KARADENIZ TECHNICAL UNIVERSITY * INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

ENGLISH LANGUAGE AND LITERATURE

AESTHETIC TRANSFORMATION AND FUNCTIONAL DISPLACEMENT OF MELANCHOLY: THE ANALYSIS OF MELANCHOLIC PERSONA IN THE SELECTED WORKS OF EIGHTEENTH-CENTURY POETS

Phd DISSERTATION

Öznur YEMEZ

DECEMBER - 2018

TRABZON

KARADENIZ TECHNICAL UNIVERSITY * INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

ENGLISH LANGUAGE AND LITERATURE

AESTHETIC TRANSFORMATION AND FUNCTIONAL DISPLACEMENT OF MELANCHOLY: THE ANALYSIS OF MELANCHOLIC PERSONA IN THE SELECTED WORKS OF EIGHTEENTH-CENTURY POETS

Phd DISSERTATION

Öznur YEMEZ

Advisor: Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI

DECEMBER - 2018

TRABZON

APPROVAL

Upon the submission of the dissertation, Öznur YEMEZ has defended the study titled *"Asthetic Transformation and Functional Displacement of Melancholy: The Analysis of Melancholic Persona in the Selected Works of Eighteenth-Century Poets"* in partial fulfilment of the requirements for the degree of Doctor of Philosophy in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by unanimous / majority vote on 21.01.2019.

Committee Member		Decision		Signature
Title - Name and Surname	**Mission**	**Accept**	**Refuse**	
Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI	Supervisor	☐	☐	
Prof. Dr. Kemalettin YİĞİTER	Member	☐	☐	
Prof. Dr. Hikmet YAZICI	Member	☐	☐	
Assoc. Prof. Dr. Ferit KILIÇKAYA	Member	☐	☐	
Asst. Prof. Dr. Fehmi TURGUT	Member	☐	☐	

Approval of the Graduate School of Social Sciences.

Prof. Dr. Yusuf SÜRMEN

Director

DECLARATION OF ORIGINALITY

I, Öznur YEMEZ, hereby confirm and certify that;

- I am the sole author of this work and I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution,
- this work contains no material that has been submitted or accepted for a degree or diploma in any other university or institution,
- no data or finding in the work has been falsified or embellished,
- this is a true copy of the work approved by my advisor and thesis committee at Karadeniz Technical University, including final revisions required by them.
- I understand that my work may be electronically checked for plagiarism by the use of plagiarism detection software and stored on a third party's server for eventual future comparison,
- I take full responsibility in case of non-compliance with the above statements in respect of this work.

Signature:

Date: 31.12.2018

ACKNOWLEDGEMENT

TABLE OF CONTENTS

CHAPTER FOUR

CHAPTER FIVE

CHAPTER SIX

ÖZET

Bu çalışmada, 18. yüzyıl melankolisinin tarihsel değişiminden ziyade dönüşümü; dönemin melankolik yazarlarının ve bu yazarların melankolik kişilikleriyle karakterize edilen eserlerinden yola çıkılarak irdelenmiştir. Bu çalışma, her bir şairin/anlatıcının nitelikleri ile melankoli türünün birbirinden farklılık gösterebilmesine rağmen, teşhis ve kategorize edildiğinde melankolik modun, estetik dönüşüm (kara melankoliden beyaz melankoliye geçiş ya da tam tersi) ve fonksiyonel yer değiştirme (alt tema olarak çile, yitiriliş, acı ya da söylemsel ifade olarak terapötik etki) aracılığıyla keşfedildiğini göstermeyi amaçlamaktadır. Çalışma kapsamında, şiirin belirtilen dönemde melankolinin yalnızca bir çaresi değil aynı zamanda bir semptomu da olduğunu ve tarihsel yazarla birlikte hem örtük yazarın hem de örtük okuyucunun zihninde, terapötik bir etkiye sahip olduğunu gösterebilmek için melankolinin edebi semptomları incelenmiştir. Çalışma edebi melankoliyle ilgili teorileri esas alarak, melankolik şiirlerin tarihsel-biyografik nitelikler içermesi nedeniyle 18. yüzyılda edebi bir araç olarak kullanıldığına da gösterecektir. Çalışma eserlerde işlenen *melankolik kişiliği* analiz ederek, anlatıcının, estetik dönüşümden beslenen belirli söylevler aracılığıyla kendini ele verdiğini ve incelenen eserlerin büyük bir kısmının kara melankolinin estetize edilmiş hali olan beyaz melankoli yani *leucocholy* olduğuna işaret eden sözlü göstergeleri vurgulamaya çalışmaktadır.

Anahtar Kelimeler: Kara Melankoli, Beyaz Melankoli, Estetik Dönüşüm, Fonksiyonel Yer Değiştirme, On Sekizinci Yüzyıl.

ABSTRACT

This study investigates the historical transformation, rather than diversification, of eighteenth-century melancholy through so-called melancholic authors of the period and their works characterized with authorial melancholic dispositions. The study aims to reveal that even though the qualities of each poet/speaker/narrator and the type of melancholy may differ from one another, the melancholic mood, when diagnosed and categorized, is discovered through a course of aesthetic transformation (from dark melancholy to white melancholy, namely "leucocholy" or vice versa) and functional displacement (ordeal, loss, pain as the underlying themes or therapeutic cure as discursive expression and emotional revelation). Within the scope of this study, the literary symptoms of melancholy are closely examined in order to demonstrate that poetry at the time has served as both a means of cure and a symptom of melancholy, having a therapeutic effect on the represented melancholic mind of the implied reader and the implied melancholic persona as well as the historical one. The study, therefore, foregrounding the theoretical insights into literary melancholy (particularly leucocholy), refers itself to the relevant background of melancholy as a historical phenomenon in a literary milieu of the eighteenth century since the melancholic poems are observed to exploit historical-biographical elements. With the analysis of melancholic persona represented in the texts, the study attempts to reveal that narrative voice manifests itself through certain discourses imbued with aesthetic transformation and argues that the texts under examination are to a great extent marked with melancholic verbal indicators that demonstrate white melancholy, *leucocholy*, the aestheticized form of dark melancholy.

Keywords: Dark Melancholy, White Melancholy, Aesthetic Transformation, Functional Displacement, Eighteenth Century.

LIST OF TABLES

LIST OF ABBREVIATIONS

DSM-II	:	Diagnostic and Statistical Manual of Mental Disorders, Second Edition
DSM-III	:	Diagnostic and Statistical Manual of Mental Disorders, Third Edition
DSM-V	:	Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition

INTRODUCTION

*"Nullum magnum ingenium
sine mixture dementiae fuit.[1]"*
Seneca

The present dissertation deals with the aesthetic transformation and functional displacement of melancholy in the selected eighteenth-century melancholic writings. The study, firstly, analyses the representation of melancholic persona in the four texts produced by Anne Kingsmill Finch, Anna Laetitia Barbauld, William Collins and Thomas Warton within a historical and theoretical framework. Secondly, it deals with the ways the melancholic experience of the historical and implied authors manifests itself within the text and categorize the type of melancholy the (fe)male subjects are afflicted with. Thirdly, it explores the ways the melancholic authorial personas achieve a therapeutic cure through the texts and the very act of writing/creation/artistic representation through negation and sublimation and the semiotic chora/genotexts. Finally, it reveals whether the implied and historical authors become able to overcome their melancholy from within and without. In this respect, the dissertation argues that female melancholia remains irresolvable due to being invoked by the presence of lack, whereas male melancholia is curable through negation and sublimation.

As regards the historical background, the thesis highlights the elements of the Eighteenth century, which is regarded as the most important period of melancholy after the Renaissance. In this period, almost all of the literary productions are characterized by melancholic elements[2] and authors specifically create a melancholic persona within their writings so that melancholy is in fact turned into a literary convention/medium/subject and a way of poetic expression for the writers of the age. As the notion that melancholy is the natural disorder of the man of genius is still prevalent, men of letters of the period deliberately construct a melancholic persona in the texts to promote their images and selves and to establish themselves as both intellectual and cultivated. In this respect, melancholy acquires a metaphorical dimension/aspect/value for the authors of the age.

The study additionally reviews the development of the concept of melancholy from different perspectives. The cultural associations of melancholy with brilliance beginning with the

---

[1] Translation: "There is no great genius without a tincture of madness."

[2] Ellmann (1994) suggests in accordance with Kristeva that "all literary representations have a melancholy aspect" (131). In this respect, it might be interpreted that all kinds of literary works/productions that thematize melancholy are "thus multiply vexed" (Ellmann, 1994: 131).

Renaissance maintains its impact upon the eighteenth century as well and causes an increase in the gendering of the concept. Male melancholia is represented as a sign of rationality, whereas female melancholia is typified as an indicator of female weakness and is regarded to be caused of womanly physiology, such as menstrual blood, gestation or a sudden shift in marital status as Burton discusses in his book. Yet, the re-emergence and the revival of the concept as a literary theme paves the way for the feminization of the culture and for the women writers to apply melancholy as a subject in their works. This leads to the primary shift in understanding of the women's melancholia and feminization of the concept so that "this process ultimately led to the development of a new 'melancholic femininity'" (Blackmore, 2013: 3). Towards the end of the eighteenth century and with the arrival of the nineteenth century, the association of melancholy with male genius begins to be diminished and melancholy is in fact evolved into feminine depression[3].

Within this framework, the present study traces the historical transformation and pathology of (fe)male melancholy in the selected texts and investigates the symptomatology of each state. The study argues that, unlike the male melancholic subject, the female melancholic subject fails to exist/be represented on the symbolic and is forced into mutism/silence/loss and death of speech which indeed signals the coming of eventual death/suicide and is invoked by the failing matricide. Through the poetic language/semiotic chora/artistic production/aesthetic representation/genotext, the female subject recreates and mends her collapsing/fragile bond with the signifying system/language and gives meaning/shape/form to her meaningless/unsignifiable maternal lack. However, this textual representation of the melancholic affect does not provide a permanent solution for the subject even though it earns her a new identity/self/persona. The female subject becomes unable to overcome her state of melancholy in real life/on the symbolic and in the text from within and without, but achieves in managing her mood that might escalate within time and end up with suicide/self-harm. The male subject experiences his melancholy in the form of a loss that turns out to be replaceable and proves to be resolvable. As the male subject becomes able to exist on the symbolic which is essentially characterized by patriarchy and culture, he succeeds in defeating his changing mood in the text/on the semiotic chora from within and without and through artistic representation/poetic language.

As for the analysis chapters, the following parts present the readers with thorough analysis of the texts with frequent references to verbal indicators and relates them to the existing terminologies of the concept of melancholy and melancholia respectively as a literary and pathological term. The first analysis chapter deals with Anne Finch's "The Spleen: A Pindarique Ode," and reveals how Finch verbalizes her subjective experience of melancholy as a woman that is forced to live on the

---

[3] Bell (2014) interprets this shift as "melancholia could become the disease of nervous women" (95). From being a natural disorder of the overtly talented man, melancholia is transformed into a nervous disorder that afflicts the female gender.

margins of society, a female writer who must bury her creative genius deep down due to the cultural pressures, an individual that is unable to construct and regain a subjectivity because of the failing matricide and kills her own self instead of the maternal figure. As a person put into a symbolic breakdown and surrenders to asymbolia with the loss/death of speech/meaning, Finch creates a semiotic chora through aesthetic representation/production of the melancholic experience instigated by the lack/loss and seeks reconciliation with the sings/language/signifying system. The study demonstrates that the speaking voice, through negation and sublimation, composes a third form that she can hold onto rather than her agony/pathos fuelled by the introjection of the lack and brings about a kind of cure not only for herself but also for the historical and implied readers that are entrapped within a causeless/baseless/formless suffering. The text that takes the form of linguistic evidence of the melancholic affect/experience gratifies the sexual desire of the female subject whose psyche is already castrated since through the exposition of her agony, she performs self-satisfaction, which is in fact related with fetishism.

The following analysis chapter deals with Anna Barbauld's "A Thought on Death," in which the speaking persona relates her melancholic disposition in an elegiac mode that at times reach to the level of acute desire for the death of the authorial persona. The melancholic persona not only mourns for the death-bearing woman/maternal figure that recurrently fails to be murdered but also for the death/loss of her own self that is gripped within the affect. Language, as an anxiety- punishment mechanism over the text, begins to escalate the depressive mood state of the persona and enforces her to wish for death of her own self/speech at the end. Therefore, the text which functions as the linguistic representation/evidence of the melancholic disposition/affect of both historical and implied author turns out to be an elegy not for the death of a specific person/abstraction but for the death itself/the maternal figure that brings death with herself. Oscillating between depressive and manic episodes, life and death, the mood of the authorial persona ends up with a dark melancholy that dulls her senses, numbs her psyche and breaks the bond with language, and serve as indicators of the failing matricide.

In the following analysis chapter devoted to William Collins' "Ode to Fear," the dissertation draws on the speaking persona's changing mood and articulates the mental state of the authorial mind who achieves simultaneously existing in the symbolic and the semiotic as well as managing his dark melancholic temperament through negation and sublimation. Even though he is suppressed and at times vanquished by the melancholic affect, the authorial persona becomes able to transform the dark mood of melancholy into a white one and succeeds in overcoming the state through negation and sublimation at the end of the text. As the historical author makes use of literary creation as a form of therapy in real life, the implied author as his second within the text accomplishes the same end as well through artistic production/semiotic chora. The poetic language provides a soothing relief for the melancholic disposition of both historical and implied authors.

The last chapter deals with "The Pleasures of Melancholy" by Thomas Warton in terms of euphemised depression and relief through artistic transformation of melancholy via poetic language/the language of poetry. Unlike the other poets that are examined within the present study, Warton applies a different method in the form of euphemising to confront against and challenge his melancholic temperament on the artistic realm. Representing melancholy as a natural order/ordinary form of human life, the authorial mind keeps his bond with the symbolic and triumphs over his mood that might escalate due to (un)controllable causes through the semiotic chora via negation/sublimation. As he consistently avoids introjecting the agony/pathos brought about by the loss of a love object, he begins to transform that agony into pleasure that constitutes the essential focus of his text. As a melancholic individual that retains his presence on the symbolic realm, the implied author keeps his subjectivity and overcomes his melancholy through the text from both within and without.

In a nut-shell, this study is divided into seven chapters. Chapter one is focused upon introduction of the study and research proposition, argument and aim, background and purpose of the study. It explicates the reason for the selection of the works under consideration and demonstrates the significance of the study. Chapter two provides detailed information about the melancholy studies done previously in various fields, ranging from cinematic studies, comparative literature, British and American literature, Chinese American literature, sociology, to cultural studies and fine arts. This chapter also reveals in what way the present dissertation differs from the previously completed others, emphasizing the originality of the research. Chapter three is composed of two main sections: historical background and theoretical background. Historical background explains the history of the concept of melancholy, beginning with Hippocrates, and elucidates the two terms, depression and melancholy, giving a background information covering the 19th and 18th centuries. It offers insight into melancholy and associated nervous disorders, such as spleen, hysteria, depression, mourning, the vapours, and distinguishes related terms such as loss, trauma, nostalgia and lack. Theoretical background deals with the theories necessary for the analysis of the works, focusing on the Kristevian understanding of melancholy and stating the significance of denial of negation and lack, explicating Freud's terms negation and sublimation in addition to the difference between mourning and melancholia and expressing Lacanian theories. The last part of this chapter clarifies the research guideline and methodology necessary for the study and provides the operational definitions of significant terms. Chapter four scrutinizes the poems of Finch and Barbauld within the framework of prolonged lack, melancholia and female depression. Chapter five examines the work of Collins in terms of confrontation with distress and melancholy. Chapter six analyses the concept of euphemised depression and melancholy in the work of Warton. All these chapters present textual and metatextual analysis of each poem, offering the literary background of each work. The chapters also provide biographical information about each poet that indeed contributes to the production and understanding of the work. The last chapter discusses the eventual findings and sums up the related discussion. It also offers educational,

philosophical, literary and psychological implications of the study. At the end of the dissertation, the full text of each poem is provided in the part of appendix. The appendix covers the poems, "A Thought on Death" by Barbauld, "The Spleen: A Pindarique Ode" by Finch, "The Pleasures of Melancholy" by Warton and "Ode to Fear" by Collins.

<div align="center">**CHAPTER ONE**</div>

1. FRAMEWORK OF THE STUDY

This chapter is divided into six basic parts: Background of the Study, Purpose of the Study, Selection of Literature, Significance of the Study and Critical Questions. In the introductory part, a general information about the concept of melancholy is provided within the framework, elaborating such terms as dark melancholy and leucocholy, melancholic poetry, the bond between medicine and literature, the authors under examination within the present study, and the choice of theories that is applied for the discussion of the selected texts. In the part of research proposition, argument and aim, the thesis argument is clearly expressed, and such significant concepts as functional displacement and aesthetic transformation are highlighted, stating the techniques to follow in order to reach the aimed findings and conclusion. In selection of literature, the literary works that are closely scrutinised within study are specified. In the part of significance of the study, the quality and characteristics of the research are stated to emphasize the originality of the present work. In research questions, the questions that are sought in the analysis of the texts under examination are determined and in the last part of this chapter, the general structure of this dissertation and the content of each chapter are expressed.

1.1. Background of the Study

Throughout history, the leading figures of art, philosophy and medicine have produced a myriad of works about "melancholy." In almost every period, there appeared painters that tried to depict and picture the quintessence of melancholy, philosophers that never ceased questioning the true meaning associated with melancholy, poets and writers that were fed upon their acute melancholy and sought the cure of melancholy in literature for both themselves and their readers. Thus, becoming a timeless subject, melancholy remained yet fresh and complicated but still ambiguous in various ways, especially for the eighteenth-century poets. Poets of the long eighteenth-century England applied melancholy as a literary medium that served both a subject and a cure for the readers, thus creating a bond between medicine and literature. They represented an aestheticized form of melancholy in their works that was a lighter and milder form of dark melancholy, which is termed as *leucocholy*. Constructing a subgenre called melancholic poetry, they became able to relate their personal history of melancholy and made use of their real-life experiences that led them to reveal biographical elements in their works, making the melancholic poetry autobiographical to an extent. Against this background, this dissertation, with its choice of

theoretical mix, aims to study melancholy and of the terminology that is appropriate to it. Within this context, the selected works of some of the 18ᵗʰ century British poets, such as Anne Kingsmill Finch, Anna Laetitia Barbauld, William Collins and Thomas Warton are analysed in the dissertation in order to investigate the historical transformation rather than diversification of melancholy through the eighteenth century. The study applies a theoretical mixture adopting theories, from Burton to Kristeva, to deconstruct the melancholic persona portrayed by the poets. Thus, the dissertation has two kinds of methodologies, one being the historical background and the other theoretical background, that present the Kristevian theory applied for the works. In historical background, the history of the concept of melancholy is given in detail analysing the terms associated with melancholy and the types of melancholy. The second part focuses upon the relationship between melancholy and poetry, the connection between melancholic poetry and autobiography together with the significance of melancholic poetry in the eighteenth-century England. Theoretical background describes the theories selected for the works under examination and operational definitions are specified as well. The study is centred on the selected works of four British poets of the eighteenth century, which belong to Anne Kingsmill Finch, Anna Laetitia Barbauld, William Collins and Thomas Warton, since the selected poets are representative of the eighteenth-century British poetry in general. Similar to all the artists whose works are completely or partly influenced and shaped by their life experiences, biographical details of the poets that contribute to the works under examination are also explored when necessary. In the third, fourth and fifth chapters, poetic configurations along with the manifestation and literal expressions of melancholy in the eighteenth-century works are elaborated. Finally, the concluding chapter sums up the related discussions and reveals the findings.

1.2. Purpose of the Study

This dissertation aims to explore the close relationship between literature and melancholy through remapping the historical development and transformation of melancholy in the eighteenth-century England via the selected works by British poets. The study suggests that melancholy came to be utilized as a literary instrument that could enable the poets to portray themselves as intellectual, cultivated and superior to the common folk due to the implications and connotations of the word. British poets deliberately and specifically desired to reconstruct a melancholic self in their works in order to, first of all, free themselves of their sorrows, fears and loneliness and, secondly, numb the readers that were afflicted with the same disease similar to theirs. Thus, the poets turned literature and, naturally, poetry into a form of medicine, therapy and a cure, which is referred to in this dissertation as *functional displacement*. While achieving this, the authors under examination nourished on their real experiences and retold their stories in their works, which led their works to be of autobiography to an extent. The aestheticized form of dark melancholy to which they are exposed in life took the form of white melancholy, which was termed as *leucocholy,* in their verses, which is referred to as *aesthetic transformation* within the framework of this study.

The thesis is in search of this argument and aims to reveal the verbal indicators (word choice patterns, use of adjectives that signify the mental state of the persona, the authorial discourse prevailing the work, use of punctuation marks) in the works under consideration that refer to the aesthetic transformation of white melancholy to the dark one and vice versa in the selected works and the direct connection between literature, melancholy and medicine through drawing the historical timetable of the concept. It also elaborates on the relationship between melancholic poetry and literary biography in the eighteenth century. The dissertation focuses upon the question how the understanding of melancholy changed throughout the eighteenth century as well. Accordingly, the study examines, both textually and contextually, four selected poems by four selected British authors and, therefore, a content analysis is applied for the thesis. The biographical facts of the poets are also made use of due to having an impact on the works under examination if necessary.

1.3. Selection of Literature

The study thoroughly explores the selected works of two male and two female poets of the eighteenth-century British literature. The female poets under examination are respectively Anne Kingsmill Finch, Anna Laetitia Barbauld while the male poets are William Collins and Thomas Warton. The chief reason why is that none of the poets mentioned above has become the subject of any other similar research before and that the selected poets stand for the eighteenth century of British literature in general. One work by each poet is covered in this dissertation. The poems examined in the section of female melancholia and depression are respectively "The Spleen: A Pindarique Ode" by Finch and "A Thought on Death" by Barbauld, and are "Ode to Fear" by Collins, and "The Pleasures of Melancholy" by Warton in the section of male melancholia. All in all, four works of poetry by four different authors are closely scrutinized in this study.

1.4. Significance of the Study

The present study is significant since it analyses the literary texts that have never been so far the subject of any research similar to this one. Therefore, the findings and the result of the research is of genuine originality. The argument of the research, which claims that the type of melancholy dealt with in the works under consideration is in fact an aestheticized and elevated form of dark melancholy, which is referred to as white melancholy or *leucocholy,* was never handled with in a research before. The study is different from the previous ones in terms of suggesting that melancholic poetry involves elements of literary biography/autobiography, since each poem is considered as the textual witness of the melancholic experience of the historical and implied author. In addition, with its focus upon the relationship between melancholic writings and medicine, the thesis differs as well in its emphasis on literature's serving as a cure for the implied reader and the implied author together with the historical author and historical reader. Finally, the

study is a critical contribution to the eighteenth-century understanding of melancholy together with to the melancholic poetry. The study also aims to explicate how Burton's "white melancholia" can be explored through the framework of Kristeva's poetic language and to what extent a female author can overcome the state of melancholy or how a female author is unable to transform her dark melancholia through the aesthetic experience of the act of writing. So, the focus is not on the development of a historically constructed melancholic femininity rather, the failure of psychologically prolonged feminine melancholia. The dissertation attempts to investigate women's discourse ranging from the margins of melancholy.

1.5. Critical Questions

The critical questions the present study analysing literary melancholy are as follows:

a) How does the melancholic experience of the implied and historical author manifest itself in the narratives?

b) What are the emotive markers that reveal the aesthetic transformation of melancholy in the self-narratives of the melancholic authors?

c) How do the melancholic reader and author (both implied and historical) achieve a therapeutic cure through poetry? What are the markers that reveal negation and sublimation?

2. LITERATURE REVIEW

This chapter is primarily composed of literature review that provides information about the melancholic studies done previously in various fields, ranging from cinematic studies, comparative literature, British and American literature, Chinese American literature, sociology, to cultural studies and fine arts. For each research, facts about the title, the author, the name of the institution the submission is made for, the argument, the applied theories, the findings and the discussion are given. At the end of literature review, there is a résumé that sums up the all the studies hitherto done and debates the pros and cons of each research in relation to the present one. The aim of providing a literature review for this thesis is to reveal in what ways the present research might be distinguished from the preceding studies and to explicate in what lies the originality of the study.

The amount of research done in the field of melancholy might be considered limited. Perhaps the oldest dissertation written about melancholy which this literature review covers is the one entitled "A Tracing of Melancholy in the Poetry of John Keats" by James J. Zigerell, a master thesis penned for the Loyola University, and dates to 1949. Zigerell underlines the fact that melancholy is the permanent element of English poetry, and particularly the Elizabethan period is the glorious age of the melancholy. There are many significant factors that lead to the revival of melancholy in the eighteenth-century literature, such as the revival of interest in nature, the longing for the past, the rebirth of the ballads and the sentimentalism. Zigerell clearly highlights the point that the mood of the poet shifts the perception of his surroundings. Besides, he stresses that, as can be understood from his poetry, there is an eternal struggle between emotion and reason in the mind of Keats. As Keats relies more and more upon himself and his poetry, what consequently blossoms is a philosophic pessimism.

"Poetry of Invocation: A Study of the Poems of William Collins and Their Tradition" is a doctoral dissertation prepared by Philip D. Marion for University of Florida in 1976. Marion states that William Collins is indeed one of the most misread poets of the mid-eighteenth-century English literature and the works of the poet are simply regarded and interpreted in terms of preromantic standards. The researcher suggests that his basic aim is to provide a detailed analysis of all the works of the poet following the author's own propositions rather than the already imposed assumptions, which as a matter of fact paves the way to understanding his relationship with the Romantic period. This also enables the readers to thoroughly comprehend the interrelated elements

in his works which constitute the general structure and format of the works of Collins. Regarding Spenser and Milton as his literary idols, Collins pens poems which are indeed direct invocations addressed to the Muse, who gives no response in return, since "For Collins the invocation becomes, in effect, the poem, rather than a necessary prelude to it as it was for Spenser and Milton" (Marion, 1976: vii). The researcher investigates the canon of Collins in relation to Spenser, Milton and finally Keats.

"Am'rous Causes: A Study of the Love-Melancholy Tradition and its Role in the Early Works (1700-1714) of Alexander Pope" is a doctoral dissertation completed in 1979 by Gary A. Boire from McMaster University and examines the term of love-melancholy and how it is handled with in the works of Pope with regard to both literary and medical history of the concept. Taking love-melancholy as a kind of illness and providing the necessary historical background of the malady and its treatment during Restoration and Augustan periods, Boire attempts to investigate and interpret the elements of love-melancholy in Pope's works. He emphasizes that love- melancholy is not tantamount to the mild sadness bred by unrequited love. On the contrary, it is a terribly serious and perilous ailment that influences not only the mind and soul but also the body of the patient. Boire underlines the fact that before the arrival of the eighteenth-century, love- melancholy had already been considered as a sign of human folly and frailty and was also known for such various names as erotic-melancholy, love-sickness, heroic or Knight's melancholy. Beginning with Plato, numerous physicians and theorists regard love-melancholy as a medical condition, and it is believed to be brought about by the lover's obsession with the beauty of the loved person. This flaming desire causes an imbalance of humours in the body of the patient afflicted with love-melancholy and leads to the diminishing of the mental faculties, such as rational thinking, imagination and understanding. Anxiety disorders, depression and melancholy along with delusions often accompany this malady while extreme devotion to and zeal for the lover are thought to be one of the chief causes of eternal damnation in terms of Christianity. An essential treatment includes a proper diet, exercise and deconsecrating the beloved. If the disease remains to be uncured, it results in insanity, madness and suicidal tendencies. Boire stresses the point that literally, love-melancholy is equal to madness and spiritual corruption. Applying the theories of Burton, Avicenna, Bernardus, Harvey and Galen to the selected works of Pope, Boire emphasizes that love-melancholy has profoundly transformed and changed throughout the years and prevailed the works produced in the eighteenth-century. The concept serves as a great subject for Pope and undergoes change in Pope's work from a disease to a more general concept of melancholy and an instrument to depict the corrupt structure of society, man and nature.

"Melancholy and Infinite Sadness: A Comparison of Jim Morrison and Kurt Cobain in terms of the Romantic Hero and the Modern Anti-Hero" is a master dissertation by N. Buket Cengiz and dates to 2005. Cengiz states that these two singers that both died of so-called suicide at the age twenty-seven led a life of deep melancholy and sadness and were split between their public and

personal selves. In these aspects, they bore a resemblance to and became entirely different from each other at the same time. The two, embodied of the Romantic qualities, became the Romantic heroes symbolizing the popular culture and eventually destructed by it. In this sense, it is possible to say that they were victimized by the public image they created with their own hands as well as being "victims of fame and of having to bear the load on their shoulders of being the spokesperson of a generation" (Cengiz, 2005: 85). Jim Morrison can be compared to a Romantic hero in the sense that he became the representative of his young followers that never gave up their ideals while Kurt Cobain was beyond it, being associated with pessimism, helplessness and desperation, the main qualities of a generation that became a mere puppet of the capitalist system. Throughout her research, Cengiz suggests that melancholy may be one of the essential qualities of a Romantic hero. While doing this, she applies a theoretical mix using the theories of scholars, such as Meyer Howard Abrams, Terry H. Anderson, Walter Benjamin, Hollingdale, Mary Lynn Kittelson, Nietzsche, Mario Praz, Thorslev, William Walker and Ian Watt.

Another one is a master dissertation in the field of fine arts entitled "The Visual Anatomy of Melancholy: The Representation of Melancholy in Masterpieces of the 19th Century Europe"[4] by Esma Erdok, a research that dates to 2006. Erdok aims to analyse the methods of melancholic representation, to determine the changing approaches towards and the role of melancholy in the masterpieces produced till the 19th century throughout Europe within the context of the history of melancholy and art of painting. Stating that the long period between 1480 and 1630 may in fact be called as 'the age of melancholy', the researcher examines the impact of melancholy upon the creation of the work and personality of the artist and how it comes to be represented in the works produced during these years as well as her own works as a painter. Adopting a theoretical mix beginning with Hippocrates, she basically gives a historical background of the concept of melancholy and then analyses the melancholic elements in the selected works. She explicitly states that the sole thing that has never undergone a change since the seventeenth century in the art of painting is the personification of melancholy as a woman, since melancholy is a type of ailment or illness associated with lack of reason, immobility or the sense of feeling that cripples the individual, the qualities that become of the female gender, unlike men that are considered as the representation of reason and sense. The melancholic women painted in the works are in fact anonymous figures that are both the inspiration of male artists and the metaphor for the male sorrow and melancholy and the symbol of femininity inside them.

"Pictorial Analysis of the Concept of Melancholy"[5] by Nazlı Kılıç is a dissertation carried out for the master's degree in the field of fine arts in 2006. Kılıç suggests that in today's world,

---

[4] Original title is as follows: "Melankolinin Görsel Anatomisi: 19. YY. Avrupa Resmi'nin Başyapıtlarında Melankolinin Temsili."

[5] Original title is as follows: "Melankoli Kavramı Üzerine Resimsel Çözümlemeler."

melancholy is a situation which is thought much better to avoid, an unpleasant case not to confront with and a thing better to ignore the existence of. On the contrary, she expresses that melancholy can help some rationalize appropriately and ascribe a meaning to their suffering and comprehend, make sense of and redefine their agony and inner unrest. Thus, the researcher claims that melancholy is not something to avoid but to experience and undergo. In order to support this view, she relates the history of melancholy respectively in psychiatrics, philosophy and literature, clarifying the difference between depression which is a medical illness, and melancholy which equals to a philosophical state. Expressing that there are kinds of works that leave a melancholic impact upon the audience/reader, she investigates the paintings of such artists as Dürer, Picasso, Munch and Friedrich in order to exemplify her statement. At the end of the research, she finds that melancholy is not an identity belonging to a certain group of people of any age or occupation but the sense of feeling that grips all kinds of people anytime anywhere, including herself and her own experience of melancholy.

"The Brighter Side of Darkness: A Study on Psychoanalytic, Historical, Sociological and Philosophical Aspects of Melancholy"[6] is a research carried out for the field of general sociology and methodology by Ahmet Burhanettin Özgen in 2006. Özgen divides his dissertation into four main chapters: the first one deals with the historical background of the concept, the second one focuses upon Freudian understanding of melancholy, the relationship between melancholy and depression and the role of the concept in psychoanalysis; the third one is centred upon the sociological aspects of melancholy, the significance of city life as both a problem and an experience within the texts of Charles Baudelaire and its sociological analysis by Georg Simmel in the beginning of the twentieth century and the last one handles with the relationship between melancholy and creativity, especially the transformation and the representation of the concept in literature together with the ideas generated by Walter Benjamin. He claims that Benjamin, Baudelaire and Simmel all share the same complementary quality in terms of being representatives of modernism in art, sociology and philosophy, since they tried both to define modernism and deal with the problems brought about by that movement in their works. In the last part, he also analyses Kafka's works within the scope of Deleuze and Guattari's term of minor literature in accordance with melancholy. In the concluding chapter of the study, his findings show that melancholy is not something individual but of society; it covers an area, a region or the geography. It is of individualization or socialization but not of the individual and what is more important is that art creates a powerful bond between the melancholic person and his perception of life.

"My Own Still Shadow-World: Melancholy and Feminine Intermediacy in Charlotte Brontë's Villette" is a master dissertation done by Daniela Machuca for University of Saskatchewan in

---

[6] Original title is as follows: "Karanlığın Aydınlığı: Melankolinin Tarihsel, Psikoanalitik, Sosyolojik ve Felsefi Boyutları Üzerine Bir Araştırma."

2007. Making use of the theories by Helene Cixous, Susan Gubar, Sandra M. Gilbert, Sherry B. Ortner, Kate Millett, Claude Lévi-Strauss, Sigmund Freud, Simone De Beauvoir and Edwin Ardener; Machuca analyses the impact of patriarchal dichotomies upon the mental state of the female character, Lucy Snowe, as a representative of all women in a similar condition and states that melancholy and other associated nervous disorders are a symptom and product of patriarchal culture. Machuca emphasizes that Lucy's melancholy is a direct consequence of the intermediary state of women during the Victorian age and, what is worse; this intermediacy is created by the patriarchal society. Moreover, Lucy's extreme self-control and permanent suppression of her emotions triggers the illness as well. Lucy is a woman that feels suffocated under the burden of patriarchal norms and expectations and that pressure goes to the extent of mental breakdown. Moreover, the patriarchal society she becomes a member of believes that there are solely two types of women; whores and those who have the virtues of Madonna; a consequence of whore/Madonna dichotomy; and they naturally desire to fit Lucy into one of these categories even though she is neither of them. This unpleasant situation, patriarchal categorization of women, is what drives her melancholic and depressed in the narrative. Laying emphasis on the nature/culture binary, Machuca elucidates the fact that this binary causes intermediacy which might be defined as "the ambiguous space women inhabit in the logic of patriarchal discourse" (Machuca, 2007: 7). According to the common understanding of nature/culture binary during the nineteenth-century, culture precedes nature and both of them are gendered, culture being male and nature feminine. The binary causes conflict for women, since it is not possible to delimitate the boundaries of nature and culture; that is, female and male. The result of conflict caused by nature/culture binary is that women are forced to go away from the centre of humanity and to stand at an in-between point, a problem experienced by the female character of *Villette*.

"Staging Loss: Melancholia and Working-Through in Three Plays by Sam Shepard" is the other master thesis written by Nisa Harika Güzel in 2008. Güzel studies three plays by Shepard entitled "Buried Child," "True West" and "Curse of the Starving Class" using the Freudian terminology including mourning, melancholia and loss. She expresses that she aims to show the relationship between psychoanalysis and drama "especially in the light of some specific psychoanalytic concepts such as working-through, acting-out, transference, mourning, melancholia, and some dramatic elements such as catharsis, speech and dialogue, audience, and the idea of the dramatic in general" (Güzel, 2008: 1), at times referring to Aristotle, Laplanche, Pontalis and Joseph Breuer as well. Güzel claims that what leads to melancholia in the characters in the selected plays is a certain kind of loss that bears resemblance to the death of a family member, which equals to a personal problem or a dream, an ideal and a goal, which comes to represent the American nation as a whole; namely, what actually lies beneath this individual melancholia is the national trauma and loss.

"The Gendered Subject of Melancholy" is a study carried out by Senem Erdoğan in 2010. Using mainly the theories of Judith Butler and Julia Kristeva and sometimes referring to Freud, Lacan and Foucault, Erdoğan examines the relationship between melancholy and gender, creating a solely theoretical dissertation. She expresses that Kristeva discusses the discourse of the melancholics and creates a bond between language and the subject and thus reveals the problematic relationship between the subject and meaning. Associating melancholy with the female gender, Kristeva states that melancholy is actually of and on womanhood and "an impossible mourning for the maternal thing" (Kristeva, 1989: 9). Expressing that melancholy owns a gender-based structure, Erdoğan emphasizes that different genders naturally cause various types of melancholy and diverse symptoms along with it so that making attempt to perceive "the dynamics of melancholy tells much about the gender issue" (Erdoğan, 2010: 1).

The following research is the one entitled "The Study of *Beloved* by Toni Morrison from the Perspective of Psychoanalytic Approach" done by Filiz Körez in 2010. Applying the theories of Freud, Adler, Lacan and Kristeva, Körez scrutinizes the novel together with the life of the author from the historical-biographical perspective in order to illustrate the ways how to teach to read a novel using psychoanalytic literary criticism. Even though the thesis is centred upon the question "Is it possible to apply psychoanalysis to novels?" (Körez, 2010: 1), the researcher tries to seek psychological elements behind the work and in the life of the author that lead her to produce that work in order to make students of literature fully comprehend a literary text. Asserting that fictional characters actually resemble to real people owning a soul and a personality of their own, the researcher states that it is possible to examine the characters from psychoanalytic perspective, taking the writer or the so-called creator of that character along with the situation of the reader in order to provide students with a whole insight to the texts under consideration during the learning process. What makes this study unique is its focusing upon teaching methods of literature utilizing psychoanalytic approach.

"The Relationship between Melancholy and Tragedy Prevailing the Works and Lives of Female Artists from the 20th Century up to the Present Day"[7] is another study done by Atiye Güner for the master's degree in fine arts in 2010. Güner claims that the concept of tragic or tragedy leads the individual to internalize the agony or so-called sorrow and, as a result, form a melancholic persona, and in order to support this statement, she scrutinizes melancholic elements in the works of female artists who are afflicted or must struggle somehow with a kind of tragedy in their life. The basic reason for selecting merely the works of female artists, she clearly expresses that, is the fact that women are acutely aware of the external oppression and the fate of being born as a woman from the very beginning and accordingly they embrace the arts in order to find a solace for this

---

[7] Original title is as follows: "20. Yüzyıldan Günümüze Kadın Sanatçıların Yaşam ve Yapıtlarında Görülen Trajedi/Melankoli İlişkisi."

bitter situation. To exemplify this, she pores over the works of such famous artists as Frida Kahlo, Marina Abramovic and Franceska Woodman along with her own works as a painter, applying the historical-biographical criticism as well. In her dissertation, she applies the method of theoretical mix including the theories of Heidegger, Aristotle, Nietzsche, Berger, Hippocrates together with Kristeva and Susan Sontag. As for the findings of the research, she utters that the close and strict relationship between melancholy and tragedy is best observed in arts. Moreover, the female artists under consideration overcome the tragedy of being born as a woman by experiencing the various layers of melancholy and with the help of this survival, they achieve their self-fulfilment constituting a high consciousness of their own self.

"Earthbound Humours: An Ecocritical Approach to Melancholy *in As You Like It* and *Hamlet*" is a master thesis done by Angela Elizabeth Brown in 2010 for the master's degree at University of Alabama. Underlining the fact that melancholy is not only an inevitable component of comedies but also tragedies of Shakespeare, the researcher attempts to compare and contrast two male characters, Jacques of *As You Like It* and Hamlet of *Hamlet, Prince of Denmark* in terms of melancholy humour from an eco-critical perspective, utilizing the theories of Robert Burton, Cheryll Glotfelty, Karen Raber, Thomas Hallock, Gabriel Egan, Michael P. Branch, Timothy Bright and Scott Slovic. She emphasizes that Shakespeare particularly uses natural environment in order to reflect the inner world and perturbations of mind of his characters. She states that while melancholy of Jacques springs from superficial reasons, that of Hamlet is much more complex and caused by external reasons, yet the truth is that melancholy really plagues both. Shakespeare relates the melancholic disposition of Jacques within the natural world he is depicted to be a part of. Moreover, Hamlet's melancholy cannot be separated from the natural world, either. Unlike Jacques, Hamlet is afflicted with a form of melancholy triggered by a trauma. In respect of consequences, Hamlet's melancholy is of national significance, having an impact upon the future of a kingdom. It can be said that the type of melancholy dealt with in Shakespearian comedies is a mild one, whereas in tragedies, it turns into a dark one, just like Jacques and Hamlet demonstrate. "Melancholy and the Idle Lifestyle in the Eighteenth Century" is a doctoral dissertation carried out by Diane Buie at University of Northumbria in 2010. Buie states that melancholy, depression and other related concepts were considered as medical issues in the eighteenth century and argues against recent understanding which considers melancholy the same as vapours, spleen and hysteria. She emphasizes that in that period melancholy was regarded as an illness that bears a close resemblance to today's depression. Within this frame, Buie argues that melancholy is genuinely the direct outcome of the lifestyle dominated by idleness and there is a strict relationship between idleness and melancholic persona. Moreover, female gender roles contributed to the melancholy of women a great deal since women were burdened with the social roles that forced them to lead a life of idleness. Thus, Buie suggests that it can be said that melancholy is in fact a gender-based condition. Making use of the theories suggested by Robert Burton, Samuel Johnson, William Law, David Mazella, Michel Foucault, Timothy Rogers, John Arbuthnot, Stanley W. Jackson, Sarah

Jordan and George Rousseau, she scrutinizes the renowned poet William Cowper's spiritual autobiography *Adelphi* in order to demonstrate that Cowper actually feigned religious melancholy "in an attempt to resist the pressures placed upon him to follow a profession" (Buie, 2010: abstract). She reveals that in the eighteenth century, idleness is not merely a symptom of melancholy but also one of the main causes.

"Armenians Living in Turkey and the Assassination of Hrant Dink: Loss, Mourning and Melancholia" is another study done by Nora Tataryan for the Master of Arts in cultural studies in 2011. Tataryan conveys that she aims to clarify the affect of being an Armenian in Turkey following the homicide of the renowned Armenian journalist, Hrant Dink, making use of such terms as loss, mourning, trauma and memory along with melancholy and "examines the civil associations and organizations founded after the assassination" (Tataryan, 2011: iv). She explicitly states that she focuses upon the attitudes of the natives towards Armenians living in Turkey, how they are perceived by the native folk, the past of the Armenians from the viewpoint of Turks and how they react to this situation or in other words, how they shape their memory of the past. While doing this, she emphasizes that she deliberately avoids using the word Armenian as an ethnic concept in order to disregard everything about national identity. The sole purpose of her research is, she stresses, the radical change triggered by the murder of Hrant Dink, what the previous situation truly was like and how the Armenians in Turkey perceive this situation or, in the author's words, this "space" (Tataryan, 2011: 4). Using an affective analysis, she applies related theories of Spinoza, Deleuze, Lacan, Kristeva, Thrift, Brennan, Navaro Yashin and Massoumi to her study that is basically centered upon "the affect of being Armenian" (Tataryan, 2011: 6). At the end of the research, she comes up with one of the findings that with the murder of Dink, a transformation has occurred in the political sense.

Another dissertation carried out in the same year is done by Janet Barış with the name of "Urban and Rural Melancholy in Independent Turkish Cinema after 2000."[8] Discussing the melancholy arguments of such theoreticians as Jean Starobinski, Serol Teber, Michael Löwy Sayre, Loisa S. Sass, David J. Rosner, Helene Prigent, Marcin Moskalewicz, Daniel Nettle, Jane Hubert and Robert Burton together with Sigmund Freud, Michel Foucault and Avicenna; Barış explains that people who are unable to adjust to the society they form a member of and fail to obey the accepted social conventions and norms begin to suffer deeply from melancholy and have to struggle with their inner conflict that never ceases for a moment. The environment they live in, the treatment of other people towards the so-called melancholic ones and the unpleasant circumstances they must confront all contribute to the melancholy of people, severing it more and more. She clarifies that the chaotic structure of the big cities and the tranquillity and solitude of the towns lead the residents to slowly develop a melancholic character, thus emphasizing the strict relationship

---

[8] Original title is as follows: "2000 Sonrası Bağımsız Türkiye Sineması'nda Kent ve Taşra Melankolisi."

between melancholy and spatial elements. The dynamics of the metropoles and the socio-economic factors of the individuals have an impact upon their melancholic dispositions together with the climate, as well, causing them to alienate from both themselves and the society. In today's world, especially modernism causes people to become mechanical and behave in the same way as robots do, resulting monotype behaviour in all people. In order to support these claims, Barış analyses eleven Turkish movies in terms of rural or town melancholy and another ten movies in terms of urban melancholy.

"Gaiman's 'Sandman' in *Dream Country* as a Melancholic Figure Representing Morpheus" by Ayça Oral is a study done for the master's degree at a Turkish university in 2013. Oral analyses "the narrative functions of graphic novel" (Oral, 2013: iii) in terms of melancholy-associated terms, such as acedia, temptation, grief and self-imprisonment, including the relationship between melancholy and genius. Oral explicitly puts forward that melancholy is in fact the illness of the people with great talent and genius. She investigates *Dream Country* as an example of the graphic novel and examines the main character as a kind of classical melancholic person through applying the theories of Emil Kraepelin, Julia Kristeva, Teresa of Avila, Galen, Carl Gustav Jung, Sigmund Freud, Johann Meyer, Robert Burton, Accidie Cassian, Ficino and lastly, Aristotle. She expresses that "exercising the hermeneutical approach, nature of melancholy, its relation to the death of god, and the collapse of the world will be explicated in graphic novel *Dream Country*" (Oral, 2013: 21). Moreover, the author suggests that melancholy has transformed from illness to a kind of high consciousness in the modern times and together with it, the definition of the concept has undergone a change as well, from being caused from an imbalance of bodily black bile to an "association with longing, nostalgia and a semiconscious yearning for something perceived lost" (Oral, 2013: 23). In order to exemplify this, she analyses the protagonist of the book who comes to be the type of modern melancholic character with his certain qualities.

"In Soft Complaints no Longer Ease I find: Poetic Configurations of Melancholy by Early Eighteenth-Century Women Poets" is a doctoral dissertation done by Sabine Blackmore for Humboldt-Universität in 2013. Blackmore investigates the concept of female melancholy and melancholy writings by female artists through selected poems in the eighteenth-century applying a hermeneutical approach based on the theoreticians, such as Robert Burton, George Cheyne, Jane Sharp, Richard Blackmore and Thomas Willis. Blackmore explores the course of feminism and women studies through the works by eight British women writers, such as Anne Finch, Elizabeth Singer, Elizabeth Carter, Henrietta Knight, Mary Leapor, Mary Chudleigh, Mehetabel Wright and Elizabeth Boyd. Sabine claims that thanks to such artists, especially Anne Finch, "the perception of women as melancholics underwent a radical change" (Blackmore, 2013: 3). Even though melancholy was masculinized due to the cultural connotations of the term in that period, women writers became able to destroy this rigid understanding through constructing a female melancholic self in their works. By doing this, female poets achieved to create a melancholy tradition of their

own in poetry. Moreover, she claims that melancholy became a tool for creating an authorial presence in literature of the period. Women artists, too, benefited from the case and struggled to form their authorial presence via melancholy in their works within social conventions.

"Rewriting Loss: Melancholia, Ethics, and Aesthetics in Selected Works by Chuang Hua, Maxine Hong Kingston, and Fae Myenne Ng" is a doctoral dissertation completed by Anna Pehkoranta and submitted to University of Jyväskylä in 2014. The thesis explores the concepts of melancholia, ethics and aesthetics in Chinese American women's writing. Pehkoranta analyses four prose narratives by three different authors and discusses melancholia as a politicized concept that "offers an alternative to the postmodern rhetoric of postethnicity, and as a site where the realms of ethics and aesthetics effectively elide" (Pehkoranta, 2014: abstract). Examining four different novels by three Chinese women writers, Pehkoranta aims at revealing the relationship of melancholia with ethics and aesthetics.

