNA LOVEGOOD AS A VICTIM OF ASPERGER'S SYNDROME

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Abstract: This research is on the character of Luna Lovegood from the Harry Potter series by J.K Rowling, which was later adapted into a movie series which will help provide further support to the research stating that - Luna Lovegood has Asperger's syndrome. "Don't worry. You're just as sane as I am" the famous dialogue by Luna, actually sums up her character the best. J. K. Rowling has aptly portrayed how people treat this syndrome as madness rather than a mental condition. From all the students of Hogwarts hiding her shoes, to one of the leading characters, Hermione, accidentally calling her 'Loony Lovegood' in front of her friends, the novels show people's attitude towards people suffering from Asperger's Syndrome. This research will cover detailed and verified facts from various articles which will try and prove that Luna Lovegood has Asperger's syndrome. It will also cover facts and figures on Asperger's Syndrome which include statements from clinical psychologists.

¹¹⁴Samrita Guha is a second year student of BA (English) at St. Mira's College for Girls, Pune. She has been guided in the present paper by Ms. Komal Tujare, Assistant Professor from the same college.

Keywords: mental health, madness, conventions, Asperger’s syndrome, behavioral disorder.

LUNA LOVEGOOD BEING DIFFERENT:

Asperger’s syndrome is a developmental disorder that affects a person’s ability to communicate and socialize effectively. Asperger subjects are as smart as any normal person but will show a considerable amount of trouble with social skills. It was initially considered as a separate disorder but after 2013 its classification changed¹¹⁵. Asperger's syndrome is now part of a broader category known as the Autism Spectrum Disorder (ASD). Asperger symptoms are however less severe than ASD.¹¹⁶ Dr. Temple Grandin, professor at Colorado University states ‘Asperger’s children may not be identified as such until they start having social problems at age eight or nine. They are the children who are “little professors” at four and five, but later become lonely, with few or no friends’. Luna Lovegood is one of the most unconventional and fascinating characters from the Harry Potter universe. From her insane conspiracy theories to her peculiar wardrobe, she is seen as a distinct and an important character in the Harry Potter series. The character Luna appears for the first time in the book, Harry Potter and the Order of Phoenix where she is in her fourth year at Hogwarts, so the readers are not given much insight on her childhood. It is known that adults with Asperger’s run the gamut from brilliant scientists to unhappy loners on the fringes of society. Asperger’s is often found in children with higher IQ and they usually end up as professionally successful people. Baron-Cohen¹¹⁷ states, “Normal people are good at “folk psychology” (social interactions)... and people with Asperger’s are interested in “folk physics” (how things work).” This was the case with Lovegood. She is never described as being surrounded by a group of people, discussing charms or spells. Rather, she is always portrayed as someone who is lost in her own world, studying invisible creatures and gathering information about them. For example, when she says “A Wrackspurt.... They’re invisible. They float in through your ears and make your brain go fuzzy.”¹¹⁸ She doesn’t seem to care even if no one is listening and often talks only about the things she is interested in.

There are a number of traits that are associated with Asperger’s Syndrome which are distinctly penned down in the character of Lovegood by Rowling in her series, so even though she doesn’t mention it openly, her intentions seem to be quite clear. Folks with Asperger’s syndrome are smart. Asperger’s subjects show above average or superior verbal IQ and high scores on information and vocabulary subtests (Saulnier & Klin, 2006). Studies have shown that AS individuals outperform in the test of fluid reasoning (Hayashi, Kato, Igarashi, & Kashima, 2008).¹¹⁹ They are also known for their creativity. These traits are evident in Luna as well. One incident that brought this out was when she suggests to Harry the idea to teach the patronus charm to the other students to fight against the death eaters. She herself was able to conjure a patronus charm which is quite difficult, on her third attempt and even helped Harry find the last Horcrux, Ravenclaw’s diadem. She is also rather quick witted as she connects the dots to solve the mystery of the lost diadem by suggesting to Harry to ask the Ravenclaw house ghost, Helena Ravenclaw, about it. Luna was sorted into Ravenclaw, the house known for bookworms and creative students. J.K. Rowling putting her into this house is a hint about how she wanted to portray Luna’s personality. Her creativity is seen through her outfits as well- from unique glasses to interesting earrings like radishes or carrots.

People with Asperger’s Syndrome tend to avoid eye contact during social interactions. This is one of the early symptoms which is seen in a child suffering from Asperger’s. Luna showed this symptom in the movies as we often see Luna not making eye contact with the people she is talking to. Even when she is having a one-to-one conversation with Harry, she is seen looking at the invisible creatures around her more than she does at him.

