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Visions of Madness

An Investigation into Cinematic Representations of Unreason

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Abstract

Madness is often associated with violence, criminality, and degenerative human failure in stigmatising media reports, and these are most people's site of information about madness. Despite (or maybe because of) reductions in stigmatising reporting,¹ negative perceptions of madness persist, notwithstanding stringent broadcast standards and expensive public health campaigns. When regulation dominates, extreme views can move underground² into less monitored areas such as film which enjoys a wider scope to explore ideas and issues concerning a culture. Agencies which have more freedom to represent madness beyond objective journalistic conventions can be more subversive.

This work takes Foucault's archaeology of madness (among other works) as its point of departure to look at cinematic representations of madness, exploring the notion that cinema reflects and reinforces the asylum discourse. It investigates cinema as a strategy of neurotic reiteration to confine madness in narrative to close down the spectre of the Other in cultural structures to exorcise it from the collective consciousness. Commercial imperatives drive stigmatising representations of madness, drawing on cultural loadings inherent in the asylum discourse, trading on demonising and pathologising to exacerbate drama and tension, essential elements of tragedy. Foucault's framework is the basis for detailed analyses and close readings of a selection of cinematic representations, critiquing their role as constituent of, and constituting, the spectacle of madness. The films considered are from New Zealand and dominant (i.e. Hollywood) cinema in order to permit comparisons between representations here and overseas.

This work follows my master's thesis (1999), which used a similar methodology to examine representations of suicide in cinema in four popular films. Here, I look at the ideas that represent knowledge and authority about madness as represented in discourses associated with cinema. I look at loadings of illness, moral failure, Otherness, animality, and the mechanisms through which the asylum discourse of containment and spectacle is validated (or otherwise). This links with Fuery's discussion of madness and cinema, and madness as a necessary aspect of spectatorship that makes cinema possible. It also connects to my current employment on a project addressing stigma and discrimination against people with experience of madness.

¹ Fikkers, D., et al. (2005). *Discriminating Times? A Re-survey of New Zealand Print Media Reporting on Mental Health*. Wellington, Mental Health Commission. Smellie, P. Foreword. P. 1.

² Ibid.

Preface

This work continues my interest in the subject of madness in cinematic representation, looking at its forms, communications, sources of meaning, and the agencies that disseminate them. My master's thesis researched representations of suicide onscreen, and I continue the project of ascertaining levels of enquiry, their articulation, relative importance to the subject, and their socio-historic periods. From this basis I look at the extent to which these articulations are resisted or challenged, subject to internal discrimination and separation, and how varying ideologies are represented in specific texts. I isolate the practitioners of representation and explore their reasons for doing so, and how their interests were advantaged or otherwise.

This enquiry connects to my work in the mental health sector where I was conscious of the popularity and ubiquitous nature of cinema³ and its potential usefulness in disseminating and communicating ideas about stereotypes and stigmatising representations. I know the effect of representations on people receiving services, the staff providing them, policies, laws, employment, social services, medical services, and participation in the community for people deemed insane by the medical system. This was apparent in December 2005 in West Auckland when a person receiving mental health services was involved in high-profile attack in a downtown Henderson street⁴ not far from where I worked. The media maelstrom surrounding the incident was intense, and calls to lock them up came from the mayor and across talkback radio. The consensus was that there were packs of roaming mental patients at loose in the community, unsupervised and unpredictable. This was perceived as being because asylums had closed down, and mental patients were being left unsupported, unsupervised, and at large.

Even the most balanced reports had connotations of a community under siege by irrational, violent people let loose from mental health care without follow-up support and regular supervision. The overarching perception was of besieged communities threatened by idealistic, politically correct, liberal political ideals, and of under-resourced mental health services staffed by underpaid and overworked people stretched too far, stressed, and

³ The term 'cinema' here is intended to refer to more than specific films; it includes the wider cinema industry, marketing and distribution, film teaching and education, criticism, reviewing, and writing. Also included are video and DVD marketing and distribution, and broadcast television media.

⁴ -Psyche Team Assessed Attacker as 'No Threat' *Western Leader*, 1 December 2005.

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in crisis themselves. Sadly, part of this was true. Fundamental aspects of treatment and support for people post-crisis and pre-recuperation were inadequate, which bolstered calls to *ōlock øm upō*, whereas more resourcing and better services might have prevented the tragedy. Part of this research is directed towards dismantling the stigma invested in icons of madness in cinema, conveyed through representations that reinforce and assert stereotypes of unpredictability and violence in people diagnosed with mental illness such as were conveyed in media reports of the West Auckland incident. As sector workers know, the most useful way of supporting people to avoid trauma and crisis (people using mental health services or otherwise) is for the stigma of madness to be reduced. This will in turn encourage people to feel less shame or guilt about asking for help and support. In a violent society where murders committed by people with a mental illness are less than six percent of total murders in New Zealand in a year (a proportion declining since the closing of asylums⁵), it is vital to address media stigma and scapegoating to help build a society where people feel safe and free to contact help when they need it. Stigma against mental illness stops people doing this, and is a barrier to people accessing and participating in recovery and full citizenship with its rights and responsibilities. I argue that the asylum discourse, furthered by cinema unfettered by standards and ethical considerations, contributes to societal discrimination and internalised stigma against people diagnosed with a mental illness and prevents people from seeking help. It also inhibits people's recovery to becoming law-abiding, valued members of society who enjoy fulfilling lives. I hope this thesis plays some part in dismantling the stigma and negative messages associated with so-called mental illness, and offers enlightenment as to how the processes and mechanisms of these communications work to constitute stereotype and sanction discrimination.

⁵ Simpson, D. A., et al. (2003). *Myth and Reality: The Relationship between Mental Illness and Homicide in New Zealand*. Auckland, Health Research Council of New Zealand supported by the Mental Health Commission.

Acknowledgements

I have been studying for all of my sons' lives, and I owe them the greatest debt a father can owe. I had no idea of the demands and pressures this study would require. I embraced Doctoral research with gusto and selfish regard, little realising the time and attention it would take. I look forward to getting to know my boys free from this tyranny, and for them to know me as a father without this driving imperative and seemingly never-ending pursuit. I look forward to being their father; I will now spend quality time with them to repay some of the time I have been absent physically or psychologically. I love them more than life; I thank Theodore for being understanding and patient; he has not known a 'traditional' dad for fifteen years. I look forward to his vitality, not to mention his talented guitar playing, as he begins adolescence. I thank Joshua for coming along and reminding me of the delight of fatherhood. I thank them both for teaching me the true meaning of life and what really matters. These boys are my achievement, humility, pride, and bliss; I feel strengthened and fulfilled by them.

I lost my mother Valerie many years ago, but she is always with me. You would have loved your grandchildren; they are characters and sweet people, and I wish they could have known you. You inspired me with your love of reading and knowledge, and though I wandered away from your advice, I came back to it at last. You knew me so well, better than I knew myself. You were taken too soon; I miss you but I know you are proud.

My father was encouraging and interested, despite his natural inclinations. Thanks also to my brothers and sister-in-law who kept in contact, and to my boys' respective mothers who supported me and sacrificed their expectations in enabling me to complete this task. Michelle and Fiona have been supportive sometimes against others' advice, and I acknowledge this.

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Page 12 (top): Jack Nicholson as Randall P. McMurphy restrained in *One Flew over the Cuckoo's Nest* (Forman, 1975).

Page 12 (bottom): Chief Bromden (Will Sampson) embraces McMurphy (Nicholson) in the final scene to *One Flew over the Cuckoo's Nest*. Bromden has just smothered McMurphy with a pillow after McMurphy has been lobotomised as punishment for his antics.

Page 212 (top): Janet Frame (Kerry Fox) is perched precariously on a hill, epitomising the insecure nature of Antipodean Gothic film and Frame's resistance to its hegemony.

Page 212 (bottom): Dante's geocentric universe with Jerusalem at the top and purgatory directly opposite near the antipodes. In Alighieri, D. (1998). *The Divine Comedy*. Oxford, Oxford University Press. P. 6.

Thesis Structure and Concepts

Grounding

When I asked a group of people who had been diagnosed with mental illness, "What is mental illness?", their answers partly inspired this work. They included "axe-murderer", "serial killer", and other words equating to the ubiquitous "escaped mental patient" stereotype associated with cinematic representations of madness. Asked for examples, they replied "Hannibal Lecter", "Jason" (from *Friday 13th* series), "Freddie Kruger" (*Nightmare on Elm Street*), "Norman Bates" in *Psycho*, a word that has entered the lexicon from cinema. Their understandings of madness were drawn from movies, and of these, all were to do with violence, murder, savagery, and random killing sprees. I found this intriguing. These people, most of whom had been admitted to psychiatric hospitals and have friends with diagnoses of mental illness, did not know anyone who was capable of these things. They were just as frightened by these stereotypes as anyone else. I wanted to investigate the incongruous but real effect of this self-stigma, and how they came to be that way. I felt that by investigating cinematic representations of madness this might uncover myths and assumptions which I knew not to be true for the vast majority of people, but were conveyed as fact through media. How did horror come to be associated with madness? What are the sources of these associations? How are they made manifest and how do they operate in cinematic discourse? Who has authority to say? I felt I might help address and deconstruct some stigma if I knew the mechanisms and constructions of these associations.

Years later, nearing the end of my doctoral research, an incident occurred in the area where I work involving a user of mental health services. This person "ran amok", "went postal" and stabbed a random passer-by in a city street. Many of the people with whom I worked joined in the chorus of voices saying, "They should do something about those people at loose in the community", not associating themselves with the person involved. Mental health services went into damage control, frantically checking files and processes to ensure they had not neglected official policies and practices, and that their notes did not implicate them in what had happened. This was many years after a "psychiatric outpatient", living in the same community, had killed his flatmate and then himself. A

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subsequent enquiry⁶ made recommendations as to how mental health services should proceed to provide the best possible mental health resources. It resulted in the establishment of the Mental Health Commission, and the Like Minds, Like Mine programme. The main thrust of this campaign is to address stigma against people with experience of mental illness, with the goal of eliminating stigma as a barrier to people seeking assistance and treatment.