"Melancholy between Genius and Mourning: Contents, Metamorphoses and Political Functions of Melancholy from Antiquity to Present" is a master dissertation penned by Mert Karbay for the department of political science in 2015. Karbay authors a solely theoretical study, focusing on the history of the concept beginning with the Ancient Greece to the present day and deals with melancholy within the framework of political stance and ideology. He suggests that melancholy possesses a politics of its own and stands for disobedience, nonconformism and resistance, referring to the collective memory and mourning. He covers the theories of Freud, Aristoteles, Ficino, Walter Benjamin and deals with the concept of melancholy in terms of leftist ideology.

"Looking into Boredom of the Country and Melancholy of the Metropolis in terms of their Critical Potentials through the Cinema of Nuri Bilge Ceylan," is penned by Gonca Türgen for the master's degree at the department of Cultural Studies in 2017. The researcher expresses that in the study, the terms of melancholy and boredom are analysed through the cinematic representation within the context of modernity. Focusing on such concepts as "being stuck, deprivation, dissatisfaction, stability, ordinariness and awareness" (Türgen, 2017: vi) and "themes of loss, guilt, promise, ideal and frustration" (Türgen, 2017: vi), she examines three films by Nuri Bilge Ceylan; *Clouds of May* (1999)*, Distant* (2002) and *Winter Sleep* (2014). In terms of the concept of boredom and modernity, the researcher uses the theories of Elizabeth Goodstein, Barbara Dalle Pezze and Carlo Salzani, Brisset and Snow and Heidegger, emphasizing that modernization brings together with it "rootlessness, homesickness and meaninglessness" (Türgen, 2017: 18). For the discussion of melancholy, she makes use of the theories of Freud, regarding loss and melancholia, and the concepts of id and ego, and refers to George Simmel, Judith Butler and Jonathan Flatley. As for the findings of the research, the author states that *Clouds of May* (1999) provides a representation of

the country with boredom, *Distant* (2002) deals with loss and melancholy within the context of the metropolis, and *Winter Sleep* (2014) offers a simultaneous insight into these concepts.

"Associating Expressive Body with the Concept of Melancholy in the Art of Painting[9]" is a doctoral dissertation done by Nesli Türk for the qualification in art in 2017. Türk aims to analyse the functions of the body, the representation of body and spirit in the art of painting and the depiction of these two concepts in the works of melancholic artists. The researcher states that body is associated with pleasure and desire and hence, the identification of melancholy with body might be a bit confusing and dilemmatic in terms of its relationship with suffering and dejection. Yet, the melancholic individual as a matter of fact possesses an excessive amount of libido and the melancholic artist indeed intends to release what is called as bodily. Being a social outcast, the melancholic artist suffers from loneliness, develops suicidal tendencies and represents the image of the body in the paintings in order to both reflect and get free from melancholy. Referring to Descartes, Nietzsche, Kristeva, Kant, Spinoza, Aristoteles, Heidegger, Adorno, Deleuze and Guattari, the researcher examines the selected paintings by selected artists, including her own works as well. She arrives at the conclusion that the transformation of body and melancholy follow the same path throughout history, and artists from Ancient times to the present day produce works that represent melancholy through body.

"The Melancholic Woman Writer: Claims to a Melancholic Subjectivity in Margaret Cavendish and Jean Rhys" is a master dissertation prepared by Henriette Marie Kolle for University of Oslo in 2017. Kolle deals with the portrayal of melancholy within biographies authored by Cavendish and Rhys and states that melancholia turns out to be the instrument for these female writers to construct and build a sense of self as the textual representation of melancholy in these works indicates. Chiefly applying the theories of Sigmund Freud and Robert Burton, the researcher aims to trace the melancholic subjectivity of the women writers and to "inscribe the female melancholic into a tradition from which she has been culturally excluded" (Kolle, 2017: v). Analysing the concept of melancholia through loss, mourning, memory and the maternal object and demonstrating how the two authors reveal melancholic subjectivity in their biographies, Kolle reaches the conclusion that the melancholic experience of Cavendish is both multi-layered and induced by object-losses, whereas that of Rhys is "the loss of self that she suffered by being trapped in the English sign system, as well as the loss of the ideal of England she believed to find in the mother country" (Kolle, 2017: 107).

---

[9] Original title is as follows: "Resim Sanatında Ekspresif Bedenin Melankoli Kavramı ile İlişkilendirilmesi."

With an overall look at the studies of melancholy done so far, it is possible to discern that international research covers mostly those that focus for different genres of literature. The number of theses penned of novel amounts to two; a master dissertation on English literature and a doctoral dissertation on Chinese American literature. Both researchers investigate the concept of female melancholia and loss through women writing. The only study that is centred on the representation of melancholy in drama involves the period of Renaissance and deals with the two plays of Shakespeare from the perspective of ecocriticism. The tracing of melancholy in autobiography is based on those two studies that handle with two female authors, Margaret Cavendish and Jean Rhys, and one male poet, William Collins. The number of theses that engage British poetry is relatively higher than the other studies done in different genres and they are all submitted for a doctoral degree. The three of these four studies thoroughly examine the poems of each individual male poet; Keats, Collins and Pope while the last one solely scrutinizes the works of several female poets, from Anne Finch to Elizabeth Boyd; thus, creating a gender-based analysis of melancholy. What renders the present study original is that it engages the selected works of both male and female poets, hence deliberately avoiding a simply gender-based analysis of melancholia and other related concepts and does not basically limit the scope of research to solely one author/poet. The history of melancholic studies in Turkey dates to the 2000s and turns out to be relatively fresh. The oldest research was completed in 2005 and concentrates on a comparative analysis of Cobain and Morrison in terms of Romantic hero and modern anti-hero. The scope of domestic melancholic studies covers those theses penned about novel, drama, cinema, paintings and sociology and the highest number of studies are carried out in the art of painting, which amounts to four. The studies mostly thematize American and British novel and cinema. There appears not a simple study that deals with melancholic elements in poetry, whether American or British literature. In this respect, the present study turns out to be of great significance and uniqueness for the field and a helpful source for further studies. Moreover, all dissertations that conceptualize melancholic features in American or British literature are master theses which are mostly limited to merely one work of just one author. Hence, this study differs from the previously completed ones in terms of being both a doctoral research and a more comprehensive and detailed one, not restricted to one author or one work of literature.

CHAPTER THREE

3. HISTORICAL AND THEORETICAL BACKGROUND AND METHODOLOGY

This chapter is mainly divided into four parts: historical and theoretical backgrounds, mapping of enquire and research guideline, and operational definitions. In the first chapter, the history of the concept of melancholy is provided and the understanding of melancholy during the periods of Classical, Renaissance and Restoration, 18th century together with 19th and 20th centuries are focused upon. Beginning with the theory of humour, the chapter analyses the elucidation of melancholy from the viewpoints of such significant scholars as Aristotle, Avicenna, Burton, Cheyne, Galen, Freud, Hippocrates, Kraepelin, Klein, Kristeva and eventually Rush to highlight the historical transformation of melancholy throughout the years. Types of melancholy together with associated terms, such as acedia, depression, hysteria, hypochondria, melancholia, nostalgia and spleen, are specified as well in this part in detail. The role of melancholy in the eighteenth-century poetry, the poetry's serving as a cure and symptom of melancholy, the strict relationship of melancholy with suicide, creativity, idleness and solitude are, too, given attention. Theoretical chapter explains the concept of white melancholy, namely *leucocholy*, referring to Julia Kristeva, Jacques Lacan, Sigmund Freud and Robert Burton, and scrutinizes the relationship with and differences between white and dark melancholy. It also elaborates on how the aesthetic transformation from dark to white melancholy (or vice versa) and functional displacement (ordeal, loss, pain as the underlying themes or therapeutic cure as discursive expression and emotional revelation) occur. In the mapping of enquire and research guideline, the methodology of the research is identified and deciphered. At the end of the chapter, the operational definitions of each term significant for the research are provided.

3.1. Historical Background

3.1.1. History of a Concept: Melancholy and the *Theory of Humours*

> *All melancholic persons are abnormal,*
> *not owing to disease but by nature.*
> *Aristotle*

The theory of humours was initially suggested by the Greek physician, Hippocrates, who discusses the nature of man in his famous work entitled "Heraclitus on the Universe Vol. IV,"

opposing the views suggested by the scholars of the period who claimed that man is of only one element or a unity in himself. He criticises all of them by saying that "one of them asserts that this one and the all is air, another calls it fire, another, water, and another, earth; while each appends to his own account evidence and proofs that amount to nothing" (Hippocrates, 1959: 3). Moreover, he goes against his contemporary physicians who were insistent on the monographic structure of the nature of man, emphasizing that if it were possible, and then there would be no sufferings for the human beings. This is when he first suggests his theory of humours that man is of four components, which are blood, yellow bile, phlegm and black bile. The man is seemingly expected to have no health problems if all of these four humours are in equal amount, which creates a unifying harmony in itself. The real issue arises when "one of these elements is in defect or excess or is isolated in the body without being compounded with all the others" (Hippocrates, 1959: 4). This excess or deficiency in the proportion of humours is what causes pain and suffering in human beings, not only physically but also mentally. He goes on to say that the elements contain their own degree of heat or coldness. For instance, phlegm is in fact "the coldest element by reason of its nature" (Hippocrates, 1959: 19) whereas blood is associated with overheat, that is all these bodily constituents are connected with "the hot, the cold, the dry and the moist" (Hippocrates, 1959: 23). The seasons and the change of temperatures thus have an impact upon these elements, leading at times to overheat or over coldness. Even though the theory is outlined by Hippocrates, he never discusses melancholy or melancholia systematically throughout the whole work, merely dividing the body into elements and identifying their essential qualities. It is another Greek scholar, Aristotle, in his renowned work *Problems*, who implies that melancholy is really a direct outcome of this bodily black bile. Aristoteles agrees that there are four humours in body, but unlike Hippocrates, who associates black bile with dryness or coldness, he suggests that black bile can be extremely hot or extremely cold. In Book XXX with the title of "Problems Connected with Thought, Intelligence and Wisdom" he asks his implied readers "Why is it that all men who have become outstanding in philosophy, statesmanship, poetry or the arts melancholic, and some to such an extent that they are infected by diseases from black bile, as the story of Heracles among the heroes tells?" (Aristotle,1957: 155) in order to highlight the relationship between melancholy and the excess of black bile as well as creativity. Yet, Aristotle, just like Hippocrates, identifies melancholy as "the disease of epilepsy" or "the sacred disease" (Aristotle, 1957: 155). He considers melancholy as the temper/character of genius figures and emphasizes that many heroes, notable figures, including Socrates and Plato, and those who are skilled at poetry have been plagued with these diseases caused by black bile, since melancholy is the typical personality of bright minds. He suggests that some people become melancholic and some are born into melancholy since "such many men have suffered from diseases which arise from this mixture of the body and, in others their nature evidently inclines to troubles of this sort" (Aristotle, 1957: 157). Then, it is momentous to denote that in the simplest form, he categorizes two types of melancholy; one caused by the rise of bodily black bile due to some reasons, such as daily food, and the other "those with whom this

temperament exists by nature" (Aristotle, 1957: 163) even though both are all naturally of a melancholic personality.

Aristotle signifies that the temperature of black bile has a great impact upon the melancholic person. He emphasizes that the black bile in body is neither cold nor hot, yet "melancholic humour is already mixed in nature; for it is a mixture of hot and cold; for nature consists of these two elements. So black bile becomes both very hot and very cold" (Aristotle, 1957: 159). Due to many reasons, the heat of black bile can vary in people and lead to the outburst of different temperaments. For instance, cold black bile causes people to be "sluggish and stupid" whereas hot black bile turns them into "mad, clever or amorous and easily moved to passion and desire, and some become more talkative" (Aristotle, 1957: 163). Besides, as this temperature fluctuation takes place near the mind, some people even suffer from madness and frenzy, especially "when their condition is due not to disease but to a natural mixture" (Aristotle, 1957: 163). The people who gain a great reputation for their sharp wit and talent are those who possess a moderate amount of black bile, since Aristotle expresses that "but those with whom the excessive heat has sunk to a moderate amount are melancholic, though more intelligent and less eccentric, but they are superior to the rest of the world in many ways, some in education, some in the arts and others again in statesmanship" (Aristotle, 1957: 163). Those, Aristotle implies, who achieve to overcome the heat of the black bile available in their body can realize their real potential. According to Aristotle, not only is the heat of the black bile but also the melancholic temperament prone to sudden changes since "the melancholic temperament is in itself variable, just as it has different effects on those who suffer from the diseases which it causes; for, like water, sometimes it is cold and sometimes hot" (Aristotle, 1957: 163). Thus, the mixture of bodily humour can affect the reaction and behaviour of a melancholy man towards an event or a problem. Aristotle explains that the trembling of people who are frightened by something or someone proves that the black bile has turned into cold; that is why they shiver. That is the main reason for daily responses, too, when we float on cloud or mourn for no reason. This does not raise a problem if it is on a superficial level, since black bile that is responsible for the mood change is present in every human being. When this goes deeper and deeper, that person can be diagnosed with melancholy, as in Aristotle's words, "those who have a small share of this temperament are normal, but those who have much are unlike the majority. If the characteristic is very intense, such men are very melancholic, and if the mixture is of a certain kind, they are abnormal" (Aristotle, 1957: 165). In terms of Aristotelian understanding, what makes a person melancholic is not the presence of black bile but an imbalance of it. Besides, he underlines that the melancholic people do not act in the same way as the intensity of black bile is variable "for it is both very cold and very hot" (Aristotle, 1957: 169). Regarding Aristotle's definition and explanation, it can be said that there are two main kinds of melancholy: those caused by overheat and the other by over coldness. Furthermore, there is the third type which involves those "the melancholic genius, who suffers from an excess of black bile but is able to maintain within this situation a precarious balance" (Preester, 2007: 17).

The Muslim scholar Ebn Sina, namely Avicenna, defines humours as the "fluids of the body" (1973: 76) in his *Treatise on the Canon of Medicine* and stresses the point that a man's temperament is determined by the dominant humour, as "according to one or other of these is predominant in a person, so is his constitution or temperament" (1973: 76). He divides the humours into two main types, which are primary and secondary humours. The primary ones are "the sanguineous humour, the serous humour, the bilious humour and the atrabilious humour" (1973: 78) and the atrabilious humour which equals to black bile is, according to Avicenna, "the most excellent of all" (1973: 78). He expresses that atrabilious humour which is "cold and dry in nature" (1973: 84) are influenced and increased in amount through many elements, especially through "immoderate degree of heat in the liver" (1973: 91). Avicenna emphasizes that melancholy happens as an outcome of an imbalance of this black bile and defines it as "inexplicable sense of gloom and dread" (1973: 446). He marks that black bile brings about a disproportion when it becomes hotter than usual, since "the abnormal atrabilious humour is hotter and lighter than the natural form" (1973: 86). What is more, he elaborates that the workings of the mind are enabled via the qualities, such as "heat, cold, dryness and moisture" (1973: 115) and highlights the point that particularly heat is the most significant all of them, since many maladies are begotten by overheated black bile. In addition to this, heat is related with emotional responses like fury, passion, confusion and vengeance as well. Besides, in order to clarify the strict connection between heat and black bile, Avicenna asserts that a person with a melancholic temperament is likely to sicken with "delirium, mania, acute fevers, acute inflammatory swellings in a hot season" (1973: 184-185). He states that one of the requisites of health is to own an "equable temperament" (1973: 257), in other words, a temperament which is free of black bile imbalance. Consequently, Avicenna, just like Hippocrates and Aristotle, puts forward that there are four essential humours and associates melancholy with all kinds of abnormalities of black bile. Furthermore, Avicenna, as Radden asserts, seems to "derive his ideas from earlier thinkers in this Greco-Arabian tradition in positing three types of melancholia, only one of which immediately affects the brain" (76) while the other two types are related with stomach and abdomen.

Table 1: Avicenna's Theory of Humour

Name of Element	Tendency	Corresponding System	Excretion	Special Sense	Operation	Type of Mind	Corresponding Mental State
Earth	Spreading	Skelatal	Faeces	Touch	Gives Shape	Mental Torpor	Obstinacy Fear
Water	Droopinf Downword	Muscular	Urine	Taste	Nutrition	Lymphatic	Submissive-Affectionate
Fire	Rising	Liver Blood	Sweat	Smell	Digestion Physical Movements	Optimistic	Anger Irate Vexation (and Weeping)
Air	To and Fro	Vascular – Cutaneos	Saliva	Hearing	Respiration	Cheerful	Humour
Aether	Stillness	Nervous- the Hair	Semen	Vision	Reasoning	Reflective	Sadness

The diagram that reveals the natural elements and their tendencies in Avicenna's *A Treatise on the Canon of Medicine* (1973, 46). A recent reinterpretation of this and Galenic theory of humour diagram is done by Noga Arikha in the book *Passions and Tempers*. Arikha states that the influence of the humours still possesses resonance with the modern understanding of medicine even though the Galenic humoral theory is left behind. Instead of these four humours, there exists molecular biology. At the end of the appendix, the diagram of Arikha is provided so as to explicate the issue much better.

Through the table, it can be discerned that earth which is associated with melancholy or fear as shown in the table causes dullness of the mental faculties and some bodily consequences. The type of mind determined by the earth is stated as mental torpor by the scholar, which signifies both mental and bodily inactivity or passiveness. Avicenna explains this state in his treatise as "the five elements are taken as the "physical" counterparts of "five ethical principles" (love, righteousness, reverence, wisdom and sincerity), which are present in all beings, just are the elements" (Avicenna, 1973: 46). Avicenna emphasizes that the elements that are dominant in an individual shape the personality and even the talents of that person as "the emotional make-up, character, and even talents for art, crafts, literature, politics, etc. attitudes towards life in general- all these are "coloured" by dominant "element"" (Avicenna, 1973: 47).

The Greek physician Galen, whom Avicenna referred to many times in his treatise, bases his views about melancholy upon the humoral theory as well and conveys the idea that four natural elements are associated with these: fire with heat, water with moisture, air with cold and earth with dryness. Therefore, the four humours, which are yellow bile, black bile, phlegm and blood, relate to these qualities and show their characteristics, and for this reason, yellow bile is warm and dry, phlegm cold and moist and blood warm and moist and black bile cold and dry (Galen, 1916: 49). Galen focuses upon particularly warmth, coldness, dryness and moist, which makes his understanding of humoral theory different. Moreover, Galen clearly highlights the view that diet has an impact upon the humours and puts forward that the food that are of a warm nature generate black bile (Radden, 2000: 62). Galen suggests that an excess of these humours give birth to various maladies and all acute diseases happen to be an outcome of yellow bile or blood while chronic diseases are mostly bred by phlegm or black bile (Radden, 2000: 62). As a result, it is possible to deduce that melancholy is naturally a chronic disease. Instead of using the term black bile, Galen prefers to use such terms as atrabilious humour or atrabilious blood, since he claims that black bile is connected merely with spleen whereas the others can be in any part of the body (Radden, 2000: 63). In addition, Galen remarks that there are three forms of body: health, disease and a third one in which there is neither disease nor health (Avicenna, 1973: 160). Consequently, Galen's views generally bear resemblance to his predecessors who deal with the concept of melancholy in many respects. The four scholars have a consensus about melancholy's being the result of an excess in black bile caused by various reasons, such as diet, climate and so on.

Burton, in his masterpiece *The Anatomy of Melancholy*, remarks that the body is divided into two essential parts: contained and containing. The latter is subdivided into two parts: humours and spirits. According to Burton, humours are "liquid or fluent part of the body, comprehended in it, for the preservation of it; and is either innate or born with us, or adventitious and acquisite" (Burton, 2009: 130). He marks that there are four types of humours which are blood, pituita or phlegm, choler and melancholy. Blood is red, hot and sweet; phlegm is cold and moist, choler hot, dry and bitter and, last of all, melancholy is cold, thick, black, sour and dry and is produced by the spleen. Particularly melancholy has a connection with blood and choler in terms of "preserving them in the blood and nourishing the bones" (Burton, 2009: 130). Burton, too, compares these four humours with the four elements regarding their characteristics. He expresses that melancholy is caused by what it borrows its name, *melaine chole* or, in other words, black choler. Since humour which begets melancholy is mostly cold and dry, melancholy is not accompanied by a fever. Therefore, Burton defines melancholy as fear and sorrow without fever in the most general sense of the word. He expresses that "it is [melancholy] without a fever, because the humour is most part cold and dry, contrary to putrefaction" (Burton, 2009: 151). As for the parts affected by melancholy; even though there has been dispute about it, Burton remarks that he agrees with those who claim that it is the brain, since he defines it as "a kind of dotage" (Burton, 2009: 151) only without fever. As for the humour that breeds melancholy, it changes in amount, quality, location, in the parts it affects, in colour and heat. Due to the various characteristics, the humour gives birth to a variety of effect as well. As for the people who are influenced by this humour, Burton asserts that those who live in extremely cold or extremely hot regions, those who are over the middle age and have parents afflicted with this disease and those who are on a poor and wrong diet are especially affected by this humour. In terms of gender, Burton claims that men are more often affected by melancholy whereas women are more intensely influenced. Furthermore, having defined melancholy as "so universal a malady, an epidemical disease that so much crucifies the body and mind" (Burton, 2009: 103), Burton classifies melancholy into two types: melancholy in disposition and melancholy in habit. The first one is the kind of disease, in Burton's words, "no man living is free, no stoic, none so wise, none so happy, none so patient, so generous, so godly, so divine, that can vindicate himself" (Burton, 2009: 127). This type of melancholy happens to every person at any time. Melancholy in habit is what is more dangerous and, for Burton, the actual topic of his book. Furthermore, melancholy as habit is a chronic disease brought about by a settled humour and is rarely cured. Except for all these, there is another significant point of Burtonian understanding of melancholy: madness, folly and melancholy are categorized in the same class, apart from delirium, since Burton expresses that "folly, melancholy, madness, are but one disease, Delirium is a common name to all" (Burton, 2009: 49). Burton divides melancholy into three basic types the first one of which is defined as head melancholy in terms of proceeding from the brain, the second one is the type that "proceeds from the whole body" (Burton, 2009: 157) and the last one originates from the lower parts of the body, "the bowels, liver, spleen, or membrane" that is defined as hypochondriacal melancholy, or in Burton's own terms, "windy melancholy" (Burton, 2009: 157).

He also refers to the love melancholy within the context and mentions religious melancholy as well.

Table 2: Divisions of the Body, Humours and Spirits according to Burton

The Parts of the Body	
Contained and Containing	
Contained	
Humours	**Spirits**
Blood=hot and sweet	Brain
Pituita (Phlegm)=cold and moist	Heart
Choler=hot, dry and bitter	Liver
Melancholy=cold, dry and thick, black and sour	
Serum, Sweat, Tears	

3.1.2. Depression and Melancholy in the Eighteenth Century

> *18th century was the second great age of melancholia after the Renaissance.*
> *Matthew Bell*

Even though the history of melancholy goes as back as to the Ancient Greece, depression is a fresh concept that belongs to the 19th century. Before then, other related words were used in order to convey that meaning. It should not mean that in that period people were not afflicted with such diseases; on the contrary, as Ingram et al (2011) suggest that "they described it, and explained it, in different ways to our modern conception- sometimes as spleen, melancholy or the vapours" (3). The point that should be taken into consideration is that till the 19th century, depression was not a medicalized term, or, in other words, it was not classified and categorized as a mental disease on its own. With the arrival of the 19th century, depression became a medical issue and in the 20th century, it is categorized as an affective disorder in DSM. DSM-II (1968) defines depressive neurosis as "an excessive reaction of depression due to an internal conflict or to an identifiable event such as the loss of a love object or cherished possession" (40) and distinguishes it from involutional melancholia, manic-depressive illness, reactive depressions or depressive reactions (40). DSM-III (1980) categorizes depression as a subcategory of affective disorders/mood disorders and identifies the essential characteristics of this group as "a disturbance of mood, accompanied by full or partial manic or depressive syndrome, that is not due to any other physical and mental disorder" (205). DSM-III (1980) divides affective disorders into three basic categories: Major Affective Disorder (characterized by a full affective syndrome), Other Specific Affective Disorders (characterized by a partial affective syndrome) and Atypical Affective Disorders (the disorders that cannot be categorized in these two groups) (205). Major Affective Disorders are divided into two basic groups, Bipolar Disorder and Major Depression, which are identified with the presence of a

manic episode. DSM-III (1980) particularly elaborates melancholia as an old term that refers to "indicate a typically severe form of depression that is particularly responsive to somatic therapy" (205) in the manual and categorizes it as a clinical syndrome whose characteristics are labelled as endogenous.

APA Dictionary of Psychology defines depression as

> a negative affective state, ranging from unhappiness and discontent to an extreme feeling of sadness, pessimism, and despondency, that interferes with daily life. Various physical, cognitive, and social changes also tend to co-occur, including altered eating or sleeping habits, lack of energy or motivation, difficulty concentrating or making decisions, and withdrawal from social activities. It is symptomatic of a number of mental health disorders.

As can be understood from the symptoms accompanying depression, such as despondency, dejection, inadequacy, quilt, lack of appetite and disturbance of sleep, it is possible to deduce that depression is a disorder that bears a close resemblance to the melancholy of the 18th century. In the 19th century, depression is what melancholy means for the people of the 18th century, or in other words, another name, form, variation or version of melancholy. Depression is indeed an umbrella term covering many mental ailments or a blanket term, just like melancholy is. Furthermore, the depression of the modern world can be likened to melancholy in terms of having diverse qualities, causes and symptoms or as depicted by Ingram et al "modern depression can be equated with the classical understanding of melancholy as a range of temperamental possibilities based on a continuum of susceptibility to the effects of heat on one of the four humours" (2011: 32). With the arrival of the 20th century, melancholy begins to be used to cover many kinds of illnesses, such as "fleeting moods, mental disorders ranging from severe to very mild, normal reactions, and long- term character traits" (Radden, 2000: 4). Likewise, the two terms used interchangeably, melancholy and melancholia, began to be divided into two main illnesses and melancholia is used to refer to clinical depression as "only with the writing that ushered in the birth of modern psychology and psychiatry do we find melancholy, with all its ambiguity and multiplicity, pulling apart from melancholia and the clinical depression that are the concern of twentieth-century psychiatry" (Radden, 2000: 4).

In the 20th century, melancholia is begun to be considered as a severe form of depression and a separation is made between melancholy and melancholia, of which the latter is said that it can be cured only with medications. Radden (2000) affirms this by expressing that "clinical depression as it is understood today bears similarities to the melancholy and melancholic states of earlier times" (xi). This similarity is solely on the surface. Melancholy and depression can be likened to each other but cannot be equated at all. The most obvious reason for this is that melancholy, in the most general sense, means sadness and fear without reason, whereas depression occurs due to a kind of loss which amounts to a sufficient reason. Radden (2009) states that depression is caused by "a loss, a defeat or a trauma" (9) which shows that it is not without a reason. At the core of depression lies a response to a conscious loss, unlike melancholy. Furthermore, depression does not have the

literary connotations the concept *melancholy* owned during the eighteenth century. Melancholy is associated with genius, creativity and other heroic qualities, whereas depression never has that kind of appeal in the 20th century, or rather "as a label, however, depression has become too obviously restrictive; it fails to illuminate grief, loss and mourning. Nor does depression explain the appeal of the elegiac or tragic in art" (Radden, 2009: 3). Therefore, it can be said that melancholy has an artistic supremacy over depression. Besides, the 18th century is as a matter of fact the glorious age of melancholy. In that period, a myriad of books is penned about melancholy and a great range of terms related with nervous disorders, such as spleen, vapours, hypochondria and, most importantly, melancholy, begin to appear. Yet, it should be kept in mind that "the eighteenth century was not the first age to consider itself as a uniquely melancholic one" (Darcy, 2013: 71). The early seventeenth century together with the sixteenth century bears the traces of melancholy as well. What makes the 18th century different is that in this age theological and medical explanations of melancholy go hand in hand. Thanks to Burton's *The Anatomy of Melancholy* and George Cheyne's *The English Malady* melancholy became a fashionable illness adopted by particularly upper-class people due to the word's associations. Indeed, not only elites, but also literary men find fashionable melancholy attracting and they even utilize it as an instrument in their works. On the contrary, there are genuinely melancholic authors and philosophers who believe that melancholy or, in other words, sorrow is the fate of all people. On this, John F. Sena points out that "probably more of the leading poets were melancholic in the eighteenth century than in any other comparable span of English history" (1971: 116).

3.1.3. Melancholy and Associated Nervous Disorders

Folly, melancholy, madness, are but one disease,
Delirium is a common name to all.
Robert Burton

Throughout the eighteenth century, a multitude of terms were extensively utilized in order to signify the nervous disorders. The spleen, hypochondria, hysteria, the vapours and delirium happen to be some of them. Yet, each disease differs from the other in a certain way even though all of them are used to represent particularly one common disorder: melancholy. What is so puzzling is that despite the use of such a great number of concepts to define and convey the meaning of melancholy, one specific word, melancholia, is never employed by renowned scholars, like Robert Burton, George Cheyne, Hippocrates, Aristotle and Avicenna. Even Samuel Johnson (1755) does not refer to melancholia in his *A Dictionary of the English Language Vol. II*. The lexicographer merely discusses melancholy and defines it as

- A disease, supposed to proceed from a redundance of black bile; but it is better known to arise from too heavy and too viscid blood: its cure is in evacuation, nervous medicines, and powerful stimuli.

- A kindness of madness, in which the mind is always fixed on one object.
- A gloomy, pensive, discontented temper (Johnson, 1755: 100)

Johnson even gives the word depression and defines it simply as "dejection" (Vol. I, 1756: 51). Hence, it is probable to deduce that melancholia is as a matter of fact a contemporary medicalized term, that is, it was not in use during the eighteenth century or before that. As can be understood from the definitions of Johnson, melancholy is considered as a kind of madness as well. Thus, the term madness is also applied to denote melancholy together with the other concepts given above. Nevertheless, all these terms refer to various disorders even though they are used interchangeably. To start with *The Anatomy of Melancholy*, Burton emphasizes that delirium is the basic category of disorders whereas folly, melancholy and madness which are the same diseases are simply the subcategories of it. He goes on to count other disorders, such as phrensy, hydrophobia, lycanthropia, chorus sancti viti and the last one, demoniacal obsession as the subdivisions of delirium. Burton suggests that delirium or dotage is caused by a defect in an organ, particularly brain, and can sometimes be taken as a symptom of other temporary diseases; if it remains permanent, then it clearly signals melancholy. He emphasizes that madness comes to be a fierce kind of dotage only without fever, being more powerful and wilder than melancholy, causing the patient to suffer from deep anger, horrible appearance, absurd gestures and actions, but all without any signs of fear and sorrow, which clearly separate it from melancholy. Besides, madness has the same cause as melancholy, bred by choler adust. Burton expresses that madness and melancholy refer to the same disease differing merely in terms of vehemence. There is another term he uses to cover melancholy: the spleen. Burton defines the spleen as an organ "which is situate on the left side, over against the liver, a spongy matter that draws this black choler to it by a secret virtue and feeds upon it" (2009: 135) and melancholy is naturally caused by the inability of the spleen to remove the black bile from the blood. In addition to this, Burton indicates that the spleen occurs in both men and women; it is not peculiar to only one gender. Furthermore, Bowring emphasizes that spleen is an aspect of melancholy especially accepted by the French and is of physiological origin (2008: 122). He states that the term spleen is used synonymously with melancholy in the poetry of 18th century England and towards the early years of the 19th century and after that, the concept is forgotten.

George Cheyne (1733), in his well-known book *The English Malady*, distinguishes the two concepts, the spleen and the vapours, and emphasizes that both terms convey so general a meaning that merely those who have no proper and enough knowledge of these distempers apply it randomly and synonymously. He clearly stresses the point that each symptom that is not diagnosed, categorized and classified under certain distemper is called by the name of the spleen or the vapours even though the symptoms of both diseases vary from person to person in terms of mental state and constitutions of the patient. As a matter of fact, the vapours are divided into two chief categories as that of original and simple. The simple vapours occur as a symptom of another

malady and disappear towards the end of the disease and unless the disorder that cherishes this kind of vapours is cured, it can never be removed. Cheyne lays stress upon the point that what he intends to treat is the original vapours, not the other one. In addition to this, Cheyne remarks that it is extremely difficult to categorize all kinds and degrees of vapours along with their symptoms since the symptoms tremendously vary from patient to patient and can be confused with other maladies due to their imitative nature. Yet, he reveals that he identifies three kinds of degree in order to simply categorize the vapours: the first degree, the second degree and the last one, the third degree of vapours. The first degree, which he emphasizes that should be called only as vapours, appears solely in the bowels and stomach and brings about particularly lowness of spirits, hysterics, fainting and headaches around the eyes together with other symptoms. The second degree of distemper possesses all the symptoms of the first degree but relatively severely and many other symptoms that the first one does not produce. The lowness of spirits that attend the first degree is replaced by "a deep and fixed melancholy" (Cheyne, 1733: 199) in the second degree and it also causes despair, loss of memory, delusions, restlessness, vertigo and defect in the workings of the mind. There are times when the malady is accompanied by fits of laughing and crying, extreme grief and anguish that result in hypochondriacal or hysterical fits. The third degree of distemper happens to be more dangerous, fierce and mostly incurable and it is the stage when epilepsy, apoplexy, tuberculosis and other serious illnesses begin to appear. Cheyne stresses that the vapours are the earliest symptoms of a real chronic ailment and should hence be taken seriously.

Bowring (2008) elaborately expresses that the seventeenth and eighteenth centuries are as a matter of fact the periods during which both art and science exclusively focus on melancholy and try to figure out whether melancholy is a kind of illness, a temperament or a mood. Stating that many of the greatest works of melancholy are the production of these ages, Bowring emphasizes that the fundamental shift of understanding in melancholy, which of ascribing melancholy to non- human subjects, occurs during these periods as well. Yet, the gendered case of melancholy is of great significance for the seventeenth and eighteenth centuries since "it was not a unisex melancholia that suffused the time" (2008: 77). According to Bowring, male melancholy represents nobility, sensibility and genius whereas female melancholy means weakness and has negative connotations since "while, for a man, aspiring to melancholia was a noble and romantic pursuit, for women it was a lose-lose situation" (2008: 77). Moreover, men are afflicted with melancholy while women with the vapours, as "sensibility became a male prerogative during the late eighteenth century in efforts to divert it from being seen as irrational, with connotations of femininity" (2008: 77). Vapours is considered as a kind of female nervous disorder whereas melancholy can only be seen in men. Thus, the diseases of women and men become a representation of their personalities, or in other words, their personalities breed the illness that best suit to them. That is why men become melancholic whereas women can never reach that sublime quality and severely suffer from the vapours. Comparing and contrasting melancholy with/to mourning in his well-known article entitled "Mourning and Melancholia", Freud sexes melancholia as well and does imply that

melancholia is connected, associated and ascribed to the masculine. Referring to the earlier conventional understanding of melancholy, Freud confirms the view that melancholy is peculiar to men, not women.

Jane Darcy, in her illuminating and insightful work about literary biography and suffering titled *Melancholy and Literary Biography, 1640-1816*, states that during the eighteenth century, an infinite number of terms, such as the vapours, the spleen, hypochondria and melancholy, are coined in order to signify nervous disorders and emphasizes that these concepts possess wholly different meanings even though they seem to be very parallel to each other. She states that hypochondria and melancholy refer to two completely distinct diseases and are at times confused due to both having common symptoms. Unlike melancholy that is considered as a form of mental disease, hypochondria is a physical one "originating in the abdomen" (2013: 71) and possess physical symptoms, such as "sharp belching, wind and rumbling in the guts, short breath" (2013: 71). Darcy stresses that James Boswell considers both hypochondria and melancholy as the same disease, making no distinction of any kind between the two. This means that at times there have appeared scholars who claim that the cause and symptoms of both diseases are identical.

Benjamin Rush, in "Of Partial Intellectual Derangement, and particularly of Hypochondriasis," in *Medical Inquiries and Observations Upon the Diseases of the Mind* (1812) compares and contrasts melancholia with hypochondriasis and explains that what distinguishes hypochondriasis from melancholia is the objects related with the patient and remarks that if that object includes "the persons, affairs, or conditions of the patient only and is attended with distress" (Rush, 1812: 74) it is hypochondriasis, and if it is related with "objects external to the patient and is attended with pleasure or the absence of distress" (Rush, 1812: 74) it is called melancholia. He reveals that the location affected by hypochondriasis is the hypochondriac region and suggests that "it would be equally proper to call every other form of madness hypochondriasm, for they are all attended with more or less disease or disorder in the liver, spleen, stomach and bowels, from which the name of hypochondriasm is derived" (Rush, 1812: 75). However, Rush claims that the very name of the disease is indeed quite misleading since it implies that the disease does not really exist, and the word might offend the persons afflicted with it. Thus, he utilizes the concept *tristimania* to refer to this kind of madness and states that he is against the use of the term melancholia in the way Doctor Cullen uses in order to signify partial madness caused by external causes. Rush specifies the symptoms of hypochondriacs as lack of appetite, inhibited sexual desire, cough, cold, increased sensitivity to cold, cluster headaches, dizziness, sleep disorders, such as insomnia and dry, dehydrated skin, which are all brought about by an inability to discharge black bile form the body. The chief symptom of tristimania is, in Rush's own words, distress that is caused by many factors. Rush states that the person suffering from this disease experiences sudden changes of mood triggered by even trifles and has a very stormy relationship with people, including family members and closest friends. The patient finds a new physician and begins to use medications other than the

usual ones and changes his/her environment, sometimes moving to another city and sometimes to another country yet cannot achieve to lead a stable life in either finally leaving all them with various excuses. Rush emphasizes that this disease has remissions and intermissions, and, in the intervals, the patient becomes cheerful, lively and peaceful; even trivial things rise the spirits of that person. During all these ups and downs, the recurrent, severe and formidable symptom of the disease remains despair. Regarding Rush's analysis of hypochondriacs, it can be said that what he describes as tristimania bears a close resemblance to today's bipolar disorder and clinical depression. It is indeed wholly different from hypochondriacs common during the 18th century, since hypochondriacs is nothing more but, in Radden's words, "a milder form of melancholia" (213). That is why Radden defines Rush's interpretation of hypochondriacs as outdated.

Matthew Bell (2014) suggests that hypochondria or, in his own words, *melancholia hypochondriaca*, is a subcategory of melancholia that occurs in the place that includes the liver and the spleen and is later begun to be defined as the spleen. Bell states that the person that suffers from melancholia hypochondriaca complains of many symptoms that signal the existence of other diseases, but these symptoms have as a matter of fact partly no basis and are produced by the imagination, which imply the presence of latent melancholic illness. Bell emphasizes that many early modern scholars regard melancholia hypochondriaca not entirely separate from melancholia but as a phase of melancholia and that the spleen is used synonymously with melancholia. He remarks that some theoreticians, such as Bernard de Mandeville, draw a distinction between melancholia and hypochondria by classifying melancholy as form of madness whereas regarding hypochondria apart from it. Doubts and fears bred by hypochondria are replaced by delusions in melancholia. Lastly, Bell highlights the crucial point that melancholia hypochondria is not an illness but "a child of melancholia" (Bell, 2014: 61).

Acedia, or accidia, is another form/subcategory of melancholy that is directly related with the type of religious melancholy. Radden states that acedia is a Greek-origin word that conveys the meaning of "noncaring state" (Radden, 2000: 69) which is regarded as a sin against God and a threat against the religious institutions. Radden defines acedia as "a mental state of despondency, lethargy, and discouragement that distracted a solitary monk from his duties" (Radden, 2000: 69) and suggests that it is compared with the sloth, one of the seven deadly sins, during the Middle Ages. As acedia is mostly identified in monks and regarded as "a spiritual illness" (Bowring, 2008: 92), it is also called as monastic melancholy. Bowring states that acedia was first observed in the friars "during the Dark Ages, in the time of the Desert Fathers" (2008: 92) and afflicted the monks that had to lead an extremely seclusive and disciplined life. It was first described by John Chrysostom in the fourth century who explained the signs of the sickness as nightmares, dejection, suicidal tendency, attacks of melancholy, desperation for salvation, speech problems and the delusion of divine punishment. Another person who depicted acedia was John Cassian, who defined it as "the midday or noonday demon" (Bowring, 2008: 92), the timing of the concept

referring to "the sixth hour as it was to monks, the time when tiredness and heat were at their most intense, manifesting themselves in restlessness, a sense of time dragging, loneliness and idleness" (2008: 92). The cure suggested for this spiritual sickness was mostly focused upon deeds that could enable the monks to attain a strength of soul and valour and attempts to increase the numbers of prayers. However, what made a monk's experience of acedia more distressing was that it was as a matter of fact associated with "a sin against God, of not loving him, of being repelled by divine goodness" (Bowring, 2008: 93), escalating the suffering and dejection of the person. Even though acedia was regarded as a sin that was no salvation offered for in the ancient ages, it was at times omitted from the list of the chief sins and considered relatively tolerable. During the Renaissance period, acedia was believed to be invoked by the imbalance of the bodily humours and was not deemed as a kind of sin against God. Bowring states that the two terms, acedia and tristitia, were used interchangeably, but "over time acedia took on the negative connotations of despondency and tristitia the positive ones of noble suffering" (Bowring, 2008: 93).

3.1.4. Melancholy vs Melancholia

"All my griefs to this are folly
Naught so sweet as melancholy."
Robert Burton

In the preface to her work, *The Nature of Melancholia from Aristotle to Kristeva*, Jennifer Radden (2000) clearly underlines the fact that throughout the whole book she does not distinguish the terms *melancholy* and *melancholia* since these two concepts were not distinguished in a systematic way by the preceding authors either. Even though during the 19th and 20th centuries the two terms begin to be used interchangeably by the scholars, before that the only word that remains in use comes to be only melancholy. The renowned lexicographer Samuel Johnson solely gives the definition of melancholy in his *A Dictionary of the English Language* and does not refer to melancholia at all. In the same way, Robert Burton merely discusses and depicts melancholy, not melancholia in his work. In addition to this, Aristotle, Galen, Hippocrates, Bright and Avicenna never employ the word melancholia in their works either. With the arrival of the 19th century, the term melancholia starts to be widely used and such scholars as Pinel, Freud, Griesinger, Maudsley, Kraepelin and Kristeva utilize the word melancholia synonymously with melancholy in their works. This means that melancholy and melancholia are used to refer to the same thing after the 18th century and no clear distinction is ever made between the two before. What is of importance here is that the linguistic variation reveals the shift in the nature of the disease as well since with the advances in psychiatry; melancholy, being in the most general sense sadness and fear without cause, is transformed into clinical depression or partial insanity with the use of the term melancholia. For instance, Philippe Pinel describes the patient afflicted with melancholia as "the figure of a melancholic, brooding over his imaginary unfortunes" (Radden, 2000: 205) and as

"melancholics are frequently absorbed by one exclusive idea, to which they perpetually recur in their conversation, and which appears to engage their whole attention" (2000: 205). Obviously, Pinel emphasizes that the patient with melancholia suffers from hallucinations and delusions, likening it to partial insanity. Likewise, Julia Kristeva uses two terms synonymously and expresses that melancholia is a kind of illness "that is irreversible on its own, that responds only to the administration of antidepressants" (Kristeva, 1989: 10) and reveals the resemblance between melancholia and clinical depression. *Oxford Dictionaries* defines melancholy as "a feeling of pensive sadness, typically with no obvious cause" and writes that it is another term for melancholia the definition of which is in brackets given as a "mental condition." In accordance with this, it can be said that melancholia is a medicalized term or a psychiatric cognate for melancholy whereas melancholy is a philosophical or literary concept. In other words, philosophers and theoreticians apply the word melancholy while psychiatrics and physicians employ the term melancholia.

Towards the end of the 19th century, psychiatry emerges as a distinct branch of medicine and the classification and categorization of mental diseases is restructured. Thus, melancholia and depression begin to be regarded as clinical disorders by various physicians. Particularly, the new classificatory scheme of Emil Kraepelin through his book *Textbook of Psychiatry* leads to the distinction of mental states "according to the presence of hallucinations and delusions (the distinction between *melancholia simplex* and *melancholia gravis*), as well as according to the coherence of the ideas entertained (*paranoid melancholia*) and, finally according to the presence of fantastical delusions (*fantastic melancholia*)" (Radden, 2000: 260). Kraepelin describes the depressive states related with melancholia as a series of symptoms of manic-depressive insanity and suggests that melancholia is as a matter of fact a subcategory of manic depression. Moreover, thanks to momentous developments in clinical medicine, the understanding of mental diseases becomes more exact and definite. A clear distinction is made between melancholy moods, states and dispositions that happen to every person and melancholia that is considered as a mental disorder (Radden, 2000: 39). The same thing is true for the relationship between depression and melancholy as well since depression is begun to be regarded as a symptom of melancholia and the term is narrowed down.

With Freud's article *Mourning and Melancholia* (1917), a new perspective is offered to the understanding of melancholia which is portrayed as a state related with narcissistic disorder of loss. Freud emphasizes that a clear and exact definition of melancholia is not given even in descriptive psychiatry and states that melancholy "takes on various clinical forms (some of them suggesting somatic rather than psychogenetic affections" (1917: 152). He compares and contrast melancholia with mourning and explains that "mourning is the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as fatherland, liberty, an ideal, and so on" whereas melancholia is "a state of grief develops in some people, whom we consequently

suspect of a morbid pathological disposition" (1917: 153). The common symptoms of melancholia and mourning are

> a profoundly painful dejection, abrogation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings and culminates in a delusional expectation of punishment. (Freud, 1917: 153)

and expresses that the only difference between both is the loss of self-esteem that is not present in grief. Freud highlights the point that melancholia is a condition in which the patient experiences a kind of loss of which he/she is unaware. Compared to the classical notion of melancholy, the presence of loss in fact delimits the scope of melancholy in a way. Arising from an imbalance of bodily black bile, melancholia turns out to be "a frame of mind more centrally characterized by two things: a lack or want of something, or rather someone- that is a loss- and, also self-critical attitudes" *(*Radden, 2009: 51). Basing her views on Freudian theory of loss and melancholia and developing it, Kristeva associates melancholia with narcissism and loss as well and states that melancholia is caused by "the shadow cast on the fragile self, hardly dissociated from the other, precisely by the loss of that essential other" (Kristeva, 1989: 5). Kristeva defines melancholia as

> the institutional symptomatology of inhibition and asymbolia that becomes established now and then or chronically in a person, alternating more often than not with the so-called manic phase of exaltation. When the two phenomena, despondency and exhilaration are of a lesser intensity and frequency, it is then possible to speak of neurotic depression. (Kristeva, 1989: 9)

Kristeva explains that the borders of melancholia and depression are not clearly distinguished, and melancholia is a condition that can be remedied only with the antidepressants. The patient suffering from melancholia goes through agony for not an object but the thing that is not signified, "something unpresentable that perhaps only devouring might represent" (Kristeva, 1989: 13). Freud associates melancholy with the male gender and Kristeva genders the loss itself.

3.1.5. Loss, Mourning, Trauma, Nostalgia and Melancholy

Mentioned previously, with his epochal work entitled "Mourning and Melancholia" published in the beginning of the 20th century, Freud re-established the understanding of melancholy and melancholia and evaluated these terms in the light of three significant principles: "the theme of loss, the emphasis on self-accusation and self-loathing in melancholic subjectivity, the elaborate theory of narcissism, identification and introjection it introduces" (Radden, 2000: 282). In this article, Freud reconstrues melancholy and mourning in terms of the concept of loss and emphasizes that both states are as a matter of fact the response to a kind of loss. Freud elucidates mourning as "the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal and so on." (Freud, 1971: 243). He emphasizes that this can produce melancholy in some people as well and the basic distinguishing feature of

both states is that mourning will be overcome by the mourner when the love object is replaced by someone else whereas melancholy never comes to an end since it is of "a morbid pathological disposition" (1917: 243). According to Radden, self-accusation and self-hatred (2000: 282) are determined as the essential characteristics of Freudian melancholy and caused by the rage brought by the loss of the love object, which eventually leads to the loss in the ego of the individual.