An oft-quoted symptom of the syndrome is their lack of ability to be emotionally expressive. Victims of the syndrome may not show that they are happy or overtly express their sorrow and mostly speak in a deflated, robotic kind of way. They also spend quite a lot of time alone in thought, and are good observers. These characteristics can be clearly observed in Luna when she expressionlessly says “I think I’ll just go

¹¹⁵ The newest edition of the standard book that mental health experts use, called The Diagnostic and Statistical Manual of Mental Disorders (DSM-5)

¹¹⁶ ASD -Autism spectrum disorder (ASD) is a neurological and developmental disorder that begins early in childhood and lasts throughout a person's life. It affects how a person acts and interacts with others, communicates, and learns

¹¹⁷ Simon Baron-Cohen, Director of the Autism Research Centre (ARC) in Cambridge 2019 Autism Research Centre | Department of Developmental Psychiatry, University of Cambridge

¹¹⁸ “*Harry Potter and the Half Blood Prince*”, Rowling, J.K.

¹¹⁹ Published in the Behavioral, Cognitive and Neural Markers of Asperger’s Syndrome by - Faridiand, Farnaz and Khosrowabadi, Reza ; Basic ClinNeurosci. (2017 Sep-Oct)

own and have some pudding and wait for it all to turn up – it always does in the end”¹²⁰ to Harry, when all her things go missing. Luna has a tendency to talk about the creatures she can see to everyone all the time no matter how disinterested they are. In *Harry Potter and the Deathly Hallows*, during Bill Weasley’s wedding, Luna tells her father who was having a conversation with Harry “Come, daddy, Harry doesn’t want to talk to us. He is just too polite to say it.” Subjects with Asperger’s have been reported to show a lower score on the Friendship Questionnaire (FQ) (Baron-Cohen & Wheelwright, 2003). Luna didn’t have any friends till the time she met Harry in her fourth year (shown in *Harry Potter and the Order of Phoenix*). The lack of sense of humor has also been reported in AS subjects, although anecdotal and prenatal reports provide some evidence to the contrary (Lyons & Fitzgerald 2004). Lovegood never made anyone laugh. She rather made others uncomfortable with statements like “I enjoyed the meeting too. It was like having friends”. One of the main evidences to this research is the statement made by actress Evanna Patricia Lynch who played the role of Luna in the *Harry Potter* film universe. She opened up about her own struggle with anorexia, and also stated that “I’m a woman with Asperger’s Syndrome and always felt like a round peg in a square hole. Social conversations make no sense to me. Everyday life is a puzzle I can’t figure out. Growing up I always felt broken and that there was something wrong with me – Luna gave me the confidence that difference is good.”

WILL PEOPLE’S REACTION TO ASPERGER’S EVER CHANGE?

People’s reaction to Asperger’s portrayed by Rowling in the 1990’s through her books shows that this kind of behavior was not well accepted either by the society or by friends. No matter how much they proved their worth like in *Harry Potter and the Deathly Hallows*, the main trio¹²¹ along with the other students of Hogwarts were not able to find any clue about the last Horcrux, and completely disregarded Luna’s idea saying, “yeah, but the lost diadem, said Michael Corner (one of the Hogwarts students), rolling his eyes, is lost. That’s sort of the point.”¹²² The AS subjects even face a problem of trust, or attention from their family and friends for example even Harry, who was shown to be one of her only close friends (he even named one of his daughters after Luna, later on) sometimes commented on her dressing “At least there were no radishes dangling from her ears.”¹²³ He is even seen being impatient with her in multiple situations “Well, you have to wait for somebody who gets it right, ‘said Luna’. “That way you learn you see?” ‘YeahTrouble is, we can’t really afford to wait for anyone else, Luna.’¹²⁴ Due to the lack of social and communication skills and differential behavior they are often considered mad or mentally sick, folks make fun of them, even get annoyed and tease them. Though it is so common and can be seen around us, people hardly know or acknowledge it. “No one knows how prevalent an Asperger’s profile is. Professionals surmise that at least one in every 250 people has Asperger’s syndrome. In the late 1990’s, the National Institute of Child Health and Mental Development estimated that 1 in 500 people had some form of AS. Dr. Tony Attwood¹²⁵ estimates that as many as 50% of people with AS remain undiagnosed, partly because the Asperger’s traits have only recently been publicly recognized on a broad scale” (STAFF, 2017). From the students at Hogwarts hiding Luna’s things all over the school to Hermione introducing her to Ron and Harry as “She is Loony Lovegood, I mean Luna Lovegood,” the treatment Luna Lovegood receives is almost the same as students’ behavior in real life towards a peer student with Asperger’s Syndrome.