The public outcry from this incident, after more than six years of the campaign, revealed little sign of improvement in public perceptions of people diagnosed with mental illness. In popular culture texts like *Harry Potter*, *mental* means random violence and unpredictability, irrational behaviour and threat to safety. I noticed in *Harry Potter and the Prisoner of Azkaban*,⁷ for instance, links between madness, a prison with *Dementors* as guards, and a prisoner whose escape incites widespread moral panic and martial law in the wizard community. Ideas of the werewolf are associated with the escaped lunatic, a creature who absconded from the most notorious institution where the worst offenders against society were sent forever. *Fight Club* portrays a person with imaginary friends wreaking havoc on the world until his nihilistic excesses are brought to an end with a shocking *twist* the main actor revealed as a person experiencing visual hallucinations⁸ who causes widespread anarchy, unrest, destruction, and violence. Even *The Matrix* has a main character (Morpheus) thought insane for his irrational belief in *The One* (Neo). Neo, the protagonist, thinks *himself* insane when he perceives reality as distorted and inauthentic, a superficial condition hiding a *true* reality which is a *desert* and a *construct*. What is of interest about these representations of madness is that those called insane are heroes in these texts, protagonists in the fight between Good and Evil, admired for their courage and belief, passion and tenacity in the face of overwhelming opposition. It seemed to me that there was some ambiguity between perceptions of insanity as heroic or visionary and the monstrous insanity of the berserk killer. Western culture's relationship with insanity is at best indeterminate, at worst oscillating between admiration and abject horror.

⁶ Mason, K., Johnston, J., and Crowe, J. (1996). *Inquiry under Section 47 of the Health and Disability Services Act 1993 in Respect of Certain Mental Health Services*. Wellington, Ministry of Health.

⁷ Rowling, J. K. (1999). *Harry Potter and the Prisoner of Azkaban*. London, Bloomsbury Children's.

⁸ In most people's experience, seeing things that are not real and hearing voices are equated with the diagnosis of schizophrenia. Imaginary friends have been used in movies such as *Donnie Darko* (Kelly, 2004) to illustrate madness.

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The tone and tenor of media reports after the incident mentioned above was predominantly of the 'escaped mental patient' stereotype; moral panic abounded. The family of the victim was understandably distressed, blaming mental health services for returning mental patients to the community and not keeping an eye on them, a perception echoed in talkback radio and newspaper reports. Thankfully, there was some balanced reporting, and not all voices condemned all the insane as killers. *Myth and Reality: The Relationship between Mental Illness and Homicide in New Zealand*⁹ was often cited, and this report brought statistical evidence to the debate. What struck me was the ignorance of the experience of madness and that assumptions about it abounded after six years of an antidiscrimination campaign. It also highlighted to me the massive power of the media and broadcast representations of madness in popular culture.

The terrifying, threatening, and abject aspects of life are favoured subjects of the popular culture agency of cinema, as are most extreme aspects of human experience. The scale and technical aspects of cinema representation makes it a sublime space in which to experience terrors safely and for spectators to achieve understanding through vicarious experience of the world outside of their familiar and known experience. Cinema can be a liminal site accessing the space between that which we understand and recognise and that which is mysterious and extraordinary. It enables the gaze at the Other who is frightening: the monstrous and evil person or thing not like 'Us', or the threatening 'Them' who do not share our values and morality and who represent the antithesis to everything we hold dear. Cinema is a space in which to confront these antitheses and recognise what is antithetical to 'Us'. Who these 'others' are depends on the producers' representational lens, the heroes with whom spectators identify, and the experiences they bring to the text.

'They' are not always represented as monsters, however. 'They' are also the 'special' ones, the gifted Van Goghs and the Virginia Woolfs, the savants of *Rain Man*, or the genius mathematician (mad genius; nutty professor) of *A Beautiful Mind*. 'They' are the tortured and freakishly gifted artistic geniuses, and the champions of exploration and discovery, science and knowledge. 'They' suffer obsessions, undergo excessive emotions and distress in the pursuit of their dreams, passion, or destiny, all for the benefit of

⁹ Simpson, D. A., et al. (2003). *Myth and Reality: The Relationship between Mental Illness and Homicide in New Zealand*. Auckland, Health Research Council of New Zealand supported by the Mental Health Commission.

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ordinary people like us. They are the heroes, the pioneers of experience and discovery, the intrepid adventurers who enrich common knowledge and further religious and/or humanist projects. They are the individuals who follow their visions, boldly forging their destinies. They are the appealing, admirable, courageous people we admire and respect, hold in high esteem, and idealise as role models and pre-eminent examples of human endeavour.

This ambiguity and slippage between Good and Evil, right and wrong, hero and villain, adds to misunderstandings and misinformation about mental illness and those diagnosed as such in our community. This is the reason and basis for this investigation into what madness means in cinematic terms.

Structure

Section One of this work uses Foucault's examination of madness and Western civilisation as a starting point for enquiring into knowledge and power and how these relate to cinema. Although not the only discussion on this subject, all others reference Foucault's foundational text. It stands as undisputed reference for questions about society and its relation to the insane. Foucault isolates the zero point where madness was separated off from human experience, banished and exiled from consciousness as well as the community. He examines earlier relations to madness where it was accepted as part of human experience, avowed and listened to but not necessarily liked or accepted. He traces society's practices and policies regarding the insane, and the reasoning behind them, finding them to be mostly for the containment and silencing of critiques of knowledge and power. When the asylum system arose from defunct leprosaria, strategies of containment and domination of those deemed insane were instituted, their perceived threat enclosed in bricks and mortar and in ideology. As an unknown person in my university proposal hearing said (relayed to me by my supervisor) it was at this point in history that madness moved from being what people *did* to what they *were* i.e. where madness became a designation. I use this zero point as theoretical grounding for the discussion of cinematic texts to follow, borrowing also from Patrick Fuery's discussion of the representation of madness in cinema which employs some Foucault concepts. Fuery looks at spectatorship and agency in discourses about madness and how representing the subject is impossible, a concept amounting to a further reason for anxiety and mystery surrounding madness.

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This discussion ranges from the semiotics of representing the insane (chapter 2) to the mechanism of Othering¹⁰ in cinematic texts. It goes on to draw parallels between Othering and Orientalism (chapter 3) linking with Edward Said's reading of Foucault in relation to discourses of power and Othering. This leads into Fuery's reflection on the impossibility of representing madness, and the act of spectatorship itself as an act of madness, interpolating and enrolling the spectator in the text through the agency and ritual of cinema. These theories are discussed in relation to asylum texts through a framework of 'narrative mortality' – a strategy of capture and closing down an ambiguous and unsettling phenomenon in narrative in order to 'fix' and encapsulate it, effectively closing down its threat to order. I then look at Foucault's contention that madness incorporates elements of Romantic identification as a resistance to Age of Reason asylum discourses, interpreting certain asylum texts through the framework of earlier discussions. This leads into Romantic Gothic literature and art where madness and Orientalism feature large in tales of horror and the supernatural, and where Gothic symbolism draws on asylum discourses for their iconography and currency of aberrance and abjection. I trace the influences of Modernism and changing ideas of 'norm' and 'seeing', to pathologising challenges to the status quo, to examine madness's role in cinematic asylum discourses.

I conclude the consideration of asylum films with a look at stereotypes, their cultural loading, usage, and role in narratives. I relate these to emergent practices complementing cinema's appearance in the 19th century. Part One closes with readings of various asylum texts, looking at how madness is made spectacle, encapsulated and confined in narrative, then shut down in the ideological asylum.

Part Two shifts the focus onto Antipodean film in relation to previous discussions of Othering and antithesis. I consider the theories mentioned above and relate them to images of madness, honing in on New Zealand images for locally specific expressions. I explore the notion that the antipodes is the geographical equivalent of the unconscious, as Robert Hughes suggests, and how this might affect ideas of sanity and madness in local films. I explore Sam Neill's 'cinema of unease' and Merata Mita's 'white neurotic industry' and other common themes in New Zealand films, working on the premise that local films

¹⁰ The reason for capitalising 'Other' is explained below. It reflects the multiplicity of others in relation to cultural dichotomies in relation to 'self' and 'other' that Western culture constructs, and the reasons for capitalisation will be specified in relation to madness and Orientalism via Fuery's 'capital -Other'.

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express aspects of Antipodean identity formed on the basis of discourses of power from The Age of Reason. This section explores the wider field of Antipodean Gothic, its stylistics, sources, and manifestations in Aotearoa New Zealand film. It looks at Peter Jackson's *Heavenly Creatures* to discuss representations of madness and agency in cinema, questioning Jackson's tropes and schemes in relation to communications about madness in his manipulation of Antipodean Gothic and Camp genres. Themes of inauthenticity, ambiguity, sins of the father, and excess are discussed in relation to the representation of madness along with a discussion of Nick Perry's theory of Antipodean Camp as resistance to Antipodean Gothic. Lastly, I look at Jane Campion's *An Angel at My Table* in relation to Antipodean Gothic thematics and stylistics, and the idea of the Other speaking in cinematic discourse. This is discussed in relation to the asylum discourses examined in Part One.

Part Two concludes the thesis with some reflections on the possible effects of positive and negative cinematic representations of madness. When the cinematic art form emerged alongside psychiatry in the 19th century, cinema found an accord with representations of psychic states due to its agency and form of consumption i.e. the theatre itself and the activity of watching light projected on a wall in a darkened room paralleling dream-states. The thesis concludes with a claim that given the commercial imperatives of cinema and the mass-consumption necessary to engender profits, and that through its agency, representations of madness in cinema permeates culture and disseminates its communications virally. Because of cinema's scale and penetration, these communications become authoritative sources of knowledge and information regarding madness. Given the overriding themes associating madness with horror and violence, cinema impacts on people's lives by virtue of its function in society and colludes with other discourses of madness, especially Antipodean Gothic representations. These affect Antipodean ideas of identity and belonging and are relevant to the argument of the thesis that, by adding to discourses of madness, cinema has an influence on stigma, discrimination, policies regarding and laws concerning those designated insane by society. That cinema *further*s the asylum discourse of madness is asserted in these discussions, which means further investigation into and deconstruction of representations of madness is warranted.

This work is the result of my interaction with the subjects of these discourses, and my belief that it is important to explore the effects of representing madness on those with this designation. I desire to ascertain whether cinema is a tool for dissemination of positive

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imagery as well as negative stigmatising images. To analyse images of madness would be to understand them more, and to deconstruct the asylum discourse perpetuated by cinema and communications inherent in images would assist in understanding how stigmatising discourses work. Perhaps a media studies viewpoint might bolster this project?

Terminology

A brief explanation of terms: I have chosen the word *ōmadnessö* purposely, as madness has currency in the English language as a human experience. Sometimes *ōmadnessö* is not a malign term, as in *ōa fine madnessö*, or *ōlove madnessö*, or as a loving appellation of *ōyouøre madö* where it can be a term of endearment. *ōMadnessö* relates to a fluid and unfixed state of being, extremes of human experience rather than an illness or fault. It suggests that people are at any time experiencing multidimensional states of being, simultaneously accessing centres of experience between what is commonly known as sanity and unreason. A multitude of other influences (nutrition, chemicals, exercise, and genetic resilience factors) add to the complexity of the experience of living and various psychological states. I have avoided the term *ōmental illnessö* where possible (although it is the currency of mental health promotion and the Like Minds project) as it arises from the asylum discourse of Othering and automatically identifies those deemed *ōmentally illö* as Other. I prefer *ōmadnessö* as this can have positive connotations, whereas *ōillnessö* speaks of deficit and lack. *ōMental illnessö* is loaded with connotations of syndrome and malady, contagion and affliction, degeneration and failure; it suggests long-term chronic or acute conditions, each removing hope of recovery. It speaks of medication and doctors and nurses who know what is best for the *ōpatientö*.