Another scholar that associates melancholy with loss is Julia Kristeva. Just like Freud, Kristeva states that the separation of the infant from the mother due to the early development is followed by "the sadness of depression with a mourning for the lost mother (mother, breast)" (Radden, 2000: 335). Therefore, melancholy is a mourning not only for the lost mother but also for the lost self. In the course of female development, the lost thing comes to be the same sex with the girl which adversely affects the state of the girl whereas the boy substitutes the mourned object with the opposite-sex, while Freud suggests that the girl replaces the maternal love object with the paternal one (from female to male love object). Radden argues that Kristeva opposes against Freud's present notion and expresses that "women maintain the original love object as female but with the risk of depression and of homosexuality" (Radden, 2000: 336). According to Kristeva, the melancholic is a narcissistic person who suffers not for an object but a thing, which Kristeva "posit(s) as the real that does not lend itself to signification, the center of attraction and repulsion, seat of the sexuality from which the object of desire will become separated" (1989: 13). The melancholic individual reacts to the loss of the thing which is actually "of unrepresentable, that perhaps only devouring might represent" (1989: 13) in two possible ways: being conscious of the loss but unaware of what that loss is about, the individual either experiences other adventures or love affairs that eventually let him/her down or feels dejected and mute and keeps "the unnamed Thing" (1989: 13) as his/her one and only company. It is vital to emphasize that Kristeva applies the term lack together with loss in order to explain melancholy and states that lack of meaning of being also drags the person into the bottom of deep dark melancholy.

Radden argues that the concept of loss prevails the understanding of melancholy together with depression over the 20th and 21st centuries beginning with Freud's emphasis on loss (2009: 17) and states that from the loss of a person fallen out of grace with the melancholic individual, the loss comes to denote a great deal of what the term lack refers to. In this respect, it is crucial to distinguish the two terms. Loss indicates something, or someone once possessed but now disinherited whereas lack denotes something the individual is already bereft of, deficiency or absence. Therefore, melancholy can be defined as the narcissistic disorder of loss, in Kristeva's words, "loss of that essential other," (Kristeva, 1989: 5) which is directed towards the self of the melancholic. Moreover, the melancholic is obsessed with one object /thing of desire, which reveals the repetitive nature of the melancholic individual.

Nostalgia is another crucial mental state that bears a close resemblance to melancholy since there are plenty of common symptoms that both share. Svetlana Boym (2001) in her *The Future of Nostalgia* states that nostalgia is a compound noun composed of two Greek words even though it is not of Ancient Greece origin and was for the first time used in the seventeenth century by the Swiss doctor Johannes Hofer in his study (3). The word nostalgia is made up of *nostos*, which means "returning home" (Bowring, 2008: 101) and *algos*, which means "pain or longing" (Bowring, 2008: 101) and Bowring emphasizes that "Hofer's nostalgia meant not the pain of returning home, but the anguish of being away, of being apart from one's place in the world" (Bowring, 2008: 101). Nostalgia, as pointed out by Boym, is a medical term due to being coined by a doctor; not a political or literary concept (2001: 3) unlike melancholy which is not a medicalized term but a philosophical and literary one. The first patients afflicted with nostalgia were, according to Boym, people that were 'displaced' from their native land, such as Swiss soldiers serving in another country, students that were pursuing a college in Basel and servants that must work outside their native countries in order to make a living (2001: 3). Just like the melancholic individual absorbs himself/herself wholly in one single object / thing, the nostalgic person fixes her/his mind only one specific place and time, as Bowring reveals "in echoing melancholy's fixation on a single object, nostalgia's obsession with a particular time and place is able to block out all connection to the present" (2008: 102). This situation, "longing for their native land became their single-minded obsession" (Boym, 2001: 3) ultimately results in an inability to keep in touch with the present. Nostalgia or the disease of homesickness displays various symptoms in the patients afflicted with it, such as dizziness, eating disorders, fever, obsessive preoccupation with home, sleep disorders, a rapid pulsation, anxiety, lung diseases and is often accompanied by melancholy (Boym, 2001: 3 & Bowring, 2008: 101). Boym stresses the point that persons that suffer from this disease lose their sense of time and reality, confusing past and present, real and imaginary situations. At times, the disease is accompanied by hallucinations and delusions as well. Within time, just like melancholy; nostalgia spread all over the European countries in the form of an epidemic. One of the underlying reasons for this outburst was that people, particularly soldiers serving outside their homeland, began to be influenced by the other soldiers that were supposed to have the disease. Thus, "feigned nostalgia" appeared, just like feigned melancholy did; another common characteristic both cases have.

Even though the person in the grip of nostalgia always dreams of home, to reunite with that desired home is almost impossible, since what that person wistfully yearns for is dissimilar from the actual one, as the nostalgic person idealizes, romanticizes, sanctifies or, in Bowring's words, edits the real home/place/time in the mind. Owing to this "process of editing" (Bowring, 2008: 102) the positive aspects of the idealized place and time are retained in the mind while the negative things are all ignored or forgotten. Therefore, the act of going back to the dreamt home might be extremely frustrating for the nostalgic person since in the interim that place might be utterly

deformed and transformed. For this very reason, Bowring declares that "to return to that exact place is impossible" (2008: 102).

3.2. Theoretical Background and Methodology

This study is based upon the terminologies offered by the theory of psychoanalysis and argues that melancholy can be transformed, at least to a certain degree, from dark melancholy to white melancholy in the poetry of the 18th century poets, and that this transformation is an aesthetic transformation closely interwoven with white melancholia, namely leucocholy. The study features certain elements of discourse analysis by adopting an act of critical reading in line with certain verbal indicators produced, purported, protruded, performed, perplexed, puzzling and put forward the echoes of the infected voice of the melancholised persona heard through the lines of the selected poems. Moreover, the study comprises the elements of content analysis in that it analyses given textual data and carries out a narrative analysis of the melancholic poetry of the 18th century authors in terms of the theoretical and technical vocabulary within the scope of critical reading of the texts. The study, as Bazerman et al. (2004) and Krippendorf (2004) suggest, "identifies," "quantifies," and "analyses" the selected texts by referring to "specific words, phrases concepts, or other observable semantic data" and "uncovering some underlying thematic or rhetorical pattern running through these texts." (14). This study therefore shows how the symptoms of *leucocholy* can be traced, analysed, identified and deciphered through the verbal indicators and other poetic devices.

3.2.1. Mapping of Enquire and Critical Reading Guideline

(a) The study, therefore, covers the profound review and critical readings of the poems under consideration in line with the discussions carried out in the previous section and particularly with the historical background presented so far.

(b) In this vein, the research will also use the strategies of close reading, including word choice patterns and the strategies offered by literary critical conventions with special reference to the transformation of melancholia.

(c) The voice of the speaker, then, becomes important to identify the shifts, manipulations, changes, underminings, underpinnings, indirectness, imbuing, infiltrations, impositions, intentions and inclinations concealed or decorated through the verbal indicators taking place in the lines of the poems.

(d) So, always with a focus of the bond with the historical persona suffering from so-called dark melancholia, the thesis will follow up the variations of the discourse and lay significant emphasis on the portrayal of the mood of the implied persona speaking out through the verbal expressions and making itself felt/heard across the texts.

(e) Thus, the texts will be reviewed in accordance with the hitherto explained array of indicators, concepts or symptoms such as *Humours,* Depression, Nervous Disorders, Loss, Mourning, Trauma, Nostalgia, Hysteria, Madness, Demonic Influence, Genius, Creativity, Suicide, idleness, love or fashionable disease.

(f) Furthermore, the study will provide discussions of these issues with reference to the texts and also consider the transformation of melancholy of historical persona regarding the leucocholic aestheticism revealed through the lines.

(g) Considering the significance of melancholy in the Eighteenth-Century Poetry, and the delineated popularization of melancholy writings, the study will attempt to set up a meaningful and sensible correlation, cooperation, colliteration, collaboration and coordination between the historical-biographical literature and literature as an aesthetic product and emotive expression.

(h) The study therefore aims to show how melancholy (represented through verbal indicators in the poems) turns out to be a poetic instrument and transformative device introducing itself both as leitmotif, theme, tool as well as cure and symptom. **(i)** Lastly; the study will try to reveal that even the reader's leucocholic experience during the act of reading can bring about cure of dark melancholia for the historical reader.

3.2.2. Kristeva and Denial of Negation

> *This cathexis between mother*
> *and daughter – essential,*
> *distorted, misused- is the*
> *great unwritten story.*
> *Adrienne Rich*

Kristeva defines melancholy as "an abyss of sorrow, a noncommunicable grief that at times, and often on a long-term basis, lays claims upon us to the extent of having us lose all interest in words, actions, and even life itself" (Kristeva, 1989: 3). Within this context, it can be said that melancholy is indeed a form of inexpressible sadness that fails to exist and be represented on the linguistic realm and is directly related with loss of speech / signs of the persona and reverses or inhibits the actions of that individual. Melancholy is as a matter of fact an existential issue stemmed from the loss / lack of meaning. It is also "the deferment of the hatred or desire for ascendency that I nurture with respect to the one who betrayed or abandoned me" (1989:5). In this respect, melancholy is a kind of narcissistic disorder of loss /lack that "entails the loss of my being – and of Being itself" (1989: 5). The melancholic is unable to distinguish his/her own self from the loss/lack that becomes "the shadow cast on the fragile self, hardly dissociated from the other, precisely by the loss of that essential other" (1989: 5).

Being "the institutional symptomatology of inhibition and asymbolia that becomes established now and then or chronically in a person" (1989: 9), melancholy is a condition that is coextensive with both "despondency and exhilaration" (1989: 9), like that of bipolar disorder in today's understanding of the illness. The basic difference between melancholia and depression lays in Freudian theory of "the impossible mourning for the maternal object" (1989: 9). Kristeva also explains the difference between the two states as;

> The terms melancholia and depression refer to a composite that might be called melancholy/depressive, whose borders are in fact blurred, and within which the psychiatrists ascribe the concept of "melancholia" to the illness that is irreversible on its own (that responds only to the administration of antidepressants). (1989: 10)

Therefore, Kristeva, emphasizing that she analyses the condition from the Freudian viewpoint, states that the two share common characteristics: "a) object loss and b) modification of signifying bonds" (1989: 10). The relationship of the persona with language is particularly of attention as the symbolic bond begins to disintegrate, compelling the persona to remain mute as "instead of functioning as "rewards system," language, on the contrary, hyperactivates the "anxiety-punishment" pair, and thus inserts itself in the slowing down of thinking and decrease in psychomotor activity characteristic of depression" (1989: 10). Sadness, mourning or melancholy, despite following a wholly different clinical path, end up in two common ways "a) intolerance for object loss and b) the signifier's failure to insure a compensating way out of the states of withdrawal in which the subject takes refuge to the point of inaction (pretending to be dead) or even suicide" (1989: 10). Mourning, melancholy or depression is an outcome of redirecting the anger and hatred stemming from the loss of the love object into one's own self that is no longer to be distinguished from that object. The melancholic identifies with the loved and at the same time hated object/being/thing/other through "incorporation-introjection-projection" (1989: 11). This leads to the outburst of complaints that are "against oneself" but "a hatred for the other, which is without doubt the substratum of an unsuspected sexual desire" (1989: 11). Moreover, the sorrow or the sadness induced by this is "the most archaic expression of an unsymbolizable, unnameable narcissistic wound, so precocious that no outside agent (subject or agent) can be used as a referent" (1989: 12).

Kristeva suggests that the melancholic mourns for not the loss (as loss indicates the absence of something once possessed) but the lack of not an object but the Thing that cannot be signified on the symbolic realm. Love object refers to the presence and fixation of desire whereas the Thing turns out to be "the seat of sexuality" (1989: 13). In this respect, it can be said that object constitutes the desire which is a part of the sexuality whereas the Thing covers and prevails the whole sexuality of the individual. Moreover, the Thing is unsignifiable and unrepresentable and cannot be replaced. The melancholic persona does not suffer from the loss but the disinheritance and the act of being bereft of that unnameable Thing. S/he cannot achieve a thorough reconciliation

with and compensation for the lack of the Thing as the primary identification is extremely fragile to let the persona form other bonds. Yet, through sublimation (melody, rhythm and semantic polyvalency), s/he becomes able to "secure an uncertain but adequate hold over the Thing" (1989: 14). Poetry is the means that enables the persona to keep a secure grip on the Thing and sadness is the sole thing that can in any way replace the lack of the Thing as in sadness and sorrow, the persona reunites with the nameless Thing. Kristeva emphasizes that "sadness reconstitutes an affective cohesion of the self, which restores its unity within the framework of the affect" (1989: 19). Drawing a distinction between sadness and sorrow, Kristeva states that sadness is the essential mood of depression whereas sorrow is "the major outward sing that gives away the desperate person" (1989: 21).

Literary creation is the evidence of the affect that subjugates the subject and "it transposes affect into rhythms, signs and forms" (1989: 22). Through the semiotic and symbolic, the literary creation relates and transfers the affect that becomes "perceptible to the reader" (1989: 22). In order for the sign to arise, there should be first and foremost a kind of lack. It is necessary for the equivalences to turn into symbols as well. Therefore, literary production bears witness to the presence of the lack in the individual and permits the self "to identify no longer with the lost object but with a third party – father, form, schema" (1989: 23). Due to the lack, the subject begins to exist on the semiotic realm and produces literary works that serve as a testimony to the affect. Thus, literary creation functions as a catharsis as "it is a therapeutic device used in all societies throughout the ages" (1989: 24). In addition to being as a symptom of the affect, literary work also provides the cure, or in other terms, therapy for the subject afflicted with melancholy. With regard to Freud's theoretical explanation, Kristeva states that castration fear or in other words "the fear of losing the object or losing oneself as object" (1989: 25) lies at the root of melancholia and narcissistic psychoses. Even though the unconscious is unaware of the existence of death, the ego is affected by the anxiety it brings about and constitutes dreams of immortality. Within this framework, literary productions turn out to be the representations of death anxiety while at the same time they "change the death drive into eroticized aggression against the father or terrified loathing of the mother's body" (1989: 26).

Kristeva associates melancholy with the introjection of the loss of the maternal body. Matricide or the killing of the mother is essential for the subject to become an individual "provided that it takes place under optimal circumstances and can be eroticized" (1989: 28). The lost object, that is the mother, is the same sex with the woman who kills her own self rather than the mother. The lost maternal body can be replaced with an erotic object as in the case of male heterosexuality or female homosexuality. If the lost maternal body is introjected, the woman identifies with her and cannot kill outside but her own self. The female subject is unable to distinguish herself from the maternal body as they are both the same sexes and the feelings of loathing and hatred are thus transferred from the mother to the self of the woman. "Always been abandoned within herself and

cannot kill outside herself" (1989: 30) the melancholic female becomes "modest, silent, without verbal or desiring bonds with others" (1989: 30) and keeps mourning for the lost mother that is "not so fully lost, and it remains, throbbing, in the "crypt" of feminine ease and maturity" (1989: 30).

Kristeva refers to the close affinity between melancholia and discourse and states that the speech of the subject happens to be "repetitive and monotonous" being comprised of "sentences that are interrupted, exhausted" having "a repetitive rhythm, monotonous melody; the broken logical sequences; recurring, obsessive litanies" and often "sinking into the blankness of asymbolia or the excess of an unorderable cognitive chaos" (1989: 33). The melancholiac becomes attracted to their agony which controls his/her actions and speech which fails to be quick and is often overshadowed by too long silences. The choice of words and the use of intonations are determined by the depressive mood and the subject uncontrollably avoids expressing words that are significant for communicating the actual message. Melancholy as a result leads to the symbolic breakdown in the individual. Kristeva also defines it as "denial of the signifier" (1989: 37) and states that even silence serves as the chance/means of reuniting with the lack/loss of the Thing while language of the melancholiac becomes a mere translation of the affective reality. The symbolic breakdown is transformed to asymbolia when "the weight of the primal Thing prevails, and all translatability becomes impossible" (1989: 42). Asymbolia as a matter of fact comes to denote the loss of meaning for the depressed. The speech of the subject becomes meaningless, repetitive, dull and "inaudible even for the speaker before he or she sinks into mutism" (1989: 43) as s/he loses faith in language and unbelieves in words. Aware of the loss of the maternal body, the subject recovers, regains and repossesses her in/through language. Kristeva expresses that she explicates denial as "the rejection of the signifier as well as semiotic representatives of drives and affects" (1989: 44) while negation is "the intellectual process that leads to the repressed to representation on the condition of denying it and, on that account, shares in the signifier's advent" (1989: 44). Denial indeed "focuses on signifiers liable to inscribe semiotic traces and transpose them in order to produce meaning in the subject for another subject" (1989: 44). The language of the melancholiac, when scrutinized, appears to transfer "an impossibility to give up the object and is often accompanied by the fantasy of a phallic mother" (1989: 45). Within this framework, fetishism provides a solution for melancholy/depressive composite and denial of the signifier. Whether real or unreal, the idealized father image of the depressed lacks in phallic power which is essentially transferred to the mother. Such a kind of father invokes pathos in the depressed while not paving a way out "by means of idealizing the symbolic" (1989: 45). Solely through the maternal father, the depressed can sublimate. Negation permits the transference of a part of desire and unconscious to consciousness. Thus, what is repressed remains still repressed but at the same time rises to the level of consciousness through negation. Kristeva explains the case of negation with an example, stating ""no, I don't love him or her" would signify an acknowledgement of that love in a precisely denied fashion" (1989: 45). Denial of negation leads to the partly release of the repressed or, in other

words, "prevents the work of repression, at least of its representative part" (1989: 46). Until the emergence of asymbolia, the depressed subject possesses and claims a paternal signifier which becomes "disowned, weakened, ambiguous, devalorized, but nevertheless persistent" (1989: 47). Once the asymbolia appears, the subject falls into a recurrent silence even though her/his relationship with signs is still alive. The signs are nevertheless available but absurd and meaningless for the depressed. The subject rejects the language to be released from the affect which eventually comes to reveal that the subject is still a slave of the lack of the Thing that is as a matter of fact never lost. The loss of the Thing ends up with the loss of the signifiers, which reveals the ever presence of the affect. This affect also indicates the constancy of the lost object as it partially replaces the unsignifiable Thing through which the subject maintains "a nonverbal, unnameable hold over a nonobjectal Thing" (1989: 48). Therefore, Kristeva states that "the depressive affect- and its verbalization in analyses and also in works of art- is the perverse display of depressed persons, their ambiguous source of pleasure that fills a void and evicts death, protecting the subject from suicide as well as from psychotic attack" (1989: 48).

This can be interpreted as that the subject, despite being enslaved by the affect invoked by the loss of the nameless Thing, exposes the depressive affect in artistic productions and even takes an implicit sexual satisfaction from this exposition, which prevents the subject from developing psychosis at later times that may end up with self-destruction and suicide. In this respect, the texts, in addition to bearing a witness to the affect, may provide a healing effect on the subject and fills this emptiness. The depressed subject performs autoeroticism with the name/role of the creator/author. Kristeva also describes it as a form of perversion that saves the subject from death through constituting a narcissistic homeostasis. Denial of the depressed causes the subject to be devoid of "a representation of a narcissistic coherence" (1989: 49) and its concomitant, autoeroticism. Artistic productions, in this respect, enable the melancholic/depressed creator to constitute a new self in both himself/herself and their gazers/viewers/readers through the language ("new style, new composition, surprising imaginations" (1989: 51)) and relate and express the nameless pathos/affect invoked by the lack/loss of the Thing of a self that is left devoid of this ability due to the "ordinary social and linguistic usage" (1989: 51) which as a matter of fact keeps the subject still mourning or mute. Thus, Kristeva emphasizes, "such a fiction, if it isn't an antidepressant, is at least a survival, a resurrection" (1989: 51). This can be taken as that the ordinary artificial language prevents the melancholic subject from explaining and explicating his/her nameless Thing which s/he is riveted to and, thus, the subject deconstructs and reconstructs a new language out of the present one through the works of art that resurrects a new self from the ashes of the mute and dead one in both the subject and the viewers/readers.

The Thing steals from the Subject the life and meaning in addition to the signifiers. The language and life lose their meaning with the loss of the unsignifiable Thing. The whole existence of the subject is centred and focused upon the Thing so the discourse and language of the depressed

reveal this failing meaning and value of the self, being "built up with absurd signs, slackened, scattered, checked sequences" (1989: 52). The subject solely keeps fixed on the Thing and so keeps mute with the collapse of the language. The dissolving of the language leads to the dissolving of the self in the depressed/melancholic subject as "melancholy persons are foreigners in their maternal tongue" (1989: 53) as "they have lost the meaning -the value- of their mother tongue for want of losing the mother" (1989: 53). The death inside the melancholic subject leads to the death of the speech which literally signals the coming of their own death. The untranslatability of the Thing ends up with being "walled up within the crypt of the inexpressible affect, anally harnessed, with no way out" (1989: 53). Even the untranslatability and insignificance of that Thing mean that the melancholic subject is without that Thing.

The relationship of the depressed/melancholic subject with time is of significance to comprehend his/her psyche as well. Kristeva expresses that the sense of time and experience of temporality distinguish the depressed/melancholic from the normal ones as the subject does not perceive such temporal concepts as before/after. Fixation on a certain moment that is "massive, weighty, doubtless traumatic because laden with too much sorrow or too much joy" (1989: 60) prevents the subject from carrying out plans and deeds aiming at future/present. Reliving and reexperiencing the past again and again in the present, the subject is unable to look upon the future. Therefore, the memory of the melancholic functions retrospectively and destructively and in a totally different way from the others as Kristeva explains the mindset of the subject as "everything has gone by, they seem to say, but I am faithful to those bygone days, I am nailed down to them, no revolution is possible, there is no future" (1989: 60). The depressed/melancholic persona becomes unable to transcend the past and go through the present and the future, as there is simply one concept/dimension of time, the past that prevails both the future and the present since "an overinflated, hyperbolic past fills all the dimensions of psychic continuity" (1989: 60). This can be interpreted as that the depressed becomes or turns out to be obsessed with one certain moment of time rather than a place which can be related to the archaic time of loss of the narcissistic object, to the imaginary and real space.

The separation of the subject from the object (mother in this case) is the beginning of the depressive stage. With the loss of the mother, the subject tries to regain and restore her "as sign, image, word" (1989: 63). This means that the emergence of the word starts with a loss/lack and denial of negation becomes the form of expression for the depressed/melancholic. Kristeva states that "through their empty speech they assure themselves of an inaccessible (because it is "semiotic" and not "symbolic") ascendy over an archaic object that thus remains, for themselves and all others, an enigma and a secret" (1989: 64). Sadness is the direct indicator of the loss/lack of the archaic Thing and the realm on which "the self is yet joined with the other, it carries it within, it introjects its own omnipotent projection- and joys in it" (1989: 64). The melancholic self indeed proves to be absorbed in and even obsessed with the primal object/thing the representation of

which becomes "possible between the sign and not the referent but the nonverbal experience of the referent in the interaction with the other" (1989: 67). The lost mother creates a traumatic experience in the subject who overcomes this sadness with the mastery of signs "in order to have them correspond to primal, unnameable, traumatic experiences" (1989: 67). The loss of the maternal object and its concomitants, loss of speech and meaning, have an impact upon the sexuality of the female due to "its addiction to the maternal Thing and its lesser aptitude for restorative perversion" (1989: 71). The melancholic/depressed person disintegrates and dissociates within the psyche while s/he collapses on the realm of the speech/symbolic. The mirror image/picture of the melancholic is also destroyed with that of the others revealing the incompleteness and fragments of the self. Through sadness and sorrow, the person makes an effort to complete her/his fragmented identity while at the same time s/he keeps the lost maternal object within her/his body and soul. In fact, the estrangement towards the language/speech ends up with self-estrangement and alienation of the melancholic/depressed. In other words, the loss/lack of the object/Thing leads to the loss/lack of the symbolic bond. The melancholic female experiences and bears the loss/lack of the object/Thing within her sexual identity that as a result causes frigidity in her due to "an imaginary capture by the frigid woman of a maternal figure anally imprisoned and transferred to the cloaca-vagina" (1989: 77). Kristeva explicates this as;

> The partner would need to be imagined, in turn, as "more-than-a-mother," in order to act the part of both "Thing" and "Object," in order not to fall short of the narcissistic request, but also and foremost in order to dislodge that request and lead the woman to cathex her autoeroticism in a jouissance of the other (separate, symbolic, phallic) (1989: 78).

The sexual identity of a female melancholic might be supported by two forms of jouissance then: phallic jouissance which can be defined as "competing or identifying with the partner's symbolic power that mobilizes the clitoris" (1989: 78) and other jouissance "that fantasy imagines and carries out by aiming more deeply at psychic space and the space of the body as well" (1989: 78). The maternal object introjected by the female melancholic definitely creates a total blockage in the feminine interior, which must be clearly removed to undermine that frigidity. That removal can be provided by the imagined partner who is capable of releasing the mother entrapped within the bodily and psychic space of the melancholic "by giving me what she could not give me, while remaining in a different place- no longer the mother's but that of the person" (1989: 78) who is able to offer what the mother could not in the first place: another life. Through killing the mother that directly and gradually murders the female, the new partner overcomes the role of the mother by turning himself into the one "more-than-a-mother" (1989: 79). This male figure being more than a mother does not serve as a phallic mother but instead restores the mother "by means of a phallic violence that destroys the bad but also bestows and honors" (1989: 79). The male character impregnates the depressed female with a child, forms a mother-child bond between the two and the phallic power, and rejuvenates the female's symbolic life.

Feminine depression is mostly a masked form of disorder at times supported by overactivity and practicality. The female figure wholly absorbs herself in blank activity devoid of meaning and significance so much as to wear herself out and indirectly harm or punish herself because of the loss of the object. If the lost object is an erotic one (in the case of heterosexual relationship), the woman becomes castrated owing to the direct attack on her genitals. This kind of female castration causes the disintegration in the body, psyche and image of the woman. Beneath the castration lies a narcissistic anguish that ends up with the delusion that eroticism is a shameful act. As the woman owns no phallus that can be castrated, it is the psyche and the body that suffer from this severe attack. Loss of the erotic object impairs the sexual identity of the female transforming the loss into a void. The object outside the subject causes an inward loss that weakens and gradually paralyses the subject. As an outcome of this situation, the love object predominates the subject. In a heterosexual relationship which a woman finds gratifying, the male partner has mostly so much in common with the mother of the female subject. In the case of the depressed woman, the male partner acts the role of the disloyal mother, which indeed indirectly creates pleasure in the female and "satisfies her eager thirst for other women" (1989: 84). The other women the partner cheats on the female subject with happen to belong to the subject "satisfy[ing] her own erotomania and provide[ing] her with an antidepressive, a feverish excitement beyond pain" (1989: 84). When the sexual desire induced by this case is repressed, the depressed female subject might turn into a murderer or a terrorist, as Kristeva expresses. Moreover, at times, the sorrow brought up by the loss of the love object might serve to protect the (fe)male subject from the suicide in addition to "the death of the desired/rejected other" (1989: 85).

The lost love object happens to be the same sex with the woman, which cannot be remedied and cannot be thoroughly mourned for. Other objects that might replace and substitute the loss should be paternal, which seems not to take the place of the loss itself. The female subject endeavours to be attracted to the male other, the heterosexual relationship which does not indeed gratify her sexual desire and leads to suppression of the desire itself and archaic pleasure. A depressed woman eventually succumbs to the heterosexual relationship out of frigidity. There are times when the depressed female subject dreams of giving birth to a child amidst that nothingness and blankness. The wish to become a mother undeniably refers to the use of the child as a means against depression and "the child conceived as antidote against depression is destined to bear a heavy burden" (1989: 88). What is worse, when the grown-up child becomes an adult and leaves the mother all to herself, the depression of the female subject escalates as "pregnancy and motherhood turned out to be a parenthesis within the depression, a new negation of that impossible loss" (1989: 91).

To define and identify the pain and to divide it into smaller parts help the persona keep the mourning act on a moderate level and this is truly through art and artistic production that the subject prevents the mourning to grow into mania by obtaining self-satisfaction from "a

sublimatory hold over the lost Thing" (1989: 97). The melancholic subject can achieve this sublimation in three forms: through prosody, "by means of the polyvalence of sing and symbol and, finally, with the help of "psychic organization of forgiveness" (1989: 97). Prosody, which goes beyond the language itself by constructing a new language out of that language, is the first way for the subject to provide the sign with rhythm and "alliterations of semiotic processes" (1989: 97). Attributing different functions and facets to the signs and symbols and forming numerous connotations around the sign enable the melancholic subject to name the inner void, to give meaning to the nonmeaning, and to imagine and conceive the real significance and sense of the Thing which is unsignifiable in itself. This can be attained through polyvalence of signs and symbols. The last one, psychic organization of forgiveness, permits the melancholic subject to identify with another form other than the loss/lack itself, an ideal form that helps the depressed transpose and eradicate "the guilt from revenge, or humiliation from narcissistic wound, which underlines depressed people's despair" (1989: 97). All these methods aid the subject to confront with the metaphorical death of the other through "an artifice, an ideal, a "beyond" that my psyche produces in order to take up a position outside itself" (1989: 99). This artifice creates meaning "for and on behalf of the underlying, implicit nonbeing" (1989: 99) and constitutes a hypersign that circles the depressive nothingness and blankness, forming an allegory as "lavishness of that which no longer is, but which regains for myself a higher meaning" (1989: 99). Indeed, each loss is surrounded with beauty that transmutes it in order to help it resist against time, and through sublimation, the object of beauty seems to the melancholic subject to be more seductive and enticing than the introjected object both loved and hated even though "such adoption of the sublime is no longer libidinal" (1989: 100). A melancholy moment that is based upon "an actual or imaginary loss of meaning, an actual or imaginary despair, an actual or imaginary razing of symbolic values, including the value of life" (1989: 128) evokes the aesthetic and creative skills of an artist and assists the subject to manage and surmount "the melancholy latency while keeping its trace" (1989: 128). Through art and sublimation, the depressed subject/artist controls and overcomes the melancholy that is reinforced by "an omnipotent object, a monopolizing Thing rather than the focus of metonymical desire" (1989: 129) with the help of "the tendency to protect oneself from it through, among other means, a splurge of sensations, satisfactions, passions" (1989: 129). Art and artistic style aid the dejected subject to transform the agony into sublime content of the works of art while it also forms and changes the life/pose of the persona as "the controlled and mastered "expenditure" of colors, sounds and words is imperative for the artist-subject, as an essential recourse, similar to "Bohemian life", "criminality," or "dissoluteness" alternating with "miserliness" (1989: 129). Artistic style might be associated with the individual behaviour of the subject and it provides an effective instrument for the depressed to struggle against both the loss of the other and the meaning. It also becomes an independent and self-ruling means of the artist- subject as each artist is indeed the master of his work of art which truly "fills the same psychic need to confront separation, emptiness, death" (1989: 130).

Of all artistic forms, particularly writing might be said to ease the pain invoked by melancholy and helps the subject constitute a self-autonomy as "writing, however, is the strange way that allows him to overcome such wretchedness by setting up an "I" that controls both aspects of deprivation" (1989: 145). Poetic language in itself enables the subject sunk in despair beget by the loss of the object to form precise and stable meaning, value and subjectivity through identification with a new form and artistic style instead of "the archaic Thing- the elusive preobject of a mourning that is endemic with all speaking beings and a suicidal attraction for the depressive" (1989: 152). It similarly protects the subject from self-harm and the killing of oneself as suicide is considered as a means of reuniting with the lost maternal space/object as at times "the act of writing alone is implicitly master and avenger" (1989: 158). Writing as an act of sublimation helps the depressed subject regain and recover the psychic balance and reconstitute "the boundaries of the self" (1989: 159) through "blocking the way toward the other" (1989: 159). With the help of the language, the subject/artist/poet can experience a reunion with the lost Thing as "his discourse identifies with it, absorbs it, modifies it, transforms it" (1989:160). Through poetics, the subject becomes able to create "an independent symbolic object" (1989: 162) at times in the form of poetic genres which can be related to "founding a symbolic family (ancestor, mythical figure, esoteric community)" (1989: 162). The artifice of signs serves for the loss of the Thing to be represented on the symbolic realm and detaches the implicitly erotic object/Thing from the depressed subject through "attempt to reach the dead or untouchable object, to take over the unnameable being" (1989: 165). Melancholic subject synchronically experiences the sublime and weak sides of the loss of the object/Thing that is already introjected and identifies with them both at the same time, which leads to the self's doubling that in fact "initiates a series of contradictory identifications that the work of imagination will attempt to reconcile – tyrannical judge and victim, unreachable ideal or sick person beyond recovery" (167). Completely opposite acts and deeds might follow each other as an outcome of this doubling as well. The fragmented identity of the melancholic subject imposes itself on the artistic representation of the loss in the works of art due to "its key position in the organization and disorganization of psychic space, at the limits of affect and meaning, of biology and language, of asymbolia and breathtakingly rapid or eclipsed significance" (1989: 170). Therefore, the text is turned into a sheer "replica of a fragmented identity" (1989: 171) while at the same time "poetic writing mimics a resurrection" (1989: 171).

The affect the melancholic self is encircled with and imprisoned for cannot be expressed through language which fails to refer to it in the same way it does an idea. The unconscious or conscious expression/verbalization of this affect cannot be done in the similar economy as the expression of ideas are done. Affects generate a style on the condition that they "redistribute the order of language" (1989: 179). In a work of fiction, characters and their actions reveal and reflect the unconscious and "represent the most forbidden and transgressive drive motions" (1989: 179). Literature is indeed "a staging of affects both on the intersubjective level (characters) and on the intralinguistic level (style)" (1989: 179). Through signs and, naturally literature, the subject

becomes able to verbalize the hatred and aggressiveness s/he bears inside, distinguishes and destroys the other and achieves a real survival. This hatred and aggressiveness enable the subject to attain a complete mastery of signs as the subject implicitly means "I do not attack you, I *speak* (or write) *my* fear or *my* pain. My suffering is the lining of my speech, of my civilization" (1989: 182). In addition to erotizing pain and suffering which transposes a sadomasochistic hatred/aggressiveness, the depressed subject as a matter of fact is "collapsing under the sway of an already dominant Other, although still unrecognized in its powerful otherness, under the gaze of the ego ideal riveted to the ideal ego" (1989: 182).

Within masochistic economy, the melancholic subject experiences discontinuity or, in other words, "violent energy discharge, break in symbolic order during the fit" (1989: 183) in the form of trauma and loss and this marks the period when the paranoid-schizoid violence the subject vanquishes "would be subsequent to the painful psychic inscription of discontinuity" (1989: 183). Following this standpoint, "it then logically or chronologically regresses to the level where separations as well as bonds (subject/object, affect/meaning) are threatened" (1989: 183). For the melancholic subject, the mood of the individual prevails over the possibility of the act of the speech/verbalization itself. As a matter of fact, the depressed subject's failing in speech reveals that the subject pays attention to solely her/his own self and inner void, her/his own pursuit of meaning and value and are therefore narcissistic. Through art, the subject performs the mastery of signs and ascribe meaning to the void, that helps the subject exist on the symbolic realm since "works of art thus lead us to establish relations with ourselves and others that are less destructive, more soothing" (1989: 188).

Defining melancholy as "merely an abyssal suffering that does not succeed in signifying itself and, having lost meaning, loses life" (1989: 189), Kristeva states that this melancholy causes the subject to transfer the aggressiveness and hatred s/he bears within from the other to his/her own self. Within this context, crime committed by the depressed subject simply serves to protect the individual from suicide, crime functioning as a part of defence mechanism. Murder as a criminal act saves the subject from passivity and dejection "by confronting him with the only desirable object, which, for him, is the prohibition embodied by the law and the master" (1989: 197) while forgiveness serves as the mediatory agency between murder and desperation. The female subject must forgive the mother, since "the forgiven and forgiving mother becomes an ideal sister and replaces" (1989: 199) perhaps the lost maternal Thing. Through sublimation in the form of writing, the subject performs idealization as imagination paves the way for the space where "the subject ventures its identity, loses itself down to the threshold of evil, crime, or asymbolia in order to work them through and to bear witness" (1989: 200). The depressed subject might replace the loss/lack of the maternal figures through forgiving the mother as "forgiveness is ahistorical" (1989: 200) and "it breaks the concatenation of causes and effects, crimes and punishment, it stays the time of actions" (1989: 200). Contrary to what Lacan implies as "the unconscious is structured like a

language", Kristeva claims that "for the unconscious is not structured like a language but like all the imprints of the Other" (1989: 204). The curative role of the act of forgiving here is to refresh the unconscious, since "forgiveness renews the unconscious because it inscribes the right to narcissistic regression within History and Speech" (205) even though it does not purify the deeds. Forgiveness constitutes two levels of subjectivity; one of which is the unconscious level "which stops time through desire and death" and the second one is the love level "which stays the former unconscious and the former history and begins a rebuilding of the personality within a new relation for an other" (1989: 205). Kristeva sums up this argument as "my unconscious is the reinscribable beyond the gift that an other presents me by not judging my actions" (1989: 205). Forgiveness, in this respect, regenerates the unconscious of the melancholic subject and if it has the chance to meet and reunite with a loving other, "an other who does not judge but hears my truth in the availability of love, and for that very reason allows me to be reborn" (1989: 205) and provides a refreshing space for the subject to give birth to a new self. In addition to this healing effect of forgiving upon the melancholic subject, forgiveness also provides the renewal of the self/the subject and the other. Forgiveness at the same time replaces and recreates meaning in the vast abyss of nonmeaning as "forgiveness, as a gesture of assertion and inscription of meaning, carries within itself, as a lining, erosion of meaning, melancholia, and abjection" (1989: 206). Moreover, forgiveness refabricates a third party for the depressed subject to attach herself/himself with other than the loss/lack of the unsignifiable Thing as "forgiveness emerges first as the setting up of a form" (1989: 206). Kristeva explicates this as "whoever is in the realm of forgiveness- who forgiveness and who accepts forgiveness- is capable of identifying with a loving father, an imaginary father, with whom, consequently, he is ready to be reconciled, with a new symbolic law in mind" (1989: 207).

Forgiveness is indeed necessary for the sublimation, which enables the subject to thoroughly identify (in terms of real, imaginary and symbolic) with the ideal itself. As the essential material of the author/creator is language, or in other words, speech itself, the symbolic framework substitutes and replaces the act of forgiving in the form of "emotional impulse, mercy, anthropomorphic compassion" (1989: 214). In fact, the work of art itself is a way of forgiving, which comes to mean that forgiveness is simply related with naming and creating. As a formula, forgiveness might be elucidated as "an undertaking of transpersonal creation" (1989: 215) and takes the form of "the morals of aesthetic performance alone, to the jouissance of passion as beauty" (1989: 215). In addition to all these markers, forgiveness performed on the symbolic realm breaks the vicious cycle and provides a platform that paves the path "to the suffering and affection of the other for the stranger" (1989: 215). This might be interpreted that the melancholic subject ends up identifying himself/herself with the loss/lack of the unsignifiable object/Thing and begins to attach himself/herself to the other thing except the very Thing itself. That is truly the significant point that the subject benefits from forgiveness as "forgiveness makes up for the lack, it is an additional, free gift" (1989: 216). Referring to Thomas Aquinas, Kristeva expresses that the one who produces a written text, or an interpretation becomes able to comprehend the logical and active element of

Thomistic mercy and at an in-between stage of emotion and action, writing is constituted solely through the moment of the negation of the melancholic affect so that the signs eventually come into being and achieve effectiveness. The very act of writing transforms the affect into the effect or "*actus purus*, as Aquinas might say" (1989: 217). Instead of vanquishing the affect, writing conveys it and performs sublimation since "it transposes them for an other in a threefold, imaginary, and symbolic bond" (1989: 217). Writing is, in this respect, not only a form of forgiveness but also a "transformation, transposition, translation" (1989: 217). One of the minor drawbacks of literature and art might possibly be described as the invisibility of the crisis and conditions that hold the individuals, their selves and identity in their grip. This crisis reveals itself in the crisis of signifying act.

3.3.3. Operational Definitions

a) **Denial:** Denial might be interpreted as the symbolic breakdown the melancholic/depressed subject experiences and the mechanism that leads to the denial of the signifier/language and death/loss of speech. Imaginary/actual loss of meaning ends up in eventual loss of speech/mutism, which indeed signifies the desire of the subject to reunite with the lost/lacking object/Thing. Language is regarded as the translation of the affect the excess of which "has thus no other means of coming to the fore than to produce new languages – strange concatenations, idiolects, poetics" (Kristeva, 1989: 42). Once the translatability paves no way out, then the depressed/melancholic subject yields to asymbolia. Death of speech signals the gradual death/suicide of the subject. In this respect, denial is the act of rejecting/denying the symbolic/signifiers in addition to "the semiotic representatives of drives and affects" (Kristeva, 1989: 44). The neurotic/depressed subject (not the psychotic one, of course) keeps a paternal signifier that might be described as weak, refuted, feeble, obscure, devalorized yet still persevering till the denial of signifier/asymbolia arises. In fact, the depressed subject remembers the meaning/the signified of the signs but "the signs seem absurd, delayed, ready to be extinguished, because of the splitting that affects them" (Kristeva, 1989:47). The signs of the depressed reveal the ever-present affect of the loss/lack, thus displaying that the subject is still captured by the unsignifiable lost Thing, which indeed signifies that it is never fully lost in the first place.

b) **Negation:** Negation is the act of raising a repressed image/idea to the level of consciousness and "a way of taking cognizance of what is repressed; indeed it is already a lifting of the repression, though not, of course, an acceptance of what is repressed" (Freud, 1718). It is in fact an intellectual function that is distinguished from the affective process. Through negation, simply one aspect/dimension of the repression process is released "the fact, namely, of the ideational content of what is repressed not reaching consciousness" (Freud, 1718). As a consequence of this process of negation, "what is

essential to the repression still persists" (Freud, 1718) while the subject intellectually accepts what s/he prefers to repress in the first place. Kristeva (1989) defines negation as the intellectual process that represents what is repressed through denying it and as a result signify it on the symbolic level (44). Negation enables the subject to raise an aspect/dimension of desire and of what is unconscious to the consciousness. Through negating, the mind releases itself from the pressure of the repression while at the same time what is repressed still remains repressed. Negation prevents the subject from becoming absent/lost at the world of signifiers/language and enables her/him to recuperate the lost maternal figure/thing as sign, word or image. Within this framework, all the texts under consideration are taken as the outcome of the negation performed by the historical authors. Through negation, the (sub)textual representation of the melancholic self is achieved while it also provides an aesthetic transformation of the dark melancholia into the white one.

c) **Sublimation:** Sexual desires/libidinal forces that are to be satisfied in sexual activities might be driven away from erotic aims and directed to more sublime and higher cultural purposes/sophisticated activities. This process of sublimating/transformation of sexual instincts is called as sublimation. The potential for sublimation is indeed "to exchange its originally sexual aim for another one, which is no longer sexual but which is psychically related to the first aim" (Freud, 825). As the nature of sexual instinct(s) in each subject varies, the necessary amount of it for the act of sublimation to be performed varies as well. The innate disposition of the individual determines the extent of the libidinal forces/sexual desire that are required for the sublimation. Transposing the essentially sexual aims to nonsexual purposes are accomplished "by a minority and then only intermittently and least easily during the period of ardent and vigorous youth" (Freud, 827). Those who fail to achieve a thorough sublimation are afflicted with neuroticism or self-harm in one way or another. In this respect, sublimation provides a resistance for the individual against neurotic and at times psychotic attacks/disorders and self-harm. Yet, the amount of sublimation that proves possible and the amount of sexual activity that is necessary for the healthy development changes in accordance with each individual. Comparing the sexually active artist with the abstinent student, Freud states that the satisfied artist nurtures his creative skills and artistic ambition with sexual experience whereas the student releases this force in the form of intellectual cravings. In this respect, sublimation functions as a mechanism of self-defence for the individual who transforms and sublimates the anxiety or other types of harmful urges into socially acceptable forms. Thus, the ego releases itself from the pressure of the repression and exchanges what is considered as negative and abject with other forms of positive impulses. Within this frameworks, the texts analysed in this study are regarded as the positive outcome of the sublimation process. The ego of the historical author(s) mediates between the id and superego and transposes the melancholic dejection invoked by the loss/lack, groundless

pathos, masochistic impulses and negative urges into the artistic productions that defend him/her from the self-harm and makes this unsurvivable loss a survivable one.

d) **Poetry:** Through melody, rhythm and semantic polyvalency, poetry as a literary form deconstructs and reconstructs the signs/signifying system and provides a hold onto the lost Thing. In this respect, it serves as a cure for the melancholic author/reader. For Lacan (2017), psychoanalysis deals with/concerns poetry due to the presence of the cure/curative effect. Poetry recreates the subject who starts to constitute a new symbolic relationship with the world. Thus, the subject who experiences the poetic form is transformed and enters into the new world of signifiers. Lacan (2017) describes the poet as a visionary (119).

e) **The Semiotic and the Symbolic:** The semiotic and the symbolic are two aspects/dimensions of the language and the two components/elements of the signifying system. Semiotic which means "in its Greek sense, distinctive mark, trace, index, precursory sign, proof, engrave or written sign, imprint, trace, figuration" (Kristeva, 1984: 25) is the language/discourse of the artistic productions and is determined "not by logic or order, but by 'displacement, slippage, condensation'" (Barry, 2009: 123). Unlike the semiotic, the symbolic is characterized by "authority, order, fathers, repression and control ('the family, normalcy, normative classic-psychological tending discourse, all of which are just so many characteristics of fascist ideology')" (Barry, 2009: 123). The symbolic is therefore cultural and paternal whereas the semiotic is maternal. The semiotic is in fact the poetic language/the language of poetry that the writing subject has supremacy over. The symbolic dominates the subject while the subject dominates the semiotic. For Kristeva (1984), art is "the semiotization of the symbolic" (79). With regards to Fromm's terminology, the symbolic might be interpreted as the authoritarian conscience while the semiotic humanistic conscience. The symbolic is indeed the superego in Freudian term and the Law of the Father in Lacanian understanding.

f) **Genotext and Phenotext:** Genotext and phenotext are the textual representations/products of the semiotic and the symbolic. Genotext is constituted by the semiotic/the poetic language whereas phenotext is the outcome of the symbolic and serves as a way of communication.

g) **Melancholy:** Melancholy is indeed a form of inexpressible sadness that fails to exist and be represented on the linguistic realm and is directly related with loss of speech/signs of the persona and reverses or inhibits the actions of that individual. Melancholy is as a matter of fact an existential issue stemmed from the loss/lack of meaning. It is also "the deferment of the hatred or desire for ascendency that I nurture with respect to the one who betrayed or abandoned me" (Kristeva, 1989: 5). In this respect, melancholy is a kind of narcissistic disorder of loss /lack that "entails the loss of my being – and of Being itself" (Kristeva, 1989: 5). The melancholic is unable to distinguish his/her own self from the loss/lack that becomes "the shadow cast on the fragile self, hardly dissociated from

the other, precisely by the loss of that essential other" (Kristeva, 1989: 5). Being "the institutional symptomatology of inhibition and asymbolia that becomes established now and then or chronically in a person" (Kristeva, 1989: 9), melancholy is a condition that is coextensive with both "despondency and exhilaration" (Kristeva, 1989: 9), like that of bipolar disorder in today's understanding of the illness. The basic difference between melancholia and depression lays in Freudian theory of "the impossible mourning for the maternal object" (Kristeva, 1989: 9).

h) **Dark Melancholy and White Melancholy:** White melancholy is the aestheticized form of dark melancholia through the textual representations/the semiotic. This concept was first used by Thomas Gray, who, in a letter to his friend said that,

Mine, you are to know, is a White Melancholy, or rather Leucocholy for the most part; which though it seldom laughs or dances, nor ever amounts to what one calls Joy or Pleasure, yet it is a good easy sort of state, and ca ne laisse que de s'amuser. The only fault of it is insipidity; which is apt now and then to give a sort of Ennui, which makes one form certain little wishes that signify nothing (Gray, 1816: 138).

Gray also refers to another type of melancholy in his letter which he defines as black and states that

But there is another sort, black indeed, which I have now and then felt, that has somewhat in it like Tertullian's rule of faith, Credo quia impossibile est; for it believes, nay, is sure of every thing that is unlikely, so it be but frightful; and, on the other hand, excludes and shuts its eyes to the most possible hopes, and everything that is pleasurable; for this the Lord deliver us! For none but he and the sunshiny weather can do it (Gray, 1816: 138).

Within this study, dark melancholy refers to the melancholic experience that kills the speech/inhibits the actions of the subject in real life to the extent that the subject pretends to be dead on the symbolic till suicide claims the life. White melancholy is the aestheticized form of dark melancholy that undergoes a transformation through the semiotic/poetic language/ the language of poetry. The subject achieves an aesthetic transformation of the dark melancholy through artistic productions and the semiotic chora/genotexts.

i) **Historical Author:** The historical author refers to the real author/the writing subject in Kristevian term/the scriptor in Barthes' terminology. Çıraklı (2010) defines the historical author as "the real author who remains (and should be thought to remain) outside the narrative frame" (13).

j) **Implied Author:** The implied author is a term coined by the narratologist Wayne Booth in 1961. It might be defined as "a textual construct that can only be inferred from the narrative text, or, as the name suggests, it is "implied" by the narrative itself" (Çıraklı, 2010: 13). Booth also names it as the second self that belongs to "the author in narrative which can be thought of as the organizing mind behind a narrative" (Çıraklı, 2010: 13).