When a professional psychologist Puja Jain, Clinical psychologist and professor in St. Mira’s College for Girls who deals with students in her day to day life, was asked about how frequently she has come across a patient with Asperger’s and whether they show remarkable difference in behavior, especially in school or college life, she answered “I mostly have seen Asperger’s cases when referred from school settings. Students are sent for behavioral concerns and being lazy but after formal diagnosis and assessment we find out there is Asperger’s or the child is on the autism spectrum”. This analysis is almost the same reflection of what we can see of Luna in her initial years at Hogwarts. She comes across as a girl who is rather disinterested in her normal day routine.

Nowadays, even though the number of people who are aware of Asperger’s Syndrome has increased as compared to the past, the attitude of the general public still remains the same. This shows that we as a

¹²⁰Harry Potter and the Order of Phoenix.Movie series no.5.

¹²¹Harry Potter, Ronald Weasley, & Hermione Granger.

¹²² Rowling, J.K , *Harry Potter and the Deathly Hallows*(*Harry Potter*, #7)

¹²³ Rowling, J.K , *Harry Potter and the Deathly Hallows* (#7)

¹²⁴ Rowling, J.K , *Harry Potter and the Deathly Hallows* (#7)

¹²⁵Attwood, John Anthony ,born 9 February 1952, is a British psychologist notable for his work on Asperger’s syndrome. He resides in Queensland, Australia, where he is an Associate Professor at Griffith University.

society are still not aware enough to treat mental illnesses like Asperger’s normally and lack the ability to accept people who are different than us. “No wonder, as Klin (1996) describes, the world can seem hostile and perplexing to these individuals: Willing to relate to others, but lacking the skills to do so, they become negativistic. Failing to gain an insight into the impact of their behavior on others made them resent others, who appeared to them hostile and totally inaccessible.”¹²⁶

CONCLUSION:

Being different is still seen as madness even in today's world, because people don't understand as it is a subject which is out of their knowledge and they end up ridiculing them. This can be clearly seen in the case of Luna Lovegood. “Which came first, the phoenix or the flame?I think the answer is that a circle has no beginning”¹²⁷ – a dialogue from one of the incidents where Luna shows that having a friend who is different than normal is rather a blessing. The points, statements and dialogues that have been mentioned above can be evidence enough that the character Luna Lovegood from the Harry Potter universe displayed symptoms of Asperger’s Syndrome.

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¹²⁷ Rowling, J.K , Harry Potter and the Deathly Hallows (#7)

**WOMEN AROUND WHOM HISTORY WOULD GATHER ITSELF:
DRAUPADI AND SHIKHANDINI**

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Abstract: The epic *Mahabharata* holds a prominent in Indian mythology. It is been told and retold time and again exploring multiple interpretations. However, considering India's postcolonial past, understanding Eastern and Western spiritual and psychological traditions opens up possibilities and integrates a sense of self both culturally at an individual as well as public level. This paper explores the key stories from the epic *Mahabharata* (Translated by Devdutt Pattanaik 2010) and *The Palace Of Illusion* (Chitra Banerjee Divakaruni, 2008); the two stories in particular are that of Draupadi and Shikhandini. The focus is to understand if the mental health of both characters are explored and has justice been done to their inner trauma or has it merely been swept under the carpet. Since the epic text is so complex and believed to be the longest text ever composed our primary focus is only on the mental health of Draupadi and Shikhandini.

Keyword: *Mahabharata* , *The Palace Of Illusion* , Draupadi , Shikhandini , Mental Health , Mental Trauma.

WOMEN AROUND WHOM HISTORY WOULD GATHER ITSELF: DRAUPADI AND SHIKHANDINI

*"Yada yada hi dharmasya
glanir bhavati bharata
abhyuthanam adharmasya
tadat manam srijam aham " -(Bhagvat Gita 4.7)*

"Whenever there is a decline in religion practice , O descendant of Bharata (name of Arjun) and a predominant rise of irreligion at that time , I descent myself."