This is not to suggest the bio-medical model is incorrect or faulty; it is to propose that scientific medical models of mental illness are akin to the medicalisation of childbirth in shifting the balance of power from people and communities to *ōexpertsö* and *ōspecialistsö*, nullifying folk-knowledge, wisdom, and lay treatments of recovery. They are clinical responses to human problems, part of the solution rather than primary answer. Like the clinical maternity model, *ōmental illnessö* dominates human remedies and naturopathic treatments, talk-therapies, and sociological people-based wellness models. The bio-medical model allows a person to abdicate primary responsibility for their psychological wellness to a higher (medical) authority, placing the onus of responsibility for a person's wellbeing

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on the medical, legal, and social work professions. My opinion is that bio-medical/clinical approaches are only part of the whole of shared responsibility for wellness, physical or psychological. As with any other state of being, people are responsible for their own health, and the community shares a responsibility for providing the best possible environment for that wellness to be achieved and maintained. The bio-medical model is one approach, and the term 'mental illness' suggests the primacy of this 'solution'.

I use the term 'Other' with a capital 'O' in deference to Patrick Fuery's stance on the spectacle of madness in cinema:

This sense of the big O Other is drawn from Lacan's idea of the order of otherness itself. It is distinct from the little o other, which can be seen as manifestations of this. In this sense the fears of the Other referred to here indicates not so much a specific fear/threat but a sense of fear from that order that contains all possible others.¹¹

I interchange 'madness' with 'insanity' as these are terms (even with negative connotations) that come closer to a designation of a changeable and fluid human condition. In my judgement insanity has connotations of the polarity of 'not sanity', 'sanity' derives from the legal term designed to differentiate those designated as such from the 'sane' to allow for compulsory treatment; I use it in the absence of another appropriate term. I use psychiatry and psychoanalysis almost interchangeably, as both emerged concurrently, acknowledging the distinction between the medical, drug-therapy approach of psychiatry and the talk-therapy approach of psychoanalysis. I do not wish to be seen to be confusing the more subjective interpretative approach of psychoanalysis with that of clinical psychology, which is based on empirical, evidence-based research methods.

The word 'iconography' has significance in an art historical sense of reading images for meaning and communication and not simply for aesthetic appreciation. This translates into film studies through the reading of moving images and their juxtaposition in narrative form, reaching beyond single images or shots into cinematic grammar and language, and how the position of images within a structural system can alter and allow an interpretive drift of meaning depending on individual spectators. It draws on the reading of images and signification derived from myth and religion, collective unconscious icons, systems and rituals, and the interpretation of texts through socio-historical contexts of cultural meanings. I use the term iconography as basis for examining moving images and their

¹¹ Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan. P. 161.

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communication in cinema with the assumption that film is the projection of singular static images run together at 24 frames per second, and narrative adds to the complexity of these readings. It further extends the approach of Modernist art historians such as Ernst Gombrich¹² and Clement Greenberg by reading images via a post-structural and postmodern deconstruction of how texts are autonomous and exist in their socio-historic context regardless of authorial intention. This connects to anthropological structuralism through theorists such as Claude Lévi-Strauss who influenced and informed post-structuralists such as Louis Hjelmslev, Roman Jakobson, Jacques Lacan, Jacques Derrida, Roland Barthes, Michel Foucault, Umberto Eco, Jean Baudrillard, Julia Kristeva, Kaja Silverman, and other leaders in film, television and media studies theory. These theories involve identification, description, and interpretation of images and their contexts, and analysis of cultural, ideological, theoretical, political, and social discourses and agencies of communication.

Iconography is taken from its literal meaning of *ōimage writingō*, or painting, from the Greek etymology of *ōimageō* and *ōto writeō*. This emerges from the field of semiotics, and connects with *iconology* which deals with the description, analysis, and interpretation of icons or iconic representation. It overlaps with iconography, which is a more delimited, specified, and standardised set of traditional or symbolic forms associated with a subject or theme of a stylised work of art which I believe cinematic representations (especially in the Antipodean Gothic genre) of madness to be.

Lastly, I acknowledge this reading of madness in film is *another* discourse, reading manifestations of madness within a signifying structure of film theory. My only defence is that I acknowledge and exploit some terms in the same way feminist or postcolonial theories need to use discourses of the oppressor to critique and deconstruct them. So too this interpretation of cinematic representations of madness uses the language of the asylum discourse to deconstruct it, arguably re-asserting the discourse. Even if the following investigation could be seen as using a psychoanalytical framework for its examination, drawing on psychiatric discourses (especially Freud), for the most part I avoid Freudian terms and analyses in favour of *ōneutralō* close readings. The irony is that by attempting to deconstruct codes embedded in the representations of madness, this work is *another*

¹² Sir Ernst Hans Josef Gombrich, OM, CBE (1909-2001).

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encoding, or a re-encoding, of them. However, I attempt to avoid clinical and/or psychiatric terms to deflect capture within the psychoanalytical discourse that it attempts to resist.¹³ I accept the risk of being accused of committing the very sins it critiques by classifying, grouping, essentialising, and speaking for those represented. I diverge from Foucault here where he says psychiatry gives madness voice again in the 19th century; I believe this is partially true. However, as I point out in my discussion of cinema and psychiatry's concurrent emergence, I consider both colonising discourses which silence, exploit, and attempt to contain the Other in representational structures. Both colonise madness in specialist lexicons, signifiers, narratives, and assumptions.

There are moments when I access Freud to back up an argument on the spectacle of madness—namely the Dora case, which could arguably be described as a fetishistic gaze at a woman's personal narrative in the name of treatment, similar to asylum displays of the insane. I also speak of the uncanny in relation to Antipodean Gothic, as well as the Oedipal drama of separation to illustrate the sense of alienation and abandonment inherent in the genre. This is intended as a mythological reference and is not used in a pathological diagnostic sense. This is not to invalidate Freudian methodology in psychoanalytic theory, as I see this as a particularly valuable as a framework for critiquing cinematic representations. Rather, I chose to eschew Freudian psychiatric terms in an attempt to keep a distance from the terms' agency and power.

I am mindful of the possibility of these readings being misconstrued as strategies to 'solve' the riddles coded in visualisations of madness, and accept Fryer's contention that the representation of madness is impossible. I believe the impossibility of representing madness makes its expression in cinema even more elusive, ambiguous, and frightening, and I do not claim to answer the riddles. I do attempt, however, to investigate where

¹³ It was pointed out to me that much of Freudian theory is implied in this work, especially in regards to concepts such as 'the uncanny', 'Oedipal drama' (especially in Antipodean Gothic where it is argued that much of white settler identity has to do with Aotearoa's separation anxiety from the motherland), and 'split subject', in relation to cinema spectatorship. I have avoided Freudian psychoanalysis as much as possible, looking not to 'interpret' works but to take a more Foucauldian stance looking at 'how' meaning works within a structure, their limits and possibilities, rather than seeking to un-code, decipher, and 'solve' hidden problems. This is not to discredit Freud, nor to privilege him; as Foucault says, Freud 'heard' madness, and released it from the silence in which it had dwelt since the Age of Reason. His methods and discourse have been challenged, appropriated, deconstructed, and revisited. I use his terms and analogies to enable me to apprehend and discuss concepts in the round, in language outside of my descriptions and approach. Hopefully, this helps clarify my stance and argument, and not appear to be trading on psychoanalysis when I try to deconstruct some of its assumptions.

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traditions of representation originate in order to diffuse some of the mystery and fear embedded within them. Even subjective, personal impressions of madness may (and do, in my experience) involve medical, religious, legal, artistic, and/or sociological discourses to assist in the communication of ideas about the experience, but I argue that these also include hauntings and mythologies from the asylum discourse. These readings suggest that the best we can do is take a complexity or systems theory view of madness that each instance of psychological distress and crisis is unique, and resists explanation by any one discourse but connects to many. They claim madness depends on the person experiencing the distress and their social context. Our understanding of madness depends on our relation with the phenomenon; on whether we are the one experiencing distress, altered psychological states, or transcendental perceptions of sensory information, or love someone experiencing them: each perspective is valid, but cannot be claimed as the definitive experience, nor represented as such. We are all aware of madness and its place in the spectrum of human experience, however our understanding of madness relies on any given paradigm used to describe it.

This is where I believe the arts could join media, medicine, the law, sociology, psychiatry, and the asylum discourse to apprehend and understand madness, and engage with those experiencing it. Mostly, I believe that such discourses, whatever their results, emerge from people's basic desire to understand and not be afraid of what we do not comprehend, and how best to alleviate distress and suffering. The representation of madness involves multiple perspectives, assisted by the help of "experts" in complementary and competing discourses. The premise of this work is that the subject should be central to the process of representation. The best we can do is listen to people to help them make sense of their experience, and to learn with them, hear their stories, and enrol them to assist others experiencing distress to make sense of their world. This might help people understand who they are, where they fit in, and help others not to place them outside the category of human into the realm of the unknown and frightening Other.

Part One

Madness is a Foreign Country



Epistemes of Madness



Introduction: Madness and Western Culture: Controlling Derivation

The Asylum was substituted for the lazar house, in the geography of haunted places as in the landscape of the moral universe¹⁴

[Since] the fifteenth century on, the face of madness has haunted the imagination of Western man¹⁵

Michel Foucault

Contained within the ways cinema has developed images of madness are the issues of meaning, authority, power the contesting of truth, and the function of otherness. This is not true just of the cinematic apparatus, but the position of cinema within other discourses dealing with madness, including law, medicine, and psychoanalysis. Cinema is thus part of the larger order that does not just represent it, but also formulates madness beyond itself¹⁶

Patrick Fuery

The histories of psychiatry and the cinema are eerily intertwined¹⁷

Allen Rosen

French philosopher Michel Foucault (1926-1984) examined institutions such as asylums, hospitals, prisons, and societal categorisations of sexuality, gender, and knowledge itself (the basis for knowledge which becomes accepted wisdom) in social theory, opening up theories of knowledge (epistemes) to deconstruct their positions of power and devices for exclusion through specific medical, social legal, political, bureaucratic, religious, or ideological incorporations. He discovered that discourses often collude in multifarious ways through competing and complementary practices and policies, for the purposes of controlling power. He felt that analysing public institutions of segregation—their everyday procedures and systems, ideologies, accepted truths, rituals, actions, and measures of operation—would help in understanding how knowledge and power assume authority and become unassailable truths concerning those subject to their regimes.