CHAPTER FOUR

4. PROLONGED LACK: FROM HISTORICALLY CONSTRUCTED MELANCHOLIC FEMALES TO POETIC FEMALE MELANCHOLIA

4.1. Female Melancholic Self in Anne Kingsmill Finch's "The Spleen: A Pindarique Ode"

In a period dominated by male literary culture during which women were denied many rights including intellectual pursuits, Anne Kingsmill Finch, Countess of Winchelsea (1661-1720) achieved to obtain recognition as a woman poet[10] even though "Finch's struggle to achieve identity as a poet was not an easy one" (McGovern, 1992: 2). Pen which was metaphorically associated with penis[11] was under the hegemony of the patriarchal literary world and, consequently, only men were granted the right to raise their voice through literature so that in the first ten years of the eighteenth-century there were solely two female writers who became able to publish their collections of verse[12] (Lonsdale xxi). Notwithstanding these obstacles hard to overcome, Finch

---

[10] Lonsdale (1989: xxi) suggests that there appeared a bunch of passionate women who succeeded in using verses to express themselves and publishing their book even though most of all the verses written by women simply disappeared.

[11] Literature is associated with male culture since the author is regarded as the father, an argument used in opposition to those who defended women's writing. Susan Gubar and Sandra Gilbert (1980) first pondered over the meaning of pen asking, "Is the pen a metaphorical penis?" in *The Madwoman in the Attic*. Gary Taylor (2000) states that the English word pen resembles to the Latin word penis and both have so much in common: Their shape is the same as "like the penis, the pen is a long cylindrical object, held in the hand, positioned above the passive white horizontal matter onto and into which it dispenses a precious fluid" (Taylor, 2000:86). Taylor emphasizes that feminists oppose against this pen/penis metaphor which implies that all the authors are male and what they write onto is female (86), a fact that suggests the passivity of the women.

[12] Lonsdale states that only two women authored the published collections of verse in the first decade of the period and towards the end of the age, more than thirty women writers contributed to this number. Ralph Griffiths, who was the editor of the journal, the *Monthly Review*, and edited one of these verse collections, penned a statement about the status of the women writers which sounded a little optimistic and unrealistic when the conditions of the age were considered. He states that "…we need not to hesitate in concluding that the long agitated dispute between the two sexes is at length determined; and that is no longer a question, whether a woman i*s* or i*s not* inferior to the man in natural ability, or less capable of excelling in mental accomplishments" (Griffiths, 1798: 442). Lonsdale emphasizes that "this situation must seem ludicrously unjustified" (xxi) and what remains unquestionable is that the number of the women from middle and upper classes who received a good education and earned fame for literary engagement rose. These women also actively participated in the literary events of the age as both a producer and consumer (Lonsdale, 1989: xxi).

became able to create an identity as a poet[13] through the works she produced since "Finch's poetry was published at a time when few women were identified as serious poets" (McGovern, 1992: 5). Anne Finch, who, according to McGovern "is arguably the best woman poet England produced before the nineteenth century" (1992: 1) strove to succeed in constructing a distinctiveness of her own as a woman through literature[14] as "she was determining her own identity through poetics" (McGovern, 1992: 3). The chief reason underlying Finch's choice of poetry as a literary form might be clarified as

> Of all literary forms, poetry was the most respectable for women to write. They wrote for their private amusement, and cultured women were expected to be able to write a polished verse, just as they were expected to dance and sketch. What Jean Malison says of Anne Finch could be said of dozens of other women: "Out of the constraints of being a gentlewoman, [she] wrote many occasional poems, elaborating the courtesies of friendship, hospitality, marriage, mourning, anniversaries, and the like, weaving through poems the network of observance and exchange which women were then, as they are now, expected to sustain (Backscheider, 2005:30)

Poetry, it can be said, was the most convenient form of literature for the woman writers during the eighteenth century[15] and "appropriately, these women used poetry, the genre that is so often a portrait of a mind and soul, to defend that space for women writers" (Backscheider, 2005: 72). Finch, following the demise of her husband, solemnly began to devote herself to poetry writing and, adopting the pseudonym Ardelia, "as would be expected for a poet of her social position, [Finch] wrote a great many short, fashionable lyrics, especially early in her career" (Backscheider, 2005: 39). The verses the poet composed during her lifetime display the characteristics of a myriad of genres and deal with various subject matters; "her more than 200 poems (only about 80 of which appeared in 1713) include sprightly epigrams, playful epistles and humorous fables, as well as meditative and religious poetry"[16] (Sitter, 2011: 134). This is indicative of Finch's gift for poetry as "Finch's talent lay in her ability to use a variety of literary genres and conventions so as to achieve a freedom of expression that would not be otherwise have been available for a woman" (McGovern, 1992: 5).

---

[13] Finch was writing verses since the age of nineteen. Backscheider (2005) states that when Finch passed away, there were eighty-six poem that were published in her *Miscellany Poems*, some verses that were printed in other places and many others not yet published so that "thereby leaving more unpublished than published poems" (72).

[14] Backscheider (2005) interprets Finch's poetic career as "she has long been reputed to be the best woman poet of the century, and that she lived the life of a career poet is irrefutable" (39) and Lonsdale (1989) expresses that "she had a wide literary acquaintance" (5).

[15] Koehler (2012) describes the eighteenth-century poetry in these words: "Eighteenth-century poetry tends to focus on the minute, the miscellaneous, the detailed, the domestic— to catalog and categorize *things*" (2).

[16] Backscheider (2005) expresses that there hardly appears a poetic form Finch did not produce.

Anne Finch[17] is famous particularly for her poem "The Spleen: A Pindarik Ode," which was anonymously published[18] in Charles Gildon's miscellany entitled *Miscellany of Poems Written by a Lady*, in 1701. The title of the poem, *spleen*, literally refers to the black bile that fails to be removed from the blood by the spleen, an organ located in the abdomens. Burton (2009) explains spleen as an organ "which is situate on the left side, over against the liver, a spongy matter that draws this black choler to it by a secret virtue and feeds upon it" (135) and melancholy as "cold and dry, thick, black, and sour, begotten of the more feculent part of nourishment, and purged from the spleen" (130). Ingram et al (2011) suggests that spleen (a diagnosis used for both male and female) is as a matter of fact another term/concept/cognate interchanged for melancholy that occurs as a direct consequence of the spleen organ that becomes insufficient due to many reasons to transport the black bile from the blood (28). Blackmore (1725) expresses that along with consumption, spleen is the most common disorder that afflicts the British folk so much that it should indeed be called as the English spleen (vi) and states that different temperaments and characters are determined by the spleen that must be distinguished from madness and other sort of distractions that occur in hot climates. People with a moderate amount of Spleen in their temperament are in fact superior to the others in terms of intelligence, imagination, of being reasonable, stability in the spirit with a disposition that "prevents the excesses and irregularities of the lighter faculties, and this happy complication cannot but produce an excellent genius" (259). Due to the spleen's denoting highly precious skills, some people simply feign Spleen even though in those with the real disposition a few negative sides of the temperament appear. Splenetic individuals with "inordinate dominion" (283) continually experience change of moods and behaviour or in Blackmore's own words "fluctuation of temper" (283). Blackmore suggests that spleen occurs in men whereas the vapours appears in women as "this disease, called vapours in women, spleen in men, is what neither sex are pleased to own" (97).

Spleen might be explained much better in the light of humoral theory[19]. The theory of humours[20] is suggested by Hippocrates, Galen, Aristotle, Avicenna and, eventually Burton[21], who

---

[17] Backscheider (2005) states that Finch possesses a great significance as a role model for the later women writers as she was aware and confident of what she wanted to be as a poet and what becoming a poet actually meant (58).

[18] Woolf (1977) states that for most of the history, women's anonymous publishing and choosing a male pen name was related with their sense of chastity since "chastity had then, it has even now, a religious importance in a woman's life, and has so wrapped itself round with nerves and instincts that to cut it free and bring it to the light of day demands courage of the rarest" (56). Therefore, in order to protect their reputation, women had to veil their identity as "it was the relic of the sense of the chastity that directed anonymity to women even so late as the nineteenth century" (Woolf, 1977: 56). Freud (2018) interprets this social obsession with female chastity within the framework of religion and taboo and expresses that "virginity has become the topic of a taboo, a religious sacrilege" (7).

[19] The diagrams of humoral theory are provided in the historical background and a recent version by Noga Arikha is given at appendix.

[20] The humoral theory that suggests that an imbalance of these four bodily humours determine the actual disposition of man is regarded as the epitome of medical understanding since the pre-Socratic times.

state that man is composed of four humours[22] which are blood, yellow bile, black bile (atra bilis) and phlegm and the dominant one of these four humours determine the temperament of the man, a point that is stressed by Avicenna who states that "according to one or other of these is predominant in a person, so is his constitution or temperament" (76). According to this classical notion of humoral theory, if all these four humours are in equal amount, man will not be afflicted with any sort of physical or mental disease; it is the disproportion of one of the bodily humours that lead to the outburst of a sickness. Thus, spleen occurs as a direct outcome of an imbalance of black bile available in the human body. Accordingly, the Greek scholar Galen[23] emphasizes that acute diseases are as a matter of fact caused by yellow bile or blood while chronic diseases are often a direct outcome of black bile or phlegm. Therefore, the spleen the author refers to within melancholic writing is a chronic disease bred by an imbalance of the bile that produces psychosomatic and physiological effects, since "underlying its various forms, however, was the notion expounded by the Countess and contemporary physicians alike that melancholy was a mixed malady of body and mind, causing the sufferer physical pain and the psychological disorders of anxiety, grief and fear without cause" (Sena, 1971: 111).

"A Pindaric Poem," the second part of the title, refers to a poetic form, ode[24], that became a characteristic genre of the eighteenth-century poetry. Ode is a literary form that "address[es] widely disparate objects" (Koehler, 2012: 85) and might be defined as a direct encounter that occurs between two narrative agents, "a speaking voice and an object of address" (Koehler, 2012:85) that are at times fused. Ode as a poetic genre underwent a thematic shift compared with that of the Restoration period, evolving to "midcentury meditations" (Koehler, 2012: 86) in the eighteenth century. The two chief poets of the age, William Collins and Thomas Gray particularly contributed to the transformation of the odes that "cease the public, extravagant, and topical strains of the earlier Pindaric, turning toward communion with veiled abstractions like Evening and Mercy" (Koehler, 86). The midcentury odes amalgamate the poetic voice with the addressed object so that "the caller takes on the qualities of the personified abstraction he invokes"[25] (Koehler, 86).

---

[21] For Burton, there is a fifth humour which he categorizes as "serum, sweat, tears" (130). He states that serum is the essence of urine and the other two are sweat and tears as bodily waste.

[22] Hettich (2008) states that Hippocrates explicated humours as *quattuour humores* in his writings in 5th century BC (27).

[23] Galen (1916) expresses that the main function of the spleen organ is "clearing away the black bile" from the blood (32).

[24] Rogers (1989) suggests that Finch's choice of Pindaric ode as a poetic genre to describe her melancholy is of significance as it provides evidence about that the author treated her distemper as a serious matter since "the great ode was used for truly important subjects, her choice indicates that she recognized the serious, even tragic, consequences of depression in undermining human joy and accomplishment" (21).

[25] Koehler (2012) states that in the earlier forms of Pindaric odes the boundaries between these two agents, the speaking voice and the addressed object, are blurred as well (86).

Furthermore, the term Pindaric is named after the Greek poet Pindar[26] and refers to the genre that is "…marked by an irregular number of feet in different lines and the arbitrary disposition of the rhymes" (Radden, 2000: 167). Through the publication of this poem, Finch "became for her contemporaries one of the poets who made the ode a poem about ""a British subject in a Greek form" and contributed to the remaking of the ode into a distinctively British form" (Backscheider, 2005: 79). Therefore, Finch is regarded as the forerunner of British poetry for the women writers in the eighteenth century as "Finch, like Pope, left later writers a model of what being a Poet means" (Backscheider, 2005: 79). McGovern (1992) provides a remarkable explanation for the significance of the works of Finch by stating that "these poems help define her contribution as one of England's earliest female writers, assure her prominence as the foremost woman poet of her age and provide a valuable perspective on the politics of the woman writer in the early eighteenth century" (7).

Melancholic poetry as a subgenre[27] serves as both a symptom in the form of textual evidence of and a cure for the experience of the historical and implied author as well as for that of the historical and implied reader of the narrative. As the poetic form truly functions as a self-narrative of the afflicted narrator retelling the personal suffering of melancholia, it provides a therapeutic and healing cure through the artistic representation nourished by the real experience of the author that is aestheticized through literature/art. Seeking cure through self-representation is typical of the eighteenth-century poetry which mostly involves (auto)biographical elements. Burton (2009) narrates his subjective experience of melancholy for the readers that suffer from the same disorder as he addresses to his intended readers "Thou thyself art the subject of my discourse" (32). The melancholic text of Burton is aimed at providing a therapy for the melancholic readers while it also heals the author's chronic state as "I write of melancholy by being busy to avoid melancholy" (36). Burton desires "to ease my mind by writing" (36) through constructing a melancholic self in the text, and to heal the readers: "I doubt not but that these following lines, when they shall be recited, or hereafter read, will drive away melancholy (though I be gone) as my present, or my future reader, who is actually melancholy" (48). In the same way, Finch aims to cure her splenetic temperament through constructing a melancholic poetic self in her text that appears to be a symptom of her disorder and provides a form of therapy for both herself and her historical and implied readers. This textual therapeutic is achieved through sublimation (melody, rhythm and semantic polyvalency) that enables the melancholic persona to signify the loss/lack through the

---

[26] Born into an aristocratic family, Pindar is regarded as one of the most influential poets of Greek literature. Mostly famous for his victory odes (written to celebrate the victors of the athletic contests), Pindar penned odes that displayed many common characteristics: "the striking opening, the prominence of the gods, the naming of the victor, his town and his family, the specification of the event, the musical setting (available to us only though allusions), the complex meter and the rich language full of imagery and metaphor" (Stoneman, 2014: 3) and " a mythical narrative" (3).

[27] Melancholy is such a common motif and subject-matter of the eighteenth century poetry that it might be considered as a subgenre as a poetic form. Brett (2006) defines melancholic poetry as "a discourse mode whose inner form is a fundamental intersubjectivity and whose outer form is an empirical disconnect, an experience of failed or otherwise dysfunctional integration" (83).

semiotic chora and to keep a hold onto the unsignifiable Thing. Poetry in the form of literary creation in this respect paves the way to reunion with the Thing and transfers the affect that turns out to be "perceptible to the reader" (22). As for the sign to emerge, there should be first and foremost a kind of lack/loss, this work might be taken as the textual evidence of the lack/loss the implied and historical author is afflicted with. The literary production enables the authorial persona "to identify no longer with the lost object but with a third party – father, form, schema" (Kristeva, 1989: 23) while at the same time it also provides another third party for the intended readers to identify with, therefore healing the melancholic temperament of both parties. Therefore, being a symptom of the affect of the melancholic experience of the subject/the poetic persona, the text/poem functions a means of cure/therapy for her.

"The Spleen" is as a matter of fact based upon Finch's own experience of melancholy as a woman and a female poet and thematizes her artistic and personal dejection, since "as a victim of the malady, her descriptions of its effects were first-hand and specific, with none of the generalities born of vague knowledge" (Sena, 1971:110). Finch herself was afflicted with melancholy and depression during her lifetime and "endured grave bouts with a chronic illness that affected both mind and body" (McGovern 1). It is also suggested that what she experiences as a person is very close to manic-depressive disorder[28] rather than melancholy as "Finch's description of her own illness, in fact, comes close to what might now be diagnosed as a manic-depressive disorder, though the term, as William B. Ober notes, did not become part of the vocabulary of psychiatry until the end of the nineteenth century" (McGovern, 160). In fact, Kristeva also compares melancholy to bipolar disorder in today's understanding of the illness and emphasizes that the boundaries of melancholia and depression are indeed blurred, rather signifying a melancholy/depressive composite, a term coined by Kristeva herself. American Psychiatric Association distinguishes bipolar and related disorders from the depressive disorders in DSM-V, placing that chapter between schizophrenia spectrum and other psychotic disorders and depressive disorders. DSM-V classifies bipolar and related disorders into seven basic categories: "bipolar I disorder, bipolar II disorder, cyclothymic disorder, substance/medication-induced bipolar and related disorder, bipolar and related disorder due to another medical condition, other specified bipolar and related disorder, and unspecified bipolar and related disorder" (DMS-V, 2013: 123). As Finch was afflicted with the spleen all her life, what she experienced in the form of melancholia might be diagnosed as bipolar I disorder which is very close to the classical understanding of the

---

[28] The manic-depressive disorder was first identified by the French psychiatrist, Jean Pierre Falret, who described it as circular insanity in his 1854 essay. He distinguished the normal depression from circular insanity that was accompanied by manic and depressive episodes. Sedler (1983) states that "historically, this classic paper was the first to enunciate, in a perfectly recognizable form, the rudimentary elements" (1128). Emil Kraepelin described the major-depressive disorder in the sixth edition of Textbook of Psychiatry in 1899. He began to use the term maniacal depressive insanity for the circular insanity in the seventh edition of Textbook of Psychiatry and Blaney and Millon (2009) suggest that "he also separated the "personality" and "temperament" variants of disorders from the clinical state of a disease" (23) in this book.

previously manic-depressive disorder[29]. The diagnostic criteria of bipolar I disorder are determined with the presence of manic episode, hypomanic episode and major depressive episode. The basic features of manic episode that lasts for a week and is present almost every day are "abnormally and persistently elevated, expansive, or irritable mood and abnormally and persistently increased goal-directed activity or energy," a massive increase in self-esteem, lesser need for sleep, distraction, the urge to talk more and more, overflow of thoughts, urge for being involved in risky and dangerous activities, agitation in psychomotor activities, the mood disturbance that retains the individual from the social and occupational events (124), all these that must not be caused by the use of substance and other medical conditions. The characteristics of major depressive episode are the presence of the depressed mood for almost every day, loss of interest in daily activities, loss of appetite, sleeplessness, feelings of fatigue, sense of guilt accompanied by feelings of worthlessness, suicidal tendency and inability to think and concentrate, impairment in daily social life (125). DSM-V emphasizes that all these mood oscillations must not occur as a response to a kind of loss[30]. Therefore, Finch might be said to be afflicted with bipolar I disorder determined by manic, hypomanic and major depressive episodes that prevailed over her lifetime. It can also be said that Finch's subjective experience of spleen is underwent in the form of bipolar disorder/manic depression. Displaying the symptoms particular to the disorder[31], Finch mistakenly believed that "the malady to be physical in origin and tried many nostrums, including tea, coffee and mineral springs" (Radden, 2000*: 168).

> **"The Spleen: A Pindarique Ode"**
> What art thou, Spleen, which ev'ry thing dost ape?
> Thou Proteus to abused mankind,
> Who never yet thy real cause could find,
> Or fix thee to remain in one continued shape.
> 5   Still varying thy perplexing form

"The Spleen[32]" starts with an invocation/apostrophe "thou" and the authorial persona/poetic voice of the narrative addresses to melancholy through a figure of speech, personification[33]. The personified melancholia is depicted as embodied, effective, capturing and gripping in the very first line "What are thou, Spleen, which ev'ry thing dost ape?" The poetic persona makes a direct reference to the elusive nature and endless varieties of melancholy with the line "which ev'ry thing

---

[29] The term bipolar was coined by the psychiatrist, Karl Leonhard in the 1950s, to distinguish the illness from the unipolar form of depression. American Psychiatric Association first adopted the term in the third edition of DSM in 1980.

[30] Here loss signifies a more concrete and physical loss or the presence of absence, such as "bereavement, financial ruin, losses from a natural disaster, a serious medical illness or disability" (DSM-V, 135).

[31] Radden (2000) states that Finch's constitution is dominated by the ever presence of low spirits.

[32] Bowring (2008) expresses that the term spleen is later began to be adopted by the French and reveals both physical and psychological signs of melancholy (120).

[33] The poet's penning the word spleen in capital letters over the course of the poem refers to the human-like attributions ascribed to melancholy in addition to the metaphorizing of the concept.

dost ape" as melancholy, never possessing a stable nature, takes on various forms and shapes, and it becomes arduous to define, identify and delineate the limits of the disposition. Burton (2009) emphasizes that "it hath several descriptions, notations, and definitions" (151) and Freud expresses that "even in descriptive psychiatry the definition of melancholia is uncertain; it takes on various clinical forms (some of them suggesting somatic rather than psychogenic affections) that do not seem definitely to warrant reduction to a unity" (Freud, 1917: 152). Even for Kristeva, there is no sharp boundary demarcating the concept as she states that "the terms melancholia and depression refer to a composite that might be called melancholy/depressive, whose borders are in fact blurred" (10) and refers to the hard task of defining melancholy as "the meaning of melancholia? Merely an abyssal suffering that fails in signifying itself and, having lost meaning, loses life" (1989: 189). Melancholy is regarded as a subjective experience since each person's splenetic/melancholic disposition is in a sense unique to him/her and of a composite nature. Lund (2010) highlights the multiple facets of the disorder stating that "definition, diagnosis and cure would seem almost impossible, especially through the medium of the book, when melancholy is as varied as language can be" (136). The first line of the poem, hence, refers to the intricate and ambiguous nature of the subjective experience of the melancholic subject.

In the second line "Thou Proteus to abused mankind," the authorial persona compares melancholy to Proteus[34], a Greek mythological god who is known to be capable of disguising as various forms. This also provides a conspicuous sign of the uncontrollable state of the powerful melancholia the anxious persona of the poem is unable to fight against. With the third and fourth lines "Who never yet thy real cause could find / Or fix thee to remain in one continued shape," the poet makes an explicit reference to the causeless sadness underlying melancholy and other mental states that are at times said to be related with melancholy and the diverse names, forms and shapes melancholy takes within time. Burton (2009) outlines the definitive characteristics of this "compound mixed malady" (47) as fear and sorrow without a fever and without a cause, that mark the essential criteria of melancholic subjectivity since the times of Hippocrates. Scholars from Burton to Galen have reached a consensus about the basic indicators of melancholic experience as moods of fear and despondency whereas none of them could remove and figure out the essential seat of this disorder since being a nondefinable category of disorder, "the symptoms were endlessly and frustratingly various" (Radden, 2009: 8). Since the textual persona herself cannot comprehend the reason behind such a state of sadness and dejection, it seems unreasonable as well as irrational

---

[34] Proteus is one of the few ancient gods mostly known as "the Old Men of the Sea." He was believed to possess prophetic skills that he did not prefer to use for the sake of man or gods and was able to disguise himself as animal, at times even as water or fire (Nardo: 2002; 114). In this respect, a correlation exists between the melancholic temperament and personality traits of Proteus; both own a kind of charm/latent talent that spontaneously mesmerizes and destructs the subject. If sublimated and negated, melancholy might provide a fertile source of creativity and intelligence for the artist rather than dull her senses and castrate her psyche. Moreover, like Proteus, melancholic is also believed to possess the gift of prophecy which is in time regarded as simply delusions and illusions.

for the poetic speaker as the sorrow and sadness cannot be explained and rationalized through language or signify itself in the symbolic. The phrase "real cause" in the line, thus, indicates the essential feature of melancholia for Burton defines it as fear and sorrow without reason in the most general sense of the word. This state of "causelessness" marks the distinctive quality of melancholy, which in due course turns into an "abusive" and destructive force in the life of the historical and implied author. As the "cause or reason" is not discerned, the symptomatic existence of the suffrage cannot be cured or treated without a diagnosis. Therefore, the suffering persona cannot keep or "fix" her state of peacefulness and reveals a constantly changing mood. Melancholia as illness at this stage looks as tricky as the Greek god of sea, Proteus. The fifth line "Still varying thy perplexing form" as a result indicates "the model of melancholy, which houses a perplexing multitude of phenomena and which is not very coherent as a whole" (Preester, 2007:15). The groundless form of melancholy also indicates the presence of lack that does not lend itself to signification. As the Thing that the textual persona mourns for cannot be articulated through language, the subjective melancholy appears to be non-existent and causeless. In fact, the loss/lack that constitutes the melancholic disposition of the poetic voice is nonsignifiable and nonrepresentable; hence, cannot be replaced with any other objects of desire/thing and be resolved. The persona therefore suffers from the lack/loss of this unnameable Thing that creates the very essence of melancholia and through literary production keeps a grip on the unsignifiable lack/loss. The melancholic persona introjects and identifies with the loss/lack that becomes "in some way related to an unconscious loss of a love object" (Freud, 1917:155) that renders the subjective melancholic experience as causeless and formless. Furthermore, what remains so ironic about the state of melancholy is that even though scholars enlist plenty of causes that lead the man to develop melancholy throughout the ages, the real underlying reason can in no way be discerned. Burton (2009) explicates many factors that contribute to the melancholic temperament of the man including food, diet, climate, poverty, marriage, education, solitude and idleness, yet removing all these reasons do not amount to be sufficient to be released from the melancholic mood. This is the variant and vague essence/structure of melancholy that prevents a complete medical prognostic that the textual persona complains about.

> Now a Dead Sea thou'lt represent,
> A calm of stupid discontent,
> Then, dashing on the rocks wilt rage into a storm.
> Trembling sometimes thou dost appear,
> 10   Dissolved into a panic fear;

The persona talks about the periodic changes of the melancholic mood, alternating between manic and depressive episodes. In the first two lines, with the words "a dead sea" and "a calm of stupid discontent," the poetic voice depicts and refers to the state of silence which indicates the period of depression the melancholic persona has to undergo, as depicted by Kristeva, who defines melancholia as "the institutional symptomatology of inhibition and asymbolia that becomes established now and then or chronically in a person, alternating more often than not with the so-

called manic phase of exaltation." (1989: 9). During the depressive phase, the persona feels dejected, despondent, desperate and depressed and is forced to silence and renunciation till the phase of exaltation starts again. The line "dashing on the rocks wilt rage into a storm" indicates uncontrolled and "causeless" fits of anger melancholy brings about. It is so strong as to "dash on the rocks" and so passionate as to "rage into a storm." The spontaneity portrayed here interwoven with the imagery of the sea also implies the changing mood of the persona suffering from illness and highlights the sudden mood swings. Yet, spontaneity has little to do with "romantic" aspirations of the author in these melancholic poems of the 18th century; rather, nature imagery as a device is used to illustrate the volatility of the mood of the melancholic persona. These emotion markers might be regarded as the outward signs of the manic-depressive or bipolar disorder of the implied and historical author. In the last two lines of the stanza, the speaker of the poem discloses the irrational feelings of fear and panic that accompanies her melancholic mood. The personified melancholia is represented in a way that corresponds to a frequently acute phase of the mood oscillating between the manic and depressed states, a significant point emphasized by Burton himself who states that in melancholy, just like in life, "there is a succession of pleasure and pain" (Burton 127) or manic and depression phases. The seventeenth and eighteenth century's melancholy seem akin to today's clinical depression and bipolar disorder since "not only does "melancholy" seem to have been extended to cover a broader spectrum of mental abnormalities than those that would today be classified as clinical depression" (Radden, 2009: 61). Therefore, the poetic persona experiences her subjective melancholy[35] in the form of bipolar disorder wavering between depressive and manic mood states.

> And drooping lids thou still dost waking hold,
> Thy fond delusions cheat the eyes,
> Before them antic specters dance,
> Unusual fires their pointed heads advance,
> And airy phantoms rise.
> 20   Such was the monstrous vision seen,

The female persona speaks of long insomniac nights accompanied by "shadows," "gloomy terrors" and "boding dreams" in addition to "fond delusions." The authorial persona is haunted by hallucinations, paranoias, visions and terrifying nightmares during the dark night and has difficulty with falling into a peaceful sleep even though the hour is already past midnight. Perhaps due to the tremendous impact of the sleepless hours, "airy phantoms" begin to linger "round the bed". This paradoxical situation reveals a two-fold reality: From the perspective of the melancholic persona, it is full of terror while it looks a comfortable and peaceful sleep and the bed turns out to be a sort of "chariot of torture" for her even though it is a "silent" bed. Silence is associated with accordance,

---

[35] Radden (2009) states that the melancholic disposition of the earlier times might be compared with today's depressive disorders. Distinguishing melancholy from melancholia, she suggests that "thus today's term "melancholy" more closely corresponds to "depression," and "melancholia" to depressive illness: the cognates of each term have been introduced to mark the distinction between ordinary sadness on the one hand and pathological or clinical sadness on the other" (65).

peace, comfort and health but it is brought together with terror. From the outer perspective, it is still "causeless" and "baseless," yet from the viewpoint of the melancholic persona, the night and the bed are the bed of terror. All these delusions might stem from the force of overactive or corrupt imagination of the poetic persona as well since Burton (2009) classifies a type of melancholy that is invoked by "a concourse of bad humours, which trouble the fantasy" (216). Due to the change in temperature (both outward and inward) or defect of the brain, the melancholic might see strange forms/visions (devils, ghosts and witches) and absurd things that retain him from sleep all night or cause him to sleepwalk. In fact, the persona's lesser need for sleep, distraction and overflow of thoughts that prevent her from falling into sleep might be regarded as the symptoms of bipolar disorder as well, indicating the presence of the phase of mania. Yet, it should be kept in mind that these disorders of imagination can be categorized as the symptoms of other psychotic disorders[36] whereas they are regarded as some of the various signs of melancholia in earlier times.

> When Brutus (now beneath his cares opprest,
> And all Rome's fortunes rolling in his breast,
> Before Philippi's latest field,
> Before his fate did to Octavius lead)
> 25   Was vanquished by the Spleen.

The melancholic speaker alludes to the Battle of Philippi[37] in 42 BCE. The speaker states that Brutus felt oppressed "beneath his cares" as a statesman and ruler since the fate of all Rome was lying "in his breast" at the Battle of Philippi in which he was defeated by the troops of Octavius and Anthony and, as a result, took his own life. In fact, the speaker emphasizes that Brutus was actually defeated, overcome and eaten up by spleen; a reference to the spleen's relationship with creativity, genius and intelligence as well, a point stressed by Aristotle himself in his well-known work *Problems* who states that "why is it that all men who have become outstanding in philosophy, statesmanship, poetry or the arts melancholic, and some to such an extent that they are infected by diseases from black bile, as the story of Heracles among the heroes tells? (155). Avicenna also states that the talent and the skills of an individual are determined and shaped by the dominant humour of the body as "the emotional make-up, character, and even talents for art, crafts, literature,

---

[36] These disorders of imaginations in the form of hallucinations and delusions might be regarded in relation to other forms of psychosis and further to schizophrenia classified as schizophrenia spectrum and other psychotic disorders in DMS-V: "Schizophrenia spectrum and other psychotic disorders include schizophrenia, other psychotic disorders, and schizotypal (personality) disorder" and "they are defined by abnormalities in one or more of the following five domains: delusions, hallucinations, disorganized thinking (speech), grossly disorganized or abnormal motor behavior (including catatonia), and negative symptoms" (87).

[37] The Battle of Philippi was the turning point at the destiny of Rome which soon afterward became a monarchy. The fight occurred following the assassination of Caesar. The murdered statesman's chosen heir was the young Octavian, who formed a troop with Mark Antony, the renowned Roman general, and Marcus Lepidus against Brutus and Cassius, the assassins of Caesar, who were eventually defeated. Brutus committed suicide instead of surrendering to Octavian and his army. Regarding Shakespeare's famous tragedy *Julius Caesar*, Brutus had a vision in the night before the War of Philippi that he would be defeated in the war. Thus, this might be taken as an allusion to the tragedy as well.

politics, etc. attitudes towards life in general- all these are "coloured" by dominant "element"" (47). As can be understood from the words of Aristotle and Avicenna, it is inevitable for Brutus to avoid melancholy or spleen as the character and nature of the statesman creates the disease. Sontag (1978), in her notable book *Illness as Metaphor*, highlighting the relationship between illness and personality, suggests that disease, within this context spleen/melancholy, "expresses character" (43), namely each person produces the disease most fitting to his/her own character since "disease is the will speaking through the body, a language for dramatizing the mental : a form of self- expression" (44). Therefore, as the poetic persona states, Brutus was in fact destined to be of melancholic nature as his character both as a statesman and a learned man was highly prone to spleen. As an intellectual, the historical writer is also doomed to suffer from this malady. Backscheider (2005) expresses the significance of Finch's allusion to the Roman politician stating that "she is careful to cite Brutus and "the ablest heads" and to avoid representing spleen as a weak woman's complaint" (74). Through this, she aims to represent the spleen as a disease peculiar to both sexes, as "Finch shows men and women are subject to it" (Backscheider, 2005: 74) unlike the common view that suggests that melancholy is the disorder that afflicts simply men due to the cultural associations of the term, the images around the disease, and its association with intelligence and creativity.

The affirmative relationship between the male gender and melancholy is prevalent throughout the ages. The powerful images gathered around the disease cause melancholy to be regarded as the male disorder since "melancholia was the disorder of the man of genius, sensitivity, intellect and creativity[38]" (Radden, 2009: 78). As women were assumed to be intellectually inferior creatures[39], they were believed to be afflicted with other sort of diseases rather than melancholy that was particular and specific to men. Burton classifies another species of melancholy that differs from the melancholy "which commonly befalls men and other women, as having one only cause proper to women alone" (340). He refers to the vapours that circumvent both heart and head of the woman

---

[38] Radden (2009) suggests that melancholy of earlies times was considered as the disorder of the man in the way "today's depression is apparently both linked to women in epidemiological facts and associated with the feminine in cultural ideas" and "depression's gender link is the reverse of the masculine and male associations of melancholia" (78).

[39] Misogyny stems from the assumption that women, mentally, morally and physically, are inferior to men. This convention of woman-hating goes as back as to the ancient Greek mythology, which tells the story of Pandora, the first human woman, who unleashes all the evil and vices on the earth. The original sin (the Fall of Man) is believed to be caused by the disobedience and seduce of Eve, the first woman and mother of man. This misogynistic attitude reached its peak during the late medieval and early modern ages (Gilmore, 2001:7) and naturally influenced the interpretation of the female malady as revealed in the text. Many scholars, including Burton, believed that Fall is one of many causes of melancholy. Of misogyny, Ellmann (1994) suggests that gender is, contrary to sex, "an artefact of culture" (21), which indeed shows that this sexist attitude is "cultural, not natural" (21). Misogyny manifests itself at best in Lacan's proposition: "Woman does not exist; she is nothing but the symptom of man" (Ellmann, 1994: 124). Woolf (1977) articulates the literary history of misogyny in her book *A Room of One's Own* and states that "all who have brought about a state of sex-consciousness are to blame" (111).

that develops from the menstruous blood[40]. This sort of melancholy particular to solely women might influence widows that experience "with much care and sorrow, as frequently it doth, by reason of a sudden alteration of their accustomed course of life" (340), to those that have just given birth to a baby[41], "to nuns and more ancient maids, and some barren women for the causes aforesaid" and "the rest are not altogether excluded" (340). Male melancholy was directly associated with being mentally overqualified whereas that of the women was to female physiology as "melancholia was diagnosed in men, but in women it the 'vapours'" (Bowring, 2008: 77). Moreover, feigning melancholy for a woman was dangerous for her female reputation since "it was not a unisex melancholia that suffused the time" and "while, for a man, aspiring to melancholia was a noble and romantic pursuit, for women it was a lose-lose situation" (Bowring, 2008:77). What the authorial persona of the text aims to do is deconstructing and reconstructing the sexist notion of melancholia and to reveal that the subjective experience of melancholia of a woman might be compared to that of a man as well in terms of intelligence, talent and creativity. The poetic persona's allusions to mythological, historical and literary facts in the course of the text provide persuasive evidence for her argument as well.

> Falsely, the mortal part we blame
> Or our depressed, and pond'rous frame,
> Which, till the first degrading sin
> Let thee, its dull attendant, in,
> 30   Still with the other did comply,
> Nor clogged the active soul, disposed to fly,
> And range the mansions of its native sky.
> Nor, whilst in his own heaven he dwelt,
> Whilst Man his paradise possessed,

The persona alludes to "the first degrading sin" and states that some believe that spleen is indeed brought about as a direct result of being cast out of heaven. In fact, Burton coining the concept religious melancholy, lists original sin as the primary cause of melancholy. Forging a direct link between the disposition and the sinfulness of man, Burton expresses that man is transformed from being "the most excellent and noble creature of the world" to "one of the most miserable creatures of the world" (116) and lost his estate in heaven due to the fall and disobedience to God. Depicting melancholy as "the heavy yoke on the sons of Adam" (116), Burton emphasizes that due to the human sinfulness, "great travail is created for men from the day that they go out of their mother's womb, unto that day they return to the mother of all things" (116). Melancholy is the miserable outcome of destroying the image of God, "the sin of our first parent, Adam, eating the forbidden fruit, by the devil's instigation and allurement" (116), the

---

[40] Freud (2018) states that the taboo of virginity is associated with the taboo of menstruation blood (10). A woman is not simply considered as a kind of taboo because of pregnancy, menstruation, birth and puerperium; the woman herself as a whole is a taboo (12).

[41] What the author refers to in this context might be compared to the mood episodes during pregnancy or postpartum as "women will experience the onset of a major depressive episode during pregnancy or in the weeks or months following delivery" (DSM-V, 2013: 152)

universal cost of Pandora's curiosity and the inward passions (pride, ambition, greed, disobedience and desire) that man fails to control. This also indicates the presence of disease as a divine punishment for the sinner. In this respect, melancholy as a metaphor was the outcome of the failing moral test of man in heaven. On constructing metaphorical notions around the illness, Sontag (1978) states that "nothing is more punitive than to give a disease a meaning – that meaning being invariably a moralistic one" (58). Within this framework, melancholy might be interpreted a social text which uncovers the unintelligible human action (eating the forbidden fruit) and the failing morality of man for Burton. Yet, the poetic persona, as a woman, an artist, a Puritan and a patient, objects to this notion of the disorder and claims that the splenetic character or "our depressed and pond'rous frame" was present even before the Fall; moreover, that was exactly what led to the cast, as spleen enforced the man be a servant of his own and have him do what he was told, creating out of him a submissive person. This might be interpreted that spleen indeed dulls and blinds the senses, mind and will of the man, as it did to Adam and Eve in heaven. It was spleen which seduced the first man to eat the apple and disobey God since "no armed sweets, until thy reign/could shock the sense." Furthermore, this also reveals a two-fold reality: disorder causes oversensitivity and increases consciousness; it brings about pain but also pleasure.

> 35 His fertile Garden in the fragrant East,
> And all united odors smelled,
> No armèd sweets, until thy reign,
> Could shock the sense, or in the face
> A flushed, unhandsome color place.
> 40 Now the jonquil o'ercomes the feeble brain;
> We faint beneath the aromatic pain,
> Till some offensive scent thy pow'rs appease,
> And pleasure we resign for short and nauseous ease.

The authorial persona continues to make a reference to the man's life in heaven before the Fall and states that he was still at peace with himself till the reign of spleen. Until the appearance of the disease, nothing could "shock the sense" and produce "a flushed, unhandsome and color" in the face of man that was cast under the spell of spleen, a reference to melancholy's being regarded as both a mental and physical illness. Arising from the excessive black bile, spleen surrounds not only the body, but also heart, mind and soul of the man, producing simultaneously physiological and psychological symptoms. The textual persona also refers to the occasions when even the scent of an elegant flower (jonquil) disturbs the afflicted mind or "the feeble brain" of the melancholic and makes the person feel weak, nauseous and dizzy due to "the aromatic pain". The scent has an adverse effect on the persona whose sudden oversensitivity to the smell causes feelings of dizziness. The symptoms described here by the persona might be compared to those of the migraine attacks as

> Whether she meant one of the effects of migraine headaches, had in mind some of the treatments for excessive animal spirits, or was illustrating ''the rebellion of the senses against the soul,'' she makes a specific example of the way usually delightful sensations can suddenly become

unbearable and shut down productive thought and behavior, a theme incrementally developed in the poem (Backscheider, 2005: 75).

The textual persona at times experiences melancholy comorbid with migraine attacks. Burton mentions kind of scents that exacerbate the fits of spleen as "spices cause hot and head melancholy, and are for that cause forbidden by our physicians to such men as are inclined to this malady, as pepper, ginger, cinnamon, cloves, mace, dates and honey and sugar" (190). He also adds other types of smell to this group; "all sharp and sour things, luscious and over-sweet, or fat, as oil, vinegar, mustard, salt; sweet things are obstructive, so these are corrosive" (190). These odours or smells generally aggravate the splenetic attacks of the poetic persona as manifested in the text.

> In ev'ry one thou dost possess,
> 45   New are thy motions, and thy dress:
> Now in some grove a list'ning friend
> Thy false suggestions must attend,
> Thy whispered griefs, thy fancied sorrows hear,
> Breathed in a sigh, and witnessed by a tear;

The authorial persona compares spleen to a form of demonic possessive power that dominates her own self. As the melancholic experience turns out to be subjective and unique, the variants, symptoms and causes of the disorder change and transform in accordance with each person/victim. The disorder is at times aggravated by paranoias, imaginary griefs and groundless sadness that afflict the textual persona to the extent of sudden outburst of emotion. This sorrow without reason or "without an identifiable reason" (Radden, 2009: 14) may indicate the presence of intentional and conscious agony and that "they are not over or about anything in particular" (14). This also reveals the fluctuating mood of that person from elated to depressive as moods are "apparently objectless, are not as readily, or as specifically, appraised as are emotions for appropriateness to the circumstances" (Radden, 2009: 15). Melancholy possesses a nondefinable[42], unstable and elusive nature despite the presence of fear and sorrow as definite symptoms since "mental affliction no doubt changes over time both in the way it is experienced from within and perceived from without, and yet it does have a recognizable continuity, a face and a figure" (Ingram et al., 2011: 83). The persona becomes aware of the melancholic experience comorbid with sadness and fear, yet she is not able to discern the actual reason underlying the depressive mood which is invoked by "an actual or imaginary loss of meaning, an actual or imaginary despair, an actual or imaginary razing of symbolic values, including the value of life" (Kristeva, 1989: 128).

> 50   Whilst in the light and vulgar crowd,
> Thy slaves, more clamorous and loud,
> By laughters unprovoked, thy influence too confess.
> In the imperious wife thou vapors art,

---

[42] Melancholy cannot be defined but described, that is why the causes and symptoms of the disorder are so boundless. It is possible to indicate the melancholic features rather than state the exact cause and seat of the problem.

55　In clouds to the attractive brain,
　　Until descending thence again,
　　Through the o'er-cast and show'ring eyes,
　　Upon her husband's softened heart,
　　He the disputed point must yield,
60　Something resign of the contested field;
　　Till lordly Man, born to imperial sway,
　　Compounds for peace, to make that right away,
　　And Woman, arm'd with Spleen, does servilely obey.
　　Which from o'erheated passions rise

The melancholic experience is represented and acknowledged as being enslaved within an incoherent self that is deliberately isolated from the social setting(s). The social estrangement of the female persona signifies the mute suffering and the loss of speech the woman yields to in the midst of crowd. The speaker also refers to the instrumentalization of the spleen for the power struggles in man-woman affairs. At times the woman feigns melancholy to achieve a level of domestic authority. The choice of vapours is of significance to distinguish the terms, spleen and vapours, as the implied author appears to take the vapours as a subtype of fashionable melancholy and spleen more grave and serious bouts of depression. Vapours is in fact another name, type and variation of melancholy that is assumed to be diagnosed solely in women since "melancholia was diagnosed in men, but in women it was the 'vapours'" (Bowring, 2008: 77). Melancholy is regarded as the privilege of the male culture and the vapours uncovers the feminine unreason and mental frailty. Considering these two disorders of body and affect identical, Rogers (1989) suggests that "spleen was also known as hysteria, hypochondria and vapors, because it had originally been attributed to vapors rising from various abdominal organs to the brain" (17). George Cheyne, in his work *The English Malady*, states that he identifies three kinds vapours: the first degree, the second degree and the third degree of vapours. The first degree should be labelled only as vapours as it appears in the bowels and stomach and brings about particularly lowness of spirits, hysterics, fainting and headaches around the eyes in addition to other symptoms. The second degree of distemper displays all the symptoms of the first degree but relatively severely and many other symptoms that the first one does not have. The lowness of spirits that accompanies the first degree is replaced by "a deep and fixed melancholy" (1733: 199) in the second degree and it also causes despair, loss of memory, delusions, restlessness, vertigo and defect in the workings of the mind. The malady is at times accompanied by fits of laughing and crying, extreme grief and anguish that result in hypochondriacal or hysterical fits. Within this framework, what the poetic persona seems to undergo might be related to the vapours of second degree with the obvious symptoms, such as despair, unease, delusions and hallucinations, restlessness and changing mood states. Yet, through this statement, the poet also aims to show the intended readers that "men *and* women subject to it" and "husbands *and* wives using it within their relationships, and describes it as performed by the fop *and* the coquette. In her vignettes both men and women can use the spleen for power, to get their way" (Backscheider, 2005: 74). Moreover, the authorial persona allows for a temporary remission of the disorder and finalizes the serious and grave conceptualization of the spleen.

Instead, she mocks the fake victims of the malady in a satiric tone and "finally, "The Spleen" gives some suggestion that melancholy is a disorder of fashionable women, used for their own ends and acknowledged by their "Lordly" husbands only to humor them" (Radden, 2000: 168). Through a veiled hint, the implied author aims to assert her own female complaint as genuine so that her temperament is not to be perceived as fashionable melancholy by the implied readers.

> The fool, to imitate the wits,
> 65 Complains of thy pretended fits,
> And dullness, born with him, would lay
> Upon thy accidental sway;
> Because, sometimes, thou dost presume
> Into the ablest heads to come:
> 70 That, often, men of thoughts refined,

The speaker unveils the established notion of melancholy as a philosophical disposition with a reference to those that simply pretend to have the symptoms to promote a striking public image and the wilful strife of the subject (the fool) to transform the imago of her/his own in the (sub)consciousness of the other. In this respect, the notion of "homo melancholicus (the brooding man of genius)" (Radden, 2009:6) is regarded as a culturally transmitted association and an archetype. Melancholy is ascribed to excessive talent, intellectual superiority and genius throughout the ages as "all outstanding men were melancholics" (Klibansky et al, 1979:31). Therefore, the man feigns to be afflicted with melancholy[43] to attain the image of genius, artist and scholar. In fact, each man is destined to be melancholic since it is "the character of mortality" (Burton, 2009: 127). Yet, a crucial distinction must be drawn between the two basic types of melancholy: "melancholy in disposition and melancholy in habit" (Burton, 2009: 127). Melancholy in disposition is a changing mood of depression and a milder case of affliction that is exacerbated

upon every small occasion of sorrow, need, sickness, trouble, fear, grief; passion or perturbation of the mind, any manner of care, discontent, or thought, which causeth anguish, dulness, heaviness and vexation of spirit, any ways opposite to pleasure, mirth, joy, delight, causing forwardness in us, or a dislike (Burton, 2009: 127).

Contrariwise, melancholy in habit is a "*morbus sonticus*, or *chronicus*, a chronic or continuate disease, a settled humour" (Burton, 2009: 128) that cannot be removed or reversed on its own without a medical aid. An ordinary man experiences fits of melancholy in the form of temporary distress or disturbance with no perpetual affective and mental states, unlike "the natural melancholic, however, even when perfectly well, possessed a quite special "ethos"[44], which,

---

[43] Ingram et al. suggests that during the eighteenth century "melancholy was frothily fashionable, a condition that often seemed less of an illness and more of a blessing for the budding poet, wilting lady wishing to show off her latest nightdress, or anyone who desired to seem in the slightest bit sensitive or clever" (2011: 25).