The epic *Mahabharata* holds a prominent in Indian mythology. It is been told and retold time and again in multiple interpretations. Understanding Eastern and Western spiritual and psychological traditions opens up possibilities and integrates a sense of self both culturally and at an individual as well as public level. People who are forced to choose between traditions tend to experience a sense of fragmentation of feeling as western influences have become a part of our life considering we are a postcolonial nation with a strong base in western education primarily due to the convent school education system. Those who are receptive recognize that the discovery of India and all that its mythic symbolism has to offer is still in very much a part of the educated Indian sensibility. This essay explores the key stories from Devdutt Pattanaik's *Mahabharata* and Chitra Banerjee Divakaruni's *The Place Of Illusion* to understand their female characters and attitudes towards them with special reference to Draupadi and Shikhandini It also attempts to understand if the mental health and mental trauma of these women is explored or marginalized. As the text *Mahabharata* is so complex and believed to be longest epic ever composed, our primary focus is only on the mental health of Draupadi and Shikhandani . The text *The Palace Of Illusion* is the retelling of *Mahabharata* through a woman's point of view . However, despite it being a woman centric text written by a woman it glosses over the mental health of Draupadi and Shikhandini.

Interestingly, in both the texts and both the characters, the mental health of the characters and the story behind their condition is not mentioned at all. Draupadi an unwanted child, denied what her heart desires, treated as trophy and sexually humiliated by her own family member should suffer from mental trauma. Whereas Shikhandini who probably experienced PTSD (posttraumatic stress disorder) because of her

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identity is not given due concern either. PTSD is a disorder where the person never comes out of its past. In the case of Shikhandini she has the body of man but her mind is of a woman who wants to take revenge on Bhishma. The symptoms of PTSD are nightmares, flashback of incidents, uncontrollable thoughts, self harming etc. The paper attempts to explore all the events that lead to their mental illness which is never mentioned in the original texts.

DEV DUTT PATTANAIK'S JAYA MAHABHARATA.

DRAUPADI:

The idea of one woman having many husbands would make most men feel inadequate, not the least her husbands. On the other hand, a woman who prays to be a man for her entire life takes revenge on a person of Bhishma's stature would be considered an abomination, an insult to her gender, a traitor. Draupadi and Shikhandini are one of the most popular and controversial heroines of Hindu Mythology. When talking of Draupadi, we see her as a woman who is polyandrous, that is a woman married to more than one man at the same time. However, she is not the only woman with many husbands, her mother-in-law Kunti knew many men before she met Pandu and has a child born before marriage Karana. However, she was not officially married to them. In early societies with high infant mortality rate and short life spans, generally speaking, polygamy was preferred to polyandry. It must be emphasized that Draupadi, the great heroine of *Mahabharata* never really chooses her husband. Her father, king of Panchal, organized an archery contest and "she is the prize", she is married away to Arjun. After the *Swayamwar*, on her way to her new home when she reaches the hut in the forest where Kunti, the mother of the Pandavas, is cooking a meal for them. Arjun requests his mother to see what he has won, "his trophy wife". In response, Kunti says, "Whatever you have won distribute equally among yourself and your brothers." Vyasa never clarifies why Kunti does not take back her statement when she realizes that Arjun is referring to a woman and not a thing. The reason implied is that Kunti did not want Arjun's sexual jealousy to cause a rift between the brothers. However, the counter text is Draupadi is commoditized, broken and distributed.

After all this, Draupadi is married to all five Pandavas and becomes the queen of Indraprast. Draupadi's reversal of fortune is the consequence that arises out of the Game of Dice where Yudishtira plays on the behalf of Pandavas against the Kauravas. Yudishtira stakes, step by step, one thing at a time. On every roll of the dice he loses and finally after losing everything he stakes his brothers, himself and ultimately he is left with nothing. As he is still in the thrall of gambling and refuses to give up, he eventually stakes Draupadi and loses her too. Thereafter, the Pandavas are slaves to the Kauravas and so their new master Duryodhana commands the doorkeeper to get the slave Draupadi. When she refuses to come, thereby questioning the rules and regulations, she raises the issue that if her husband had staked himself first then how could he stake her. On this basis she refuses to come to the gambling hall. Duryodhana commands Dussasana (younger brother of Duryodhana) to get her emphasizing that if she refuses to come then she must be brought by force. As she still refuses to come she is dragged to the hall, her hair unbound and dressed in a single cloth stained with blood. Throughout this horrifying spectacle, the elders sit helplessly and the Pandavas uselessly.