Foucault investigated the sources of the knowledge which informed policies and practices, and their associated discourses, in these institutions. He thought that by investigating theories of knowledge within collective edifices of power he might reveal

¹⁴ Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. P. 57.

¹⁵ Ibid. P. 15.

¹⁶ Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan. P. 16.

¹⁷ Rosen, A., et al. (1997). "From Shunned to Shining: Doctors, Madness and Psychiatry in Australian and New Zealand Cinema." *Medical Journal of Australia* 167(11/12): 640-644.

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how Western culture constructs its systems of containment, controlled its perceived threats, and fashioned its others within constructs of authority. He felt that institutions and disciplines such as medicine, law, corrections, and asylums, along with abstract theories of sexuality, madness, criminality and otherness, emerge from a complex interconnecting and interweaving of cultural discourses. These served those in power via a multiplicity of mechanisms and agencies through which authority and right is exercised. He examined how power and authority is obtained and maintained, the colluding structures which reinforce them, and their effects on relations between institutions and their subjects. Such examinations, rather than looking at the structures of knowledge, looked at the *construction* of information¹⁸ not *what* knowledge means but *how* it means¹⁸ making it possible to examine the development and uses of social control, its agencies, and how power is perpetuated and self-serving, using cultural constructs and representations of constructed reality to manufacture consent for its ideology and actions for its own means. Foucault was an archaeologist of the history of ideas and knowledge. He explored social construction of the subject produced by knowledge and power, dividing practices, scientific classification (biological, medical, economic, linguistic) and other ordering discourses and reasoning. He examined the social context of identity and subjectification of the individual into categories of health, sexuality, and cultural mores.

Madness and Civilisation: A History of Insanity in the Age of Reason (Foucault, 1967) traces the emergence of asylum from medieval leprosaria, discussing how discourses of power operated through complex systems of interconnected yet disparate disciplines and practices to formulate madness as a threat and danger to the emerging bourgeois society. He traces the *zero point* before madness was separated out from collective responsibility, after which the insane were considered deviant and problematic members of society by annexing them within clinical and corrections systems, and represented in image and text as Other and alien, monstrous and animal, embodiment of irrationality and random violence. Foucault begins with the neo-classical age (roughly 1650 to 1800) where madness was connected to degenerative disease, criminality, idleness, contagion and sickness which threatened the emerging wealth of the growing towns. He posits that *‘The Great Confinement’*¹⁸ of the insane silenced, closed down, and chained *‘them’* with vague

¹⁸ Foucault, M. (1967). Op. cit. P. 38.

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ideas of mercy and humanitarian palliative care within the former leprosaria, yet succeeded in contaminating *ōthemō* with ideas relating to leprosy, animality, criminality, and libertinism through the agency and structure of the building and the discourse surrounding them. The inhumane and degrading conditions of the asylum cell helped create madness as an Other, like the irrational barbarian, the *ōprimitiveō* unenlightened pagan or sinner who knows no better. He proclaims it is no surprise that chaining people in distress in cells reduces them to the *ōanimality* that rages in madness [that] dispossesses man of what is specifically human in him¹⁹. What is specific to the madman is humanity; asylums reduced this essential quality to a state of brutish degradation through the circumstances of being chained in a human zoo with *ōgratings for floors í [o]ver these gratings were thrown a little straw upon which the madman lay, naked or nearly so, took his meals and deposited his excrementøö*.²⁰ Moreover:

for Renaissance Christianity, the entire instructive value of unreason and of its scandals lay in the madness of the Incarnation of God in Man. For classicism, the Incarnation is no longer madness; but what is madness is the incarnation of man in beast, which is, as the ultimate point of his Fall, the most manifest sign of his guilt í ²¹

Madness becomes at this point the object of perverse interest and cautionary illustration of the wages of sin and degradation, exemplar of succumbing to the animal desires and impulses which threaten the reasoning man. His brutalisation in the asylum makes the madman beast, proof of his fall from grace and sub-human status. This perception and constituting discourse allowed for further brutalisation, inhumane treatment, and degrading *ōtherapyö* in festering conditions, returning the madman to *ōthe zero degree of his own natureö*²² not only by being maltreated but also by being made spectacle. As object of the gaze, fit for the delectation of difference, Foucault isolates this point as the moment which differentiated the insane from wider humanity through discourses of representation, practices and policies, the enabling gaze confirming otherness as sickness. The asylum condemned asylum inhabitants to Age of Reason Otherness by virtue of their treatment and environment, the institution and the representation colluding to justify the division between man and beast. Amalgamating and weaving in a play of communications disseminated

¹⁹ Ibid. P. 74.

²⁰ Ibid. P. 73.

²¹ Ibid. P. 82.

²² Ibid. P. 74.

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through a variety of agencies, the asylum creates madness as humanity's other, its antithesis,²³ assuring itself of the need to be vigilant of the evil forces of chaos and irrationality which lay at the fringes of the culture, and to take action. The asylum becomes a pre-emptive strike against madness, controlling it in discourse and space, image and re-presentation. From this point on a multitude of cultural systems reinforce, corroborate, and validate madness's exclusion, coalescing its complex manifestations and nuances in institutional discourses communicating ideas of disease, degeneration, entropy, and sin.

Madness had previously been part of life, not always accepted but acknowledged as aspects of the human condition. Greek and Roman culture acknowledged and recognised the presence and sources of irrationality in the human condition as external metaphysical visitations, destructive ego drives that threaten order and reason but also coerce humans to desire and strive, or humoral imbalances. They saw the irrational as part of the price of being human, acknowledging its existence in myth, emerging philosophy, and medicine, where the controlled outlet of passions and emotions became cultural expressions through carnival, rituals, festivals and celebrations where licentiousness and altered states were acceptable within certain limits and contexts. The sanctioned discharge of the irrational became a necessary part of a healthy psyche,²⁴ a safety release valve which helped balance the humours and kept these potentially destructive urges in check. They sought to reconcile madness with reason through art, literature, and theatre (especially tragedy) reflecting the mind divided in fragmented, incompatible logic, the psychomachy or warring forces at work within the individual mind as in the collective body politic. Regardless of judgement and perceptions, culture engaged with madness as a constituent part of the individual experience and collective community. It was an experience mediated by a higher order, discussed as external visitations or internal imbalance, with collective responsibility to understand and deal with in society. Madness incorporated punishment and death, torture

²³ Antithesis is a contrast or opposition in the meanings or continuous phrases or clauses, emphasized by parallelism that is, a similar order and structure in the *syntax*. Abrams, M. H. (1985). *A Glossary of Literary Terms*. Orlando, Florida, Holt, Rinehart and Winston. P. 10.

²⁴ See Simon, B., (1980). *Mind and Madness in Ancient Greece: The Classical Roots of Modern Psychiatry*. Ithaca and London, Cornell University Press; Dodds, E. R. (1951). *The Greeks and the Irrational*. Berkeley; Reiger, B. M., Ed. (1994). *Dionysus in Literature: Essays on Literary Madness*, Bowling Green State University Popular Press.

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and powerlessness, but also resolution and understanding, where ðhigher wisdom [and] blindness can lead to insight.ö²⁵

Christian theology drew from Greek and Latin theories of madness, adding to the classical coda of Divine Providence and external visitations, a function that Foucault refers to in relation to leprosy and the asylum.²⁶ Here the disease model looms, connected to plagues and retribution attributed to God's intervention, madness as Divine punishment or affliction testing mortal mettle. Christianity had an ambiguous relation to madness; Christ himself ðdid not merely choose to be surrounded by lunatics; he himself chose to pass in their eyes for a madman, thus experiencing, in his incarnation, all the sufferings of human misfortune.ö²⁷ Madness is a semi-divine affliction which Jesus takes unto himself, superhuman suffering highlighting his majesty and magnanimity. Here the mad-genius/hero stereotype emerges, derived from the Greek myth of excess aptitude and humanity in the demi-god, heroism involving both gift and curse.²⁸

Madness as religious and moral struggle or somatic imbalance thereafter is a common theme in Western art forms, represented for various reasons and to various effect. Since Dionysus and Bacchus, altered states emanate from without ðfrom the gods, the supernatural, the East, the Other's territory, from substances imbibed, to invade mortal human order and rationality. The East connotes mysticism, gypsy origins from Northern Indian and Iranian religions now contrasted with Christian dogma, reinvigorating forgotten Dionysian rituals of female sexuality and desire, confronting the Western patriarchy with animal spirits and drives repressed in Western culture. These repressed desires expressed in myth link to myths of transformation.²⁹ The werewolf³⁰ is a form of delusion where the

²⁵ Porter, R. (1987). *A Social History of Madness: The World through the Eyes of the Insane*. New York, Weidenfeld & Nicholson. P. 12.

²⁶ ð[T]he social importance of that insistent and fearful figure [the leper] which was not driven off without first being inscribed within a sacred circle í his existence was yet a constant manifestation of God, since it was both a sign of His anger and His grace: ðMy friend í it pleaseth Our Lord that thou shouldst be afflicted with this malady, and thou hast great grace at the hands of Our Lord that he desireth to punish thee.ö Foucault, M. (1967). *Op. cit.* P. 6.

²⁷ ðHis apostles sometimes looked upon him as a man in anger, and he seemed as such to them, so that they should bear witness that he had borne with all our infirmities and all our states of affliction, and to teach them and us as well to have compassion upon those who fall into these infirmities.ö Ibid. P. 80.

²⁸ Hercules, for instance, is afflicted with madness after his labours, killing his children in Euripides' *Heracles*, the result of Hera's wrath and sending madness and Iris (messenger of the gods) to wreak havoc on Heracles' house.