[44] Ethos-peritton means "the exceptional personality, whose distinctive characteristic would be melancholia" (Kristeva, 1989:7).

however it chose to manifest itself, made him fundamentally and permanently different from "ordinary men" (Klibansky et al, 1979:30). The presence of melancholic state indicates a rise in the black bile in the body, yet not each surplus of the humour signifies a distinctive personality or a melancholic temperament, as "the deviation from the normal, distinguishing every melancholic, does not of itself include a capacity for outstanding intellectual achievements" (Klibansky et al, 1979:31). As long as the melancholic is able to manage the temperament and "as long as its "anomaly" operates unchecked" (Klibansky et al, 1979:31), s/he can transfigure the disposition into creativity, intellectuality[45] and the abnormality of the bile into the abnormality of the talent.[46] In this respect, the poet-speaker of the text not only reveals the status of the fashionable melancholy prevalent during that age but also teases the fool that instrumentalizes the temperament to earn respect, since "even more blameworthy is the fool who wilfully affects spleen because it was supposed to be a disease of the intellectually superior" (Rogers, 1989: 23). Through rejecting the feigned melancholy, she promotes her suffering as true and real and distinguishes it from that of the fool/the male. She acknowledges her intellectual skills and constructs the image of female melancholic genius through her self-narrative that speaks for itself[47] and her identity as a woman writer.

Besides raising awareness about the fashionable melancholy, the textual persona refers to the philosophical melancholy that oppresses "the ablest heads" and "men of thought." Philosophical melancholy and delirium[48] are a kind of melancholy termed by Hume[49], who depicts it as "a kind of despair available only to a philosophical intellect which, in the service of truth, has pushed his autonomy principle to the bitter end" (Livingston, 1998:36). This type of melancholy which "of all other men, scholars are most subject to it" (Burton, 2009: 256) emerges due to "continual meditation, continual study and nightwaking, and contemplation" (Burton, 2009: 256). The

---

[45] Black bile (humour melancholicus) is considered as both the chief cause and symptom of genius as "in some cases melancholy is seen as a cause of genius, and in others as a consequence of it" (Bowring, 2008: 33). Black bile is located very close to the brain/reason and is believed by some scholars to be a metaphor for the melancholic temperament rather than a real material.

[46] The amount and temperature of the melancholy humour in the body is of great significance in this respect, as it should be "great enough to raise the character above the average, but not so great as to generate a melancholy "all too deep", and that it must maintain an average temperature, between "too hot" and "too cold" (Klibansky et al, 1979:32). It is only then that the humour creates a genius, not a mad person out of the man and melancholy becomes a distinctive type of personality rather than a disease.

[47] Finch's poem as a whole indicates that female melancholy is genuine and not owing to fashionable melancholy.

[48] Hume explores the concept of philosophical melancholy in his *A Treatise of Human Nature*.

[49] Hume himself was also afflicted with this scholarly distemper and believed it to be stemmed from overlearning and overstudying. He also thought that only another scholar can fully understand this sort of melancholy and that "the treatment of depression requires not just narrowly specialized medical knowledge but also a more expansive wisdom and human sympathy" (Ingram et al, 2011: 69). Yet, he also came to learn that philosophical studies could not cure his malady as "what alone can dispel it are the distractions of the world" (Ingram et al, 2011:71).

everlasting ambition for knowledge and learning leads the melancholic to neglect and reject all kinds of earthly pleasures and to be doomed to solitude. Within this framework, the poetic persona suggests that as a writer and as an intellectual, she is indeed afflicted with this sort of melancholy that manifests various symptoms. This scholarly malady raises a heightened sense of self- consciousness and artistic awareness in her psyche as "Finch suggests that intelligent people are more aware of limitations because they can envision higher goals and because the rewards of mental effort are often slow and uncertain" (Rogers, 1989: 23). Through the avowal, the poet/speaker acknowledges her prodigy since "Finch could make a subversive claim for her own genius through the disease" (Backscheider, 2005: 76). Her disease becomes a metaphor for her individuation and an expression of her artistic personality while the self-narrative provides a symptom and a curative effect for it.

> O'er me alas! thou dost too much prevail:
> 75   I feel thy force, whilst I against thee rail;
> I feel my verse decay, and my cramped numbers fail.
> Through thy black jaundice I all objects see,
> As dark and terrible as thee,
> My lines decried, and my employment thought
> 80   An useless folly, or presumptuous fault:
> Whilst in the Muses' paths I stray,
> Whilst in their groves, and by their secret springs
> My hand delights to trace unusual things,
> And deviates from the known and common way;
> 85   Nor will in fading silks compose
> Faintly th' inimitable rose,
> Fill up an ill-drawn bird, or paint on glass
> The sov'reign's blurred and undistinguished face,
> The threat'ning angel, and the speaking ass.
> 90   Patron thou art to ev'ry gross abuse,
> The sullen husband's feigned excuse,
> When the ill humor with his wife he spends,
> And bears recruited wit, and spirits to his friends.

Hitherto, the melancholic poem textualizes the generally acknowledged characteristics of the spleen in a discursive form. Only in the line 74, the attentive reader hears the voice of the historical author. Even though the text provides a self-narrative and focalizes the subjective experience of the author, the subject (textual persona) and the object (melancholy) are interchanged till that line. In this respect, the subject has made herself as the object of melancholy[50]. The poem deals with the melancholy as an object (theme) but it dominates over the whole text in a way that the subject (poet/speaker) is transformed into an object compared to it, which also indicates the introjection / identification / incorporation / projection of the spleen. The addressee and the addresser, the subject and the object merge within the text. The voice of the historical author eventually manifests itself in the form of self-lamentation: o'er me alas! Suffering from a frenzied fit of spleen in the midst of literary creation, the persona bows to superiority of melancholy in a begging mood to be released.

---

[50] This interpretation is made in accordance with Lacan, who suggests that the subject makes herself/himself the object of the image in the mirror (Castanet, 2017:28).

The tone of the poem shifts in accordance with the mood of the poet and the exacerbation of the spleen becomes a threat against the speech of the subject. The anxiety of the authorship and artistic ambition to show originality in her *l'ecriture feminine*[51] aggravates her melancholic temperament. This inexpressible sadness that fails to be represented on the symbolic (thy undistinguished face) castrates the psyche of the poet and murders her fragile self.

As a woman and a writer, the historical author relates her subjective experience of melancholy with simply fifteen lines (between 74-89) in the narrative context. The language proves to fail and compels the female persona to remain mute for it begins to function as an anxiety- punishment system when she attempts to articulate her introjected sadness (thou dost too much prevail). The writer in fact becomes unable to translate her sorrow/spleen that is simultaneously hated and loved. Even though through poetry/poetic language she tries to give meaning and shape to her formless and groundless sadness, it is "the most archaic expression of an unsymbolizable, unnameable narcissistic wound, so precocious that no outside agent (subject or agent) can be used as a referent" (Kristeva, 1989: 12). Her poem provides an evidence for the affect that wholly surrounds her psyche and makes it perceptible to the reader(s). The act of literary creation soothes her agitated soul/spirit in the form of textual therapeutics. The text also transforms the death anxiety of the author into "into eroticized aggression against the father or terrified loathing of the mother's body" (Kristeva, 1989: 26). Through poetry, the writer constitutes a form she can hold onto except her own melancholy and orders her speech and chaotic thought on the verge of collapse. Her exacerbating despondency manifests itself in the repetitive discourse prevailing those lines: I feel, I feel, I rail, I see!

<div style="margin-left:2em">

    The son of Bacchus pleads thy pow'r,
95   As to the glass he still repairs,
    Pretends but to remove thy cares,
    Snatch from thy shades one gay and smiling hour,
    And drown thy kingdom in a purple show'r.
    When the Coquette, whom ev'ry fool admires,
100   Would in variety be fair,
    And, changing hastily the scene,
    From light, impertinent, and vain,
    Assumes a soft, a melancholy air,
    And of her eyes rebates the wand'ring fires,
105   The careless posture, and the head reclined,
    The thoughtful, and composèd face,
    Proclaiming the withdrawn, the absent mind,
    Allows the Fop more liberty to gaze,
    Who gently for the tender cause inquires;
110   The cause, indeed, is a defect in sense,
    Yet is the Spleen alleged, and still the dull pretence.
    But these are thy fantastic harms,
    The tricks of thy pernicious stage,
    Which do the weaker sort engage;
115   Worse are the dire effects of thy more pow'rful charms.

</div>

---

[51] *L'ecriture feminine* is a term coined by Helene Cixous and means feminine writing.

The authorial persona provides mythological allusions (Bacchus and Dakota) to expose the dejected frame of mind of the afflicted. Besides, she once more teases the ladies who maintain melancholic postures[52] (the head reclined/the thoughtful and composed face/the absent mind) to attract and seduce men with a more dignified manner in the public spheres. In this respect, within the social context of the eighteenth century, melancholy was celebrated as the disease of the oversensitive and romantic, and similar to tuberculosis, it was also believed to earn the sufferer an erotic and passionate image. Therefore, the malady was transmuted into a kind of metaphor with rich and powerful associations in the form of a new fashion that mostly fascinated the aristocrat (wo)men. The melancholic posture became a trope "for new attitudes towards the self" (Sontag, 1978:28) and a method of "promoting the self as an image" (Sontag, 1978:29) for people from upper class "at a time when aristocracy ceases to be a matter of power and starts being mainly a matter of image" (Sontag, 1978:28). Melancholy eventually came to be regarded as a path towards attaining individuality[53] and capturing attention as "sickness was a way of making people "interesting" – which how "romantic" was originally defined" (Sontag, 1978:30). Furthermore, the historical author asserts her temperament to be truly melancholic to distinguish her own self from the other artificially constructed selves even though the agony is too dire to be romanticized. Nevertheless, pain is interwoven with pleasure, creating a jouissance for the author/speaker.

> By thee Religion, all we know,
> That should enlighten here below,
> Is veiled in darkness, and perplexed
> With anxious doubts, with endless scruples vexed,
> 120 And some restraint implied from each perverted text.
> Whilst touch not, taste not, what is freely giv'n,
> Is but thy niggard voice, disgracing bounteous heav'n.
> From speech restrained, by thy deceits abused,
> To deserts banished, or in cells reclused,
> 125 Mistaken vot'ries to the pow'rs divine,
> Whilst they a purer sacrifice design,
> Do but the Spleen obey, and worship at thy shrine.
> In vain to chase thee ev'ry art we try,
> In vain all remedies apply,
> 130 In vain the Indian leaf infuse,
> Or the parched Eastern berry bruise;
> Some pass, in vain, those bounds, and nobler liquors use.

---

[52] In the late medieval period, melancholy acquired a pictorial form and became a form of expression in poetry. It turned into "an active and speaking person who was even capable of being portrayed" (Klibansky et al, 1979: 221). As all human thought and feelings were personified, melancholy and suffering also found its expression in human form. Melancholy began to be personified as a female figure, Dame Melancholy, that still prevails. Originally developed from "Tristesse," Alan de Chartier's Dame Melancholy was represented as "of terrifying aspect, pale, lean, wrapped in poor or ragged garments" (Klibansky et al, 1979: 221). Other characteristics of the female melancholy figure were "laden and earthly complexion," "halting speech," "drooping lip" and "downward regard" (Klibansky et al, 1979:222).

[53] This term should not be mistaken for Jung's term individuality which suggests every aspect of psychological uniqueness and identity/selfhood of the subject. Jung (2016) defines individuality as everything that is not regarded as collective, each characteristic that solely belongs to the individual (18). Yet, the associations of melancholy reside in the collective (sub)consciousness within this context as they are socially constructed.

Now harmony, in vain, we bring,
            Inspire the flute and touch the string.
135   From harmony no help is had;
            Music but soothes thee, if too sweetly sad,
            And if too light but turns thee gaily mad.
            Though the physicians greatest gains,
            Although his growing wealth he sees
140   Daily increased by ladies' fees,
            Yet dost thou baffle all his studious pains.
            Not skillful Lower thy source could find,
            Or through the well-dissected body trace
            The secret, the mysterious ways,
145   By which thou dost surprise, and prey upon the
            mind. Though in the search, too deep for humane
            thought, With unsuccessful toil he wrought,
            'Till thinking thee to've catched, himself by thee was caught,
            Retained thy pris'ner, thy acknowledged slave,
            And sunk beneath thy chain to a lamented grave.

As the changing mood and perturbed mental state of the implied author shapes and forms the very act of writing, the text itself does not follow a single pattern, but produces digressions in the course of the poem. The subtexts of the work are as varied and diverse as the symptoms, causes and names of the malady. From the fashionable melancholy, the authorial persona jumps to the religious melancholy in a moment emphasizing that religious melancholy is caused by "some restraint" interpreted from the texts consciously and intentionally perverted by authorities perhaps to control and govern the masses[54]. The splenetic persona complains of "thy niggard voice" of melancholy, which indeed implies the introjection of the loss and reveals that sorrow/spleen occurs as an outcome of redirecting the anger/hatred invoked by this loss/lack towards the person's own self. As the female persona cannot do the necessary matricide or replace loss/lack, she gradually kills her own self instead. Since the subject is unable to distinguish herself from the lost maternal body/object/Thing, the feelings of loathing and hatred are thus transferred from the Thing/object/mother to the self of the woman. In this respect, the text provides evidence for the transposing of the hatred from the object to the subject. Furthermore, the discourse of the text reveals the melancholic state/persona of the author as the speech of the subject happens to be "repetitive and monotonous" being comprised of "sentences that are interrupted, exhausted" having "a repetitive rhythm, monotonous melody; the broken logical sequences; recurring, obsessive litanies" and often "sinking into the blankness of asymbolia or the excess of an unorderable cognitive chaos" (Kristeva, 1989: 33).). As she is attracted to her agony which controls her actions and discourse, her speech fails to focus upon only one theme over the course of the text. The choice

---

[54] This interpretation might be explained in relation to the famous motto of Karl Marx (1977), who describes religion as "the opium of the people" (131). Emphasizing the relationship between religion and despair, Marx also suggests that "religious suffering is at one and the same time the expression of the real suffering and a protest against real suffering. Religion is the sigh of the oppressed creature, the heart of a heartless world and the soul of a soulless condition" (Marx, 1977:131). In this respect, the religious despair of the implied/historical author might be taken as the underlying reason behind her genuine sorrow invoked by the loss/lack of the object/Thing, rather than the actual reason of the sadness.

of words and the use of intonations are also determined by the depressive mood and the subject uncontrollably relates her affect in a discursive way. The depressed persona is forced to silence and cannot explain her subjective experience of melancholy as at times, it destroys the bond with language. The melancholic person is "unbelieving in language" (Kristeva, 1989: 14) and "these bonds, language in particular, prove to be unable to insure, within the melancholy/depressive composite, the autostimulation that is required in order to initiate given responses" (Kristeva, 1989: 10). Therefore, language starts to function as an anxiety-punishment mechanism instead of a rewards system, thus renouncing the melancholic to silence / interruption / digression whenever she simply aims to focus upon and relate her personal agony.

The melancholic character of the implied author shapes and dominates her experience of religion and her perception of god, tarnishing her faith with "anxious doubts." This might be explained much better in relation to the concept of acedia[55], which was regarded as a sinful act against God and "sister- or mother- to "tristitia"" (Klibansky et al, 1979; 78). Till the end of the medieval period, acedia was in use and denoted "a special sin" (Radden, 2000; 70) associated with one of the seven deadly sins, sloth. Viewed as a spiritual illness, acedia was first identified in the monks[56] who displayed several symptoms peculiar to the disorder, such as "terrifying nightmares, speech disorders, fits, faints, unjustified feelings of hopelessness about his salvation, and being tormented by a prompting to commit suicide" (Bowring, 2008; 92). Acedia was indeed a key factor that retained the believers from attending prayers and attaining spiritual fortitude. What rendered acedia so profane was that it was "a sin against God, of not loving him, of being repelled by divine goodness" (Bowring, 2008: 93). Within this framework, it can be said that the authorial persona is afflicted with spleen/acedia that veils the religion in darkness, that comes between God and the persona, that vexes the religious principles and that abuses her to the extent of banishing her metaphorically to the deserts[57]. Thus, in the end, the melancholic people, including the persona of the poem, obey the Spleen and "worship at thy Shrine", understanding that all the deeds to be released from it simply fail. This can also be taken as a reference to the spleen's "pow'rs divine" and deictic features, such as governing the lives of its worshippers/victims and changing them drastically. "Ev'ry art" the melancholic tries to be soothed merely proves futile and "all the

---

[55] Bowring (2008) states that acedia in fact coveys "the melancholy of boredom" (91) and stemmed from "the *tedium vitae* of ancient times, the *ennui* of world weariness and despair at life's tedium" (91). Similar to melancholy, this *tedium vitae* adversely affected the body and mind of the sufferer.

[56] In this respect, acedia was also considered as "a consequence of monastic life, a kind of occupational hazard" (Bowring, 2008: 93). Teber (2012) states that the (wo)man with acedia, or *homo accidiosus*, suffers from religious doubts that lead him/her to question the existence of God to the point of denial, which cripples and silences the psyche of that person (152). Owing to doubts, the person with acedia becomes unable to work and pray, speak and attend the church (153).

[57] With the word "deserts", the poet might allude to the story of Prometheus and Bellerophon, who, regarded as the first melancholic people, are condemned to an eternal punishment for going against the gods. Teber (2012) expresses that "Bellerophon, according to the written non-religious sources, is the first melancholic person, the first archetype" (80).

remedies" utilized such as "the Indian leaf infuse," "the parched Eastern berry bruise", "inspire the flute", "touch the string", liquor, harmony and music[58] which "soothes thee, if too sweetly sad" and "if too light but turns thee gaily mad" turn out to be useless[59]. When all the methods applied by the melancholic fail, the physician is visited, and spleen becomes "the physicians greatest gains."[60] The poet continues to invoke the Lady Spleen using "thou" and expresses that "all his studious pain" of the physician is defeated by melancholy whose source cannot be sought by anyone, even by a more skilful doctor of medicine, and no men of science is able to trace "the secret, the mysterious ways" by which "thou dost surprise, and prey upon the mind" through "the well-dissected body". Burton (2009) refers to Democritus who always seemed busy with books on his knees and "the carcasses of many several beasts, newly by him cut up and anatomised" (35). Similar to many preceding and succeeding scholars who tried to comprehend the nature of the disease, Democritus was also hopeful and worried "but to find the seat of this *atra bilis*, or melancholy, whence it proceeds, and how it was engendered in men's bodies, to the intent he might better cure it in himself, and by his writings and observations teach others how to prevent and avoid it" (Burton, 2009: 35). Burton himself, as Democritus Junior in his authoritative text, aims to diagnose and cure, if possible, the melancholy of his imagined readers but to no avail. Hippocrates, Avicenna and Galen also failed to treat this disorder whose actual cause could not be truly detected. The essential reason for the disorder's inability to be healed was that it did not follow a strict pattern and manifested a myriad of symptoms and causes in accordance with each patient. It took many forms and facets with each individual as the illness was in fact unique and specific to him/her. Hence, the wish to heal this malady was a futile dream for the patient and a profitable way for the physician to exploit that (wo)man. Yet, the authorial persona associates this permanent failure with the illness being "too deep for humane thought" as no one can fully comprehend and perceive the reason for and the cure of the mood state. Therefore, anyone that is afflicted with melancholy is eternally "thy acknowledged slave" and retained as "thy prisoner" till death knocks in and once melancholy takes hold of you, it never lets you go until it has "sunk beneath thy chain to a lamented grave."

The text heretofore provides a reflection, recreation and recuperation of the melancholic subject who cannot achieve a thorough reconciliation with the lack/loss of the Thing/object that

---

[58] Teber (2012) states that the main source revealing the relationship between music and melancholy is based upon Torah, the Book of Samuel, that discloses the relationship between Saul and David (189). In the Book of Samuel, it is said that music removes the spiritual disorder, repels the evil spirits and demons and stills the soul (Teber, 2012: 191).

[59] In "Ardelia to Melancholy," Finch deals with the same theme again and expresses her helplessness, perhaps learned, before spleen: Tho' I confess, I have apply'd / Sweet mirth, and musick, and have try'd /A thousand other arts beside, /To drive thee from my darken'd breast.

[60] Besides being a bodily and spiritual disease untreatable by the physicians, it is also a source of money for those who want to exploit the patients. Finch implicitly teases the physicians who try to make profit from the illness.

cannot be signified on the symbolic realm[61]. The text as a whole functions as a chief symptom of and linguistic evidence of the melancholic experience/affect of the female subject who cannot truly construct a sense of subjectivism. Through the narrative, the author tries to give a meaning to the vast abyss of lack/loss that stems from the imaginary phase[62] and cannot be articulated even by the melancholic herself. The author is consciously aware of a constant mourning for an unnameable Thing that belongs to the stage of the real. The symbolic narrative enables her to recognize and name her loss/lack, which also provides a therapeutic cure for her. It is the very melancholic dejection that mutes the persona, but it also provides the sole thing that constructs a bridge between the subject and the symbolic. The poetic persona appears to have nothing to talk about except for the experience of melancholy in a discursive way. That is the basic reason for the presence of paratexts[63] within the original text. Furthermore, the melancholic text provides a third form for the self to identify with except for her own despondency invoked by the loss/lack. In this respect, the poem serves as a form of negation and sublimation for the author. Kristeva (1989) defines negation as "the intellectual process that leads to the repressed to representation on the condition of denying it and, on that account, shares in the signifier's advent" (44). Freud (1925) explicates negation as "a way of taking cognizance of what is repressed; indeed it is already a lifting of the repression, though not, of course, an acceptance of what is repressed" (1718). Within this framework, it might be said that the melancholic female self/persona reflects, projects and releases what she prefers to repress in the first place: her melancholic dejection or, in Kristeva's own words, melancholy/depressive composite. Yet, through negation, she also transfers and transposes her loss/lack to the consciousness. Poem as a whole offers an insight into the (sub)consciousness of the authorial persona.

The historical author aestheticizes, transforms, transfigures and transposes the dark melancholy she is afflicted with and confronts against in real life into white melancholy/leucocholy through negation and constructing a third form rather than melancholic loss/lack/affect/experience itself via art/literature/poetry. Through poetry, she achieves in penetrating into the symbolic and contrives a semiotic chora that enables her to exist/thrive on the symbolic. The two concepts,

---

[61] Symbolic is related with what is linguistic and cultural.

[62] Lacan explains imaginary as "pre-linguistic and image-based" (Lane, 2006: 193).

[63] Paratext is a term coined by Gerard Genette, who defines paratextuality as "the subject of the present book, comprising those liminal devices and conventions, both within the book (peritext) and outside it (epitext), that mediate the book to the reader: titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, and afterwords - all those framing elements that so engaged Sterne; but also the elements in the public and private history of the book, its "epitext," that are analyzed in the latter part of this volume: "public epitexts" (from the author or publisher) as well as "private epitexts" (authorial correspondence, oral confidences, diaries, and pre-texts)" (Genette, 1997: xviii). Within this framework, it might be said that the-must-be-paratexts in this melancholic poem comprises the whole text in a way that the implied reader(s) just take a glimpse at the melancholic experience of the subject in just fifteen lines. Rather, the text focuses upon the melancholic experience of the other in a discursive way, beginning with the Battle of Philippi.

semiotic and symbolic, are utilized to signify the different facets of language. The symbolic aspect of language is related with "authority, order, fathers, repression and control (the family, normalcy, normative classic-psychological-tending discourse, all of which are just so many characteristics of fascist ideology" (Barry, 2009: 123). Semiotic is another dimension of language that deviates from logic and order and is characterized by 'displacement, slippage, condensation', which suggests, again, a much looser, more randomised way of making connections, one which increases the available range of possibilities" (Barry, 2009: 123).

4.2. Female Melancholic Self in Anna Laetitia Barbauld "A Thought on Death"

Born into a middle class, Anna Laetitia Barbauld[64] became one of the most significant women poets of the eighteenth-century[65] and was also regarded as the founder of Romanticism[66]. Barbauld was not only a prolific poet that produced many renowned works in various genres to reach a wider audience/readership, she "was also an admired essayist, regarded by her contemporaries as superior to Joseph Addison and nearly the equal of Samuel Johnson" (McCarthy & Kraft, 2002: 12). In addition to her multidimensional authorial persona, she displayed remarkable skills as a literary critic as well[67]. As a woman poet for whom "poetry is a potentially transformative medium of expression that is capable of enlarging or diminishing human experience, of aiding or harming life" (Watkins, 2012: 98), the literary career of Barbauld can be outlined as, according to McCarthy & Kraft, "taken altogether, Barbauld's career can be described as that of a typical "person of letters"; she belongs to the first generation of professional women writers in England whose work was received with unqualified admiration" (2002: 12). Being an intellectual that devoted herself to deconstruct and reconstruct the boundaries of patriarchy and its impositions through poetry, the only socially acceptable literary sphere for women of the period, Barbauld; for McCarthy and Kraft, "she begins by constructing a self, an identity or range of possible identities which will embody a disposition capable of diffusing benevolent affection to friends and neighbours—and, not least, to herself" (2002: 19). As a literary figure depicted with her masculine head and feminine heart (McCarthy& Kraft, 2002: 24), for Barbauld "the fact of her being a woman did not seem to bear upon her performance as a writer—that her writings manifested, rather, something like a completed humanity" (25). According to what the scholars, McCarthy and Kraft emphasize in their work about Anna Barbauld and her poetry, all in all, "Barbauld's poems,

---

[64] She was Anna Aikin till 1774 (White, 1999: 511).

[65] McCarthy & Kraft (2002) classifies Barbauld as a woman writer into the first generation of authors, stating that "taken altogether, Barbauld's career can be described as that of a typical "person of letters"; she belongs to the first generation of professional women writers in England whose work was received with unqualified admiration" (12).

[66] McCarthy & Kraft (2002) states that Barbauld is not the pioneering author of the romanticism but also "an innovating writer for children" (11).

[67] Barbauld penned the first biography of Samuel Richardson, did editing and wrote reviews for the English novels (McCarthy & Kraft, 2002: 12).

essays and editorial achievements enriched the literary world of the late eighteenth and early nineteenth centuries" (31).

> When life as opening buds is sweet,
> And golden hopes the fancy greet,
> And Youth prepares his joys to meet,-
> Alas! how hard it is to die!
> 5 When just is seized some valued prize,

"A Thought on Death", one of the most well-known poems of the author, was penned in November 1814, "first saw print in Boston in 1821" (McCarthy & Kraft, 2002: 175) and relates the melancholic contemplation of the historical author as well as the implied author on the convenient and inconvenient timing of death. The poem begins with an adverb clause "when" that can be interpreted as a signifier of the death and life anxiety of a past middle-age historical author. In lines (1), (2) and (3), conventional stock metaphors and figures, such as "opening buds" and "golden hopes" are used to portray the vividity of life. Only in the last line of the first quartet, the reader can hear the direct address of the speaker: Alas! How hard it is to die! This address also bears an emotive exclamation and a rhetorical component, which gets beyond the descriptive discourse of the melancholic persona and presents the reader with her expressive enunciation. The poetic persona is apparently afflicted with mood reversals and transitions as the broken language does not flow on the same path. Within this framework, language functions as anxiety-punishment mechanism instead of a reward system, as emphasized by Kristeva herself who states that "instead of functioning as "rewards system," language, on the contrary, hyperactivates the "anxiety- punishment" pair (Kristeva 10). Within this context, the poetic persona is forced to agitation and death anxiety as she makes an attempt to exist on the linguistic realm. Even though the author begins the poem in a cheerful mode, she is enslaved, discouraged and demoralized through language towards the last line by the inevitability of death.

> And duties press, and tender ties
> Forbid the soul from earth to rise,-
> How awful then it is to die!
> When, one by one, those ties are torn,
> 10 And friend from friend is snatched forlorn,

In lines (7), (8), (9), the impersonal tone is consolidated with the grammatically wrought passive voice, where there is no grammatical subject. The actor, the subject of the descriptive or metonymic section remains invisible until line (8). In this stanza, "seized prize", "duties press", "tender ties" and "forbid the soul" reveal "the way of the world," in William Congreve's terms. This marks a degradation in terms of the worldly life. Unlike the previous quartet, the world is presented more negatively, not an appealing one for the persona, whose chronic melancholia grows acute when she contemplates these features. The imprisonment of the soul on the ground is a reference to the fact that the persona cannot find a place for her in this world. Even the very modifiers that appear in the lines do not belong to her as they just repeat the conventional

depictions and descriptions of the worldly traits. Then, the reader hears the voice of the melancholic persona in line (8): How awful then it is to die! The expressive enunciation stresses her mood and anxiety of death. The third quartet signs another step through the degradation in the portrayal of the worldly life. The theme of death becomes more apparent as "one by one, those ties are torn / And friend from friend is snatched forlorn" marks the issue of death and loss of friends. Then, "mourning" arouses as an inevitable outcome of loss, and loneliness is presented to be an essential feature of worldly life.

> And man is left alone to mourn,-
> Ah then, how easy 'tis to die!
> When faith is firm, and conscience clear,
> And words of peace the spirit cheer,
> 15 And visioned glories half appear,-
> 'Tis joy, 'tis triumph then to die.

In line (12), the reader hears the expressive enunciation of the melancholic persona, and her mode of sadness and emotive tone of anxiety is indicative as well. In the fourth stanza, the melancholic persona makes a direct reference to religion with the words "faith firm", "conscience clear", "words of peace", "the spirit" and "visioned glories" and reveals spiritual inclinations about afterlife. The poetic persona believes that death becomes a sort of triumph and joy if one is to have led a life of piety. The theme of death and religion is rendered more obvious and direct in this quartet as well.

> When trembling limbs refuse their weight,
> And films, slow gathering, dim the sight,
> And clouds obscure the mental light,-
> 19 'Tis nature's precious boon to die.

In the last stanza, the persona defines death as a holy blessing rather than a joy or triumph and the attitude of the poetic persona toward death turns out to be firmer and more resolute. With "trembling limbs" that "refuse their weights", "films, slow gathering" that "dim the sight" and "clouds" that "obscure the mental light", death becomes "nature's precious boon". At the end of the poem, the melancholic persona yearns for death as if she is coming much closer towards death in her final years. With the end of the lines, she desires the end of her life. The persona starts the poem with good spirits, cherishing hopes for the future, and reveals the eventual longing for death in the last line. The therapeutic effect of the literary work on both the implied author and historical author in addition to the historical reader and implied reader, thus, comes to an end with the end of the poem that signals the end of the life whereas, throughout the poem, it also increases the anxiety of both parts as the work is centred on death. The initial and final words of the poem ("when" and "die) are indicative in that the former (life) stands for the transitory world while the latter belongs to the melancholic persona, who starts with the sad mode of death and ends up in the same mode. As regards the title of the poem, the speaker resists entering the delightful realm of poetic

discourse. "Thought" is associated with "contemplation," "suspicion," "paranoia," "presumption" that all indicate the anxiety of the mindful persona. Since this state of mind is accompanied by the idea of "death," the poem, as a representation of the writing experience of the persona, invites the reader to a realm of melancholia. Therefore, the title sounds more of a pamphlet than a poem. All in all, it is explicit that the poem is centred on the three phases of life: youth, middle age and old age. If the age of the historical author is considered, it can be said that the author is past the middle age when first penned this poem and is in the period when she regards death as both "easy" and "triumph". Even though the poem provides a curative effect on the dark melancholy of the historical author and reader, it does not heal this mental state completely for either of them, as indicated with the last line.

Table 3: Verbal Indicators in the Poem

When life as **opening buds is sweet**, And **golden hopes** the fancy greet, And **Youth** prepares **his joys** to meet,-	Positive description Manic phase youth	Impersonal voice Conventional stock metaphors
When **just is seized** some valued prize, And **duties press**, and **tender ties** **Forbid the soul from earth to rise**,-	Negative descriptions Degradation Mature life	Impersonal Passive voice
When, one by one, those ties are torn, And friend from friend is snatched forlorn, And man is left alone to mourn,-	Loneliness Negative Adult life, being experienced middle age	Impersonal Passive voice
When faith is firm, and conscience clear, And words of peace the spirit cheer, And visioned glories **half appear**,-	Positive Fluctuating mood, Manic phase Middle age Relative revelation, spiritual inclinations	Passive voice
When **trembling limbs** refuse their weight, And films, **slow gathering**, dim the sight, And clouds **obscure** the mental light,-	Growing old Verbal indicators Show weakness and frailty of life	Passive voice
Alas! **how hard it is to die**! How awful then it is to die! Ah then, how easy 'tis to die! 'Tis joy, 'tis triumph then to die. 'Tis nature's precious boon to die.		Active, emotive voice of the melancholic persona Expressive enunciations

Anna Barbauld is not regarded as a melancholic poet in the way Anne Finch or Elizabeth Singer Rowe is done. Nevertheless, the poem "A Thought on Death" reveals the traces of a melancholic poem as it explores "death in life" and "life in death". The poem cannot be labelled as an elegy even though it deals with the theme of death from the beginning to the end of the work. The melancholic persona mourns not for the death of a loved one but rather mourns and at the same time blesses death itself. The obsession with the idea of death often haunts the melancholic persona who at times deems suicide and self-harm as a way of salvation and the only way of escape from

the mental state. As Ingram (2006) puts forward "nevertheless, there was certainly a powerful link within the depressive temperament between personal identity and death that could take a variety of forms, some of them suicidal and some, as I shall be arguing, resistant to suicide" (2006: 91). Barbauld's poem does not follow a path that considers death solely as a kind of horror or a holy blessing; the melancholic persona explored over the course of the poem marks the time of death as a horror or blessing.

CHAPTER FIVE

5. CONFRONTATION WITH DISTRESS: DEFYING MALE VOICE AGAINST THE OVERWHELMING MELANCHOLIA

5.1. Male Melancholic Self in William Collins' "Ode to Fear"

William Collins (1721-1759) is known to have produced melancholic poems that contribute to the legacy of 18th century British poetry. The basic characteristics of his literary works revolve around a sense of figured sensitivity. Barbauld, in Collins' complete volume of poetical works with an autobiographical section, highlights his poetry as "tenderness, tinged with melancholy, beautiful imagery, a fondness for allegory and abstract ideas, purity and chasteness of sentiment, and an exquisite ear for harmony" (Barbauld, 1802: 7). Collins' poetry exhibits the "production of a mind not deficient in force, nor unfurnished with knowledge either of books or of life, but somewhat obstructed in its progress by deviation in quest of mistaken beauties" (Cooke, 1799: 7) is an eighteenth-century British author that, according to Anna Laetitia Barbauld "amongst our English authors, has cultivated the Lyric Muse with peculiar felicity; his works are small in bulk, but highly finished; and have deservedly gained him a respectable rank amongst our minor Poets" (1802: 6). Barbould, accordingly, states that

> in his endeavours to embody the fleeting forms of mind, and cloth them with correspondent imagery, he is not unfrequently obscure; but even when obscure, the reader, who possesses congenial feelings, is not ill pleased to find his faculties put upon the stretch in the search of those sublime ideas, which are apt, from their shadowy nature, to elude the grasp of their mind (7).

With the words "the fleeting forms of mind", Barbauld points out the melancholic and destabilized nature of the author and the thematization and representation of the related concepts in the literary output of the poet. According to Cooke, another scholar who reveals biographical details about the poet in his collection of works with reference to Johnson, what Collins is afflicted with is as a matter of fact the mental state or, in Cooke's terms, disorder characterized by "not alienation of mind but general laxity and feebleness, a deficiency rather of his vital than intellectual powers: what he spoke wanted neither judgement nor spirit" (1799: 8). Cooke also emphasizes that his condition was induced by the demise of his uncle as he states that "the approaches of this dreadful malady he began to feel soon after his uncle's death, and with the usual weakness of men so diseased, eagerly snatched that temporary relief with which the table and the bottle flatter and seduce" (Cooke, 3). John Baker, in his chapter "Strange Contrarys': Figures of Melancholy in

Eighteenth-Century Poetry" in the book *Melancholy Experience of the Long Eighteenth Century*, highlights the fact that "William Collins, Christopher Smart and Cowper spent periods in madhouses. Yet this bleak picture is only a part of the story of melancholy and poetry in the period, and only a part of the story of the poetry of those writers" (2011: 86). According to Baker, what Collins experienced during his lifetime is actually very close to a form of madness. Ross explains that soon after leaving Oxford University and settling in London, Collins began to display oddities in his character as "he began now to show a fatal want of stability and self-reliance that never afterwards failed to be displayed, and that probably led to his madness. Whether this irresolution was hereditary or the result of dissipation at college is not known" (1895: 41). Moreover, in a period when "it was a time marked by inappreciation of genius and by the tyranny of booksellers" (Ross, 1895: 42), eking out a living and earning recognition as a literary man was extremely arduous, particularly for a poet like Collins whose "the immortal "Odes" of Collins had been left unsold on the book sellers' shelves" (Ross, 1895: 43).

Certain formidable social and psychological conditions adversely affected the mental state of the poet. Richard Wendorf seeks to clarify this mental state of Collins as madness and states that he had been in and out of house of lunatics at intervals, adding that the illness of the poet is as a matter of fact ignited by the death of his uncle and "the first specific evidence we have of Collins' illness dates from 1751" (1979: 94). Making a reference to Dr. Daniel H. Fuller's interpretation of the mental illness of the poet, Wendorf states that "according to Fuller, Collins' chief congenital characteristic was his want of stability of character and seriousness of purpose; his disorder was less of the intellectual faculties than of his emotional nature" (1979: 98) and emphasizes that Dr. Fuller defines his mental disorder as melancholia rather than sheer madness. Wendorf asserts that in the light of the recent medical findings, the diagnosis of the poet's mental condition as manic- depressive disorder is much probable. Referring to Dr. W. B. Ober's evaluation of the case, the author states that Ober actually believes that the basic cause underlying the depressive nature of the melancholic poet is in fact feelings of inadequacy (1979: 99) and criticizes the physician for ignoring the possibility of the illness being related with another physical illness mistaken as the mental one. Wendorf points out that "Collins' first illness, in 1751, does sound like a serious physical collapse, severe enough to convince Collins that he was soon to die" (1979: 99) and highlights the fact that there is not one single explanation or diagnosis of the mental condition of the poet as the evidence suggested by the texts and scholars of the period is not sufficient. He further explains that "the longevity of Collins' illness is uncertain" and "he was not "completely" insane" (1979: 100). Richard Wendorf also highlights the vital point that "the evidence available to us does suggest, however, that Collins was free of illness-both physical and mental-during the years in which he did write poetry" (1979: 116), but it should be kept in mind that the fact that Collins did not show any symptoms of illness, physical or mental before the date 1751, should not mean that he was not diseased then.

Wendorf emphasizes that the disease of Collins is nourished by the poetic nature of the author as

> Collins' insanity, this legend reads, was a product of the volatile and precarious poetic temperament itself; and Collins' fate is viewed as another example of Wordsworth's dictum in "Resolution and Independence" that "We Poets in our youth begin in gladness; But thereof come in the end despondency and madness (1979: 107).

Wendorf points out that the personality of Collins is actually what leads to the recurrence of the disorder in the poet, a significant aspect of the relationship between illness and character explained by Susan Sontag, who states that "in the nineteenth century, the notion that the disease fits the patient's character, as the punishment fits the sinner, was replaced by the notion that it expresses character" (1978: 43). Sontag brings out the close affinity between illness and personality and emphasizes that "the romantic idea that the disease expresses the character is invariably extended to assert that the character causes the disease—because it has not expressed itself" (46). Within this framework, in the case of Collin's mental disorder or, in Wendorf's own terms, insanity, one of the main reasons for his madness or melancholia is, according to Sontag, "characterological predisposition" (1978: 60) in addition to other factors contributing to the condition. Moreover, Wendorf reveals that "just as the problem of his madness has shaped our conception of Collins himself, so it has exerted an even greater influence on the way we read his poems and, ultimately, on how we characterize his poetic achievement" (1979: 109). The melancholic personality of the poet determines, transforms and directs the reader's interpretation and comprehension of the poems.

According to Alan D. McKillop, William Collins is one of the forerunners of Romanticism in British poetry as "by common consent William Collins is reckoned among those writers who prepared the way for the full romantic revival" (1923: 1) and expresses that "in Collins's own time his unfortunate life tinged his personality and his work with adventitious romance; and a little more explicitness in biography or tradition, a little more elaboration of a legend, might have put him on the beadroll of romantic martyrs along with Chatterton" (1923: 2). Collins, who "has written but little, and is said probably with truth, to have been inclined to indolence" (Barbauld, 1802: vii) is particularly famous for his odes that "were published in the year 1746" and "intitled *Odes Descriptive and Allegorical*" (Barbauld, 1802: vii- viii). The publication of this work is as a matter of fact a significant literary event in the history of British literature as "this is about the only specific contemporary notice of the "Odes" that has come down to us, but their publication is really a landmark in English poetry" (Ross, 1895: 45) and these odes are "only twelve in number, and their range of subjects is neither broad nor attractive" (Ross, 1895: 45). What makes the works of Collins truly unique is, according to Hunter, "but they are interesting to us in our literary history as one of the first examples of the revolt against the classical school" (Ross, 1895: 45) rather than the literary characteristics of these works. Anna Barbauld identify the basic features of these odes as

"the language is highly figurative, sometimes obscure. The measure is various; the versification is general easy and flowing, and in many passages wrought up all the harmony the English language is capable of exhibiting" (Barbauld, 1802: XViii).

Collins' "Ode to Fear" is one of the most remarkable poems in the collection the very title gives the implied readers the clue of overcoming the state of fear, anxiety and depression; most of all, it is a direct reference to melancholy of the historical author. The very term "Ode" literally refers to the poem itself that consists of three sections all in all: strophe, antistrophe and epode. In terms of the associations of the word "ode", it has positive connotations, and the prosodic implications note a positive state. "Ode to Fear" as a matter of fact implies that the speaker has the courage of overcoming, or at least, confronting with fear. Once written, the poem turns into a means of relief, alleviation, cure and therapy for both the reader and the writer. Therefore, the poem initially provides a hint of transformation. Thirdly, the paradoxical combination of "ode" and "fear" acknowledges the ambivalence rooted in the nature of the suffering mind; the twofold characteristic of the psychological state inherent in the very essence of the melancholic persona.

For Philip D. Marion, Collin's "Ode to Fear" is a work that is to be distinguished from the other odes he has penned in the collection in that "the next poem in Collins' volume of odes, the "Ode to Fear," provides probably the best example of the conjunction in his work of fervent invocation and an obscure syntax, of intense self-consciousness and a consequent failure of poetic expression" (1976: 125). The poem's beginning and ending with the phrases "Thou" and "Thee" that implies the gruelling dominance of the Goddess Fear over the extremely sensitive and hesitant persona of Collins throughout the whole work, the obscurity and ambiguity of the addressee's identity till the very end of the first stanza, the use of repetitive phrases, such as "like Thee", "who" and "I" that can be read as "Who am I, Fear, before you?" and the overly self-conscious state of the persona, the elusive structure and syntax prevailing the poem despite the allegorical form and the abundant employment of exclamation and question marks over the course of the ode all signify that the persona feels helpless, timid, aghast, hysterical and terrorized in the very presence of Fear even though he makes a bold attempt to hold a dialogue with and confront against her. His frustration and discomfort shape his discourse and style, and as Marion states, "the difficult syntax of such an opening reflects the poet's obvious attempt to phrase his initial address so carefully, respectfully and comprehensively, that he packs too much into too few lines" (1976: 125). As Collins deifies the Fear with such strong expressions as "the world unknown" and "with all its shadowy Shapes is shown", he simultaneously languishes, weakens himself in her presence and eventually yields to her. As a matter of fact, the persona's attributing such supreme qualities to the Goddess may be rendered as another reason for his escalating melancholy and anxiety over the course of the ode.

> Thou, to whom the world unknown
> With all its shadowy shapes is shown;
> Who see'st appalled the unreal scene,
> While Fancy lifts the veil between:
> 5   Ah Fear! Ah frantic Fear!

The poem begins with an apostrophe "Thou", a sort of depressed voice of the speaker, who addresses the personified "fear," which, according to Burton, is the main characteristic of melancholia with sorrow, as he defines the concept "fear and sorrow are the true characters and inseparable companions of most melancholy" (2009: 152). As Barbauld points out that "their beginning is commonly abrupt and bold; often a spirited apostrophe" (1802: xviii), the poem opens abruptly with a direct address to the personified Fear. Wendorf interprets the beginning of the poem as "in the poem's opening lines, poetic imagination melodramatically lifts the veil separating the author from the "shad'wy Tribes of Mind," the world of cloudy forms that lies within" (112). Similarly, in lines (1) and (2), the poetic persona states that "the world unknown" is revealed to Fear "with all its shadowy shapes" and, in lines (3) and (4), Fear "see'st appalled" when it gazes at "the unreal scene" that occurs "while fancy lifts the veil between." According to Wendorf, the persona is begun to be afflicted with horrifying shadows when he falls asleep as "these shadowy forms are most easily grasped when the rational mind is put to sleep, when the poet enters into the veiled world of dream and vision" (1979: 112). Barbauld also analyses the first quartet of the poem and expresses that "nothing can be more spirited than the opening, which at once introduces the mind to all those undefined terrors which wait upon "the world unknown" (1802: xx). In line (5), the poet calls out as "Ah Fear! Ah frantic Fear!", in a way that is hysterically distraught and overcome with fear, and perceiving fear as frantic as he actually is. In the following line, Fear challenges the poetic persona and makes her very presence known and be felt, as the speaker wails in a paranoiac way "I see, I see thee near". The poetic persona is already familiar with "thy hurried step" and "thy haggard eye", comparing Fear with the hawk, and stutters and gives a murmur of agitation as he states that "Like thee I start, like thee disordered fly". Wendorf suggests that

> Fear has been drawn forth through vision ("I see, I see . . ."); Fear is "frantic," but so too is the poet, as the hesitation and repetition of his syntax indicate. Both seer and vision partake of that emotional intensity which is the requirement and result of successful personification. And in turn, it is this kinship between the viewer and the viewed that helps to "personify" the object: "Like Thee I ... like Thee [I] ... (1979: 112-113).

Therefore, the poetic persona perceives and discerns Fear as he is, and the mental state he truly experiences shapes his language and discourse as he describes Fear. He stutters, murmurs and reveals repetitions and hesitations again and again.

> I see, I see thee near.
> I know thy hurried step, thy haggard eye!
> Like thee I start, like thee disordered fly.
> 10   For lo, what monsters in thy train appear!

In the following line, the persona keeps addressing the Fear ejaculating "For lo" and talks about the "monsters" that Fear masquerades and brings forth. The speaker refers to "dangers, whose limbs of giant mould" that "what mortal eye can fixed behold", as "an hideous form" that keeps "howling amidst the midnight storm" or which "throws him on the ridgy steep" which is said to be "of some loose hanging rock to sleep". In these lines, the poet compares and contrasts the Fear with external objects, describes her with vivid imagery and "the poet must vivify his abstraction in the concrete terms of her awful "Train" in the remainder of the strophe" (Wendorf, 1979: 113) in order to draw a more concrete and real image of the Fear he is exposed to and haunted with in truth.

> Danger, whose limbs of giant mould
> What mortal eye can fixed behold?
> Who stalks his round, an hideous form,
> Howling amidst the midnight storm,
> Or throws him on the ridgy steep
> 15 Of some loose hanging rock to sleep
> And with him thousand phantoms joined,
> Who prompt to deeds accursed the mind;
> And those, the fiends who, near allied,
> O'er nature's wounds and wrecks preside;
> 20 Whilst Vengeance in the lurid air
> Lifts her red arm, exposed and bare,
> On whom that ravening brood of fate,
> Who lap the blood of sorrow, wait;
> Who, Fear, this ghastly train can see,
> 25 And look not madly wild like thee?

In the next stanza, the poet illustrates that, along with Danger who is personified as a man, Fear is accompanied by "thousand Phantoms join'd" that is depicted as those "who prompt to Deeds accurs'd the Mind", and also refers to "the Fiends" who preside "o'er Nature's Wounds" and "Wrecks". Personifying Vengeance as a woman and associating her with the crimson red, an allusion to the close relationship between passion signified by that colour and vengeance, the poet further explains that Vengeance "lifts her red arm" that becomes both "expos'd and bare" in the ghastly and gruesome air on the "Brood of Fate" depicted as flowing along the "Blood of Sorrow". The poetic persona goes further and asks Fear a rhetorical question uncovering his mental state, telling "Who, Fear, this ghastly Train can see / And look not madly wild, like Thee?". The persona, referring to all those things that Fear harbours within his Train, such as Monsters, Danger, Vengeance, Phantoms and Sorrow, explicitly reveals that there occur times when he is enslaved, conquered and vanquished by Fear and his reign. The persona turns out to be as mad and frantic as the Fear itself, and perceives Fear as he perceives himself: wild, delusional, insane and overtly hysterical.