After all this Duryodhana commands that he wants all the Pandavas stripped to which the Pandavas lower their heads and agree. Duryodhana doesn't stop there, he commands Draupadi to sit on his lap. When she declines to do so, he commands Dussasana to strip her naked. Draupadi's pleas for help falls on deaf ears and no one comes to rescue her. In desperation, she pleads to the warrior Karana but he is carrying the scar of a wounded ego which echoes back to his humiliation at the *Swayamwar* and calls her a "whore" instead of helping her. When it dawns on her that no one will help her except a mighty power Krishna, she begins to chant his name. A miracle occurs. When Dussasana starts undraping her *sari* the cloth unravels and yet Draupadi's body is not exposed. She then curses the whole Kaurava clan vowing not to tie her hair unless she washes it with Dussasana's blood. This act leaves Draupadi broken from the inside. However, the mental trauma she goes through and her mental stability is not considered in any of the versions of the epic. In today's world this act is considered as sexual harassment or rape. According to the study by Denis Campbell, *Health Policy* editor, 80% of girls/women suffer from anxiety, depression, mental stress, loss of confidence etc. This data is relevant to today's world but at that time the trauma

caused by her public humiliation and violation would have also left mental scars. Those scars resonate to today and therefore have left permanent scars that women fear of even today. The reader is never made at any point to acknowledge the mental state of Draupadi. To compound the problem, the danger Draupadi must experience is not over. History repeats its self once again when they are in exile during the final year disguised in the kingdom of king Virata. Draupadi disguised as a maid has to tread on the same treacherous path, as Kichka tries to get her forcefully on the bed. Once again no one helps or her rescues except for Bhima who crushed him down. The repetition of the same event and the consequent effect on her mental condition compounded by fear and stress is not mentioned in the text. Mental health and mental trauma seem to be a taboo subject for centuries. The violence against her body is acknowledged in the text, but her emotional breakdown is neither mentioned in *The Palace of Illusion* nor in *Jaya Mahabharata*. There is simply no acknowledgement of a fractured mind broken by the violent action of men .

SHIKHANDINI:

Shikhandini another strong woman in the epic, prays to be a man in her next life so that she can take revenge. Shikhandini, is Amba in her past life, the daughter of king Kashi. She has two sisters Ambika and Ambalika. Amba, along with her sisters, was abducted forcefully by Bhishma from her *Swayamwar* to marry Vichitravirya the king of Hastinapur. When Amba tells Bhishma that she loves someone else, that is the king of Salva, and will not marry anybody else,-Bhishma leaves her and lets her go to Salva. However, as another man had touched her, Salva refuses to marry her. He is also consumed with shame because he lost the combat against Bhishma at the *Swayamwar*. Consequently, she returns to Bhishma and demands that he marry her. Bhishma turns down her demand as he has already taken a vow of celibacy. In a rage she swears to kill Bhishma and so requests all the great warriors she knows to do so but no one is ready to challenge him and so she starts to pray to lord Shiva In return, lord Shiva grants her a boon that she will become a man but will have a body of a women (in today's term transgender). While undergoing this process lord Shiva permits her to exchange her sex with a Yaksha (in Devdutt Pattanaik *Jaya Mahabharata*) and thus Amba becomes Shikhandini.

As lord Krishna says, "All those who knew this tale wondered if Shikhandini was a man or woman. Is gender defined by the truth of birth or by the truth of its moment?" (Patnaik, 250). The oracle prophesied, "She was born as a woman but later would acquire the body of a man" (249) at the time when she was going to be born to Drupada and so knowing this he raises his daughter as a man and even gives her a wife.

Even in those days transgender or sex exchange was treated as a mental illness in a human beings. Consequently, the mental stress of a confused identity eventually drives Shikhandini to commit suicide. Sadly, even today there are people who go through this stress with the same tragic consequences. Judith Butler in *Undoing Gender* (2004) talks in detail about how gender, sex, psychoanalysis, medicine and law treat intersex and transgender people which has terrible consequences. Similarly, before becoming a complete man Shikhandini is not accepted by society as is the case with transgenders even today. Therefore the mental trauma and mental health Shikhandini goes through is not mentioned in the text of *Jaya Mahabharata* or for that matter any other version. However, the contemporary play that has taken Mumbai by storm called *Shikandi-The Story of the In-betweens* written and directed by Faezah Jalali does address some of these issues.

At least once in our lifetimes, all of us must have experienced what it feels like to be left out. It could have been sport, school, work place etc. Transgenders in India sadly share such a plight magnified a hundred fold. They fight each day to live as who they are; not because they suffer from any illness, but rather because they are victims of unruly social norms and stereotypical attitudes. Mental health issues among transgenders, their physical health problems, includes high rate of HIV and mental health problems like depression, anxiety, self-harm, substance abuse etc. are some of the issues they have to battle.