²⁹ Norwegian BERSERK, Old Norse Beserkr (ðbearskinö), in premedieval and medieval Norse and Germanic history and folklore unruly warrior gangs that worshipped Odin, the supreme Norse deity, and attached themselves to royal and noble courts as bodyguards and shock troops. The berserkers' savagery in battle and

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patient believes themselves to be a wolf (or other non-human form), altered from reasoning man into rabid, animalistic entity. Every culture has the cult of the animal spirit as an attendant genius or familiar, the West its Roman genius attendant spirit of the (immortal) soul, and Plato's *Phaedrus*

The Greek and Roman Empires and their subsequent fall heralded dichotomies of *Other* and *Self*, West and East, resounding with *Othering* as aberrance; the barbarian other, the Godless heathen, and women who equate to the opposite of patriarchal power and control.³¹ Madness carries with it accompanying connotations of dissolution and death, demons and furies, and affliction in dialogue with (Christian) metaphysics. The madman is constant reminder of the immanence of death and the folly of forgetting death's dominion. Madness is an integral part of life in dialogue with itself, the spectre of death—the grinning eschatological reminder of mortality. Ignorance of death's dominance was foolhardy, a reliance on religion as protection from death's dominion a delusion. Madness dialogues with reason and culture in the form of the literary figure in *The Ship of Fools* (Brant, S., 1509) representing human character and its folly. When the Crusades end, the horror of death and end of days is transferred to the asylum without recourse to spiritual debate, and madness assumes the mantle of living death, of the pointless existence that mocks quest and striving for meaning in life. Madness embodies the Other of the European collective and individual identity, threatening ideas of manifest destiny and autonomy inherent in Christian beliefs. Deviance from these social constructs is now a monstrosity in the collective consciousness, a frightening spectre of regression and animality mocking the philosophical and ideological quest for life's meaning and purpose. Madness remains as a spectre of living death, a vision of human existence without reference to the dialogue between good and evil of the medieval philosopher.³² The Beast, sin, failure, and madness align in the nebulous figure of dishevelled madman, mocking reason, the ridicule of mankind's ascendancy from medieval superstition and ignorance. The Inquisition moves to

their animal-skin attire contributed to the development of the werewolf legend in Europe. It is unclear whether the berserker warriors wore bear and wolf skins into battle or fought naked; tapestries and other sources represent both possibilities. The berserkers were in the habit of raping and murdering at will in their host communities (thus going *öberserkö*), and indeed in the Norse sagas they were often portrayed as villains. © 1994-2000 *Encyclopædia Britannica*.

³⁰ Lycanthropy; from Greek *ölkyosö*, *öwolf*; *anthroposö*, *ömanö*.

³¹ Note the myth of Helen of Troy; Helen is the desired female who threatened the balance of power in ancient Greece, whose seduction/rape by Paris caused death, calamity, destruction, and 10 years of war.

³² Foucault, M. (1967). *Op. cit.* P. 74.

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identify and apprehend those who dissent or deviate from Catholic Christian dogma, to cease the liberal dialogue and dominate 'difference' in terms of diabolism and heresy. Troublesome people are forced to exist outside the town and the law; tried, executed, sent to abbeys, or gaoled, they are exiled from the city and the consciousness. The insane are consigned to dungeons of depravity giving rise to the neurosis of the present/absent threat, analogous with cinematic representations where the insane assume mythical qualities of apparition and lack, dwelling in rarefied ritualised spaces. They roam unchecked on the moors or open spaces outside the city, the ghostly dark by-ways of transit and passage between enclosures of cultural order, the wilderness of the unknown. They exist within *and* without, repressed below the consciousness in sites of horror and despair, violence and savagery, ethereal phenomenon threatening to escape and terrorise or infiltrate and wreak havoc. The Inquisition exacerbates these perceptions, demonising and differentiating the insane from the rest in discourses against women, non-Christians, and outsiders, deemed witches and fools and aligned in evil and diabolism.

The hint of magic or divine/diabolical gifts contaminates insanity with the stigma of the Black Arts and alchemy. Werewolves and vampires (werewolves turn into vampires when they die) emerge from the Carpathians in Eastern Europe, linking to the Moon rising in the East, and Eastern paganism connecting with Orientalist discourses since Dionysus emerged from the Orient causing chaos and mayhem with his Maenads in Greece. The West appropriates branches of Oriental alchemy and rebrands it chemistry, rejecting as magic that which defies *logos* as the Other's science,³³ diabolical rather than Divine. Magic and alchemy derives from practical magic in Gothic tales of horror, and transgressional power relate to witchery and heathen violations of God's laws: the dark

³³ Waite, A. E. (1995). *The Book of Ceremonial Magic*. London, Wordsworth Editions. P. vii. 'There is no doubt that the Divine Voice was incarnate for Christian Mysticism in Jesus' signal[ing] presentations of the conditions of intimations of Dionysus. The identity of our essential nature with the divine Nature and our eternal being.' Pp. xvi-xvii. From the introduction to a book on Black Magic acknowledging the wisdom and knowledge inherent in Oriental mysticism. Words in spells relate to the fragmentation of the soul, a psychic dislocation and disunity to be 'cured' by a return to Christianity. 'I do not think that the mystic whose chief flowers are of all things exotic [foreign] would offer a distinction like this as a qualification of the soul's eternity by integration in the Godhead by substantial unity.' P. xvi. The 'Godhead of unity' offered by Christianity is offered as a 'cure' for the disunity or 'separateness' which is seen as 'our sickness'. Cure from witchery which is a disunity and alienation from God is offered through 'descending into man's soul and uniting it to God himself [at-one-ment]'. P. xviii. Fragmentation, the plague and leprosy ascribed to 'Oriental forces' link to madness in that they are symptoms of dissolution, and Black Magic another unearthly weapon used by the heathen 'Oriental'. Davidson, G. C., and Neale, J. M., Eds. (1998). *Abnormal Psychology*. New York, John Wiley & Sons. P. 13. And leprosy as Eastern weapon. Foucault, M. (1967), Op. cit. P. 202.

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side of the supernatural. Madness is punishment for the Other's magic, for diabolical meddling with natural laws; in alchemy and magic lies the horror of desiring immortality, an aberration of hubris, the foolish rejection of Christian doctrines by the Other. It is the rejection of *logos*, a heretical desire, the antithesis of Western stoicism and reason. The black art of transmogrification aligns with transmutation in the Western imagination; alchemy, wizardry, witchcraft, hubristic knowledge, and the secrets of immortality—the blasphemy of hubris, paralleling the transformation with madness of the reasoning human into irrational beast. Signifiers of madness are marks of diabolism and transmutation, differentiating Western, male, Christian, bourgeois ideology arising from the Age of Reason, from its others. The inquisition teaches the West to recognise the Other's often hidden marks of diabolism through indicators of witchery and evil.

The lunatic's transformation takes place physically, as evidenced by their descent into animality in the asylum, previously communicated in artefacts such as Ovid's myths of metamorphosis and tales of transmogrification of the soul in Gothic symbolism.³⁴ The insane accused of witchery were designated as such through marks of difference including a familiar or animal spirit,³⁵ linking with the asylum's animality and the Other's (suspected) supernatural powers of transmutation marking them with diabolism and the Black Arts. Transformations of human materiality into animal form is an anathema to Western religion and science; transmutation is anomalous, a perversion of natural laws, a foreign concept to *logos* and rationalism. Changing matter through spells and incantation correlates to Roman Catholic anxieties about the Orient and Druid pagan religions, of the Other's diabolical powers. Alchemy's (originally Oriental) dream of the Philosopher's Stone of immortality is signalled by a quest for transmutation of base metals into gold, a disavowal of mortality and a dream of transcendental capabilities reserved for higher beings, anathema to Heaven and atonement with God, a hubris of blasphemous proportions. From this arena, descendents from Greek and Roman tragedy, come the occult creatures straddling realms, blurring certainty and classification in binaries prescribed by monotheism, worrying fixed states. They are demons, abnormal supernatural beings, signifiers associated with night, the Moon, and transmogrification. This links to regressive traits of madness; the lunatic with bedraggled hair, their unshaven, unkempt appearance

³⁴ Discussed further in chapter 4.

³⁵ Davidson, G. C., and Neale, J. M. (1998). Op. cit. P. 12.

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and nakedness signifying savagery and bestial drives, a diabolical regression into an inhuman state. Tropes of wildness and disorder in Romanticism mirror the bedraggled appearance and "primitivism" alluding to savage character, noble or ignoble, and violent mores and behaviour.

Long perceived in culture's consciousness as having an occult presence, the insane are accused of diabolical superhuman abilities, intuition, transcendental knowledge, and animal instincts due to their regressive and transgressive experience of madness. This reflects the asylum discourse of diabolism or divine affliction transcribed to the emerging asylum specificity. Like the light of reason reflected in the Moon, the insane are the pale reverse of God's Light. These tropes arise and connect with the regressive lunatic affected by astrological powers of the Sun's reflected light; the Moon is the Sun's antithesis and complement. In many cultures, the Moon is the source of life, of fertility, the generating spirit long associated with Artemis, Selene, Hecate, and Diana, goddesses of fertility and magic, animals, and the wild. Its presence is of renewal and destruction, death and rebirth, the irrational and astrological forces which affect the free will of humans. Wan and pallid, its darkness-visible reflects the "true" light. The contrasts with the Sun's constancy, its dependable rise and fall; the Moon waxes and wanes, is absent for days, reappearing magically, while the Sun dependably and reliably appears and sets establishing diurnal rhythms prescribing human activity. The Moon's pale light shrouds and conceals while the sun's reveals and illuminates; the Moon is associated with darkness, shadow, gloom, and ghosts, demonism and Black Magic, the occult presence of supernatural creatures, and women's mysterious fertility and ability to create life. The term "lunatic" emerges with madness seen to worsen nocturnally, laying the basis for Gothic's currency of horror and repulsion at transformation, of primeval drives and regression to base urges, of animal states induced by the Moon's mysterious forces.

The Sun/Moon, light/dark, binary dichotomies arise from Zoroastrian-based religious ideology, informing Western metaphysics regarding the human condition. The idea of mankind as earthly battleground between the forces of light and darkness, good and evil, God and the Devil reflect complex dialogues through mythology, art, literature, religion, ethics, and the law about the existential struggle for existence, a continuum on the emergence and "becoming" function of the soul in religious identification and faith. "Christian unreason" was relegated by Christians themselves into margins of God incarnate

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í men would have to wait until Dostoevsky [sic] and Nietzsche for Christ to regain the glory of his madness.³⁶ The lunatic is the slave of a heavenly body, the Moon, the prisoner of natural forces, surpassing mortal existence by physical transformation:

Man is at their [divine and diabolical] mercy í informing Christian ideas of free will í to choose between absolute good and absolute evil. Female sexuality [the òdark continentö in Freudian discourse] is one of the guises of darkness, along with madness and suicide as a result of succumbing the dark side³⁷

Lunacy³⁸ emerges from this dichotomy as a quasi-scientific term derived from alchemy and astrology, via Platonism, relating to ideas of madness being its worst at night. Its trace of influence has made occult the ontology of aberrant behaviour by designating actions and unreason as connected to the phases of the Moon, and the Moon's connection to paganism. Repressed ideas of pagan mysticism and spirituality underlying connotations and suspicions of genius and mythical ability emerge in this milieu. The confrontation between Christianity and pagan transcendental knowledge are sites of contention where the secrets of the world are at stake; Foucault isolates madness as the liminal territory between the binaries of good and evil, mediating the hubris of both. Later, the insane carry into the asylum with them equivocal perceptions in Christian thought of unfixed designations of blessed affliction - chosen ones to suffer and be tested - and possessed wills succumbed to evil seductions. The asylum helped fix this designation on the diabolical side, but anxieties of punishing the blessed remains an apprehension requiring neurotic repetition of heretical perceptions of madness to validate confinement.