> **Epode**
> In earliest Greece, to thee, with partial choice,
> The grief-full muse addrest her infant tongue;
> The maids and matrons, on her awful voice,

Silent and pale, in wild amazement hung.
30   Yet he, the bard who first invoked thy name,
      Disdained in Marathon its power to feel;
      For not alone he nursed the poet's flame,
      But reached from virtue's hand the patriot's steel.
      But who is he whom later garlands grace,
35   Who left awhile o'er Hybla's dews to rove,
      With trembling eyes thy dreary steps to trace,
      Where thou and furies shared the baleful grove?
      Wrapt in thy cloudy veil, the incestuous queen
      Sighed the sad call her son and husband heard,
40   When once alone it broke the silent scene,
      And he, the wretch of Thebes, no more appeared.
      O fear, I know thee by my throbbing heart:
      Thy withering power inspired each mournful line:
      Though gentle pity claim her mingled part,
45   Yet all the thunders of the scene are thine!

In the "Epode" section of the ode, the poet refers to the history of the Fear, starting with the "earliest Greece" and, with the choice of the word "partial", implies that throughout history, people are at times exposed to Fear with willing obedience and at times Fear victimizes them despite their strenuous efforts to be set free. Such "willing obedience," of course, is a direct allusion to masochistic facet of melancholy and other related concepts, since pain and pleasure, cure and sickness, and symptom and cause are harmoniously co-mingled in melancholy. Accordingly, the phrase "partial choice "pertains to the melancholic willingness of the poetic persona and the poet in that the persona and the poet together remind of the Goddess Fear of their own deliberate choice so that she can endow mercy on them. It may also indicate the "partial choice" of "the Grief-full Muse" who wilfully chooses Fear that harbours melancholy within. The poet alludes to the "Grief- full Muse" that "addrest her infant tongue" to the Fear while the other "Maids and Matrons" who, in a "silent" and "pale" manner, give an ear to "her awful voice" as she sings of elegiac tunes. The "Grief-full Muse" the poet mentions in the ode may be Melpomene, Euterpe or Polyhymnia in that all the three muses might be associated with melancholy in Greek mythology. Melpomene is the Muse of tragedy that sings and is distinguishable from the other Muses with her garment or accessories (particularly known by the tragic mask in her hand) specific to the tragedy. Besides, she is noted for the cypress she wears around her hair; the branches of which are used as a symbol of mourning and melancholia since the cypress trees are planted in the graveyards and are generally believed to forfend the dead from the evil spirits. Another muse the poet might be referring to is Euterpe, who is known as the Muse of music and melancholic poetry and is represented with a double-flute which is commonly used as a musical instrument at the festivals held in honour of Dionysus, the god of wine and vine. Dionysus, who "was born of fire and nursed by the rain" (Hamilton, 1998: 65) and who "was the god of two faces, the spirit of presence and absence, the expression of the paradoxical unity of life and death" (McGinty, 1978: 176) may indeed be associated with melancholy as well due to the oxymoronic structure and essence of the melancholy as melancholy is "the mixed sentiments of attraction and repulsion, the convergent and divergent

poles of pain and pleasure" (Ingram et al, 2011: 112). Therefore, the poet might be referring to the muse of Euterpe and, indirectly, Dionysus with the words "Grief-full Muse." The last muse he alludes to seems like Polyhymnia, the muse of sacred hymns and meditation. Polyhymnia is generally depicted with a pensive mood and deep in thought in engravings and is represented as wearing a thin veil over her musing face. Nevertheless, whom the words "Grief-full Muse" signify is open to further interpretations.

In lines (30), (31), (32) and (33), the poet provides the literary background of Fear and refers to the "Bard who first invok'd thy Name". The poet states that the Bard will be "disdain'd in Marathon" to feel the power of Fear and thus, he prefers to reach "from Virtue's hand the Patriot Steel", as the intensely patriotic devotion overcomes the Fear, which nourishes the poetic skills of the author, or "nurs'd the Poet's flame" notwithstanding the paralysing effect of it at times. Yet, whom the poet refers to with the word "the Bard" is ambiguous, even though there is one certain thing about it is that it signifies one of the Greek authors.

In the third stanza of the epode section, the poet keeps on addressing the Fear, asking a rhetorical question "but who is He whom later Garlands grace?", revealing that the person is honoured with a wreath of flowers and "left a-while o'er Hybla's Dew to rove". Hybla, as the poet talks about in this line, is an ancient town in Sicily located on the southern part of Mount Etna. Hybla is a city particularly famous for the wild bees and their honey, a point dealt with by the Romantic author Leigh Hunt's 1833 booklet entitled "A Jar of Honey from Mount Hybla." Hunt reveals, in accordance with the poet Theocritus, the invigorating effect of the Sicilian honey and states that "then Sicily arose—the whole island—particularly Mount Ætna. Then Mount Hybla, with its bees" (5). In the following line, the poet expresses that the person whom he refers to in the previous lines is apt to trace "with trembling Eyes thy dreary Steps" to the place where Fear and Furies "shar'd the baleful Grove". As the poet emphasizes, the Goddess Fear and Furies dwell in the same place, that is, the underworld. In Greek mythology, the Furies or with their Roman name Erinyes are the daughters of the earth goddess, Gaia, and are procreated by the blood of Uranus. They are depicted to be three in number: "Alecto (She Who Rests Not), Megaera (Jealous One), and Tisiphone (Avenger of Blood)" (Daly, 2004: 52).

The poet compares the goddess Fear with the Furies, regarding them as similar in terms of avenging and echoing from the depths of the underworld. The Furies are, as a matter of fact, believed to be the avengers of the evil, "especially those that involved bloodshed in a family or among kin" (Nardo, 2002: 52). Since the punishment of the Furies does end in the underworld, the Goddess Fear, too, continues her revenge and retribution plaguing the melancholic persona with her whips and torches like those of the Furies both in life and after death. The Fear is thirsty for revenge, for punishment and for never-ending wrath. In the fourth stanza of the epode section, the poetic persona alludes to the famous play of the Greek playwright, Sophocles, *Odepius Rex*, and

refs to "th' Incestuous Queen", Jocasta, the mother of Oedipus, with whom Oedipus is doomed to share the same bed and impregnate with his future children. "Wrapt in thy cloudy Veil" of the Goddess Fear, Jocasta, as "th' Incestuous Queen", "sigh'd the sad Call her Son and Husband hear'd", her husband and son being the same person, that is Oedipus, gives a sigh that "when once alone it broke the silent Scene". Acting as both the mother and the wife of the sinful Oedipus, Jocasta hangs herself with the sheets, a symbol of her incestuous relationship with the son, at the end of the play, and her son and husband, Oedipus, blinding himself as a way of salvation and redemption, "and He the Wretch of Thebes no more appear'd", condemning himself into an eternal self-exile and a real one. What the poet attempts to emphasize in this stanza is that the urge to fall into self-exile and being doomed to exhibit irrational and self-destructive behaviour is at times caused by the sense of fear. It is the Goddess Fear that leads Jocasta to suicide and Oedipus to permanent spiritual and physical exile. In the last stanza of the epode, the melancholic persona reveals his personal experience of Fear again, addressing "O Fear" and stating, "I know Thee by my throbbing Heart". The poet gripped in the hands of melancholy and the Goddess Fear reveals physical or psychosomatic symptoms of melancholy evinced by "my throbbing Heart". This can also be read as a reference to Burton's description of melancholy as both a physical and spiritual disease. In the following line, the poetic persona keeps addressing melancholy as "Thou" and states that "thy with'ring Pow'r" of melancholy "inspir'd each mournful Line". This can be taken as the relationship between literature and disease, literature serving both as a symptom and a cure of melancholy; what leads the poet to compose such melancholic lines and helps him overcome his feelings of dejection is melancholy that has afflicted him for years as an individual and an artist. What Collins mourns for in these lines as a poet is not due to death, loss (absence) of a beloved person. His suffrage, however, signposts his prolonged anguish due to his lifetime occupant melancholy (presence), which is a poetic representation of manic-depressive state of mind co- mingled with fear and anxiety. It is this very Fear and melancholy that manipulate the poet gradually, stirring his nerves as well as lines. As the poetic persona claims "Tho' gentle Pity", sincerely and earnestly begging the Goddess Fear for mercy, he asserts that "all the Thunders of the Scene are thine", approving the supremacy of Fear over anyone and anything. Marion interprets the last quartet of the epode section as "This ties the epode both to the strophe and the antistrophe, where Collins' primary approach to the Goddess is through his humble praise of Her and through his own ability to feel and, he hopes, to realize Her power" (1976: 131). As Collins or his poetic persona praises Fear, he as a matter of fact asks for her Favour through acknowledging her strength via his poetry as well.

> **Antistrophe**
> Thou who such weary lengths hast past,
> Where wilt thou rest, mad nymph, at last?
> Say, wilt thou shroud in haunted cell,
> Where gloomy rape and murder dwell?
> 50 Or, in some hollowed seat,
> 'Gainst which the big waves beat,

Hear drowning seamen's cries, in tempests brought?
Dark power, with shuddering meek submitted thought,
Be mine to read the visions old
55   Which thy awakening bards have told:
And, lest thou meet my blasted view,
Hold each strange tale devoutly true;
Ne'er be I found, by thee o'erawed,
In that thrice hallowed eve, abroad,
60   When ghosts, as cottage maids believe,
Their pebbled beds permitted leave;
And goblins haunt, from fire, or fen,
Or mine, or flood, the walks of men!
O thou, whose spirit most possest

In the antistrophe section, after providing a brief outline of the history of Fear, the poet compares the Goddess Fear with a " mad Nymph" "who such weary Lengths hast past" and asks the nymph "Where wilt thou rest" on earth. The persona implores the Goddess Fear to dwell "in Haunted Cell", an abode "where Rape and Murder dwell" or "in some hollow'd Seat, 'Gainst which the big Waves beat", or a cave where the Fear "Hear drowning Sea-men's Cries in Tempests brought". The poet in fact endeavors to persuade the Goddess, or the mad Nymph, to favour and have mercy on him as if in a frenzied prayer. Marion intreprets the beseeching mood of the persona as "Collins creates the proper atmosphere for Fear's Cell with his repeated reference, particularly recalling lines one through three, to the evils (Rape, Murder, violent death by drowning) of man's existence which he, the poet, hopes Fear will induce men to shun" (1976: 132). In the lines "Dark Pow'r, with shudd'ring meek submitted Thought / Be mine, to read the Visions old, / Which thy awak'ning Bards have told", the poet addresses the Goddess or "Dark Pow'r", referring to all those previous "awak'ning Bards" She has favoured with inspiration and aspiration, and besseches the Goddess to "be mine" and "read the Visions old". The poet states that "lest thou meet my blasted View", he promises the Goddess to "hold each strange Tale devoutly true" and entreats her to "Ne'er be I found, by thee o'eraw'd". The melancholic persona in fact reveals the Goddess that he is wholly at the mercy of her, and the poet expresses that he hopes to retell the old visions or stories the predecessing authors have told about the mad Nymph or the Goddess Fear, and he entreatingly asks Fear to treat him compassionately so that he will not be distracted with "my blasted View" during meditation and the creative process, particularly in "that thrice-hallow'd Eve" or, in other words, Halloween. The persona refers to the Halloween night (October 31), or All Saints' Day that is celebrated in honor of all the saints in Heaven. It is the occassion when "Ghosts, as Cottage- Maids" are believed to leave their "pebbled beds" or graves, and goblins or malicious spirits haunt men coming from "Fire, or Fen Or Mine, or Flood". All these importunate requests of the persona indicate that he has indeed insecurities and self-doubts that paralyze him at times, and as Marion states, "but again, as these lines so clearly show, his invocation for that role is filled with a crippling self-doubt" (1976: 133).

65   The sacred seat of Shakespeare's breast!
By all that from thy prophet broke,

In thy divine emotions spoke;
Hither again thy fury deal,
Teach me but once more like him to feel:
70   His cypress wreath my meed decree,
And I, O fear, will dwell with thee!

In the final lines of the poem, the author alludes to Shakespeare and reveals that Fear "whose Spirit most possest" noted litterateurs, such as "the sacred Seat of Shakespear's Breast" and establishes his pleadingly mode throughout the stanza. By referring to all these famous bards over the course of the poem, including Aeschylus, Sophocles and Shakespeare, Collins truly places emphasis on the fact that fear and, naturally melancholy, are at the core of the inspiration that nourishes all these authors; moreover, he also uncovers his deep desire to possess that kind of creative skill as a blossoming poet as well. Collins defines and depicts these Bards the Goddess Fear bestows inspiration on as "thy Prophet" and what they experience and represent in works, or, in Wordsworth's own words "the spontaneous overflow of powerful feelings" as "in thy Divine emotions". This indicates that the poet in fact deems these authors and their works that the Goddess Fear blesses them with as sacred and heavenly. In the lines "Hither again thy Fury deal / Teach me but once like Him to feel", in the form of a solemn prayer, the persona states that he is mentally prepared for "thy Fury" if Fear becomes willing to teach him to write just like Shakespeare does / did in the past. The persona is voluntary to bear the eternal torture of Fear if he is endowed with the genius of Shakespeare. As a matter of fact, this reminds us of the story of Doctor Faustus entitled "The Tragicall History of Dr. Faustus" penned by Christopher Marlowe. In this five-act tragedy, Faustus makes a pact with the Devil and sells his soul for knowledge and power, symbolizing the overreaching ambition and ungratratified desire for power of the Renaissence man. Simirlarly, the persona in this poem reveals his volition to surrender his soul to the Goddess Fear if she accepts to grant his humble wish and "teach me but once like Him to feel". In the last two lines of the work, "His Cypress Wreath my Meed decree / And I, O Fear, will dwell with Thee!", the persona overcomes his dark melancholic mood.

CHAPTER SIX

6. EUPHEMISED DEPRESSION AND RELIEF: AESTHETIC TRANSFORMATION OF MELANCHOLIA THROUGH POETIC LANGUAGE

6.1. Male Melancholic Self in Thomas Warton's "The Pleasures of Melancholy"

Thomas Warton (1728-1790) is an influential 18th-century author who gained reputation in different fields of literature including poetry, criticism and history. In his article entitled "Thomas Warton and the Eighteenth-Century Dilemma", Haven states that "Thomas Warton is usually thought of as one who lifted high the banner of literary revolt" (1928: 36) and underlines the common misconception about Warton who is pictured as "both in critical theory and in poetic practice, a conscious rebel against the school of Pope" (1928: 36). Warton was not solely a poet that later became famous for his "The Pleasures of Melancholy" published initially anonymously in 1747, he was also an intellectual and a scholar who spoke many languages, a translator who edited and translated books into English, a professor of English literature at Oxford University and, a poet laureate and a literary critic who penned *The History of English Poetry*. As a man of letters, Warton initiated his literary career with writing verses, yet owing to some crucial factors which, according to Rinaker, may be rendered as "both because the age in which he lived was unfavourable to poetry, and because, as Christopher North said, "the gods had made him poetical, but not a poet"" (1915: 140), Warton devoted himself to literary criticism and history, "where he won more immediate as well as more enduring fame" (Rinaker, 1915: 140). This should not mean that Warton turned his back on to poetry, but his literary pursuits were mostly established by the social expectations and conditions. The poems Warton composed during his lifetime may not be deemed as trivial when compared with the other genres he actively sought, rather "compared with his achievements in other fields of literature, it is obscured by their greater value; but compared with their contemporary poetry, it assumes a more significant place" (Rinaker, 1915: 140). Moreover, Warton as a matter of fact made major contributions to the English poetry that can be outlined as "developing Gothic and medieval element, encouraging the nature school of poetry, and giving impetus to the sonnet revival" (Rinaker, 1915: 140). Rinaker also emphasizes that the poetry of Warton provides a general outline of the movements British poetry has undergone during the eighteenth-century, such as "the repudiation of the pseudo-classical models, the Spenserian and Miltonic revivals, the return to nature, the cult of solitude, the melancholy of moonlight and graveyard schools, the interest in the supernatural, and the Gothic revival" (1915: 140). With a rich educational background blended with Greek and Latin languages, Warton penned his first poem

after the death of Alexander Pope, whose influence he was never depicted to be wholly free from. As a blossoming author, Warton was not a revolutionary poet in the field of literature, except for the one novelty he brought, that is "the Gothic element, he was never strikingly original" (Rinaker, 1915:142). During a period of experimentation echoing with the influence of such poets as Swift, Pope, Gray, Milton and at times Spenser, and attempting to seek his own voice in the works, Warton authored his first significant long poem entitled "The Pleasures of Melancholy" that was published anonymously at the age of seventeen. Sparrow stresses the point that the subject matter Warton dealt with in his poem was previously handled with by the preceeding poets as he suggests that "'the pleasures of melancholy' was no new theme in English poetry when Gray's stanza was written; it was at least as old as *Il Penseroso*" (Sparrow, 1963: 58). As for the form of the poem, it bears a close resemblance with "Il Penseroso" by Milton as Rinaker further explains that the poem "savors decidedly of Milton's minor poems in tone and diction, though the title and the form were obviously directly suggested by Akenside's much less romantic *Pleasures of Imagination*" (1915: 143). "The Pleasures of Melancholy" which "was written in 1745, first published in 1747, and published in a significantly revised version in 1755" (Ferguson, 1969: 14) indicates that the young Warton sought and applied various experimental techniques, "but he combined the results into a whole with some characteristic additions of his own" (Rinaker, 1915: 144). These characteristics can be outlined as "the love of the past and of nature" (Rinaker, 1915:148) and redeemed as the major contributions of the young Warton to the poetry of the period.

"The Pleasures of Melancholy" was composed during the early youth of Warton and, for this reason, the poetic persona of the work does not actually represent the real Warton as "though supposed to be typical of the Wartons and of their period, it is really typical of adolescence and tells us little about its sixteenth-year-old author, except that he was young, poetic, and a lover of Spenser and Milton" (Havens, 1909: 36). The poem consists of approximately 315 lines, a very long work compared with the other ones of the age, and Maclean interprets this length as "and the greater length of the Warton poem is no sign that more is going on in them; they are long descriptive detours, so long indeed that the occasional good line gets lost by the wayside" (1956: 167). Besides being categorized as a melancholic poem or the poetics of melancholy, "The Pleasures of Melancholy" is, in Maclean's own terms, "personified lyric" which "will also be limited to refer only to the lyric that employs a single personification as a unifying device" (1956: 163). The concept of personified lyric as a matter of fact emerged in the eighteenth century and it was "so distinctive of the eighteenth century that it almost disappeared with it, and since then has been usually viewed as a literary fossil" (Maclean, 1956: 163). The characteristics of these personified lyrics are determined as a) "addresses to a thoroughly approved virtue or to an important psychological faculty, such as memory or imagination, or to one of the lofty products of the higher faculties b) the virtue or quality of mind, or art is addressed as a person" (Maclean, 1956: 165). As for the gender of the addressed thing, Maclean emphasizes that "if the subject addressed is a welcome one, it is generally female in gender, Greek in origin, and at present

residing in some distant cell; if the subject addressed is unwelcome, as tyranny or war, it is a monster, generally male in gender, Roman in origin and the resident of a cave rather than a cell" (Maclean, 1956: 165).

In addition to being defined as a melancholic work in the form of a personified lyric, "The Pleasures of Melancholy" is also accepted as a preromantic poem by the scholars. Fenner suggests that the poems penned by the Warton brothers, "The Enthusiast, or the Lover of Nature" and "Ode to Fancy" by Joseph Warton, and "The Pleasures of Melancholy" by Thomas Warton, are as a matter of fact "the earliest genuine examples of preromanticism in England" (501). Reedited and republished in 1755 with later revisions in style and diction, "The Pleasures of Melancholy" became more romanticized as "in the intervals each poem became pronouncedly more preromantic; that is, each acquired more of exactly those qualities which historians find significant" (Fenner, 1956: 502). Warton reedited and revised the poem from the beginning to the end, making changes in word choice, such as replacing the word "mansion" in the second line with "grotto". Fenner also interprets these revisions and alterations in punctuation, spelling, meter and word choice as "intensify[ing] the pleasures (religious dedication or gothic terror) of melancholy" (1956: 504) and emphasizes that "if these can be accepted as preromantic/romantic attributes, then Thomas Warton has "romanticized" his poem" (1956: 504) in the decade following the first publication. Griffin expresses that even though Warton is regarded as the preromantic or the forerunner of the romantic movement in British literary history, he underlines the point that "for me, then, pre-romanticism disappears entirely as a category" (1992: 801) and "the Wartons and Young are simply the first "romantics"" (1992: 801) in terms of "The Pleasures of Melancholy" "for the insights it gives into the genesis of a romantic construction of literary history" (1992: 802). In this dissertation, the second version of the poem is analysed due to being more recent form of the work and represents the older persona of the poet.

> Mother of musings, Contemplation sage,
> Whose grotto stands upon the topmost rock
> Of Teneriffe; 'mid the tempestuous night,
> On which, in calmest meditation held,
> 5   Thou hear'st with howling winds the beating rain
> And drifting hail descend; or if the skies
> Unclouded shine, and through the blue serene
> Pale Cynthia rolls her silver-axled car,
> Whence gazing steadfast on the spangled vault
> 10   Raptured thou sitt'st, while murmurs indistinct
> Of distant billows soothe thy pensive ear
> With hoarse and hollow sounds; secure, self-blest,
> There oft thou listen´st to the wild uproar
> Of fleets encount´ring, that in whispers low
> 15   Ascends the rocky summit, where thou dwell´st
> Remote from man, conversing with the spheres!
> O, lead me, queen sublime, to solemn glooms
> Congenial with my soul; to cheerless shades, To
> ruin´d seats, to twilight cells and bowers,

20   Where thoughtful Melancholy loves to muse
      Her favorite midnight haunts. The laughing scenes

Warton begins his poem with a direct address to the melancholy personified as a woman with the words "Mother of musings", revealing the pensive meditation melancholy brings together with it. He also compares melancholy with the "Contemplation sage" that refers to the relationship between the state and intellectual skills, the word sage defined as "one (such as a profound philosopher) distinguished for wisdom" (Merriam-Webster Dictionary). Melancholy is depicted by the persona as "Mother of Musings, Contemplation sage" whose mansion "stands upon the topmost rock" settled on the island of Teneriffe. In this respect, melancholy resembles to a pensive landlady of a huge mansion on a desolate island called Teneriffe located in the Atlantic Ocean. During "the tempestuous night" characterized by violent storms and heavy rain "on which, in calmest meditation held", the Melancholy Mother, addressed directly for the first time in these lines as "Thou", gives an eager ear to "the beating rain" with ""howling winds" while "drifting hail descend". The words "calmest meditation" refer to the dualism of melancholy that afflicts the poetic persona, "calmest" refers to the emotive state, or heart, of the condition and "meditation" to the mental state, or brain, of melancholy. This can also be taken as the sign of the disorder's being both a spiritual and physical condition, or in Burton's own words "a malady, an epidemical disease, that so often, so much crucifies the body and mind" (Burton, 2009: 103). The speaker of the poem expresses that when the skies get crystal blue, "Pale Cynthia rolls her silver-axled car" and Melancholy "raptured thou sitt'st" gazing at the silver chariot of the moon goddess riding in the heaven. With the words "Pale Cynthia", the persona refers to the Artemis, or in Roman name, Diana, who is "virgin goddess of the moon and the hunt, who also protected young girls and pregnant women" (Nardo, 2002: 236). As Artemis was born on the Mount Cynthus on Delos, she was also given the name of Cynthia. While the Mother of Musing is "gazing steadfast on the sprangled vault" of Artemis, "with hoarse and hollow sounds", the distant seas "soothe thy pensive ear". "Pensive" conveys the meaning that the persona feels so self-absorbed and so centred on his inner world filled with turmoil that he gets deaf to the outside world. Even the unpleasantly harsh sounds of the waves bring solace to the ear of the persona that is already struck deaf due to the unmuted inner voice and enables him to focus on anything except for his chaotic soul. Feeling "secure, self-blest", Melancholy "there oft thou listen'st to the wild uproar" of the bay, the sound of the great waves reaching the abode of Mother of musings "in whispers low" since she dwells upon "the rocky summit" which is absolutely "remote from man", far from the earth and very close to the heavens. Melancholy leads a reclusive life in her mansion, retiring to her own solitude and self- generated sorrow, yet feels satisfied and blissful with this though. The reader hears the voice of the poetic persona for the first time in the lines "O, lead me, queen sublime, to solemn glooms / Congenial with my soul". The persona addresses to Melancholy as "queen sublime" and earnestly begs her to take him "to cheerless shades, to ruin'd seats, to twilight cells and bowers", the settlements where "thoughtful Melancholy loves to muse / Her favorite midnight haunts". The

speaker as a matter of fact states that he is already familiar with the agony of melancholy and associates it with ruined landscapes, such as deserted buildings, dark cells and destroyed dwellings, and with solitude entailing rejection of the society. Bowring suggests that the typical melancholic man alienates from both himself and the society since "melancholy detachment removes man from his natural surroundings" (Bowring, 2011: 73) which eventually leads to the sense of displacement in the individual and an exaggerated love of gloom and seclusion. Griffin emphasizes that the poem is structured around "the allegorical composition between Day and Night, Mirth and Melancholy" (1992: 803) and highlights the point that "the noise of the city is opposed to the quiet of nature, vice to virtue, summer to winter, bright sunshine to fogs, gloom, and rain" (1992: 803) similar to what the persona does. With the words "midnight haunts", the speaker refers to the midnight attacks of melancholy that grow more fierce and acute at nights unlike the daytime bouts of the disorder.

> Of purple Spring, where all the wanton train
> Of Smiles and Graces seem to lead the dance
> In sportive round, while from their hands they shower
> 25 Ambrosial blooms and flowers, no longer charm;
> Tempe, no more I court thy balmy breeze,
> Adieu green vales! Ye broider´d meads, adieu!
> Beneath yon ruin'd abbey's moss-grown piles
> Oft let me sit, at twilight hour of eve,
> 30 Where through some western window the pale moon

The melancholic persona goes on describing what enchants him no longer and states that "the laughing scenes" formed by the three Graces and Smiles who "seem to lead the dance in sportive round" and "from their hands they shower / Ambrosial blooms and flowers, no longer charm." The persona as a matter of fact prefers melancholic joy to earthly pleasures associated with mythological figures, such as the three Graces, Seasons, Smiles and ambrosia, the food of the deities, since nothing can be sweeter than the satisfaction melancholy begets. Moreover, the persona also turns his back on "thy balmy breeze" of Tempe, the valley in Thessaly, Greece, which is "used by classical writers and their imitators to denote any idealized rural retreat" (Budd, 2011: footnote number 11) and bids a fond farewell to the "green vales" and "broider'd meads". Instead of these bloomy meadows, green valleys and soothing winds, the persona craves for "ruin'd abbey's moss-grown piles" and begs the queen sublime "oft let me sit" there at the darkest hours of evenings. The speaker's fondness for darkness reveals his melancholic attitude characterized by nocturnal dejection and despondency as "darkness all too soon obliterates the soul; rather, intensify melancholy and so intensify the soul's awareness of beauty, which being transient, must heighten the sorrow" (Maclean, 1956: 169).

> Of purple Spring, where all the wanton train
> Of Smiles and Graces seem to lead the dance
> In sportive round, while from their hands they shower
> 25 Ambrosial blooms and flowers, no longer charm;
> Tempe, no more I court thy balmy breeze,

Adieu green vales! Ye broider´d meads, adieu!
Beneath yon ruin'd abbey's moss-grown piles
Oft let me sit, at twilight hour of eve,
30   Where through some western window the pale moon
Pours her long-levell'd rule of streaming light;
While sullen sacred silence reigns around,
Save the lone screech-owl's note, who builds his bower
Amid the mould'ring caverns dark and damp,
35   Or the calm breeze, that rustles in the leaves
Of flaunting ivy, that with mantle green
Invests some wasted tower. Or let me tread
Its neighb'ring walk of pines, where mus'd of old
The cloister'd brothers: thro' the gloomy void
40   That far extends beneath their ample arch
As on I pace, religious horror wraps
My soul in dread repose. But when the world
Is clad in Midnight's raven-colour'd robe,
'Mid hollow charnel let me watch the flame
45   Of taper dim, shedding a livid glare

Stating already what no longer charms him, the persona goes on describing the gothic natural settings that enormously delight him, and earnestly implores the queen Melancholy to "oft let me sit" at "ruin'd abbey's moss-grown piles" where "the pale moon pours her long-levell'd rule of streaming light" while "sullen sacred silence" prevails in the whereabouts; a silence that is interrupted solely by the "lone screech-owl's note", which "builds his bower amid the mould'ring caverns dark and damp", and "the calm breeze" hurling through the ivy leaves. In these lines, the persona specifically associates melancholy with sullen silence that is rendered sacred due to the purely philosophical and profound pondering. It is indeed a truly introspective and, perhaps retrospective, reflection. In the following lines, the persona asks Mother of musings to "let me tread its neighbr'ing walk of pines" where "the cloister'd brothers" stroll in a pensive mood. "The cloister'd brothers" refers to the monks that serve for and reside in the aforementioned monastery as the persona talks about the "ruin'd abbeys" in the preceding lines. "Thro' the gloomy void", or the empty space, that "far extends beneath their ample arch", the persona is held in the grip of "religious horrors" with "my soul in dread repose" as he walks on in the yard. The words "religious horrors" can be interpreted as the anxiety induced by religion and the melancholy anything pious fosters in the persona and reminds him of afterlife, whereas "dread repose" refers to the acute fear brought forth by death and conveys the feelings of peace and tranquillity eternal rest yields. Yet, the persona states that when the night as dark as the raven falls on the world with his "raven- colour'd robe", he finds rejoice and feels euphoric watching the flame "of taper dim, shedding a livid glare o'er the wan heaps" in the charnel while he spots "ghostly shapes at distance" and hears "airy voices" that "talk along the glimm'ring walls", both inviting him "with beck'ning hands my lonesome steps" from the "far-winding vaults". The night apparently triggers the already vivid and overactive imagination of the melancholic persona in a way that he discerns illusory voices and ghosts far away. Notwithstanding these, the persona is not the least disturbed by the truly irksome visions and illusions nocturnal dejection brings forth as he verbalizes his emotions with the word

"let" that reveals his eagerness and content. It is not even a bit "undelightful" when, all of a sudden in the middle of the night, the persona "haply wakeful from my couch" and draws a blank stare at the floor when "all is motionless around"; "the rushing wind" no longer roars, "the sons of men and every beast" fall into "mute oblivion" and "all nature's hush'd in silence and in sleep". It is then "how fearful" to imagine that the whole earth lies in "awful solitude" and every being is fast asleep "but me" and his eternal comrade, melancholy.

> O'er the wan heaps; while airy voices talk
> Along the glimm'ring walls; or ghostly shape
> At distance seen, invites with beck'ning hand
> My lonesome steps, thro' the far-winding vaults.
> 50 Nor undelightful is the solemn noon
> Of night, when haply wakeful from my couch
> I start: lo, all is motionless around!
> Roars not the rushing wind; the sons of men
> And every beast in mute oblivion lie;
> 55 All nature's hush'd in silence and in sleep.
> O then how fearful is it to reflect,
> That thro' the still globe's awful solitude,
> No being wakes but me! till stealing sleep
> My drooping temples bathes in opiate dews.
> 60 Nor then let dreams, of wanton folly born
> My senses lead thro' flow'ry paths of joy;
> But let the sacred Genius of the night
> Such mystic visions send, as Spenser saw,
> When thro' bewild'ring Fancy's magic maze,
> 65 To the fell house of Busyrane, he led
> Th' unshaken Britomart; or Milton knew,
> When in abstracted thought he first conceiv'd
> All heav'n in tumult, and the Seraphim
> Come tow'ring, arm'd in adamant and gold.

Yet, the persona who is instantly robbed of his sleep bathes his "drooping temples in opiate dews", swallowing perhaps medicine that aids his chronic insomnia, and then enters into the world of "dreams of wanton folly born", dreams that uncover the "flow'ry paths of joy" and deep dark desires of sexual feelings. The persona is precisely ardent to "let the sacred Genius of the night" and witness to "such mystic visions" that "Spenser saw". In these lines, the poet alludes to Edmund Spenser's *Faerie Queen* and the characters, Britomart, the warrior princess, and Busirane, the villain; "the unshaken Britomart" fights to enter the house of Busirane that is designed as "bewild'ring Fancy's magic maze." He also mentions Milton "who first conceived all heav'n in tumult" and makes a direct allusion to his *Paradise Lost* with the sentence taken from the work "armed in adamant and gold." Accordingly, the persona experiences dark and insomniac nights tainted with nightmares that are at times rendered obscene and horrifying and spiced with the creative genius of a night owl characterized by the masterpieces of such great literary men, as Milton and Spenser.

> 70 Let others love soft Summer's evening smiles,
> As listening to the distant waterfall,

They mark the blushes of the streaky west';
I choose the pale December's foggy glooms.
Then, when the sullen shades of evening close,
75   Where through the room a blindly- glimmering gleam
They dying embers scatter, far remote
From Mirth's mad shouts, that through th' illumined roof
Resound with festive echo, let me sit,
Blest with the lowly cricket's drowsy dirge.
80   Then let my thought contemplative explore
This fleeting state of things, the vain delights,
The fruitless toils, that still our search elude,
As through the wilderness of life we rove.
This sober hour of silence will unmask
85   False Folly's smile, that like the dazzling spells
Of wily Comus cheat th' unweeting eye
With blear illusion, and persuade to drink
That charmed cup, which Reason's mintage fair
Unmoulds, and stamps the monster on the man.
90   Eager we taste, but in the luscious draught
Forget the poisonous dregs that lurk beneath.
Few know that elegance of soul refin'd,
Whose soft sensation feels a quicker joy
From Melancholy's scenes, than the dull pride
95   Of tasteless splendour and magnificence
Can e'er afford. Thus Eloise, whose mind
Had languish'd to the pangs of melting love,
More genuine transport found, as on some tomb
Reclin'd, she watch'd the tapers of the dead;
100   Or thro' the pillar'd aisles, amid pale
shrines Of imag'd saints, and intermingled
graves, Mus'd a veil'd votaress; than Flavia
feels, As thro' the mazes of the festive ball,
Proud of her conquering charms, and beauty's blaze,
105   She floats amid the silken sons of dress,

The poetic persona portrays his pensive sadness through seasons and rejects "soft Summer's evening smiles", as they are for those who wish to "listening to the distant waterfall". Instead, in "the pale December's foggy glooms" when "the sullen shades of evening close", he prefers to retire to his home where the hearth scatters the "dying embers, far remote from Mirth's mad shouts", warming the whole room and forming "a blindly-glimmering gleam" over the roof while the persona feels blissful with "the lowly cricket's drowsy dirge" with a retrospective yearning and contemplates about those beautiful reminiscences. It is then when the thoughts of the speaker focus on "this fleeting state of things, the vain delights, the fruitless toils, that still our search elude" in the course of life. The persona as a matter of fact ponders over the meaning and the essential cause of his melancholic mood and finds rejoice and recuperation in this abyss of dismal and despondency. For the melancholic man, the "sober hour of silence" passed at his abode is to "unmask False Folly's smile" in the way Milton's character Comus does in his famous masque, *Comus*. As the story tells, Comus is in fact an evil sorcerer with a hedonistic philosophy of life who "cheat th' unweeting eye with blear illusion" and "persuade to drink that charmed up" just like happiness does to the ordinary man. Happiness blinds the senses and mind of the normal man as it

is the Folly's smile that renders the individual both dull and numb. It is true that people become eager to taste the wine of joy, but they simply "forget the poisonous dregs that lurk beneath" as happiness and satisfaction cause man to forget to question and meditate on the real issues that arise underneath what is normal and joyful. For that matter, the speaker emphasizes that only few can comprehend and evaluate the "elegance of soul refin'd" who has the power and potential to grasp and digest "a quicker joy from Melancholy's scenes" than "the dull pride of tasteless splendour and magnificence" mundane joy brings together. Alluding to the *Eloisa to Abelard* by Alexander Pope, the persona states that Eloisa who falls in a hopeless love with her tutor, Abelard, and devotes herself to religion by serving as a nun in a convent after getting separated from her lover forever, finds "more genuine transport as on some tomb reclin'd" and adopts a pensive posture towards life among "the pillar'd aisles, amid pale shrines of imag'd saints, and intermingled graves", watching "the tapers of the dead" while she tries to quench the pangs of impossible love flaming in her broken heart. The poet compares Eloisa to Flavia, a shallow, narcissistic and passionate female character in Pope's *An Epistle to a Lady* and expresses that Eloisa takes more pleasure from her dejection than Flavia who "floats amid the silken sons of dress, and shines the fairest of th' assembled fair" and feels extremely "proud of her conquering charms and beauty's blaze." Eloisa is much happier in her unhappiness than Flavia, who is indeed unhappy amid her superficial happiness as melancholic personality renders the individual deeper and more intellectual.

> And shines the fairest of th' assembled fair.
> When azure noontide cheers the daedal globe,
> And the blest regent of the golden day
> Rejoices in his bright meridian tower,
> 110 How oft my wishes ask the night's return,
> That best befriends the melancholy mind!
> Hail, sacred Night! thou too shalt share my song!
> Sister of ebon-scepter´d Hecate, hail!
> Whether in congregated clouds thou wrapp'st
> 115 Thy viewless chariot, or with silver crown
> Thy beaming head encirclest, ever hail!
> What though beneath thy gloom the sorceress train,
> Far in obscured haunt of Lapland moors,
> With rhymes uncouth the bloody caldron bless;
> 120 Though Murder wan beneath thy shrouding shade
> Summons her slow-eyed votaries to devise
> Of secret slaughter, while by one blue lamp
> In hideous conference sits the listening band,
> And start at each low wind, or wakeful sound;
> 125 What though thy stay the pilgrim curseth
> oft, As all-benighted in Arabian wastes
> He hears the wilderness around him howl
> With roaming monsters, while on his hoar head
> The black-descending tempest ceaseless beats;
> 130 Yet more delightful to my pensive mind
> Is thy return, than blooming morn's approach,
> E'en then, in youthful pride of opening May,
> When from the portals of the saffron east
> She sheds fresh roses, and ambrosial dews.
> 135 Yet not ungrateful is the morn's approach,

The poetic speaker states that when the "azure noontide" sparks the earth and "the blest regent of the golden day" exuberates over "his bright meridian tower", he passionately longs for the coming of the night which accompanies his refined soul and mind much better than the daytime as the persona is definitely happy with his nocturnal dejection. Addressing to the Night as "Hail, sacred Night" and personifying her as the sister of Hecate, the goddess of the underworld and night, the speaker expresses that Night is to sing the sad tune of melancholy with him. The melancholic man's romanticizing and idealizing, even obsessing with night also reveals his self-destructive behaviour as the solitude and silence of the night are what lead the man to the world of deep contemplation and meditation. On this, Jane Darcy states that "melancholy and solitude are so closely associated in early modern thinking, both viewed as antisocial states" (2013:36) as the poetic persona himself is a great example of. This admiration for solitude and night as a matter of fact causes the persona to reject the society and turn in on himself. Burton also states that "voluntary solitariness is that which is familiar with melancholy" (Burton, 2009: 209) and that is why the speaker desires for the nocturnal solitude. Referring to the goddess Hecate, who, according to Don Nardo, "in addition to bringing fertility and good fortune to humans, Hecate sometimes brought fear, both of the dead and the unknown" (2002: 94) besides being associated with sorcery and black magic, the melancholic persona salutes the Night, "sister of ebon-specter'd Hecate", whose "viewless chariot", viewless due to the crystal blue sky, is covered by the clouds and "thy beaming head encirclest" with that silver crown. The persona states that underneath the gloom of the dark Night there often appears a group of sorceresses that utter "rhymes uncouth" around the bloody cauldron in the obscured Lapland moors. The poet in this line alludes to both Milton and Shakespeare, as Milton refers to Lapland witches who perform ceremonial rites to the goddess Hecate, and Shakespeare writes in *Macbeth*, Act II, of those wicked witches whose "witchcraft celebrates/ Pale Hecate's offerings". Personifying Murder as a woman, the persona further expresses that even though Murder is concealed by the "shrouding shade" of the Night, she bids her "slow-eyed" worshippers to plot "secret slaughter" against those the witches have practised black magic for during the night while all of them sit "in hideous conference by one blue lamp" and are thrilled at "each low wind, or wakeful sound". As if implying a connection between the two, the persona refers to the pilgrims soon after the witches and states that the pilgrim also gets mad at the fall of the night as he "hears the wilderness around him howl with roaming monsters" and the very idea and fear of the dark night full of strange creatures makes him agitated in the Arabian deserts. Despite all these negative associations of the night also available in the mind and memory of both the historical author and the implied author, the pensive persona prefers the return of the dark night to the "blooming morn's approach" even in May when the saffron blooms flowers and fresh roses blossom with "ambroisal dews". This can be interpreted as the sign that the melancholic persona sometimes turns into a pious pilgrim and at times into a sinful witch due to the attack of melancholia in the dark nights that increase his dejection. Yet, he is grateful for the crack of the dawn that is "clad in clouds" after a profoundly rainy night and "the damp air" of the spring, an air so damp that "grove and hill in formless vapours undistinguish'd swim".

When dropping wet she comes, and clad in clouds,
While through the damp air scowls the lowering south,
Blackening the landscape's face, that grove and hill
In formless vapours undistinguish'd swim:
140 Th' afflicted of the sadden'd groves
Hail not the sullen gloom; the waving elms
That, hoar through time, and ranged in thick array,
Enclose with stately row some rural hall,
Are mute, nor echo with the clamours hoarse
145 Of rooks rejoicing on their airy; boughs
While to the shed the dripping poultry crowd,
A mournful train: secure the village hind
Hangs o'er the crackling blaze, nor tempts the storm;
Fix'd in unfinish'd furrow furrow rests the plough:
150 Rings not the high wood with enliven'd shouts
Of early hunter: all is silence drear;
And deepest sadness wraps the face of things.

The persona states that those people who are afflicted with "the sadden'd groves" are not as a matter of fact content with this "sullen gloom" created by the "blackening [the] landscape's face" and the darksome night. The elm trees that "hoar through time, and ranged in thick array" fall utterly silent as the rooks no longer sing on the boughs and turn into "a mournful train" while they try to find a shelter under the branches of the tree in order not to get wet. The poet's deliberate choice of the elm is significant in terms of the associations of the tree as the elm is believed to relate to the underworld and the elves who act as the guardians of that kingdom. Elm is also known to breed depression and sadness in a similar way the dark Night does to the ones who are or are not on friendly terms with Melancholy. The speaker further describes the state of the nature and talks about the woods that do not echo with the sound of the "early hunter", referring to the stillness that at times becomes unbearably dreary and a tinge of sadness that falls upon all the things.

Thro' Pope's soft song tho' all the Graces breathe,
And happiest art adorn his Attic page;
155 Yet does my mind with sweeter transport glow,
As at the root of mossy trunk reclin'd,
In magic Spenser's wildly-warbled song
I see deserted Una wander wide
Thro' wasteful solitudes, and lurid heaths,
160 Weary, forlorn; than when the fated fair
Upon the bosom bright of silver Thames
Launches in all the lustre of brocade,
Amid the splendours of the laughing Sun.
The gay description palls upon the sense,
165 And coldly strikes the mind with feeble bliss.

With allusions to both Alexander Pope and Edmund Spenser, the persona expresses that even though all the women know by heart the lyrics of Pope that are embellished with "happiest art", his own mind mostly concentrates on other more solemn and grave issues when he retreats to "the root of mossy trunk". Making a comparison between both, and labelling Spenser as "magic", the persona reveals that in the "wildly-warbled song" of Spenser, he perceives and remembers Una,

the female character of *Fairie Queene*, who wanders "thro' wasteful solitudes, and lurid heaths" feeling "weary, forlorn", instead of "the fated fair", Belinda of *The Rape of the Lock*, the attractive but shallow female that is always the center of the male attention wherever she goes, particularly during the ride down "the bosom bright of silver Thames" in "all the lustre of brocade". Implying that Una, and naturally Spenser, is more everlasting and timeless, he emphasizes that "the gay description" or the works that deal with shallow themes or characters do not elevate the intellectual skills of the man /reader but instead dull the sense "with feeble bliss". Within this framework, it is significant to emphasize that as a melancholic man the persona finds joy in and praises the works that portray dejected characters that resemble to him and explore their woeful stories as his mood and, naturally his perception of the world, mold his perspective, reading habits or intellectual pursuits, and his expectations from the authors as a reader. As for the historical author, it can be said that Warton prefers Spenser to Pope and admires him more since Rinaker expresses that "Warton's preferring Spenser to Pope is extremely significant of his taste, and of the advances he had made thus early in rejecting the old school for the coming one" (1915: 146). In addition to this, Rinaker explains that Warton provides reasons for this favour as "he gave a very romantic reason: warmer passions are aroused by the artless magic of the *Faerie Queene* than by the artificial brilliance of the *Rape of the Lock*" (1915: 147). The persona also believes that those works that focus upon the melancholic themes and characters have the potential to render the senses and mind of the readers in the way this poem of the historical author does to the implied readers and historical readers that are mostly regarded as melancholic as the historical and implied author. This can also be taken as the sign of the therapeutic effect of the melancholic texts on the melancholic mind of both the reader and the author as suggested by Burton, who states that "I write of melancholy by being busy to avoid melancholy" (2009: 36). Through reading the melancholic texts, the persona as well becomes busy to avoid melancholy.

> Ye youths of Albion's beauty-blooming isle,
> Whose brows have worn the wreath of luckless love,
> Is there a pleasure like the pensive mood,
> Whose magic wont to soothe your soften'd souls?
> 170 O tell how rapturous the joy, to melt
> To Melody's assuasive voice; to bend
> Th' uncertain step along the midnight mead,
> And pour your sorrows to the pitying moon,
> By many a slow trill from the bird of woe
> 175 Oft interrupted; in embowering woods
> By darksome brook to muse, and there forget
> The solemn dulness of the tedious world,
> While Fancy grasps the visionary fair:
> And now no more th' abstracted ear attends
> 180 The water's murmuring lapse, th' entranced eye
> Pierces no longer through th' extended rows
> Of thick-ranged trees; till haply from the depth
> The woodman's stroke, or distant tinkling team
> Or heifers rustling through the brake, alarms
> 185 Th' illuded sense, and mars the golden dream.

The melancholic speaker further addresses the young men of England's "beauty-blooming isle" who reveal through their facial gestures the fact that they are disappointedly and unhappily in love, and states that there is nothing more pleasant than "the pensive mood" whose miraculous touch is enough "to soothe your soften'd souls". The melancholic persona here compares the symptoms of lovesickness and unrequited love, particularly the pensive and musing mood, with those of melancholy, and reveals that melancholy also acts as a replacement of the loss of the love object / the real for that young man. The persona seeks and compensates for the loss of the introjected love object in sorrow and dejection that substitutes the loss itself. The persona asks the young men hopelessly in love to describe and depict the sullen dejection and introjected contemplation love breeds, verbalizing that sorrow with such phrases as "rapturous joy" while the young man tells and retells his sorrows and woes to the moon "oft interrupted" by the sad tune of the nightingales in the middle of the dark night, being insomniac due to the pangs of love and comorbid melancholy. Feeling estranged from both himself and his social milieu, the young man in love retires to the woods and sits by the small creek, "to muse, and there to forget the solemn dullness of the tedious world", turning on in himself and turning his back on the world and earthly things till he is distracted by "the wooodman's stroke, or distant tinkling team or heifers rustling through the brake", getting lost and buried in the realm of imagination. Here the persona reveals that the symptoms of melancholy and unrequited love turn out to be very similar and often go hand in hand, melancholy breeding the same effect upon the man. This can also be interpreted as that in melancholy, there exists a love object or thing which mostly does not lend itself to signification and appears on the realm of the real as such scholars as Kristeva and Freud suggest, and the loss or the lack of which begets melancholy in the persona. On this, Radden underlines the fact that for Freud, melancholy is simply the disorder of the self and identity as "Freud portrays melancholia as a narcissistic disorder of loss intrinsically directed toward the self" (*Moody Minds Distempered* 50) and Kristeva defines it as "the disappearance of that essential being and of Being itself" (1989: 5). Melancholic retirement entails the estrangement of the persona from not only himself and his social milieu but also from language that reveals and signifies the loss or the lack through loss of speech in the way the hopeless young man in the poem indicates. Moreover, underneath the love of retirement and seclusion indeed lies the misogynistic attitude of the melancholic persona as well. This misogynistic attitude does not necessarily bear an antisocial tendency but an aesthetic skill of being self-sufficient and a voluntary "self-imposed exile from the society" (Darcy, 2013: 150).