THE PALACE OF ILLUSIONS BY CHITRA BANERJEE DIVAKARUNI

DRAUPADI:

The best thing about Divakaruni's *The Palace of Illusions* is that she has not portrayed Draupadi in a pitiable manner. Draupadi is illustrated as a powerful woman with shades of grey. She is a woman with her brains in the right place. Draupadi's contriving mind, her pride, her mad obsession with revenge, her constant battle with herself and society are all efficiently narrated in novel. As mentioned, the novel is a retelling of the great epic the *Mahabharata* but from a woman's point of view. However, despite the fact that Divakaruni writes from a woman's point of view there is no mention of mental health or mental trauma in the text. From the beginning of the text whether it is being an unwanted child, her molestation and her burden of being the person around whom the history revolves, all extremely stressful situations each of which could have terrible repercussions on a person's mental health, yet it is elided. On the contrary not only is her mental health ignored in the text but as the plot unfolds, the character of Draupadi is portrayed as a picture of revenge, ego and pride which is considered to be one of the major reason for the great war of Kurukshetra. The most powerful woman of history was probably a broken woman from inside after the most horrifying events that took place in her life, even if she had recovered, she would definitely have at some point grappled with issues of mental health and yet at the most only once she alludes to the condition in the text when her brother tries to cheer her up and in her mind she says, "She's dead, half of her died the day when everyone she had loved and counted on to save her sat without protest and watched her being shamed. The other half perished with her beloved home. But never fear. The woman who has taken her place will gouge a deeper mark into history than that naïve girl ever imagined." (Divakaruni, 206)

Despite the accusation, even when they are in the exile, history replicates its self in the kingdom of Virata. Keechak showers Draupadi with unwanted attention. When he meets her, his lustful eyes gaze on her body to the extent that she says, "His eyes roved up and down my body approvingly..." and so the ultimate question she raises "...is this how men looked at ordinary women?" (228). He tries to take her forcefully and when she refuses to surrender to him, he drags her to the king's court. When questioned he kicks her off and once again no one comes to help her except for Bhim.

On 19th August 2019, the University of New South Wales published an article by Isabelle Dubach which states that sexual abuse survivors are at a higher risk of poor mental health. No doubt authors have the privilege to choose what story they wish to tell. This paper at no level questions the right of the story teller but at the same time this research paper is for understanding why the author has not mentioned the mental health of the character and her thoughts on what happened to her during the horrifying event.

SHIKHANDINI:

Shikhandini, born as a woman, wishes to become a man purely to take revenge but ends up neither. The text glosses over the trauma and turmoil a transgender would experience culminating in the person feeling suicidal. Shikhandini is rejected just because another man touched her body and labelled her contaminated and impure and yet no one cared to imagine what would be the condition of her mental health. Ironically, transgender seems to be less of a taboo topic than mental health.

Gender, women's mental health and mental illness have been associated with a significant burden of morbidity and disability. According to the WHO, Gender is a critical determinant of mental health and mental illness. Some considered gender specific risk factors are depression, anxiety, gender based violence etc. Women's mental health issues leading to mental health problems in adults are depression, organic brain syndromes and dementias. The lifetime prevalence rate of violence against women ranges from 16% to 50%. WHO findings are at least one in five women suffer rape or attempted rape in their lifetime. When women dare to disclose their problems, many women tend to have gender biases which lead them to either over treat or under treat women. None of this is mentioned or explored in Divakaruni's text.

CONCLUSION:

The epic has been told and retold time and again with multiple interpretations. However, the only topic that remains untold is the mental health of the characters and what they go through. *Jaya Mahabharata* by

Devdutt Pattanaik and *The Palace Of Illusion* by Chitra Banerjee Divakaruni have portrayed the same story of the war depicted in *Mahabharata* but neither of the texts talked about the mental health of either of the characters. The epic was written during patriarchal times, however, Banerjee's novel was written in the 20th century. One cannot wonder why she did not touch upon the mental health of either characters. Earlier the world was patriarchal and so these women did not have a voice. But in today's world women do have a choice and voice but still remain connected emotionally with each of this character in their own way. One cannot help feel that perhaps the taboo has been internalized so much that people do not even realize that such a huge reality has been elided which is what this paper wishes to bring light upon .

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