Foucault highlights the eschatological function of madness in medieval culture arising from this ambivalence. Its anxiety-inducing presence kept hubris at bay by reminding people of the immanence of punishment and death, of affliction and random arbitrary disease. Plague, leprosy, and war could take life without warning. They are always immanent, keeping people from the sin of overarching pride and contentment. The insane existed as constant reminder of the folly of forgetting death's sovereignty, and the

³⁶ Foucault, M. (1967). Op. cit. P. 79.

³⁷ Manley, D. (1999). "The Sleep of Reason Produces Monsters." *Film, Television and Media Studies*. Auckland, University of Auckland. P. 21.

³⁸ The British Parliament officially designated lunacy as a subject, making policy regarding it and officially prescribing it as a designation in law. The Parliament appointed Lord Shaftesbury to the position of commissioner of Lunacy. Shaftesbury, Anthony Ashley Cooper: b. April 28, 1801-1885. [O]ne of the most effective social and industrial reformers in 19th-century í Becoming a lunacy commissioner in 1828 and commission chairman in 1834, he secured passage of the Lunacy Act of 1845, the first British statute to treat the insane as "persons of unsound mind" rather than social outcasts. © 1994-2000 *Encyclopædia Britannica*.

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benign figures of madness were allowed to roam in the village (the idiot), as the beggar, or the court as Jester (the speaker of unpalatable truths protected by their Divine affliction and dissociation from reason). Tolerated by the townsfolk or banished to the wilderness, these figures roamed at large in the community, were cared for by the family, or left to wander about town or on its fringes, or shipped away on barges without destination. The latter were used as narrative tropes for human folly in the Ships of Fools allegorical device; the figure of the wise fool of literature and art emerges here, the critique of hubris and the pretensions of man, madness the folly of unreason which forgets its boundaries. Madness takes place at home and abroad, the vagabond, and itinerant, or the deviant barbarian on the moors (literally) of society's margins. Insanity exists in people's perceptions in the twilight between the culture and the wild, reason and the irrational, us and them. This freedom, indifference, and/or fear of the insane becomes a foil to Foucault's somewhat Romantic idealism about madness's dubious privilege, yet his contention that culture engaged in some way with the insane—positively, negatively, or otherwise—becomes significant with the asylum's emergence from former leprosaria in the Middle Ages.

Leprosaria spread in the West in response to diseases brought back to Europe by Crusaders, castles of containment to halt the contagion of the wasting disease, an insidious infiltration of the West by its other through biological warfare. Leprosy connects to Christian divine/diabolic communications via myriad associations, particularly through Lazarus, exacerbating leprosy's mythology of affliction and giving rise to orders of St John and hospitals for the divinely suffering. Leprosaria take their place in relation to madness; after leprosy's decline, they are empty and used to house the insane.³⁹ Placed outside the city⁴⁰ these places of degeneration and disease are situated to avoid air-borne contagion, the leper an icon of fear and loathing, holding within his iconography anxieties of insidious flesh-eating disease. The leper's patron saint, Saint Lazarus, and a Holy Order of Knights, ascend to protect the castles of living death and excommunication, mixing the Diabolical

³⁹ Foucault, M. (1967). *Op. cit.* P. 205.

⁴⁰ "At the end of the Middle Ages, leprosy disappeared from the Western world. In the margins of the community, at the gates of the cities, there stretched wastelands which sickness had ceased to haunt but had left sterile and long uninhabitable. For centuries these reaches would remain to the non-human. From the fourteenth to the seventeenth century, they would wait, soliciting with strange incantations a new incarnation of disease, another grimace of terror, renewed rites of purification and exclusion." *Ibid.* P. 3. Foucault calls these places "cities of the damned," emptied in the fifteenth century and used occasionally as reform houses and prisons (P. 4), "poor vagabonds, criminals, and deranged minds" would take the part played by the leper. P. 7.

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with the Divine, the cursed with the blessed. Foucault points out that the leper was not driven out before being inscribed "within a sacred circle", the space of the leprosaria is one of exclusion and dubious distinction. When leprosaria were used to house the insane after leprosy receded post the Crusades, madness was contaminated with stigmas and associations formerly connected to the disease and its legacy of banishment and division from the "clean".

Exclusion today is an integral aspect of madness, linked to post-leprosaria asylums because:

[w]hat doubtless remained longer than leprosy, and would persist when the lazar houses had been empty for years, were the values and images attached to the figure of the leper as well as the meaning of his exclusion, the social importance of that insistent and fearful figure which was not driven off without first being inscribed within a sacred circle.⁴¹

The asylum as "sacred circle of the Divinely afflicted"⁴² encapsulates the labelling tradition because madness inherited the mantle of "blessed/cursed" validating social segregation:

[madness] existence was yet a constant manifestation of God, since it was a sign both of His anger and of His grace. Hieratic witnesses of evil, they accomplish salvation in and by their exclusion: in a strange reversibility that is the opposite of good works and prayer, they are saved by the hand that is not stretched out. Abandonment is his salvation; his exclusion offers him another form of communion.⁴³

Foucault identifies a communication of awe and terror surrounding the affliction, madness imbued with metaphysical aspects through biblical implications. Madness takes on sublime dimensions of transgression beyond mortal bounds, loaded with Gothic signification of horror and resentment at "special" divine treatment given the mad in a complex association between the asylum and the discourse ascribed to the Other.

The insane are relegated to the institutions outside of town where once the Church or the family would have tended them. Sometimes emerging as hospitals, others remain ghastly repositories for the unwanted and troublesome. Here the stain of corruption and

⁴¹ Ibid. P. 6.

⁴² "[T]he social importance of that insistent and fearful figure [the leper, carried forward to the mad who inhabited the leprosaria after leprosy's decline in the West] which was not driven off without first being inscribed within a sacred circle. His existence was yet a constant manifestation of God, since it was both a sign of His anger and His grace: 'My friend. It pleaseth Our Lord that thou shouldst be inflicted with this malady, and thou hast great grace at the hands of Our Lord that he desireth to punish thee for thy inequities in the world.'" Ibid. P. 6.

⁴³ Ibid. Pp. 667.

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putrefaction related to incarceration dogs madness for decades until the Renaissance lets madness loose again, giving voice to its eschatological function to temper the emerging ascendancy of human endeavour. Death and madness align in warning humans of their pretensions of dominance and control, of their surety of achieving knowledge and certainty over the unknown and inscrutable mystery of life. Mortality's immanence marks life as constant search for meaning and truth, with folly the denial of death within the very core of life. Cervantes and Shakespeare put madness centre stage, with (respectively) humorous and tragic results; actions and words define madness in tales of drama and tragi-comedy – what one does as opposed to what one is – madness as transitory states of being and not illness; insanity is engaged with in the context of the social realm. Tales of madness hold within them the possibility of redemption and recovery, the insane not excluded and confined but engaged in life, power and politics. Loved and/or tolerated, hated and/or despised, integrated within the culture on its own terms, madness is included (not always positively) and given the accord of any other of life's manifest experiences. Its dilemmas are *memento mori* of hubris and pride, appearing in cautionary art and narratives reminding people of the need to embrace life and its vicissitudes. The Age of Reason ends this engagement, relegating the insane to the asylum in mind and culture, the asylum iconography retaining the contagion inherited from leprosy, but stripped of its eschatological engagement the Renaissance has liberated. Madness, now disavowed as spectre of living death and degenerative disease taken from the medieval period but without the mitigating features newly discussed, worries the sense of certainty and righteousness the Enlightenment and Humanism assume in their ascendancy.

Knowledge and reality are contested in the Neo-classical Age; reason attempts to fix uncertainty and ambiguity, and mankind searches for proof and evidence in a desire to free itself from the tyranny of anxiety that follows the Gothic signification of madness contaminated with horror and corruption. Madness's critique of certainty and power is unsustainable and requires confining to mollify its destabilising presence:

From the middle of the seventeenth century, madness was linked with í confinement and with the act which designated confinement as its natural abode í ⁴⁴

The Enlightenment silenced madness in what Foucault termed 'The Great Confinement', closing it down in medieval asylums which had briefly been opened; insanity moves from

⁴⁴ Ibid. P. 39.

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its liberated engagement with society, treated within the community or ejected from it, to a place where the taint and stigma of disease, criminality, and indigence merge with medieval hauntings of Sin and Fall. The dialogue with life the Renaissance opened is closed down. Madness aligns with lack of Free Will and consciousness, the antithesis of Humanism. Its now bestial nature places them outside the realm of culture, mingling their status with the exclusion of the leper. Thus madness withdraws into a prison of moral and physical taint.

The asylum fixed madness as challenge to the status quo and reminder of folly, the spectre of death without recourse to wisdom via hubris corrupted and collapsed. At this time St. Mary's of Bethlehem houses the insane with Christian intentions of mercy and freedom⁴⁵ and inmates may pass freely in and out wearing armbands, a precursor to branding and marking the insane to distinguish them from free citizens, prescribing them as afflicted and diseased yet acknowledged as part of the community. This freedom of passage is brief, but returns in the 20th century, still subject to the same asylum discourses, connotations, and stigmatisations.

The late Renaissance had let loose Greek rationality on the imaginary horizon, revisiting *logos* through art and literature. Shakespeare and Cervantes had used madness as vehicle to extend experience and thought into extremes of action, and anticipated the Romantic identification with madness of the 18th and 19th century of which Foucault speaks.⁴⁶ Romanticism exploits the drama and intensity of madness, its Divine/Diabolical affliction stigma, and the evocative powers of horror and tragedy, mining them for emotional tension. Theory connected to the binaries of Christian ideology and madness rematerialises in the 19th century via psychoanalytic discourse, Romantic literature, and film psychoanalytic theory: female hysteria and the wandering uterus as cause of madness⁴⁷ links to Othering discourses begun earlier in regards to madness, in the asylum,

⁴⁵ Szasz, T. S. (1970). *The Manufacture of Madness: A Comparative Study of the Inquisition and the Mental Health Movement*. New York, Harper and Row. P. 295.

⁴⁶ [T]he eighteenth century will still recognize [madness] only just erased forms: *madness by romantic identification*. Its features have been fixed by Cervantes. But the theme is tirelessly repeated. Foucault, M. (1967). Op. cit. P. 28.

⁴⁷ Plato wrote "within the woman there is a wild, animalistic, Bicchantic [sic], frenzied creature, who must be gratified, or else she goes berserk" (Ducey and Simon 1975: 21); see Read, J. R., et al. (2004). *Models of Madness: Sociological, Social and Biological Approaches to Schizophrenia*. East Sussex, New York, Brunner Routledge, or, for a fuller discussion of female madness and Romantic literature, see Gilbert, S. M., and Gubar, S. (2000). *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale, Yale Nota Bene. More on patriarchal discourses of madness pathologising femaleness.