> These are delights that absence drear has made
> Familiar to my soul, e'er since the form
> Of young Sapphira, beauteous as the Spring,
> When from her violet-woven couch awaked
> 190 By frolic Zephyr's hand, her tender cheek
> Graceful she lifts, and blushing from her bower
> Issues to clothe in gladsome-glistering green
> The genial globe, first met my dazzled sight:
> These are delights unknown to minds profane.

Stating and restating that he is entirely enchanted by "solemn glooms", "moss-grown piles" and "the pale December's foggy glooms", the poetic voice for the first time associates dreads "familiar to my soul" with non-melancholic elements as he refers to young Sapphira who(m) he compares with Spring in terms of beauty and "from her violet-woven couch awaked by frolic Zephyr's hand" and "clothe[s] in gladsome-glistering green / the genial globe". The implied author reveals the implied and historical readers the fact that he is actually attracted by Sapphira who "first met my dazzled sight" and it is through these confessionary lines that "now we see that he is driven to melancholy by his love for Sapphira, that, indeed, one of its pleasures is the contemplation of her glad, green, spring-dayness from his retreat" (Griffin, 1995: 34). The pathos of the melancholic persona is then induced by the desire for the introjected love object whose real or imaginary loss leads to the loss in himself due to the identification of the persona with the object. Even though he apparently suffers from "these delights unknown to minds profane / and which alone the pensive soul can taste", he also feels quite satisfied as "the self-torments of melancholiacs, which are without doubt pleasurable, signify, just like the corresponding phenomenon in the obsessional neurosis, a gratification of sadistic tendencies and hate, both of which relate to an object and in this way have both been turned round upon the self" (Freud, 1917: 167). Accordingly, the persona gratifies his desire for object / person already lost with melancholy and pensive meditation that eventually cast him out of the civilization and turn out to be an indirect attack on the ego. While this dejection is caused by the (in)direct loss of the object/thing, it also substitutes and replaces it.

Even though religion plays a key factor at the development of melancholy in individuals, it does not give rise to that kind of despair in Warton and his poetic self / implied author, as he refers to the elegance of his soul "bathed in ecstasies" soon after the ceremonial rites with "the many-sounding organ peals on high / the clear slow-dittied chant". He also mentions the joys of the "the sacred sounds" belonging to those people praying "in sequester'd aisles of the deep dome". It is obvious that religion does not have a negative impact upon the dejection and sadness of the persona in the way scholars in the field, particularly Burton, suggest. Lund emphasizes that Burton states that original sin is the first and most important reason for the destruction of man and the calamities that befall on his soul on earth as she expresses that "the first cause of melancholy listed by Burton is God, under which heading he includes both classical and Christian examples" (2010: 127) and he also seeks the solution in obedience to God as "hence at the beginning of the causes Section Burton follows the traditional view of the spiritual physician that only God can cure the conscience afflicted for sin" (Lund, 2010: 127). Burton, in *The Anatomy of Melancholy*, reveals the essential cause of melancholy as "the impulsive cause of these miseries in Man, this privation of destruction of God's image, the cause of death and diseases, of all temporal and eternal punishments, was the sin of our first parent Adam, eating of the forbidden fruit, by the devil's instigation and allurement" (116).

Acedia is also a mental state that is associated with melancholy ignited by religion as Radden expresses that "acedia is a Greek word that means "noncaring state" (2000: 69) and "regarded as a

sin, acedia was a mental state of despondency, lethargy and discouragement that distracted a solitary monk from his duties" (2000: 69). Naturally, acedia is another type/ kind/ subcategory that mostly inflicts (wo)men of piety and religious melancholy afflicts people who feel frightened by the fear of eternal damnation and the curse of God. Religion escalates the feelings of despondency in melancholic man who believes in the idea of predestination and in conviction of sin noruished by the sense of personal worthlessness in the eyes of God. In this respect, the persona feels not restless and anxious at a religious setting that may not be considered as typical of a melancholic. As a direct and natural reminder of God and eternal damnation, the melancholic persona is supposed to run away and avoid from sacred locations that possibly augment his religious despair and despondency. The basic cause of willingness for the melancholic persona to find rejoice in such a place might be related with his soft memories about religion formed during childhood, perhaps so that that kind of religious setting is not to increase his despair.

Alluding to the Greek mythology, the poetic persona beseeches the Queen Melancholy to "cultivate my mind" with the inspirations of the Muse, "Divine Melpomene", mostly associated with melancholy. The persona also refers to notable literary figures, such as Thomas Otway and Shakespeare, which reveals the fact that melancholic man is a knowledgeable character, suggested by many scholars in the field. Burton states that "all poets are mad" (2009: 97) and "in the multitude of wisdom is grief and he that increaseth wisdom increaseth sorrow" (96) in the way both the historical and implied authors of his poem reveal. Radden also emphasizes the association between melancholy and genius as "the melancholy man was as likely a poet, rake, or scholar as a madman" (2009: 62) and expresses that "intellectual pursuits were believed to increase a person's vulnerability to such a despondency" (62). In this respect, the persona's melancholic temperament signifies the presence of a cultivated mind and soul dwelling in the historical and implied authors and contribute to those of implied and historical readers of the literary text.

The identification of the poetic persona with literary characters that are predominantly melancholic also offers a deep insight into his disposition and mental state. The persona refers to the female protagonist of Thomas Otway's play "The Orphan", Monimia, who "mourn streaming eyes / Her joys incestuous, and polluted love". As the drama reveals, Monimia, an orphan warded by Acasto, is passionately loved by his twin sons, Polydore and Castalio, while she falls deeply in love with only Castalio. Even though she weds Castalio, she is deceived into sleeping with Polydore, and eventually kills herself by poison, feeling weary under the burden of remorse, betrayal and incestuous love. The second character the persona refers to within this context is Juliet, of "Romeo and Juliet" by Shakespeare, who "print the last kiss on her true Rome's lips" and commits a painful suicide afterwards. The persona also mentions Jaffier, the male protagonist of Thomas Otway's "Venice Preserv'd", who becomes the hostile target of Priuli because of his secret marriage to his daughter, Belvidera. Later regretting his decision to have joined a conspiracy against the senate of Venice, he informs the council about the plan, betraying his friends and

abusing his wife. In the end, he kills both himself and his friend, Pierre, to regain his self-respect. The last literary character the persona refers to is Desdemone, of Shakespeare's "Othello", who is murdered by her insanely jealous husband, Othello; a bold woman much ahead of her time with her personality traits. When the characters he refers to within the text are closely examined, it is possible to see that they all have certain qualities in common: at a conscious level, they are all tragic characters that have become victims of circumstances and end up with severe punishment involving a homicide or suicide. The persona's identifying with the tragic characters also reveals the close relationship between tragedy and melancholy: all tragic characters are in some way melancholic and all melancholic characters bear the qualities of a tragic hero/heroine. Regarding the Aristotelian concept of tragedy, it can be said that a melancholic individual has a weakness / hamartia that might be defined as "the desire to determine his / her own fate" (Teber, 14) which implies the presence of pride / hubris that incurs pathos in the persona. This pathos, Bowring (2008) suggests, "resonates with one particular dimension of melancholy - that of suffering" (104) and "as a means of intensifying or highlighting the presence of sadness and sorrow, pathos is a form of persuasion, and is found in any context in which this is an important task" (104). On pathos, Ferguson states that "melancholy emerges, in fact, as a variety of suffering that lies between fate (ancient tragedy) and guilt (modern tragedy)" (72), which indeed unveils the state of the melancholic/ tragic character. Moreover, the pathos as an outcome of the downfall of the tragic/melancholic character bestirs the feelings of catharsis / purification of the emotions in the audience or, within this context, reader as shown by the poetic persona himself, who states that "by soft degrees the manly torrent steals / From my swollen eyes; and at a brother's woe / My big heart melts in sympathizing tears." Besides, we, as melancholic readers, experience a catharsis and purgate our emotions through this very melancholic poem as well.

Warton's persona as a poet transfers the melancholic feelings to places / settings that indeed reflect the inner world of the implied and historical author and are associated with sadness in the collective (sub)consciousness. From "ruin'd seats," "ruin'd abbeys" and "cheerless shades", the persona transfers his delightsomely melancholic mood to "Siberia's unrejoicing wilds" where "the bansih'd lord" is sent away by the government. On the melancholy of the place(s), Bowring (2008) states that "the attributes of melancholy are not confined to the characteristics of a person but can also be recognised in cities and landscapes" (65) and that cities and countries are identified with melancholy, as Siberia does in the mind of the persona. Comparing and contrasting the luxury of the court with Siberia, the speaker thus states that he prefers the freedom, toil and joy of Siberia's frozen wilds to the extravagant yet trapping comfort of the court or "of some high castle shut". Associating melancholy with Siberia, an extremely desolate location with frigid winters, the speaker also transfers his individual characteristics to the place, creating an analogy between his own melancholic self and the melancholic space, and "through being transferred beyond the individual into the things of the world it became an expansive idea, far beyond a mere pathological condition" (66). Romanticizing and idealizing the abandoned and demolished gothic landscapes, he

furthermore yearns to prolong his pathos and recollects "the mark of time's passage yet the endurance of the trace of things" (Bowring, 2008: 71) and, naturally, a sense of loss / lack and "bringing forth the awe of the Sublime and the solitude of melancholy" (Bowring, 2008: 70). Moreover, the persona's temporal obsession with winter uncovers the personality traits as well since "the imminence of winter, the ending of summer, brings a sense of loss that is intangible, the unassigned sadness that melancholy embodies" (Bowring, 2008: 74). The melancholic self's introjection of the loss / lack of one single object / thing and fixation on a particular space and time that serves as a reminder / trace of that loss / lack causes the persona to lose his / her touch with the present and experience the past in both the present and the future. Another point that is of significance in these lines is the speaker's creating an analogy between melancholic man and "the banish'd lord" comparing the mood state with the political deportation and exile. This can be interpreted as that the individual indeed experiences an endless and (in)voluntary self-exile within himself, within his body, mind / memory, and soul / psyche, which also reveals a form of self- obsession and extreme self-consciousness.

The poetic subject expresses his dark melancholy through ruined landscapes and architecture that evoke the lingering sense of mortality and passing of time and rekindle individual or collective memory signified by loss. Each place forms a memory of its own with an identity of its own whereas each man reforms an attachment and identity in relation to that place. Maria Lewcika distinguishes the concept of space from place in terms of having a meaning stating that "place is space endowed with meaning" (2008: 211). In relation to place, she also explains the terms, place attachment, that refers to "bonds that people develop with places", and place identity, that refers to "people's bonds with places" (2008: 211). Within this respect, the melancholic individual forges an emotional bond or attachment and identity with ruined places in the way the poetic self does in the work. Displaying a sense of complete detachment from the natural surroundings of man, the persona retreats to and experiences an ecstatic joy in the ruins that "evoke the passing of time and particularly a sense of loss" (Bowring, 2008: 72) and elicit pathos in order to prolong his despondency. For this reason, stating in a repetitive mode that "beauties glistering" that involve "illustrious objects, daedal landscapes, palmy groves / resounding once with Plato's voice, vine- clad hills, th' unfading olive lifts, the blissful scenes" and "the thick-wove laurel shades" solely numb the mind and create "feeble bliss", he explains that he finds ruined places enticing and alluring. Comparing the melancholic with "the hoary hermit", he further expresses that "truer joys" are perpetually (re)discovered among "the cliff that o'er his cavern hangs", "the piles of fallen Persepolis, the darksome plain, unbounded waste, the mouldering obelisk, Parian domes" with "the twilight-loving bat" and "the deaf adder", all mouldering places once "of elegance and art". All these places "of sunk magnificence" stir the feelings of pleasure and pain in the persona who constructs and reconstructs his own self in relation to that place. Even though the memory of a melancholic operates in a retrospective and mostly destructive way, he never avoids from the decayed places that reveal the traces of a lost time / space and remind of death. On the contrary, he

finds recuperation and restores himself within the ruins that are in fact "a trigger for memory casts them in the role of *ubi sunt*, the lament of "where are?", such that contemplating a ruin might bring forth the litany of melancholy loss" (Bowring, 2008: 194). The melancholic experiences a sado-masochistic orgasm in the ruins that elicit loss / lack and evoke pathos and enable an implicitly sexual union / intercourse with that loss /lack. Ruins, in this respect, provide the evidence of "the unattainable presences of the past" (Bowring, 2008: 149). The point that distinguishes the melancholic from the nostalgic within this framework is that the melancholic might not form and have a personal memory of that decayed place whereas the nostalgic, having formed a personal experience of that place, perpetually reedits and recreates that idealized place in his mind and memory and becomes disappointed to find a worse place he dreams of. The dismay of the nostalgic provides to be the joy of the melancholic as the melancholic has a destructive retrospective memory whereas the nostalgic a restorative one, both living on the different realms of the past. The relationship between space and place is another significant point for the melancholic and the nostalgic in this respect. Çıraklı (2018) states that "space and place convey different meanings as space is experiential whereas place is extensional; space is therefore meaningful, functional and expressive" (135). The nostalgic space is an idealized experience while for the melancholic, space is not meaningful even though it becomes experiential; thus, space turns out to be both functional and expressive. Therefore, the expressive functions of space can be outlined as follows according to Çıraklı (2018):"a) Allegorical Function (comparison) b) Function of Transfer (Transitional Relief)
c) Transpositional Function (Change from Loss to Lack) d) Trespassing Function (Getting into the Realm of Incurable)" (135). Within this framework, the melancholic persona of the poem indeed constitutes deliberate melancholizing in the ruins simply in order to prolong his dejected mood and pathos. That is the essential reason behind his repetitive references to the "ruin'd seats" over the course of the poem, all those places he possesses no personal experience of and functions simply as a reminder of the ever-present loss entwined with lack. The persona is unwilling to let go of the pathos as it is this very pathos and agony that creates his own identity as an individual. He is unable to exist outside the melancholic realm /melancholic experience and tries to recuperate that loss/lack with the loss/lack itself.

The melancholic worships, idealizes and romanticizes agony whereas he rejects, condemns and humiliates happiness and joy. The basic reason for this is the associations of the two concepts. Melancholy is almost always related with wisdom, aesthetics, and sensitivity while happiness is for the common man. The melancholic has the conviction that he is destined to achieve great things and is permanently in search of his ideal self on the way to self-actualization. Melancholy as a matter of fact functions as a self-inflicted instrument for the individual to self-actualize or to discover the Truth dwelling within the self. While the melancholic becomes obsessed with his own self for the self-fulfilment, he rejects the outer world due to "the disengagement of the libido from the external world" (Abraham, A Short Study on the Development of Libido, 72). The introjection of that loss/lack is what leads the persona to prolong his melancholia and indirectly attacks his ego

or in Abraham's words "the introjection of the love-object as an incorporation of it, in keeping with the regression of the libido to the cannibalistic level" (73). Melancholy is the spiritual and physical expression of loss / lack that "can be regarded by the unconscious either as a sadistic process of destruction or an anal one of expulsion" (Abraham 76). Similarly, the poetic persona clings to the loss / lack that relates to the object/thing and becomes reluctant to be released from the mood. Towards the end of the poem, the implied author fervently addresses melancholy "Queen of thought" to be wholly surrounded by her force: O come then / O come with saintly look. Melancholy is a functional component of the very identity and self of the persona, so he depicts himself as "thy votary" and frantically implores the Queen to accept him as "thy son". Yet, a significant point about Melancholy should be taken into consideration as well: the implied and historical authors are zealous in the pursuit of melancholy as it is indeed an instrumentalized creative inspiration/tool for the poetic persona due to serving as an intellectual object as a literary subject and rendering the subject as an acknowledged poet, and functions as "the sole object; more precisely it is a substitute object they become attached to, an object they tame and cherish for lack of another" (Kristeva, 1989: 12). Moreover, the relationship between the persona and Melancholy is a maternal one that indeed signifies that the persona can overcome his dark melancholy. Kristeva states that melancholy is indeed a mourning for the lost mother and the lost self. Therefore, gendering the concept of loss itself and the lost thing, Kristeva states that the male person can replace the maternal object with the female substitute (in the form of a wife or girlfriend) whereas the female one "maintain the love object as female but with the risk of depression and of homosexuality" (Radden, 2000: 337). Therefore, the female persona having introjected the maternal body cannot triumph over melancholy in any way since she cannot kill the mother but her own self. In this respect, addressing to Melancholy as "Mother of Musings" and calling himself as "thy son", the male persona directly transfers his melancholy to the female substitute and overcomes his dejected mood both in symbolic realm and real life. This turns out to be an obvious indicator/ sign for the euphemised melancholy of the male persona to transform and be overcome. Moreover, the persona's identifying with the melancholic female literary characters, such as Britomart, Eloisa and Una, and female mythological figures (in)directly related with melancholia, as Hecate and Cynthia, signpost that he indeed replaces the loss with the female substitute and achieves a reconciliation with that loss / lack of the Thing. Kristeva suggests that "for the loss of the object seems beyond remedy for a woman and its mourning more difficult, if not impossible" (1989: 86) for the man it is always possible as "male development in a heterosexist culture reflects the easier adaptation" (Radden, 2000: 336).

The desire of the persona to employ melancholy as a literary sujet is clearly marked at the end of the text as he reveals that "From thee began, auspicious maid, my song / With thee shall end". He makes use of melancholy as a thematic subject whereas he is also victimized by the very disorder. In this respect, the concepts of subject and object are interchanged, the persona being turned into the object addressing to the "Queen Divine" Melancholy while being the main

character/subject of the melancholic text and melancholy being the subject in the poem whereas it also functions as an object compared to the persona. He is also unwilling to be released from the melancholy moment as it is the only thing that helps the persona compensate for the loss in signs and exist on the signifying bonds/linguistic realm. This very desire to remain melancholic indicates the "erotization of suffering" (Kristeva, 1989: 19) as well while the melancholic text signifies the presence of lack/loss as "a "lack" is necessary for the sign to emerge" (Kristeva, 1989: 23). Another reason for the persona to hold on Melancholy is that he, as a poet and human being, can function as long as he is inspired and sustained by melancholy. It is these feelings of dejection that cause him to follow the different path from the common man and at times be labelled as a weird outcast but also enable him to achieve things in his endless search of meaning and lost self as a poet and a man. Melancholy is the loss of meaning and of being, but it is solely the only thing that gives a meaning to the life of a melancholic on the way to self-actualization. That is why the persona is reluctant to let go of melancholy. Defined as a cannibalistic drive by Freud, Abraham and Kristeva, melancholy is the thing that permanently attacks on the ego/self of the persona while it recreates and rejuvenates the individual's psyche. The speaker regards melancholy as the essential and divine creative inspiration as he calls that "To loftier rapture thou canst wake the thought/Than all the fabling Poets', boasted powers". Poetry is the realm that enables the persona to hold onto the unnameable Thing and serves as both a symptom and cure for the melancholia, as "the so-called poetic form, which decomposes and recomposes signs, is the sole "container" seemingly able to secure an uncertain but adequate hold over the Thing" (Kristeva, 1989: 14). It is indeed poetry that helps language stop functioning as an anxiety-punishment mechanism for the persona whose relationship with signifying bonds is truly undermined by the very disorder. The poetic speaker, in this respect, states that it is melancholy that becomes "a loss that causes him to try to find [it] again along with other objects of love, first in the imagination then in words" (Kristeva, 1989: 6), not the "boasted powers" of the preceding bards. It is truly melancholy that great bards owe their universal magnificence to.

From the beginning to the end of the poem, the persona idealizes, romanticizes, aestheticizes and euphemizes melancholy in the form of a long soliloquy. He portrays his dejected mood and disintegrated self through the environmental descriptions (use of dichotomies, such as day and night, winter and summer, barren and green fields) that are at times rendered so tedious and unnecessarily long that the reader fails to remember what he says in the first place. "The speech of the depressed-repetitive and monotonous" (Kristeva, 1989: 33) can also be interpreted as a sign of the chaotic mental state of the persona who is wholly buried in his thoughts that simultaneously overflow. He perceives and experiences himself as he perceives and experiences his social setting and milieu and concentrates not on his inner world but outside so that he can cope with the mood. His discourse involving too long sentences, mythological and literary allusions, historical references, abundant use of figures of speech, particularly personification may be regarded as indicators of his mood and mind dominated by melancholy. Poetry enables him to order his

thoughts and manage his mood, and, as a result, he is not estranged from language and does not lose speech. Even though he reveals the signs of suicidal melancholy at times, he is able to relate and relax his melancholy and transforms it into a white and milder form through poetry. He erotizes suffering and pathos caused by the (in)direct loss/lack of the thing/object and his poetry turns into "pleas to embrace rather than to escape melancholy" (Maclean 169), which eventually euphemizes the dejection and constitutes the curative effect of literature on both historical and implied readers zealously worshipping Goddess Melancholy. The male persona overcomes Melancholy through "texts that aestheticize the melancholy experience on subtextual levels" (Blackmore, 2013: 5) and helps the melancholic readers overcome, or at least, manage their causeless sadness through the text as literature "is a therapeutic device used in all societies throughout the ages" (Kristeva, 1989: 24). The first and last words of the text, "Mother" and "old", indicate the persona's complex primary identification and relationship with melancholy while the text itself helps the poetic speaker communicate this "noncommunicable grief" (Kristeva 3) through signs since "the "semiotic" and the "symbolic" become the communicable imprints of an affective reality, perceptible to the reader" (Kristeva, 1989: 22). Kristeva suggests that depression causes the subject to renounce language and remain mute, which she calls as denial, or in other words, "the rejection of the signifier as well as semiotic representatives of drives and affects" (Kristeva, 1989: 44). Another term she relates to denial is negation which can be defined as "the intellectual process that leads the repressed to representation on the condition of denying it, and, on that account, shares in the signifier's advent" (Kristeva, 1989: 44).

CONCLUSION

This dissertation has aimed to explore the aesthetic transformation and functional displacement of melancholy in the selected writings of the eighteenth-century literature through remarking the historical development and shift in understanding of the phenomenon. The study has argued that the (fe)male poets consciously and wilfully constructed a melancholic self/authorial persona in their writings to perform negation and sublimation that functions to transpose the loss/lack into a literary form they achieve to hold onto. The textual representation of the melancholic self enables the authors to transform their dark melancholy into white melancholy through aesthetics/artistic productions/semiotic chora. In this respect, the writing/text itself provides a form of therapy/curative effect for the implied and historical author(s) as well as for the implied and historical reader(s) that are excruciated by persistent pathos/pain/suffering induced by the loss/lack of the object/Thing. Therefore, literature/poetry serves as a form of medicine for the despondent author(s) and reader(s) to confront against their melancholic temperament and functions to fill the inner void/psychic space devoid of meaning and symbolic existence.

Melancholy is a multidimensional universal phenomenon that has become the subject of ranging fields of science and movements of thoughts throughout the ages. The Greek physician Hippocrates explicates the theory of humours (quattuor humores) which suggests that man is composed of four bodily humours (black bile, yellow bile, phlegm and blood) that determine the personality of the man and melancholy is induced by the excess of black bile due to various factors. Aristotle likewise interprets and discusses melancholy as a natural outcome of excessive black bile and finds a direct correlation between genius and melancholy. Avicenna affirms this humoral explanation that shapes the personality of the man and associates melancholic gloom with the black bile. All these medical (and also philosophical) explanations reveal that melancholy is considered as a biological/pathological disease in the first place.

The medieval scholastic doctrine places melancholy within the framework of theology/morality and approaches the temperament as a sinful deed. Acedia and tristitia are considered as the variations/types of melancholy and a sign/symptom of failing morality of the man. Acedia is presented by the religious authorities as one of the seven deadly sins (lust, gluttony, greed, sloth, wrath, envy and pride) against God and believed to be equal to sloth that prevents the man from offering/attending prayers and professing a firm faith in God. In this respect, acedia is assumed to be a kind of demonic possession that tarnishes the heart and mind of the man with malicious doubts over salvation, the afterlife and divine mercy. It is also towards the end of this age

that melancholy begins to acquire a pictorial form and be represented as a woman "Dame Melancholy".

With the advent of the Renaissance and the emergence of Reformation and Humanism that are intertwined with the age, melancholy is reinterpreted as the indicator/sign of brilliance and creative genius. The Italian philosopher Marsilio Ficino describes melancholy as the temperament of the intelligent and talented man. During this period, astrological explanations of the disposition become abundant and melancholy is associated with Saturn and Mercury[68]. As melancholy is regarded as the essential disposition of the man of genius, it also begins to be gendered and female melancholy is distinguished from that of the male[69]. Within this framework, it might be stated that Renaissance is indeed the glorious age of melancholy with a humanistic approach to the disorder.

In the 16th and 17th centuries, Burton's comprehensive book dominates the period and the belief that melancholy is a natural outcome of excessive black bile still lingers on. The theological and humoral explanations of the phenomenon go hand in hand with astrological interpretations. The positive correlation between melancholy and intelligence and the distinction between male and female melancholy still prevails. Burton manifests two basic types of melancholy (melancholy in disposition and in habit) and relates it with overmuch study, solitude, idleness and envy. He makes a clear distinction between melancholy as mood and melancholy as disorder.

18th century is the most important age of melancholy after the Renaissance. The British physicians, George Cheyne's *The English Malady* and Sir Richard Blackmore's *A Treatise of the Spleen and the Vapours* shape the medical understanding of melancholy of the period with other theological explanations while the concept becomes increasingly gendered. Vapours, spleen and hypochondria are made use of to define and describe melancholy with vague distinction. Due to the philosophical associations, aristocracy begins to pretend to be of a melancholic temperament to promote a powerful self-image, which ends with the outbreak of fashionable melancholy as a trend. In its heyday, melancholy seduces men of letters as well who represent and reflect it as a literary subject in their writings so that it becomes a common motif/theme of the literature and a subgenre of poetry of the age. This also leads to the view that there is a relationship between medicine and literature, literature serving as both a symptom and a cure for the melancholic man.

In the 19th century, with the emergence of psychiatry as a distinct branch of science, melancholy is covered within the scope of clinical disorder. Emil Kraepelin's *Clinical Psychiatry:*

---

[68] Radden (2009) states that the relationship between melancholy and creative genius is brought forward through astrology as it is believed that "homo melancholicus, the brooding man of genius, was born under Saturn and influenced by Mercury" (6).

[69] Bell (2014) suggests that the gendering of melancholia is fuelled by the assumption about its connection/association with rationality/genius as "feminist critics and historians have rightly stressed that the potential for this type of gendering was dramatically heightened when the idea of melancholy genius came into fashion in the Renaissance" (88).

A Textbook for Students and Physicians defines a new category of the disorder as manic-depressive insanity[70]. Melancholy begins to be classified as a mental disorder. In the 20th century, Freud distinguishes melancholy and mourning and defines melancholy as a narcissistic disorder of loss. Replacing the loss with lack and object with Thing, Kristeva classifies melancholy as melancholy/depressive composite and defines it as an irreplaceable loss of the maternal figure and a failing matricide. The male sex replaces the lost maternal body as opposite sex whereas the female sex does it only at the cost of insanity/homosexuality. Therefore, the female melancholia never culminates but might be managed with negation that is achieved with poetic language and semiotic chora.

Within this framework, when all the texts hitherto analysed are taken into consideration, it is revealed that male and female melancholia possess and follow a distinctive structure, psychopathology and gestalt. The female melancholy displays a multidimensional and multi- layered structure and turns out to be incurable and irrecoverable even within the text itself although it is transposed into white melancholy through negation and undergoes an aesthetic transformation. Poetry provides a third form for the melancholic women writer to cling to except for the lack invoked by the failing matricide. It functions to order the speech, the chaotic thought and mental state of the melancholic persona even though it does not offer a permanent solution to the unresolvable condition on its own. The text as a whole witnesses and transfers the affect that circles the incoherent melancholic self and makes it perceptible to the melancholic reader(s). It enables the female persona to shape, give meaning and grasp the unrepresentable and unsignifiable Thing she eternally mourns for. The authorial persona begins to introject/identify with/project the poetic form rather than the lack itself. Poetry thus enables the persona to establish a connection with the language/signifier system. Unlike the female melancholy, the male melancholy ensues a smooth, simplified and steady pattern. As the male subjects achieve to do the matricide, they experience melancholy in the form of a loss rather than the lack. Therefore, they become able to transform their dark melancholy into white melancholy through both negation and sublimation. The text as a whole is a sign that they triumph over melancholy both from within and without.

As a whole; in the first analysis chapter, the thesis investigates the prolonged lack within the framework of historically constructed melancholic females and problematizes the psychological mental states of the poetic female persona as represented through the melancholic discourse of the poems. The prevailing melancholic temperament has been analysed with the terminologies as well as detected and identified within the text. In the poetry of Anne Finch, the study reveals that Finch's melancholy is induced by not only the failing matricide, but also the social restraints imposed upon women by the patriarchal hegemony of the age. As a woman of the aristocracy,

---

[70] Kraepelin categorizes and classifies five types of melancholy: melancholia simplex, melancholia gravis, paranoid melancholia, fantastic melancholia and delirious melancholia.

Finch leads a mostly peaceful life and a happy matrimony throughout her life even though she has to endure serious bouts of depression. Yet, the oppression and limitation of the women prevent her from attaining the position of a professional writer, outspeaking her opinions, releasing her creative and intellectual skills and satisfying her professional ambitions and womanly desires. She is forced to adopt the pseudonym Ardelia and publish verses anonymously. All these socially constructed and imposed factors exacerbate the already melancholic/depressive personality of the writer in addition to the presence of the pathological lack. As a woman, Finch is destined to fail to replace the loss of the maternal figure that is within time transformed into a chronic lack. The semiotic chora/the poetic language paves a path/a realm for the author to exist other than the symbolic she recurrently fails to be represented. Through poetry, she holds onto a third party other than the eternal mourning and lack for the lost mother and signifies her unsymbolizable Thing. Via negation, she achieves to transform her melancholy into a white melancholy; yet, she persistently fails to overcome her melancholic disposition outside the text. In this respect, the poem functions as an antidepressant that simply soothes her agitated psyche that is already castrated. Within the text and through the poetic language, she recreates, regains and reunites with the maternal body. The poem serves a maternal space for the writer who finds and retrieves the lost mother as signs. Unlike the symbolic that is dominated by the patriarchy and authority, the semiotic provides a maternal, a feminine and liberal space. The symbolic aims to supress and subdue her while the semiotic chora liberates her fragile self and integrates her fragmented identity. All in all, Finch experiences her subjective melancholy in the form of bipolar disorder accompanied by migraine attacks and mourns for the maternal Thing. Her disorder is aggravated by the anxiety of authorship, social conditions/roles and misogynistic attitude of the age that retains her from self-actualizing. In this respect, her melancholy is not only psychopathological but also socially constructed and exacerbated by the oppression of the women. She mourns not only for the lack of the maternal but also for the loss of the female self/selves that are deliberately excluded from the literary history.

The study demonstrates in the case of Anna Barbauld that Barbauld also suffers from female melancholia and feminine depression that is socially constructed and imposed and might be explained within the psychopathological framework as well. Unlike Finch, Barbauld descends from a middle class that might be interpreted as a stimulating impact upon her daring and outspoken personality and leads her to release publications with her genuine name, not veiling her identity. As a very prolific writer that has produced influential works in various genres, Barbauld becomes able to excel her male contemporaries who prefer to disregard her female artistic talent and creative skills by describing her a woman with "a masculine head and a feminine heart" (McCarthy & Kraft, 2002: 24). The phrase "a masculine head" is of great significance to reveal that intelligence is not a quality attributed to the female sex and Barbauld displays indeed a male skill/ profession through performing as a writer. In fact, brought up by a mother who possesses a heightened sense of gender awareness, Barbauld is at times blamed by her female contemporaries as both anti-

feminist and writing masculine[71] or "speaking of them [women] "in the language of men""" (McCarthy & Kraft, 2002: 25). Even though she is biologically a woman, she is said to become socially unable to perform as a female individual or deliberately prefers to reject the traditional notions of gender imposed by the patriarchy. She regards motherhood as a social profession[72] instead of an essential characteristic of femininity and for this reason, does not give birth to a child throughout her life. She in fact rejects to act the role of the passive feminine socially imposed upon her. Although she is unjustly attacked for being anti-feminist, Barbauld sincerely believes and supports that women and man are not to perform the same professions as "women, she believed, - and in this she was Victorian ahead of her time – surpassed men in the capacity to feel, and in sensitivity to imaginative constructs like literature" (McCarthy & Kraft, 2002: 26). Within this framework, when the poem of Barbauld is analysed, it is revealed that the whole text deals with death itself even though it is not categorized as an elegy. The authorial persona mourns not for the death of someone but the death itself and the death-bearing mother in an elegiac mode. In this respect, what she mourns for over the course is the maternal lack/the lost mother and the text itself serves as the maternal space/chora. The function of language as anxiety-punishment mechanism soon after the first stanza is apparent. The persona who becomes unable to exist on the symbolic finds shelter on the semiotic to resurrect and reincarnate the lost/lacking maternal figure. Yet, the artistic production provides a relief/a pleasure/ a third party & form to cling to but does not cure the persona as it is also of a psychopathological issue. The first and last words of the text (when and die) might be interpreted as the failing matricide and the murdering of the self rather than the maternal. As the historical author was already forced to end her writing career when she penned the poem, her contemplation over death might be taken as the sign of her desire for her own death as well. The text saves her from death but does not provide her a life. The complaint against death/the time of death within the text might be taken as the complaint against her melancholic self. When the whole text is analysed, it is noticed that the poem has in fact two modes of death: a) the first two stanzas that signify the awfulness of death b) the last two stanzas that signify the triumph of death. This might also be interpreted as the manic and depressive phases that surround the authorial

---

[71] Barbauld's style might be considered as masculine by her contemporaries in terms of being direct, harsh and openhearted and in her choice of subjects that are mostly handled with the male writers of the period (particularly politics), yet her writing is feminine and she possesses a female voice.

[72] For Barbauld, motherhood is the sole social profession regarded suitable for the women in the eighteenth century. Even though she does not become a biological mother, she mothers boys at an institution, considering motherhood as a method/performer/teacher of social education, since she believes that "in a patriarchy like eighteenth-century England, the best way to form (or reform) the culture would be to form the citizen, who by definition was male" (McCarthy & Kraft, 2002:18). Therefore, she works as a mother in a male-dominated society and subverts the gender roles by accepting to be a social mother and rejecting being a biological mother. I interpret this as a form of revenge/indirect attack at the male-based definition of womanhood. Yet, it should be kept in mind that Barbauld might be considered as a trans-gendered writer (McCarthy & Kraft, 2002: 25). This should be another research's topic whether she is trans- gendered or not. Personally, I believe that she might have an androgynous mind and her rejecting being feminine is caused by her mother's strict education which results in psychological elimination of femininity/female gender roles. The issue of elimination is dealt with by Adler as well, who states that "the most significant factor in the psyche of a child is the feelings of pressure placed by the parents. For instance, daughters of quick-tempered fathers end up in eliminating those quick-tempered men in her life" (Adler, 2016: 35-36). The presence of a dominant mother leads the writer to become/appear feminine to earn a social approbation.

persona. In this respect, even within the text, the historical and implied author is attacked by a manic-depressive bout. Through poetic language and the semiotic chora, the persona aims to heal her psyche yet she ends up desiring death. Therefore, she cannot achieve a reconciliation with her melancholic temperament over the course of the text from within and without. The historical and implied readers also cannot achieve a resolution at the end of the poem. With the escalating depressiveness of the author, the despondency of the readers is aggravated, too.

The study shows that male melancholia manifests itself in a different structure than female melancholia in the textual representations. In the chapter that analyses the work of Collins, it is revealed that Collin's melancholic experience might be compared to the bipolar disorder. The text indicates the act of sublimation and negation as the subjective experience of the historical author is transformed into a white melancholy through the poetic language. Both the historical and implied authors achieve a form of therapy through the text from both within and without. Collins himself seeks cure in artistic production, particularly in writing, in real life to soothe his fits of depressive mood and his authorial persona/poetic self follows the same path throughout the text so that at the end, he not only confronts against melancholia but also vanquishes him in a daring style. There are times/sentences that indicate the presence of outburst of emotion in the poetic persona that is overcome with fear, sorrow, despondency and dejection. His depressive mood shapes his perception of his social milieu, his writing experience, his own self and even the disorder itself that afflicts him. Yet, he achieves managing and aestheticizing his disease through transforming the depressive mood into a sublime artistic subject. Through the semiotic chora/poetic language, he sustains the bond with language/the symbolic and constitutes an identity/a self for himself. Therefore, his disorder turns out to be the greatest source/spring for his literary pursuit/activities. He identifies with the poem/text/poetic language a form/therapy/party rather than the pathos/pain invoked by the mood swings. As the male poet himself is able to exist on the symbolic level in real life, he achieves to overcome his melancholy on the semiotic as well. Therefore, what he experiences in the form of melancholia seems to be invoked by the loss rather than the maternal lack. As the loss is replaced with (an)other female figure(s), both the historical and implied author is healed within the text.

The last chapter of the study investigates the recuperation of the male melancholia within the framework of negation and sublimation done in the form of euphemising. The text of Warton signifies the function of deliberate melancholizing in overcoming the state. The melancholic persona is already at a phase when he considers the disposition as a pleasure rather than a form of pain/pathos/agony he is to avoid and mourn for and, thus, sanctifies, worships and reconciles with melancholy instead of confronting and challenging against it. Indeed, in this respect, the persona regards melancholy as a type of style of life in Adler's term that in fact provides him satisfaction and contentment rather than despondency and despair. Having faith in melancholic genius and depth of emotion, the authorial persona defeats the disposition through replacing the loss with

happiness, sorrow with serenity, sadness with joy and the symptom with text. He aspires to seek relief/creativity in melancholic sadness instead of complaining of and suffering from the irreversible and incurable condition. Therefore, he transfers the feelings of aggression and hatred into not his own self/psyche/ego but to the other/outer things/love object. The actual reason for the euphemising of the disorder is that the persona has already replaced the loss with (an)other substitute on the symbolic level as the male melancholics often achieve. Even the text itself offers a substitute for the melancholic persona. Another reason for the persona to feel happy with his unhappiness is that he does not fully introject the loss that is already replaced and his sadness is the sole thing the creative skills are cherished on. As the persona regards melancholy as the nature/common fate/characteristics of humanity, he does not exaggerate the mood state. What is of significance is that the poet does not suffer from a pathological loss/lack.

As a whole, the findings of this dissertation might be outlined as:

- Melancholy is a subjective experience that manifests itself with unique symptoms and causes for each (fe)male individual.
- Female and male melancholy possess a distinctive structure and follow a different development.
- Male melancholy is experienced in the form of a loss that is replaced with another love object. In this respect, it can be compared to Freud's mourning rather than melancholia.
- As the male individual replaces the lost mother with another love object, he does not prolong the sadness invoked by the loss. When the loss is substituted, the process of mourning is finalized.
- The actual reason for the male recuperation of the lost mother is that the woman as a love object is able to replace the parents in the life of an adult man, as Jung (2016) suggests.
- The concept/image of the ideal woman as a love object residing in the unconsciousness of the male subject is placed/determined by the maternal figure. Therefore, the male subject is able to replace the loss with another female object that ends the act of mourning.
- Male subjects are able to overcome their melancholy through the artistic production from within and without.
- Female melancholia is both socially constructed and psychopathological, being both unchanging and stable psychological stance.
- Female melancholia is experienced in the form of maternal lack that is impossible to replace.
- Female subject fails to exist on the symbolic, the reason why melancholia is never healed outside the text.

- Female subject is able to transform their dark melancholy into white one through artistic production, but they cannot achieve a thorough reconciliation from both within and without.

- Women might manage their melancholy state even though they cannot triumph over the loss/lack through literature.

- In the texts analysed, the melancholic figure is represented as female (besides conventional melancholic figure as a woman), which already indicates that male melancholia is healed as the male subject replaces the maternal whereas female melancholia still lingers on.

- Textual representation of melancholic experience provides an aesthetic transformation, but does not offer a permanent solution for the women writers.

- Female melancholia is irresolvable, whereas for the male gender, melancholia is a condition that is confronted within the realm of aesthetics.

- Male melancholy is induced by the regression of the libidinal desires whereas female melancholy leads to the castration/frigidity and encircles her whole sexuality.

- In the texts, women writers are turned into objects by melancholy which becomes a subject in their life.

- Male authors remain to be subject whereas melancholic experience becomes only an object in their writings.

- The aesthetic transformation of melancholy in male poets' work might be observed in the euphemised style of the authors as well. In this respect, each kind of figures of speech (metaphor, alliteration, assonance, metonymy, synecdoche, rhyme, meter, anaphora) serves to function as a part of euphemism and provide an aesthetic rhythm.

- Male authors confront and challenge against melancholy via personifying it, depicting and discussing it and as a result thematizing it, which in the final analysis shows that they become able to overcome their melancholy.

- The melancholic temperament of both historical and implied authors might be compared to bipolar disorder in today's medical understanding.

- The notion that literature serves as both a symptom and cure for the melancholic temperament is suggested by Burton and is theoretically explained by Kristeva.

- The theoretical framework of Burtonian understanding of melancholy is as a matter of fact provided by Julia Kristeva.

- Burton simply suggests that dark melancholy might transform into a white melancholy through aesthetics (reading/writing literary works); yet, he does not provide a thorough theoretical framework for transformation and euphemising of the melancholic mood.

- The real significance of this dissertation lies in the theoretical explanation and analysis of aesthetic transformation Burton points at in his masterpiece even though he fails to theorize his assumptions regarding it, which is thoroughly done by Kristeva.

- The fragmented identity of the melancholic female might be explicated as follows: the subject is to exist on the symbolic, the lack belongs to the imaginary and the Thing she mourns for is present on the realm of the Real.

Pedagogical Implications

Some of the introvert or disabled students can be creative yet melancholic. This means that their anxiety due to classroom setting is to be accompanied with their melancholia. These students can cure their melancholia through the tasks or activities that help them actualise their creativity and overcome their melancholia through negation and sublimation. As Çıraklı (2018) suggests, for the human learners (students) "the act of learning has much to do with the arts" (135) and the arts or artistic creativity, such as writing poems, drawing pictures, producing any kind of artefacts can help the students "meaningfully cling to life" (135). If there is no anxiety and if we can transform the classroom setting into a "space" in Çıraklı's term, "the act of learning can provide a "cure" or "therapeutic" effect in the treatment of postmodern melancholy."

Personal Implications

The author of this thesis has always thought that her melancholy is induced by the loss of paternal figure in her life. Yet, she eventually discovered the fact that it is not the loss of paternal realm of confidence and security but a maternal space in which she can retain a possible, not real though, touch with the tender point bleeding through an essential and incurable "lack," that is, she has realized that she lacks the Thing supposedly existing beyond the symbolic and the imaginary but in an unachievable realm of Lacanian Real. So, since this thesis is an object, it can just recompensate the lost object and remend as well as amend the distracted bond with the symbolic and reconsolidate the writing persona as a social being and upgrading her status as an "author," providing approval from society. On the other hand, the melancholic mental state of the author is considerably "cured" as this dissertation shows and the voice of the author proves to have overcome the melancholia, transforming it into an aesthetic (scientific) product. However, as a woman, the author also recognizes the fact that she can manage but fail to achieve a complete recuperation from her inherent melancholic mood.

Political Implications

Culture and arts policy of a government marks crucially a significant concern and existing order in society can solely be steered by the motivational state of the people. Traumatic events can affect masses and annihilate their meaningful bond with society, and more importantly with the sense of future. On the one hand, masses can suffer from melancholia in times of crisis and turmoil.

On the other hand, even ostensibly peaceful societies can suffer from melancholia because of the "lack" of meaning to life. In both cases, aesthetic production can provide a vital motivational support and cure for nations. The more the governments are concerned with the improvement of the arts and sciences and develop or encourage facilities to "produce," the stronger the society becomes.

Limitations of the Study

This study is restricted to the "literary inventions" of the implied authors, that is, the narrative texts provided by the poems may not be true representations of the historical authors. Hence, the content analysis of the texts is not based upon authentic data. Historical biographical background and medical glossary employed in the study, therefore, may correspond to fictional and figurative worlds created by the authors. Furthermore, the findings of the critical readings cannot be overgeneralized particularly concerning the changing notions of gender and gender psychology.

Suggestions for Further Studies

Apart from similar critical readings devoted to different periods, authors and genders, particularly one track of philosophical investigation (or reflection) seems of remarkable recommendation in this regard: What attitude can we adopt in the face of artificial intelligence which confined the notion of creativity and melancholia into a void. The future of the arts, melancholia (and therefore meaning) needs further consideration at all.

REFERENCES

Abraham, Karl (1994), **Essential Papers on Object Loss**, NY University Press, NY.

Adler, Alfred (2016), **Yaşama Sanatı (Lebenskenntnis)**, Trans. Kamuran Şipal, Say Yayınları, İstanbul.

American Psychological Association Dictionary of Psychology, https://dictionary.apa.org/depression

American Psychiatric Association (2013), **Diagnostic and Statistical Manual of Mental Disorders-V**, Washington.

APA (2008),), **Diagnostic and Statistical Manual of Mental Disorders-III**, Washington.

Andrews, Jonathan (2006), **Customers and Patrons of the Mad-Trade: The Management of Lunacy in Eighteenth-Century London**, University of California Press, London.

Altbauer-Rudnik, Michal (2006), "Love, Madness and Social Order: Love Melancholy in France and England in the Late Sixteenth and Early Seventeenth Centuries." **Gesnerus 63** 1(2) 33– 45.

Arnheim, Rudolf (1963), "Melancholy Unshaped." **The Journal of Aesthetics and Art Criticism** 21 (3), 291-297.

Aristotle (1957), **Problems**, Harvard University Press, USA.

Avicenna (1973), **A Treatise on the Canon of Medicine of Avicenna**, AMS Press, New York.

Babb, Lawrence (1936), "The Cave of Spleen," **The Review of English Studies** 12(46), 165-176.

—————— (1941), "Melancholy and the Elizabethan Man of Letters," **Huntington Library *Quarterly*** 4(3), 247-261.

Backscheider, Paula R (2008), **Eighteenth-Century Women Poets and Their Poetry: Inventing Agency, Inventing Genre**, The John Hopkins University Press, Baltimore.

Barış, Janet (2011), **2000 Sonrası Bağımsız Türkiye Sineması'nda Kent ve Taşra Melankolisi**, Yayınlanmamış Master Tezi, Marmara Üniversitesi.

Barry, Peter (2009), **Beginning Theory: An Introduction to Literary and Cultural Theory**, Manchester University Press, Manchester.

Barbauld, Anna (1802), **The Poetical Works of Mr. William Collins: With a Prefatory Essay**, Cadell and Davies Strand, London.

Bell, Matthew (2014), **Melancholia: The Western Malady**, Cambridge University Press, UK.

Bennington, Geoffrey (2010), **Not Half No End: Militantly Melancholic Essays in Memory of Jacques Derrida**, Edinburg University Press, Edinburg.

Berlant, Lauren (2008), **The Female Complaint**, Duke University Press, Durham and London.

Berthin, Christine (2010), **Gothic Hauntings: Melancholy Crypts and Textual Ghost**s, Palgrave Macmillan, London.

Bivins, Roberta and John V. Pickstone, eds (2007), **Medicine, Madness and Social History**, Pallgrave Macmillan, New York.

Blackmore, Richard (1725), **A Treatise of the Spleen and the Vapours, or Hypochondriacal and Hysterical Affections**, Doddington Press, Kent.

Blackmore, Sabine (2013), **In Soft Complaints no Longer Ease I Find: Poetic Configurations of Melancholy by Early Eighteenth-Century Women Poets**, Unpublished Dissertation, Humboldt-Universität.

Blaney, Paul H. & Millon, Theodore (2009), **Oxford Textbook of Psychopathology**, Oxford University Press, Oxford.

Blazer, Dann G. (2005), **The Age of Melancholy**, Routledge, New York.

Boire, Gary A. (1979), **Am'rous Causes: A Study of the Love-Melancholy Tradition and its Role in the Early Works (1700-1714) of Alexander Pope**, Unpublished Doctoral Dissertation, McMaster University.

Boulter, Jonathan (2011), **Melancholy and the Archive: Trauma, History and Memory in the Contemporary Novel**, Continuum Publishing, New York.

Boym, Svetlana (2001), **The Future of Nostalgia**, Basic Books.

Bowring, Jacky (2008), **A Field Guide to Melancholy**, Oldcastle Books, Harpenden.

Brann, Noel L. "Is Acedia Melancholy? A Re-examination of this Question in the Light of Fra Battista da Crema's "Della cognitione et vittoria di se stesso" (1531)." *Journal of the History of Medicine and Allied Sciences* 34. 2 (1979): 180-199.

Brett, Jeremy Eric (2006), **Some Varieties of Melancholic Poetry: Hölderlin, Günther, Burton, Novalis, Freud**, Berekeley, University of California.

Brown, Angela Elizabeth (2010), **Earthbound Humours: An Ecocritical Approach to Melancholy in *As You Like It* and *Hamlet***, Unpublished Dissertation, University of Alabama.

Brown, Wendy (1999), "Resisting Left Melancholy," **Boundary 2** 26(3), 19-27.

Budd, Adam (2011), **Adam Budd, John Armstrong's The Art of Preserving Health: Eighteenth-Century Sensibility in Practice**, Routledge, USA.

Buie, Diane (2010), **Melancholy and the Idle Lifestyle in the Eighteenth Century**, Unpublished Dissertation, University of Northumbria.

Bullock, Marcus (1995), "Bad Company: On the Theory of Literary Modernity and Melancholy in Walter Benjamin and Julia Kristeva," **Boundary 2** 22(3), 57-79.

Butler, Judith (1997), **The Psychic Life of Power**, Stanford University Press, Stanford.

Burton, Robert (2009), **Anatomy of Melancholy**, Ex-classics Project.

C. Cooke (Ed) (1799), **The Poetical Works of William Collins, with the Life of the Author**, London.

Castanet, Herve (2017), **Lacan'ı Anlamak**, Çev. Baturalp Aslan, Encore Yayınları, İstanbul.

Castells, Ricardo (1996), "Burton's *The Anatomy of Melancholy*: A Seventeenth-Century View of *Celestina*," **Celestinesca** 20(1), 57-74.

Cengiz, N. Buket (2005), **Melancholy and Infinite Sadness: A Comparison of Jim Morrison and Kurt Cobain in terms of the Romantic Hero and the Modern Anti-Hero**, Unpublished Master Dissertation, Kadir Has University.

Chambers, Jane (1982), ""For Love's Sake": Lamia and Burton's Love Melancholy," **Studies in English Literature 1500-1900 Nineteenth Century** 22(4), 583-600.

Cheng, Anne Anlin (2001), **The Melancholy of Race: Psychoanalysis, Assimilation and Hidden Grief**, Oxford University Press, New York.

Cheyne, George. *The English Malady: or, A Treatise of Nervous Diseases of all Kinds*. London.

Clark, Harry H. (1924), "A Study of Melancholy in Edward Young, Part I." **Modern Language Notes** 39(3), 129-136.

Clark, William Mark (Ed) (1833), **The Poetical Works of John Pomfret**, Thomas Foale, London.

Çıraklı, Mustafa Zeki (2010), **Narrative Strategies and Meaning: A Narratological Approach to William Golding's Fiction**, VDM Verlag, Saarbrücken.

Çıraklı, M. Zeki (2015), **Anlatıbilim Kuramsal Okumalar**, Hece Publishing, Ankara.

_____(2018), 'Theory of Postromantic Education in the Postmodernist Era,' **International Journal of Narrative and Language Studies (NALANS)**, *6* (11): 133-136.

Daly, Kathleen N. (2004), **Greek and Roman Mythology A to Z**, Facts on File, New York.

Daniel, Drew (2013), **The Melancholy Assemblage**, Fordham University Press, New York.

Darcy, Jane (2013), **Melancholy and Literary Biography, 1640-1816**, Palgrave Macmillan, London.

Day, Cyrus L. (1932), "Pills to Purge Melancholy," **The Review of English Studies** 8(30), 177-184.

Dewey, Nicholas (1971), "Burton's "Melancholy": A Paradox Disinterred," **Modern Philology** 68(3), 292-293.

⸻⸻⸻⸻ (1972), "The Masks of Melancholy," **The Yale University Library Gazette** 46.4: 253-261.

Donovan, Dennis G. (1971), "Recent Studies in Burton and Walton," **English Literary Renaissance**, 1(3), 294-303.

Dyce, Alexander (Ed) (1827), **The Poetical Works of William Collins**, William Pickering, 57-59, London.

Elliot, Anthony and Paul du Gay (Ed) (2009), **Identity in Question**, Sage Publications, London.

Ellman, Maud (Ed) (1994), **Psychoanalytic Literary Criticism**, Longman Publishing, London.

Emmons, Kimberly K. (2010), **Black Dogs and Blue Words: Depression and Gender in the Age of Self-Care**, Rutgers University Press, New Jersey.

Eng, David L, and David Kazanjian (Ed) (2003), **Loss: The Politics of Mourning**, University of California Press, London.

Erdoğan, Senem (2010), **The Gendered Subject of Melancholy**, Unpublished Master Dissertation, İstanbul Bilgi University.

Erdok, Esma (2006), **Melankolinin Görsel Anatomisi: 19. YY Avrupa Resmi'nin Başyapıtlarında Melankolinin Temsili**, Unpublished Master Dissertation, Mimar Sinan University.

Fenner, Arthur Jr. (1956), "The Wartons Romanticize Their Verse," **Studies in Philology**, 53(3), 501-508.

Ferguson, Harvie (1995), **Melancholy and the Critique of Modernity: Soren Kierkegaard's Religious Psychology**, Routledge, London.

Ferguson, Oliver W. (1969), "Warton and Keats: Two Views of Melancholy," **Keats-Shelley Journal**, 18, 12-15.

Ficino, Marcilio (1998), **Three Books on Life**, Arizona State University Press, Arizona.

Finch, Anne Kingsmill (1709), **The Spleen: A Pindarique Ode by a Lady together with a Prospect of Death**, Black-fryars, London.

Freud, Sigmund, "Mourning and Melancholia," **Collected Papers,** www.columbia.edu. pp. 152-170. Accessed Oct. 2016.

Freud, Sigmund (2018), **Bakirelik Tabusu**, (Çev. Elif Yıldırım), Oda Yayınları, İstanbul.

Foucault, Michel (1988), **Madness and Civilization: A History of Madness in the Age of Reason,** (Trans. Richard Howard), Vintage – Random Books, New York.

_____ (2005), **Language, Madness and Desire on Literature**, (Trans. Robert Bononno), University of Minnesota Press, Minneapolis.

_____ (2006) **History of Madness**, (Trans. Jonathan Murphy and Jean Khalfa), Routledge, New York.

Fry, Paul H. (2012), **Theory of Literature**, Yale University Press, London.

Galen (1916), **On the Natural Faculties**, The Loeb Classical Library, Harvard University Press, Massachusetts.

Gilbert, R. S. (Ed) (1853), **Elegy Written in a Country Churchyard and Other Poems**, Robert Carter & Brothers, New York.

Gidal, Eric (2003), "Civic Melancholy: English Gloom and French Enlightenment." **Eighteenth-Century Studies**, 37(1), 23-45.

Gilmore, David G. (2001), **Misogyny: The Male Malady**, University of Pennsylvania Press, Philadelphia.

Genette, Gerard (1997), **Paratexts: Thresholds of Interpretation**, Trans. Janet E. Lewin, Cambridge University Press, Cambridge.

Gerrard, Christine (Ed) (2006), **A Companion to Eighteenth-Century Poetry**, Oxford: Blackwell Publishing.

Goldring, Elizabeth. "'So Lively a Portraiture of His Miseries': Melancholy, Mourning and the Elizabethan Malady." **The British Art Journal** 6.2 (2005): 12-22.

Gowland, Angus (2006), **The Worlds of Renaissance Melancholy**, Cambridge University Press, New York.

_____ "The Problem of Early Modern Melancholy," **Past & Present** 191 (2006): 77-120.

_____ "Rhetorical Structure and Function in *The Anatomy of Melancholy*." Rhetorica: *A Journal of the History of Rhetoric* 19.1 (2001):1-48.

Gray, Thomas (1816), **The Works of Thomas Gray: Volume II**, Ed. John Mitford, Blackfriars, London.

Griffin, Robert J. (1992), "The Eighteenth-Century Construction of Romanticism: Thomas Warton and the Pleasures of Melancholy," **ELH** 59(4), 799-815.

_____ (1995), **Wordsworth's Pope: A Study in Literary Historiography**, Cambridge University Press, USA.

Griffiths, Ralph (1798), **The Monthly Review or Literary Journal Enlarged: From September to December: Volume XXVII**, London.

Guimon, José (2006), **Art and Madness**, (Trans. Eoin McGirr), The Davies Group, Colorado.

Gurd, Sean (2004), "On Text-Critical Melancholy," **Representations** 88(1), 81-101.

Güner, Atiye (2010), **20. Yüzyıldan Günümüze Kadın Sanatçıların Yaşam ve Yapıtlarında Görülen Trajedi/Melankoli İlişkisi**, Unpublished Master Dissertation, Mersin University.

Güzel, Nisa Harika (2008), **Staging Loss: Melancholia and Working-Through in Three Plays by Sam Shepard**, Unpublished Master Thesis, Ankara University.

Hannsen, Beatrice (1999), "Portrait of Melancholy (Benjamin, Warburg, Panofsky)," *MLN* **Comparative Literature Issue** 114(5), 991-1013.

Havens, Raymond D. (1909), "Literature of Melancholy," **Modern Language Notes** 24(7), 226-227.

_____ (1928), "Thomas Warton and the Eighteenth-Century Dilemma," **Studies in Philology**, 25(1), 36-50.

Haverkamp, Anselm. "Mourning Becomes Melancholia. A Muse Deconstructed: Keats's Ode on Melancholy." *New Literary History* New Historicisms, New Histories, and Others 21.3, (1990): 693-706.

Hettich, Katja (2008), **Melankolik Komedi**, Profil Kitap, İstanbul.

Hill, John (2009), **Hypochondriasis: A Medical Treatise**, The Project Gutenberg E-Book.

Hippocrates (1959), **Heracleitus on the Universe**, (Trans. W. H. S. Jones), Harvard University Press, Massachusetts.

Holly, Michael A. (2013), **The Melancholy Art**, Princeton University Press, Princeton.

Huneker, James (2003), "The Melancholy of Masterpieces," **New England Review** 24(4), 225- 236.

Johnsen, Rasmus (2009), **The Great Health of Melancholy: A Study of the Pathologies of Performativity**, Copenhagen Business School, Denmark.

Ingram, Allan, et al. (2011), **Melancholy Experience in the Literature of the Long Eighteenth Century: Before Depression. 1660-1800**, Palgrave Macmillan, London.

_____ (2006), "Death in Life and Life in Death: Melancholy and the Enlightenment." *Gesnerus* **63**, 90–102.

Jackson, Stanley (1978), "Melancholia and the Waning of the Humoral Theory," **Journal of the History of Medicine and Allied Sciences** George Rosen Memorial Issue 33(3), 367-376.

Johnson, Samuel (1755), **A Dictionary of English Language: Volume II**, W. Strahan Printing, London.

Johnson, Samuel [1755] (1996), A **Dictionary of the English Language (**Ed. Anne McDermott), Cambridge University Press, Cambridge.

Jung, Carl Gustav (2016), **Analitik Psikoloji Sözlüğü**, Çev. Nur Nirven, Pinhan Yayınları, İstanbul.

Karbay, Mert (2015), **Melancholy between Genius and Mourning: Contents, Metamorphoses and Political Functions of Melancholy from Antiquity to Present**, Unpublished Master Dissertation, Ankara University.

Karp, Diane (1984), "Madness, Mania, Melancholy: The Artist as Observer," **Philadelphia Museum of Art Bulletin** 80(342), 1-24.

Khalip, Jacques (2011), "Dead Calm: The Melancholy of Peace," **CR: The New Centennial Review**, 11(1), 243-275.

Khan, Abrahim (1985), "Melancholy, Irony, and Kierkegaard," **International Journal for Philosophy of Religion** 17(1/2), 67-85.

Kılıç, Nazlı (2006), **Melankoli Kavramı Üzerine Resimsel Çözümlemeler**, Unpublished Master Dissertation, Mersin Univesity.

Klibansky, Raymon, Erwin Panofsky and Fritz Saxl (1979), **Saturn and Melancholy**, Kraus Reprint, Liechtenstein.

Koehler, Margaret (2012), **Poetry of Attention in the Eighteenth Century**, Palgrave Macmillan, New York.

Kolle, Henriette Marie (2017), **The Melancholic Woman Writer: Claims to a Melancholic Subjectivity in Margaret Cavendish and Jean Rhys**, Unpublished Master Dissertation, University of Oslo.

Körez, Filiz (2010), **The Study of *Beloved* by Toni Morrison from the Perspective of Psychoanalytic Approach**, Unpublished Master Dissertation, Dokuz Eylül University.

Kramer, Peter D. (2000), "The Valorization of Sadness Alienation and the Melancholic Temperament," Hastings Center Report.

Kristeva, Julia (1989), **Black Sun: Depression and Melancholia**, Columbia University Press, New York.

_____ (1984), **Revolution in Poetic Language**, Columbia University Press, New York.

_____ (1987), "On the Melancholic Imaginary," **New Formations 3** 5-18.

Krippendorff, Klaus (2004), **Content Analysis, An Introduction to Its Methodology**, Second Edition Sage Publications, USA.

Lane, Richard J. (2006), **Fifty Key Literary Theorists**, Routledge, London.

Laporte, Charles (2006), "Review of David G. Riede, Allegories of One's Own Mind: Melancholy in Victorian Poetry," **Nineteenth-Century Literature**, 61(2), 252-255.

Lewicka, Maria (2008), Place Attachment, Place Identity, and Place Memory: Restoring the Forgotten City Past, **Journal of Environmental Psychology**, 28, 209-231.

Livingston, Donald W. (1998), **Philosophical Melancholy and Delirium: Hume's Pathology of Philosophy**, The University of Chicago Press, Chicago.

Lonsdale, Roger (1989), **Eighteenth-Century Women Poets**, Oxford University Press, London.

Lund, Mary Ann (2010), **Melancholy, Medicine and Religion in Early Modern England**, Cambridge University Press, Cambridge.

Machuca, Daniela (2007), **My Own Still Shadow: Melancholy and Feminine Intermediacy in Charlotte Bronté's** *Vilette*, Unpublished Dissertation, University of Saskatchewan.

Maier, Charles S. (1993), "A Surfeit of Memory? Reflections on History, Melancholy and Denial," **History and Memory** 5(2), 136-152.

Mant, Richard (Ed) (1802), **The Poetical Works of the Late Thomas Warton**, Oxford University Press, London.

Marcus, Marvin (2009), **Reflections in a Glass Door: Memory and Melancholy in the Personal Writings of Natsume Soseki**, University of Hawai'i Press, Honolulu.

Marion, Philip D. (1976), **A Poetry of Invocation: A Study of The Poems of William Collins And Their Tradition**, Unpublished Doctoral Dissertation, University of Florida.

Marx, Karl (1977), **Critique of Hegel's "Philosophy of Right,"** Trans. Anette Join and Joseph Malley, Cambridge University Press, Cambridge.

Maclean, Norman (1956), "Personification not Poetry," **ELH** 23(2), 163-170.

McCarthy, William and Kraft, Elizabeth (Ed) (2002), **Anna Laetitia Barbauld**: **Selected Poetry and Prose**, Broadview Literary Texts, Canada.

McCleery, Iona (2009), "Both "Illness and Temptation of the Enemy": Melancholy, the Medieval Patient and the Writings of King Duarte of Portugal (r. 1433–38)." **Journal of Medieval Iberian Studies** 1(2), 163–178.

McGinty, Park (1978), **Interpretation and Dionysos**, De Gruyter, Great Britain.

McGovern, Barbara (1992), **Anne Finch and Her Poetry: A Critical Biography**, Univesity of Georgia Press, USA.

McKillop, Alan D. (1923), "The Romanticism of William Collins," **Studies in Philology**, 20(1), 1-16.

Musgrave, David, "Black Bile and Man's Best Friend: A History of the 'Black Dog'". Black Dog Institute. Web. Jan 2015.

Nardo, Don (2002), **Greek and Roman Mythology**, Facts on File, New York.

Núñez, Rafael Vélez (2003), "Melancholic Sounds: Singing Madness in Restoration Drama." **Sederi 13**, 219-227.

Ober, William B. (1987), **Bottoms Up: A Pathologist's Essays on Medicine and the Humanities**, (ed. Dan Gunter), Southern Illinois University, USA.

O'Brien, Tim (1974), "A Man of Melancholy Disposition," **Ploughshares**, 2(2), 46-60.

Oral, Ayça (2013), **Gaiman's "Sandman" in *Dream Country* as a Melancholic Figure Representing Morpheus**, Unpublished Master Dissertation, İstanbul Bilgi University.

Özgen, Ahmet Burhanettin (2006), **Karanlığın Aydınlığı: Melankolinin Tarihsel, Psikoanalitik, Sosyolojik ve Felsefi Boyutları Üzerine Bir Araştırma**, Unpublished Master Dissertation, Mimar Sinan University.

Parker, Gordon and Dusan Hadzi-Pavlovic (Ed.) (1996), **Melancholia: A Disorder of Movement and Mood: A Phenomenological and Neurobiological Review**, Cambridge University Press, Cambridge.

Parker, Grail Thain (1968), "Jonathan Edwards and Melancholy," **The New England Quarterly**, 41(2), 193-212.

Pehkoranta, Anna (2014), **Rewriting Loss: Melancholia, Ethics, and Aesthetics in the Selected Works by Chuang Hua, Maxine Hong Kingston, and Fae Myenne Ng**, Unpublished Doctoral Dissertation, University of Jyväskylä.

Pippin, Robert B. (1999), "Nietzsche and the Melancholy of Modernity," **Social Research**, 66(2), 495-520.

Popova, Maria (19 Nov. 2015), "Tchaikovsky on Depression and Finding Beauty amid the Wreckage of the Soul," **Brain Pickings Blog.**

Pormann, Peter E. (2015), "Al-Fārābī, the Melancholic Thinker and Philosopher Poet," **Journal of the American Oriental Society,** 135(2), 209-224.

Radden, Jennifer (2000), **The Nature of Melancholy from Aristotle to Kristeva**, Oxford University Press, New York.

_____(2009), **Moody Minds Distempered: Essays on Melancholy and Depression**. Oxford University Press, New York.

Rieger, Branimir M. (Ed) (1994), **Dionysus in Literature: Essays on Literary Madness**, Bowling Green State University Popular Press, Bowling Green.

Rivers, Isabel (Ed) (2003), **Books and Their Readers in Eighteenth-Century England: New Essays,** Continuum Press, London.

Rinaker, Clarrissa (1915), 'Thomas Warton's Poetry and Its Relation to the Romantic Movement,' **The Sewanee Review**, 23(2), 140-163.

Rogers, Katherine M. (1989), "Finch's "Candid Account" vs. Eighteenth–Century Theories of the Spleen," **Mosaic: An Interdisciplinary Critical Journal**, 22(1), 17-27.

Ross, Charles Hunter (1895), "William Collins," **The Sewanee Review**, 4(1), 38-53.

Rubin, Julius H. (2000), **The Other Side of Joy: Religious Melancholy among the Bruderhof,** Oxford University Press, New York.

_____ (1994), **Religious Melancholy and Protestant Experience in America**, Oxford University Press, Oxford.

Rush, Benjamin (1812), **Medical Inquiries and Observations Upon the Diseases of the Mind**, The University of Chicago Library.

Schmidt, Jeremy (2007), **Melancholy and the Care of the Soul: Religion, Moral Philosophy and Madness in Early Modern England**, Ashgate Publishing, Burlington.

_____ (2004), "Melancholy and the Therapeutic Language of Moral Philosophy in Seventeenth-Century Thought," **Journal of the History of Ideas** 65(4), 583-601.

Sedler, Mark J. (1983), Falret's Discovery: The Origin of the Concept of Bipolar Affective Illness, **AM J Psychiatry**, 140(9), 1127-1133.

Sena, John F. (1983), "Melancholy as Despair: Pope's "Eloisa to Abelard,"" **The Harvard Theological Review**, 76(4) 443-454.

_____ (1971), "Melancholy in Anne Finch and Elizabeth Carter: The Ambivalence of an Idea," **The Yearbook of English Studies**, 1, 108-119.

_____ (1973), "Melancholic Madness and the Puritans," **Harvard Theological Review,** 66(3), 293-309.

Shklar, Judith (1965), "The Political Theory of Utopia: From Melancholy to Nostalgia," **Daedalus**, 94(2), 367-381.

Sitter, John (Ed) (2001), **The Cambridge Companion to Eighteenth-Century Poetry,** Cambridge University Press, Cambridge.

Smith, Barbara Herrnstein (1966), ""Sorrow's Mysteries": Keats's "Ode on Melancholy,"" **Studies in English Literature, 1500-1900 Nineteenth Century** 6(4), 679-691.

Sontag, Susan (1978), **Illness as Metaphor**, Library of Congress, New York.

_____ (1978), **On Photography**, Rosetta Books, New York.

Starobinski, Jean (2010), "Melancholy in the Mirror: Three Readings of Baudelaire," **Hyperion**, 5(2), 114-123.

_____ (1989), *The Living Eye*, (Trans.) Arthur Goldhammer. Harvard University Press, Massachusetts.

Stoneman, Richards (2014), **Pindar**, London, I. B. Tauris.

Sullivan, Mary Isabelle (1926), "Hamlet and Dr. Timothy Bright," **PMLA** 41(3), 667-679.

Snyder, Robert Lance (1979), "The Epistolary Melancholy of Thomas Gray," **Biography**, 2(2), 125-140.

Su, Tsu-Chung (2005), "Writing the Melancholic: The Dynamics of Melancholia in Julia Kristeva's *Black Sun*," **Concentric: Literary and Cultural Studies** 31(1), 163-191.

Tataryan, Nora (2011), **Armenians Living in Turkey and the Assassination of Hrant Dink: Loss, Mourning and Melancholia**, Sabancı University.

Taylor, Gary (2000), **Castration: An Abbreviated History of the Western Manhood**, New York, Routledge.

Taylor, Michael A. and Fink, Max (2006), **Melancholia: The Diagnosis, Pathophysiology, and Treatment of Depressive Illness**, Cambridge University Press, Cambridge.

Teber, Serol (2013), **Melankoli: Normal Bir Anomali**, Say Yayınları, İstanbul. Teefy,

Patricia (1985), "Montaigne: Mask and Melancholy," **Ça Parle** 1(1), 21-32.

Teresa of Avila (2002), **The Complete Works: Volume One**, (Ed) Allison Peers, Burns & Oates, New York.

_____ (2002), **The Complete Works: Volume Three**, (Ed) Allison Peers, Burns & Oates, New York.

Thiher, Allen (1999), **Revels in Madness: Insanity in Medicine and Literature**, The University of Michigan Press, USA.

Thomas, Sidney (1941), "The Elizabethan Idea of Melancholy," **Modern Language Notes** 56(4), 261-263.

Tilmouth, Christopher (2005), "Burton's 'Turning Picture': Argument and Anxiety in "The Anatomy of Melancholy,"" **The Review of English Studies**, 56(226), 524-549.

Traister, Barbara H. (1976), "New Evidence about Burton's Melancholy?," **Renaissance Quarterly** 29(1), 66-70.

Trevor, Douglas (2000), "John Donne and Scholarly Melancholy," *Studies in English Literature, 1500-1900* **The English Renaissance**, 40(1), 81-102.

Tribunella, Eric L. (2010), **Melancholia and Maturation: The Use of Trauma in American Children's Literature**, University of Tennessee Press, Knoxville.

Trigo, Benigno (2006), **Remembering Maternal Bodies: Melancholy in Latina and Latin American Women's Writing**, Palgrave Macmillan, New York.

Toohey, Peter (1990), "Some Ancient Histories of Literary Melancholia," **Illinois Classical Studies**, 15(1), 143-161.

Türgen, Gonca (2017), **Looking into Boredom of the Country and Melancholy of the Metropolis in terms of their Critical Potentials through the Cinema of Nuri Bilge Ceylan**, Unpublished Master Dissertation, Istanbul Bilgi University.

Türk, Nesli (2017), **Resim Sanatında Ekspresif Bedenin Melankoli Kavramı ile İlişkilendirilmesi**, Unpublished Doctoral Dissertation, Mimar Sinan Fine Arts University.

Ushher, Jane M. (2007), **The Madness of Women: Myth and Experience**, Routledge, London.

Wald, Christina (2007), **Hysteria, Trauma and Melancholia**, Palgrave Macmillan, Hampshire.

Watkins, Daniel P. (2012), **Anna Letitia Barbauld and Eighteenth- Century Visionary Poetics**, The Johns Hopkins University Press, Baltimore.

Weaks, Mary Louise (1995), "William Styron and the "Encapsulated Self,"" **The Southern Literary Journal** 28(1) 94-97.

Wells, Marion A. (2007), **The Secret Wound: Love-Melancholy and Early Modern Romance**, Stanford University Press, California.

Wendorf, Richard (1979), ""Poor Collins" Reconsidered," **Huntington Library Quarterly**, 42 (2), 91-116.

Williamson, Greg (1935), "Mutability, Decay, and Seventeenth-Century Melancholy," **ELH** 2(2), 121-150.

Wright, John P. (2003), "Dr. George Cheyne, Chevalier Ramsay, and Hume's Letter to a Physician," **Hume Studies**, 29(1), 125-141.

Woolf, Virginia (1977), **A Room of One's Own**, HarperCollins, London.

Zigerell, James J. (1949), **A Tracing of Melancholy in the Poetry of John Keats**, Unpublished Master Dissertation, Loyola University.

Zwicker, Steven N. (Ed) (1998), **The Cambridge Companion to English Literature: 1650-1740**, Cambridge University Press, Cambridge.

APPENDIX

Appendix 1: Anna Laetitia Barbauld, "A Thought on Death"

When life as opening buds is sweet,
  And golden hopes the fancy greet,
  And Youth prepares his joys to meet,-
  Alas! how hard it is to die!
5   When just is seized some valued prize,
  And duties press, and tender ties
  Forbid the soul from earth to rise,-
  How awful then it is to die!
  When, one by one, those ties are torn,
10   And friend from friend is snatched forlorn,
  And man is left alone to mourn,-
  Ah then, how easy 'tis to die!
  When faith is firm, and conscience clear,
  And words of peace the spirit cheer,
15   And visioned glories half appear,-
  'Tis joy, 'tis triumph then to die.
  When trembling limbs refuse their weight,
  And films, slow gathering, dim the sight,
  And clouds obscure the mental light,-
  'Tis nature's precious boon to die.

(From: *The Poems of Anna Laetitia Barbauld*: Ed. William McCarthy and Elizabeth Kraft. Athens: The University of Georgia Press, 1994. 168.)

Anne Kingsmill Finch, Countess of Winchilsea, "The Spleen: A Pindarique Ode"

What art thou, Spleen, which ev'ry thing dost ape?
  Thou Proteus to abused mankind,
  Who never yet thy real cause could find,
  Or fix thee to remain in one continued shape.
5   Still varying thy perplexing form,
  Now a Dead Sea thou'lt represent,
  A calm of stupid discontent,
  Then, dashing on the rocks wilt rage into a storm.
  Trembling sometimes thou dost appear,
10   Dissolved into a panic fear;
  On sleep intruding dost thy shadows spread,
  Thy gloomy terrors round the silent bed,
  And crowd with boding dreams the melancholy head;
  Or, when the midnight hour is told,
15   And drooping lids thou still dost waking hold,
  Thy fond delusions cheat the eyes,
  Before them antic specters dance,

Appendix 1: (Contunie)

<div style="margin-left:2em">

Unusual fires their pointed heads advance,
And airy phantoms rise.
20   Such was the monstrous vision seen,
When Brutus (now beneath his cares opprest,
And all Rome's fortunes rolling in his breast,
Before Philippi's latest field,
Before his fate did to Octavius lead)
25   Was vanquished by the Spleen.
Falsely, the mortal part we blame
Or our depressed, and pond'rous frame,
Which, till the first degrading sin
Let thee, its dull attendant, in,
30   Still with the other did comply,
Nor clogged the active soul, disposed to fly,
And range the mansions of its native sky.
Nor, whilst in his own heaven he dwelt,
Whilst Man his paradise possessed,
35   His fertile Garden in the fragrant East,
And all united odors smelled,
No armèd sweets, until thy reign,
Could shock the sense, or in the face
A flushed, unhandsome color place.
40   Now the jonquil o'ercomes the feeble brain;
We faint beneath the aromatic pain,
Till some offensive scent thy pow'rs appease,
And pleasure we resign for short and nauseous ease.
In ev'ry one thou dost possess,
45   New are thy motions, and thy dress:
Now in some grove a list'ning friend
Thy false suggestions must attend,
Thy whispered griefs, thy fancied sorrows hear,
Breathed in a sigh, and witnessed by a tear;
50   Whilst in the light and vulgar crowd,
Thy slaves, more clamorous and loud,
By laughters unprovoked, thy influence too confess.
In the imperious wife thou vapors art,
Which from o'erheated passions rise
55   In clouds to the attractive brain,
Until descending thence again,
Through the o'er-cast and show'ring eyes,
Upon her husband's softened heart,
He the disputed point must yield,
60   Something resign of the contested field;
Till lordly Man, born to imperial sway,
Compounds for peace, to make that right away,

</div>

Appendix 1: (Contunie)

And Woman, arm'd with Spleen, does servilely obey.
The fool, to imitate the wits,
65   Complains of thy pretended fits,
And dullness, born with him, would lay
Upon thy accidental sway;
Because, sometimes, thou dost presume
Into the ablest heads to come:
70   That, often, men of thoughts refined,
Impatient of unequal sense,
Such slow returns, where they so much dispense,
Retiring from the crowd, are to thy shades inclined.
O'er me alas! thou dost too much prevail:
75   I feel thy force, whilst I against thee rail;
I feel my verse decay, and my cramped numbers fail.
Through thy black jaundice I all objects see,
As dark and terrible as thee,
My lines decried, and my employment thought
80   An useless folly, or presumptuous fault:
Whilst in the Muses' paths I stray,
Whilst in their groves, and by their secret springs
My hand delights to trace unusual things,
And deviates from the known and common way;
85   Nor will in fading silks compose
Faintly th' inimitable rose,
Fill up an ill-drawn bird, or paint on glass
The sov'reign's blurred and undistinguished face,
The threat'ning angel, and the speaking ass.
90   Patron thou art to ev'ry gross abuse,
The sullen husband's feigned excuse,
When the ill humor with his wife he spends,
And bears recruited wit, and spirits to his friends.
The son of Bacchus pleads thy pow'r,
95   As to the glass he still repairs,
Pretends but to remove thy cares,
Snatch from thy shades one gay and smiling hour,
And drown thy kingdom in a purple show'r.
When the Coquette, whom ev'ry fool admires,
100   Would in variety be fair,
And, changing hastily the scene,
From light, impertinent, and vain,
Assumes a soft, a melancholy air,
And of her eyes rebates the wand'ring fires,
105   The careless posture, and the head reclined,
The thoughtful, and composèd face,
Proclaiming the withdrawn, the absent mind,

Appendix 1: (Contunie)

Allows the Fop more liberty to gaze,
Who gently for the tender cause inquires;
110   The cause, indeed, is a defect in sense,
Yet is the Spleen alleged, and still the dull pretence.
But these are thy fantastic harms,
The tricks of thy pernicious stage,
Which do the weaker sort engage;
115   Worse are the dire effects of thy more pow'rful charms.
By thee Religion, all we know,
That should enlighten here below,
Is veiled in darkness, and perplexed
With anxious doubts, with endless scruples vexed,
120   And some restraint implied from each perverted text.
Whilst touch not, taste not, what is freely giv'n,
Is but thy niggard voice, disgracing bounteous heav'n.
From speech restrained, by thy deceits abused,
To deserts banished, or in cells reclused,
125   Mistaken vot'ries to the pow'rs divine,
Whilst they a purer sacrifice design,
Do but the Spleen obey, and worship at thy shrine.
In vain to chase thee ev'ry art we try,
In vain all remedies apply,
130   In vain the Indian leaf infuse,
Or the parched Eastern berry bruise;
Some pass, in vain, those bounds, and nobler liquors use.
Now harmony, in vain, we bring,
Inspire the flute, and touch the string.
135   From harmony no help is had;
Music but soothes thee, if too sweetly sad,
And if too light, but turns thee gaily mad.
Though the physicians greatest gains,
Although his growing wealth he sees
140   Daily increased by ladies' fees,
Yet dost thou baffle all his studious pains.
Not skillful Lower thy source could find,
Or through the well-dissected body trace
The secret, the mysterious ways,
145   By which thou dost surprise, and prey upon the mind.
Though in the search, too deep for humane thought,
With unsuccessful toil he wrought,
'Till thinking thee to've catched, himself by thee was caught,
Retained thy pris'ner, thy acknowledged slave,

Appendix 1: (Contunie)

150   And sunk beneath thy chain to a lamented grave.
     (From: Anne Kingsmill Finch. *The Spleen: A Pindarique Ode by a Lady together with a Prospect of Death*. London: Black-fryars, 1709. 3-8.)

Thomas Warton; "The Pleasures of Melancholy"

     Mother of musings, Contemplation sage,
     Whose grotto stands upon the topmost rock
     Of Teneriffe; 'mid the tempestuous night,
     On which, in calmest meditation held,
5   Thou hear'st with howling winds the beating rain
     And drifting hail descend; or if the skies
     Unclouded shine, and through the blue serene
     Pale Cynthia rolls her silver-axled car,
     Whence gazing steadfast on the spangled vault
10   Raptured thou sitt'st, while murmurs indistinct
     Of distant billows soothe thy pensive ear
     With hoarse and hollow sounds; secure, self-blest,
     There oft thou listen´st to the wild uproar
     Of fleets encount´ring, that in whispers low
15   Ascends the rocky summit, where thou dwell´st
     Remote from man, conversing with the spheres!
     O, lead me, queen sublime, to solemn glooms
     Congenial with my soul; to cheerless shades,
     To ruin´d seats, to twilight cells and bowers,
20   Where thoughtful Melancholy loves to muse
     Her favorite midnight haunts. The laughing scenes
     Of purple Spring, where all the wanton train
     Of Smiles and Graces seem to lead the dance
     In sportive round, while from their hands they shower
25   Ambrosial blooms and flowers, no longer charm;
     Tempe, no more I court thy balmy breeze,
     Adieu green vales! Ye broider´d meads, adieu!
     Beneath yon ruin'd abbey's moss-grown piles
     Oft let me sit, at twilight hour of eve,
30   Where through some western window the pale moon
     Pours her long-levell'd rule of streaming light; While
     sullen sacred silence reigns around,
     Save the lone screech-owl's note, who builds his bower
     Amid the mould'ring caverns dark and damp,
35   Or the calm breeze, that rustles in the leaves
     Of flaunting ivy, that with mantle green
     Invests some wasted tower. Or let me tread
     Its neighb'ring walk of pines, where mus'd of old
     The cloister'd brothers: thro' the gloomy void

Appendix 1: (Contunie)

40   That far extends beneath their ample arch
       As on I pace, religious horror wraps
       My soul in dread repose. But when the world
       Is clad in Midnight's raven-colour'd robe,
       'Mid hollow charnel let me watch the flame

45   Of taper dim, shedding a livid glare
       O'er the wan heaps; while airy voices talk
       Along the glimm'ring walls; or ghostly shape
       At distance seen, invites with beck'ning hand
       My lonesome steps, thro' the far-winding vaults.

50   Nor undelightful is the solemn noon
       Of night, when haply wakeful from my couch
       I start: lo, all is motionless around!
       Roars not the rushing wind; the sons of men
       And every beast in mute oblivion lie;

55   All nature's hush'd in silence and in sleep.
       O then how fearful is it to reflect,
       That thro' the still globe's awful solitude,
       No being wakes but me! till stealing sleep
       My drooping temples bathes in opiate dews.

60   Nor then let dreams, of wanton folly born
       My senses lead thro' flow'ry paths of joy;
       But let the sacred Genius of the night
       Such mystic visions send, as Spenser saw,
       When thro' bewild'ring Fancy's magic maze,

65   To the fell house of Busyrane, he led
       Th' unshaken Britomart; or Milton knew,
       When in abstracted thought he first conceiv'd
       All heav'n in tumult, and the Seraphim
       Come tow'ring, arm'd in adamant and gold.

70   Let others love soft Summer's evening smiles,
       As listening to the distant waterfall,
       They mark the blushes of the streaky west';
       I choose the pale December's foggy glooms.
       Then, when the sullen shades of evening close,

75   Where through the room a blindly- glimmering gleam
       They dying embers scatter, far remote
       From Mirth's mad shouts, that through th' illumined roof
       Resound with festive echo, let me sit,
       Blest with the lowly cricket's drowsy dirge.

80   Then let my thought contemplative explore
       This fleeting state of things, the vain delights,
       The fruitless toils, that still our search elude,
       As through the wilderness of life we rove.
       This sober hour of silence will unmask

Appendix 1: (Contunie)

85   False Folly's smile , that like the dazzling spells
       Of wily Comus cheat th' unweeting eye
       With blear illusion, and persuade to drink
       That charmed cup, which Reason's mintage fair
       Unmoulds, and stamps the monster on the man.
90   Eager we taste, but in the luscious draught
       Forget the poisonous dregs that lurk beneath.
       Few know that elegance of soul refin'd,
       Whose soft sensation feels a quicker joy
       From Melancholy's scenes, than the dull pride
95   Of tasteless splendour and magnificence
       Can e'er afford. Thus Eloise, whose mind
       Had languish'd to the pangs of melting love,
       More genuine transport found, as on some tomb
       Reclin'd, she watch'd the tapers of the dead;
100   Or thro' the pillar'd aisles, amid pale shrines
       Of imag'd saints, and intermingled graves,
       Mus'd a veil'd votaress; than Flavia feels,
       As thro' the mazes of the festive ball,
       Proud of her conquering charms, and beauty's blaze,
105   She floats amid the silken sons of dress,
       And shines the fairest of th' assembled fair.
       When azure noontide cheers the daedal globe,
       And the blest regent of the golden day
       Rejoices in his bright meridian tower,
110   How oft my wishes ask the night's return,
       That best befriends the melancholy mind!
       Hail, sacred Night! thou too shalt share my song!
       Sister of ebon-scepter´d Hecate, hail!
       Whether in congregated clouds thou wrapp'st
115   Thy viewless chariot, or with silver crown
       Thy beaming head encirclest, ever hail!
       What though beneath thy gloom the sorceress train,
       Far in obscured haunt of Lapland moors,
       With rhymes uncouth the bloody caldron bless;
120   Though Murder wan beneath thy shrouding shade
       Summons her slow-eyed votaries to devise
       Of secret slaughter, while by one blue lamp
       In hideous conference sits the listening band,
       And start at each low wind, or wakeful sound;

125   What though thy stay the pilgrim curseth oft,
       As all-benighted in Arabian wastes
       He hears the wilderness around him howl

Appendix 1: (Contunie)

With roaming monsters, while on his hoar head
The black-descending tempest ceaseless beats;
130 Yet more delightful to my pensive mind
Is thy return, than blooming morn's approach,
E'en then, in youthful pride of opening May,
When from the portals of the saffron east
She sheds fresh roses, and ambrosial dews.
135 Yet not ungrateful is the morn's approach,
When dropping wet she comes, and clad in clouds,
While through the damp air scowls the lowering south,
Blackening the landscape's face, that grove and hill
In formless vapours undistinguish'd swim:
140 Th' afflicted of the sadden'd groves
Hail not the sullen gloom; the waving elms
That, hoar through time, and ranged in thick array,
Enclose with stately row some rural hall,
Are mute, nor echo with the clamours hoarse
145 Of rooks rejoicing on their airy; boughs
While to the shed the dripping poultry crowd,
A mournful train: secure the village hind
Hangs o'er the crackling blaze, nor tempts the storm;
Fix'd in unfinish'd furrow furrow rests the plough:
150 Rings not the high wood with enliven'd shouts
Of early hunter: all is silence drear;
And deeptest sadness wraps the face of things.
Thro' Pope's soft song tho' all the Graces breathe,
And happiest art adorn his Attic page;
155 Yet does my mind with sweeter transport glow,
As at the root of mossy trunk reclin'd,
In magic Spenser's wildly-warbled song
I see deserted Una wander wide
Thro' wasteful solitudes, and lurid heaths,
160 Weary, forlorn; than when the fated fair
Upon the bosom bright of silver Thames
Launches in all the lustre of brocade,
Amid the splendours of the laughing Sun.
The gay description palls upon the sense,
165 And coldly strikes the mind with feeble bliss.
Ye youths of Albion's beauty-blooming isle,
Whose brows have worn the wreath of luckless love,
Is there a pleasure like the pensive mood,
Whose magic wont to soothe your soften'd souls?

Appendix 1: (Contunie)

170   O tell how rapturous the joy, to melt
        To Melody's assuasive voice; to bend
        Th' uncertain step along the midnight mead,
        And pour your sorrows to the pitying moon,
        By many a slow trill from the bird of woe
175   Oft interrupted; in embowering woods
        By darksome brook to muse, and there forget
        The solemn dulness of the tedious world,
        While Fancy grasps the visionary fair:
        And now no more th' abstracted ear attends
180   The water's murmuring lapse, th' entranced eye
        Pierces no longer through th' extended rows
        Of thick-ranged trees; till haply from the depth
        The woodman's stroke, or distant tinkling team
        Or heifers rustling through the brake, alarms
185   Th' illuded sense, and mars the golden dream.
        These are delights that absence drear has made
        Familiar to my soul, e'er since the form
        Of young Sapphira, beauteous as the Spring,
        When from her violet-woven couch awaked
190   By frolic Zephyr's hand, her tender cheek
        Graceful she lifts, and blushing from her bower
        Issues to clothe in gladsome-glistering green
        The genial globe, first met my dazzled sight:
        These are delights unknown to minds profane,

(From: *The Poetical Works of the Late Thomas Warton*. Ed. Richard Mant. London: Oxford University Press. 1802. 68-95.)

William Collins, "Ode to Fear"

        Thou, to whom the world unknown
        With all its shadowy shapes is shown;
        Who see'st appalled the unreal scene,
        While Fancy lifts the veil between:
5   Ah Fear! Ah frantic Fear!
        I see, I see thee near.
        I know thy hurried step, thy haggard eye!
        Like thee I start, like thee disordered fly.
        For lo, what monsters in thy train appear!
10   Danger, whose limbs of giant mould
        What mortal eye can fixed behold?
        Who stalks his round, an hideous form,
        Howling amidst the midnight storm,

Appendix 1: (Contunie)

Or throws him on the ridgy steep
15   Of some loose hanging rock to sleep;
And with him thousand phantoms joined,
Who prompt to deeds accursed the mind;
And those, the fiends who, near allied,
O'er nature's wounds and wrecks preside;
20   Whilst Vengeance in the lurid air
Lifts her red arm, exposed and bare,
On whom that ravening brood of fate,
Who lap the blood of sorrow, wait;
Who, Fear, this ghastly train can see,
25   And look not madly wild like thee?

Epode

In earliest Greece, to thee, with partial choice,
The grief-full muse addrest her infant tongue;
The maids and matrons, on her awful voice,
Silent and pale, in wild amazement hung.
30   Yet he, the bard who first invoked thy name,
Disdained in Marathon its power to feel;
For not alone he nursed the poet's flame,
But reached from virtue's hand the patriot's steel.
But who is he whom later garlands grace,
35   Who left awhile o'er Hybla's dews to rove,
With trembling eyes thy dreary steps to trace,
Where thou and furies shared the baleful grove?
Wrapt in thy cloudy veil, the incestuous queen
Sighed the sad call her son and husband heard,
40   When once alone it broke the silent scene,
And he, the wretch of Thebes, no more appeared.
O fear, I know thee by my throbbing heart:
Thy withering power inspired each mournful line:
Though gentle pity claim her mingled part,
45   Yet all the thunders of the scene are thine!

Anistrophe

Thou who such weary lengths hast past,
Where wilt thou rest, mad nymph, at last?
Say, wilt thou shroud in haunted cell,
Where gloomy rape and murder dwell?
50   Or, in some hollowed seat,
'Gainst which the big waves beat,
Hear drowning seamen's cries, in tempests brought?

Appendix 1: (Contunie)

Dark power, with shuddering meek submitted thought,
Be mine to read the visions old
55 Which thy awakening bards have told:
And, lest thou meet my blasted view,
Hold each strange tale devoutly true;
Ne'er be I found, by thee o'erawed,
In that thrice hallowed eve, abroad,
60 When ghosts, as cottage maids believe,
Their pebbled beds permitted leave;
And goblins haunt, from fire, or fen,
Or mine, or flood, the walks of men!
O thou, whose spirit most possest
65 The sacred seat of Shakespeare's breast!
By all that from thy prophet broke,
In thy divine emotions spoke;
Hither again thy fury deal,
Teach me but once more like him to feel:
70 His cypress wreath my meed decree,
And I, O fear, will dwell with thee!

(From: *The Poetical Works of William Collins*. Ed. Alexander Dyce. London: William Pickering. 1827. 57-59)
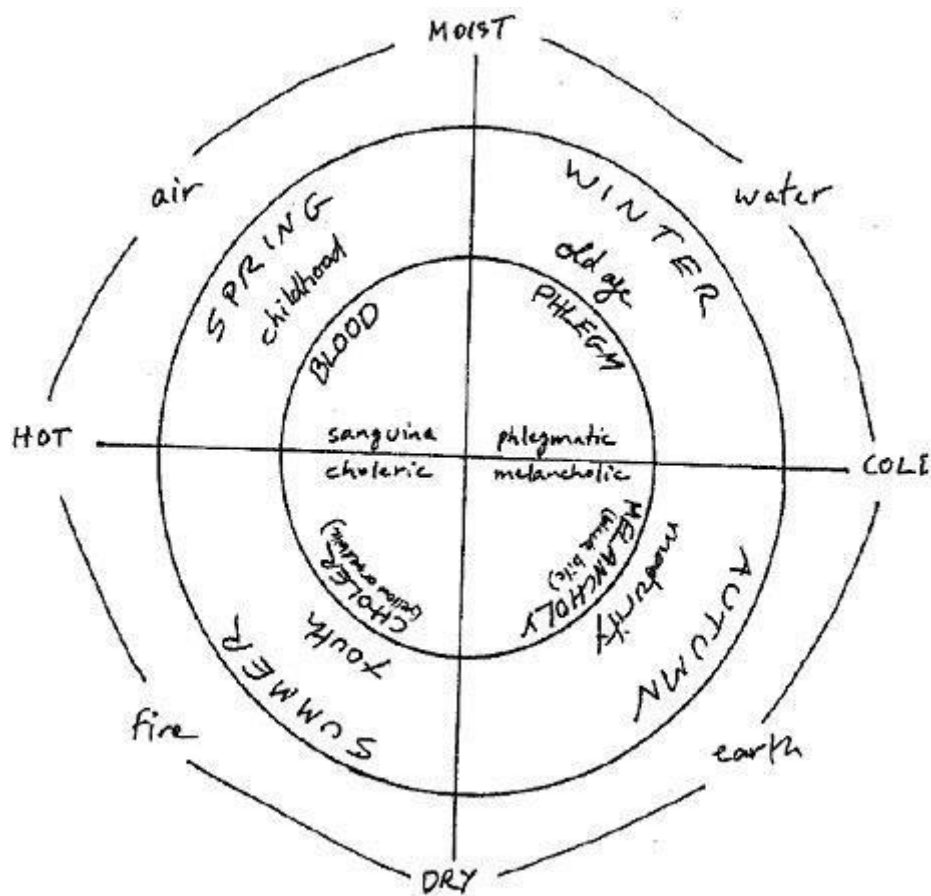
Figure 1: The Diagram of Humours by Nora Akhira.

(From: Noga Arikha (2007), **Passions and Tempers. A History of the Humours**, New York, Harper Perennial, 2007. 11.)

CURRICULUM VITAE

Öznur Yemez was born on January 7, 1988 in Nizip, Gaziantep. She graduated from Dr. Abdulkadir Erdil Primary School in 2003; Hasan Çapan Anatolian High School in 2007 and Gaziantep University, Department of English Language and Literature in 2011. She began to work as an OYP research assistant at Faculty of Letters, Department of English Culture and Literature, Selçuk University. She began Phd Program for English Literature at Karadeniz Technical University, Institute of Social Sciences in 2012. She currently works as a research assistant.

Yemez is single and speaks English and German.