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and in the spectacle of madness.⁴⁸ Foucault posits that madness has the freedom once again to explore reality and meaning, taking its place on the stage of life, albeit hidden in the silence of the houses of confinement – madness continues to be present on the stage of the world – with even more commotion than ever.⁴⁹ The asylum discourse destines madness to be the subject of the gaze, a fascinated observation of unreason with which to construct its sense of itself by way of contrast.

Policies and practices contain madness in the asylum as well as walls and manacles. Erased from the collective consciousness by civic leaders, judged and sentenced by social authorities, madmen are watched over and observed by agents of corrections. Madness is now reason's dark secret, confined in the dungeon of culture. The community no longer sees or accepts madness in its midst, but imagines its degradation and defilement through various representations in the arts and literature. The asylum subsumes Ship of Fools and Fool's literature, placing madness further from reason's privileged position. Locked up with the insane, the growing ranks of the poor and the criminal also become barriers to Modernity's emerging bourgeois culture. Towns grew and so too the numbers of the unemployed, beggars, and idle, representing insurgence. Along with the sick and the insane these non-contributing members of society become linked in discourses of social malfunction and consumers of, rather than contributors to, society. Alongside poverty and indigence, madness enters the realms of shame and scandal, the eccentric or strange – secreted away in the asylum or the attic away from view.⁵⁰ Asylums bulge with great numbers of social outcasts: in the classical period, indigence, laziness, vice and madness mingled in equal guilt within unreason; madmen were caught in the confinement of poverty and unemployment – essential madness, and the really dangerous one, was that

⁴⁸ Freud's Dora is a case in point. Freud, Foucault claims, allowed madness to speak by formulating psychoanalysis. His science has been criticised by many including feminists as paternalistic, colonising female identity through the framework of male experience (in this case, a privileged, paternalistic culture). It can be argued that Dora's analysis affords a perusal of a young woman's sexuality by voyeuristic heterosexual males for erotic enjoyment. Freud concedes this, writing, 'I am aware in this town at least there are many physicians who (revolting though it may seem) choose to read a case history of this kind not as a contribution to the psychopathology of neuroses, but as a *roman à clef* designed for their private delectation'. Freud, S. (1963). *Dora: An Analysis of a Case of Hysteria*. With an introduction by the editor Philip Rieff. New York, Collier Books. P. 23. He goes on, however, to analyze Dora and impose his theories on her story, ignoring and rejecting her claims against, or rejection of, his reading of her dreams and thoughts. He is the expert, and she the subject who is unaware of the sexual basis for her actions and her unconscious love of her father and the lesbian desire for her father's lover. Her protests or denials become proof of suppression.

⁴⁹ Foucault, M. (1967). Op. cit. P. 69.

⁵⁰ 'It is all too true that those who have lost the use of reason must be hidden from society.' Ibid. P. 227.

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which rose from the lower depths of society.⁵¹ The insane are displayed alongside the others as examples of the failure of the bourgeois ethic. The madman is now a thing to be looked at and recognised for the failure that it represents, the lowest category of parasitic humanity.

Medical theories of the day include madness as excess human passion, the surfeit of material or emotional stimulus, and it was thought shocks would interrupt the chaos of vapours surging through the body. Here the body becomes the site for treatment, the location for punishment and regulation that formerly eluded authority. Mostly these involved rituals of purification and cleansing to assuage fears of the madman escaping justice for their rebellious anarchy. The madman would take his punishment for abdicating social responsibility, made scapegoat for society's ills, treated like animals alongside the criminal and the poor:⁵²

[T]he enterprise of the age of reason, gaining authority from the mid-seventeenth century onwards, was to criticize, condemn and crush whatever its protagonists considered to be foolish or unreasonable. All beliefs and practices which appeared ignorant, primitive, childish or useless came to be readily dismissed as idiotic or insane, evidently the products of stupid thought-processes, or delusion and daydream. And all that was labelled could be inimical to society or the state – indeed could be regarded as a menace to the proper workings of an orderly, efficient, progressive, rational society.⁵³

Now quarantined, confined within rather than banished and exiled, a threat dealt with through discourses of social practice and institution, madness (as Porter points out) is confined in the asylum *and* thought through the ascendance of science and technology, the development of bureaucracy, the formalisation of the law, the flourishing of the market economy and the spread of literacy and education. These meant values instilled in those rising to positions of power confirmed the status quo, and those not conforming to the norm become its enemies and antithesis, a resignation of communal accountability.⁵⁴ Like the leper, the insane, indigent and poor were rising in frightening numbers, seen to be deserving of their lot, validating their confinement and treatment.

⁵¹ Ibid. Pp. 259-260.

⁵² Early in the nineteenth century, there was indignation that the mad were not treated any better than those condemned by common law or than State prisoners; throughout the eighteenth century, emphasis was placed on the fact that the prisoners deserved a better fate than one that lumped them with the insane. Ibid. P. 223.

⁵³ Porter, R. (1987). Op. cit. Pp. 14-15.

⁵⁴ The ineffectuality of the insane, their inability to function in the world of work – like the animal, the madman has no place in the world – with its emphasis on the role and value of work. Ibid. Pp. 14-15.

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The asylum joins with later emergent practices of containment dominated by the theories of Hobbes, Locke, and Bentham⁵⁵ who helped create structures and practices which would order chaos, making the social order, madness, libertinism and criminality 'primitive' subcultures self-regulating. Theories including the regulation of the deviant through visibility ensured the production of shame and disgust was linked to discourses of the Other and fears of expulsion. In this way, the insane (and others) could be distinguished from the rest through the very show of their Othering, and Bentham's panopticon theory⁵⁶ allowed the spectacle of madness to become responsible for what it knew of its truth; it imprisoned itself in an infinitely self-referring observation; it was finally chained to the humiliation of being its own object. Madness bears witness to itself, losing speech to shouts and groans, acting out instead of reasoning, ever aware of the gaze of authority and witness to its own deviant behaviour, made exemplars of failure:

the application of the principle will be of the lenient cast altogether. That of the melancholy abodes appropriated to the reception of the insane should any buildings that may be erected in future for this purpose be made to receive the inspection form, the object of such institutions could scarce fail of receiving some share of its salutary influence. The powers of the insane, as well as those of the wicked, are capable of being directed either against their fellow-creatures or against themselves nothing less than perpetual chains should be availing where only the former danger is to be apprehended separate cells, exposed, as in the case of prisons, to inspection, would render the use of chains and other modes of corporal sufferance as unnecessary there are few prisons or work-houses but what are applied occasionally to this use. Hence it was, he so often found his senses assailed with that strange and unseemly mixture of calamity and guilt lunatics raving and felons rioting in the same room. But in every penal inspection-house, every vacant cell would afford these afflicted beings an apartment exempt from disturbance, and adapted to their wants.⁵⁷

⁵⁵ Bentham, b. Feb. 15, 1748, London, died June 6, 1832, London. English philosopher, economist, and theoretical jurist, the earliest and chief expounder of Utilitarianism. Bentham must be reckoned among the pioneers of prison reform. It is true that the particular scheme that he worked out was bizarre and spoiled by the elaborate detail that he loved. 'Morals reformed, health preserved, industry invigorated, instruction diffused and other similar desiderata would, he thought, be the result if his scheme for a model prison, the Panopticon were to be adopted.' Bentham, Jeremy. © 1994-2000 *Encyclopædia Britannica*.

⁵⁶ Bentham's panopticon, as Foucault cites in *Discipline and Punish: The Birth of the Prison*, is a design of use in any institution where subjects are to be observed. 'All that is needed, then, is to place a supervisor in a central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a schoolboy the cells are like so many cages, so many small theatres, in which each actor is alone, perfectly individualized and constantly visible it reverses the principle of the dungeon to enclose, to deprive of light and to hide it preserves the first and eliminates the other two. Full lighting and the eye of a supervisor capture better than darkness, which is ultimately protected. Visibility is a trap.' Foucault, M. (1977). *Discipline and Punish: The Birth of the Prison*. New York, Vintage Books. P. 200.

⁵⁷ Bentham, J. (1995). *The Panopticon Writings*. London, Verso.

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Philippe Pinel (1745-1826) and Samuel Tuke (1784-1857)⁵⁸ introduced moral treatments which supposedly freed the insane from these disciplines and alienating practices, removing the chains of repression and inhumane conditions and replacing them with humane appeals to reason. Concurrently, psychiatric language emerges and solidifies itself as a medical discourse, containing madness in the signifiers and terms of symptomology and diagnosis. The clinician is elevated to specialist, qualified authority in a scientific discipline, the expert who is society's guardian against insurgent and fanatic elements. The language of medicine and corrections ensnares madness in its discourses of power, and these emergent communications alienate the insane ideologically through representation in the science of pathology, abnormality, and deviance as much as the asylum does in practice. The insane are now subjected to treatments intended to appeal to reason, the 'right' side of the dichotomy, to interpolate irrationality into the naturalised innate logic of professional knowledge. Scrutiny now takes the form of interaction between staff and patients free to roam the idyllic and cultured Neo-classical grounds. Fear is still the dominant principle of treatment, with shock and extremes addressed to the body through medical interventions or hydrotherapy, the jolt of physical extremes externally applied to 'shock' the patient back to reason's true Arcadian dwelling. These aligned with the brutalisation of the patients and the dehumanising of madness, the beast thought to respond to physical traumas to subdue its irrationality. Deviant chemistry, physiological and somatic, treatable by experts in reading the signs of madness and intervening with practices assigned to the body become the detective-work of the specialist, the 'expert' in an area unknown to reason and lost to religion.

Madness is now a foreign territory, an Other within culture aligned with the threatening violence of the Other without. Scientific measures to dominate the Other take precedence, with research and observational methods of knowing thine enemy. The Other

⁵⁸ Philippe Pinel [and William Tuke]: Pinel by '[d]iscarding the long-popular equation of mental illness with demoniacal possession, Pinel regarded mental illness as the result of excessive exposure to social and psychological stresses and, in some measure, of heredity and physiological damage. In *Nosographie Philosophique* (1798; 'Philosophical Classification of Diseases') he distinguished various psychoses and described, among other phenomena, hallucination, withdrawal, and a variety of other symptoms. Pinel did away with such treatments as bleeding, purging, and blistering and favoured a therapy that included close and friendly contact with the patient, discussion of personal difficulties, and a program of purposeful activities. His *Traité Médico-Philosophique sur L'aliénation Mentale ou la Manie* (1801; 'Medico-Philosophical Treatise on Mental Alienation or Mania') discusses his psychologically oriented approach.' Tuke established the York institution, an asylum with peaceful grounds, which espoused humane treatment for the insane. Pinel, Phillippe. © 1994-2000 *Encyclopædia Britannica*.

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is scrutinised, represented, and contained within a colonising discourses, spoken of and represented in terms of the exotic and the bizarre. Madness and Orientalism align with colonialist expansion and colonisation, similar discourses used to represent the Other and confine their threat within specialist discourse. Madness challenged Humanism, throwing unreason in the face of rationality. Like the discourses of moral censure, it becomes necessary to validate exclusion through systems which represent the insane as responsible for social calamity and instability.

Insanity is now a category of civil disobedience, wilful or not, requiring expulsion within rather than without. 'The Other also parallels stereotyping as a strategy of symbolic expulsion, a mundane exorcistic ritual, used to control ambivalence and create boundaries í externalise, distance and exclude those so designated.'⁵⁹ This is a 'controlled derivation' method of 'reducing vast numbers of objects to a smaller and smaller number of orderable and describable *types* í provid[ing] the observer with a designation and, as Foucault says, 'a controlled derivation'⁶⁰ Controlling derivation is an abstract way to contain the signifier of that which once was at large in society or roaming wild, allowing for mistreatment, punishment, and dehumanising remedies to punish and inhibit its potentially multiplying threat.

Humanist approaches to the Other and to the feared areas of the mind and world bring about reforms in engagement with the Other. Pinel and Tuke changed punitive asylum practices into moral, educational and psychiatric discourses, seemingly liberating the insane from bondage and torture but placing them under psychological treatment regimes. These new discourses place the insane in textual disciplines where the spectacle moves from a locality-specific site to a mediated form, allowing an unobstructed and unreturned scrutinising gaze while giving the appearance of mercy. Madness is now recognisable as a certain look or demeanour, identifiable and connected to the historic loading and coding invested in the asylum system. The discourse parallels the social order and hierarchical power structures, replicating the culture outside, therefore aberrant threats to culture are now scientifically quantifiable and qualifiable and can be replicated in

⁵⁹ Pickering, M. (2001). *Stereotyping: The Politics of Representation*. Basingstoke, Hampshire; New York, NY, Palgrave. P. 48.

⁶⁰ 'These types and characters belonged to a system, a network of related generalizations. Thus 'all designation must be accomplished by means of a certain relationship to all other possible designations. To know what properly appertains to one individual is to have before one the classification' or the possibility of classifying' all others.' Said, E. (1995). *Orientalism*. Auckland, Penguin Books. P. 119.

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narratives and representation. Towards the end of the 19th century psychiatry emerges, giving voice to madness yet confining it within another emergent specialist discourse: psychoanalysis.

Pinel's and Tuke's treatments were designed to realign people towards cultural mores, to 'fix' the faulty products of society and to nullify their potentially anarchistic psychological treason. Foucault saw psychiatry as ambiguous in that it opened a dialogue with madness again but silenced the patient by speaking from a position of power. Pinel and Tuke removed the chains and bars of the asylum, but replaced them with the invisible manacles of diagnosis, treatment, psychoanalysis, and therapy designed to analyse and penetrate into the psyche and exorcise what maladies disrupt the ordered and rational mind. Their reforms were a response to the idea that 'Prison makes men mad',⁶¹ and the reforms superficially liberated those formerly shackled. The language of treatment becomes part of the new confining discourse, and so too the patient's analytical records and medical notes. Written in specialist terms and jargon, representing the madman in terms of aberrance, anomaly, defect, sickness and corruption, records are constructed of words and images communicating to other specialists, confining madness in books, journals, and conference publications, and therefore areas of specialist knowledge. Legal policies and laws are drawn up on the basis of these communications and expert opinion, and determine practice treatments, allowing for the removal of freedoms and rights.

Foucault takes leave from archaeology at this point, positing the arts as a way forward to dismantle madness's Othering. *Madness and Civilisation* is not a history from a psychiatric viewpoint as this would assume dominance and authority by science and medicine. Foucault (via Lapsley) contends:

society has no centre or determining principle, but is instead a dispersed plurality of practices, and that history has no single motor such as class struggle, but is 'an ensemble of power relations producing a succession of different forms of subjugation and domination'⁶²

Scientific and medical languages are not the only means of subjugation and domination through representation, and collude (albeit independently, but parallel) with other systems of communication and cultural practices which constitute madness as Other. This work

⁶¹ Foucault, M. (1967). Op. cit. Pp. 227-228.

⁶² Lapsley, R., and Westlake, M. (1988). *Film Theory and Criticism: An Introduction*. Manchester, Manchester University Press. P. 19.

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now takes Foucault's lead and investigates cinema's role in the constitution of madness through representation; a language which 'does not reflect reality but is constitutive of it; or rather produces realities, since for Foucault there is no single reality' [and] discourses are historically contingent 'produc[ing] effects of domination and subjection. It [is] a consequence of a particular discourse concerning madness that asylums were established'⁶³ and we look at the language of the asylum and madness through his contention that the true recourse for madness to exist 'in [and of] itself' is through art and philosophy, including cinematic representations connecting to the asylum spectacle. Foucault's point is that there cannot be an object signified as madness; the asylum tried to contain and confine madness in place and discourse, yet madness is a multifarious and nebulous complexity defying categorisation, and denies the asylum's attempt to bring it into fixity and decidability. The asylum had located and fixed the insane geographically, silenced and enunciated for and about them. Foucault sees representation in art as the only possible voice for madness on its own terms. Since the asylum, madness has been subdued and dominated, tamed in representation and discourse, silenced and spoken *for* and *at*, rather than *with*. To re-instate the former dialogue with madness, discourses of power must first define, recognise, and familiarise themselves with its Other; psychiatry emerged as a framework through which to categorise and confine icons of madness in symptom and diagnosis, reduced to simple signifiers or discourses now recognised in the Human Rights Act⁶⁴ as marginalised communities through discourses of power; with which cinema colludes or resists.

Madness will speak through art on its own terms, according to Foucault, and art (arguably) includes cinema. Psychiatry and cinema emerge contemporaneously, sharing a fascination with representing the internal workings of the mind and its extreme experiences. The following chapters will investigate instances of cinematic representations of madness to explore how they further the asylum discourse or challenge it, asserting that cinema is an art form which communicates culturally loaded assumptions about madness by its agency, its authority through scale, marketing, distribution, and means of consumption. Cinema may be the mechanism through which madness can again speak, or

⁶³ Ibid. P. 19.

⁶⁴ The Human Rights Act 1993 was established by the Human Rights Commission Act 1977 in general accordance with United Nations Covenants and Conventions and the Human Rights Amendment Act 2001.

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it may be the most virulent and powerful method of dissemination of stereotyping representations and exclusionary communications by a popular culture agency. The discussion will see which texts confine and which liberate, and whether these cinematic images are consistent with the asylum-spectacle, justifying and sanctioning policies and practices of exclusion. Cinema is exempt from the requirement for balanced, objective representation and artistic licence frees it to exploit traditional, accepted stereotypes and cultural loadings of madness imbued with horror and mythology. It shares with psychiatry the freedom to represent madness unconstrained by everyday signifiers, and potentially constructs madness when this is an impossibility.

Cinema representation may collude with other cultural discourses of Othering by contributing to negative stereotypes and accepted knowledge about madness through the continuation of the spectacle. It extends the asylum discourse through narrative drivers and characterisations masquerading as creative texts, making them contemporary representational devices aligned with the spectacle, continuing 'doubtless a very old custom [from] the Middle Ages to display the insane',⁶⁵ projecting 'Them' into the culture's consciousness. As Foucault contends of art, cinema may give voice to the silenced, or it may return them to the asylum.

Representations may be positive and sympathetic yet complicit with the asylum discourse through stylistics. The framing device of the screen is in tune with the Bedlam asylum tours,⁶⁶ the 'freak-show' attraction and trespass on insanity's private hell in a perverse scopophilia to satisfy curiosity about the Other. What use can cinema have for madness, and how does it exploit madness's cultural loading? Looking at texts which 'take madness as [their] subject',⁶⁷ the asylum film, where the insane are literally confined and observed, this examination acknowledges the relationship between cinema and madness is fraught. Analysis of images involves psychoanalytic criticism, itself an asylum discourse.

⁶⁵ '[H]ere is madness elevated to spectacle above the silence of the asylums, and becoming public scandal for general delight.' Foucault, M. (1967). *Op. cit.* P. 69.

⁶⁶ 'As late as 1815 in the hospital of Bethlehem exhibited lunatics for a penny, every Sunday in the excursion to the Bicêtre and the display of the insane remained until the Revolution in shown 'like curious animals' in certain attendants were known for their ability to make the mad perform dances and acrobatics, with a few flicks of the whip in at the end of the eighteenth century in the mad were allowed to exhibit the mad, as if it were the responsibility of madness to testify to its own nature.' *Ibid.* Pp. 68-69.

⁶⁷ Fuery, P. (2004). *Op. cit.* P. 22. 'We have not mentioned films that actually specify madness within the psychiatric institution in these stand as examples of an order of film that positions madness as its subject matter.'

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How cinema attempts to construct and contain madness in the frame of the screen mirrors the keeper's gaze,⁶⁸ and some psychoanalysis is utilised to investigate resistance to the voyeurism the spectacle allows. How cinematic representation of madness relates to Antipodean cinema is tested through a sample of local images. The (arguable) genre of Antipodean Gothic links with emergent Enlightenment discourses, and this investigation looks at local manifestations of the cinematic representation of madness, constructed through stylistics of psychosis, neurosis, and hysteria. Foucault's asylum discourse of power and of Feuerbach's examination of madness which discusses Foucault, spectatorship, the impossibility of representing madness, and a requirement for the spectator to assume a position similar to madness to make cinema possible are discussed through terms such as 'Cinema of Unease'⁶⁹ and 'white neurotic industry'. An investigation into the mechanism of such representations is necessary to evaluate the veracity of these claims, and the mechanisms of discourses of power.

⁶⁸ 'As psychoanalytic film theory shows, any individual act of looking is powerfully negotiated through the psychic structures of the cinematic apparatus.' Young, E. (1997). 'The Silence of the Lambs and the Flaying of Feminist Theory.' *Camera Obscura: A Journal of Feminism and Film Theory* (27): 4635.

⁶⁹ That this perception of New Zealand perpetuates a discourse of white settler antipodean strangeness and alienation is a stereotyping discourse, yet it is an example of how discourses involving representations are constituent of, and constituting, the identity even if (and especially if) that representation is contestable. When cultural texts reflect a stereotype, contestable or not, they form that identity through thesis/antithesis discourse; representation requires its other to exist; the very disavowal of the other is an avowal, discussed later in relation to Kristeva's term abjection from *Powers of Horror*. *Cinema of Unease* is similar to representations of madness in that not only do they construct stereotypes but they inform the experience of antipodean-ness and/or madness through the very representation of the phenomenon, either to reject or to identify with. In this respect, the Antipodean Gothic identity works like an internalised stereotyping, similar to other colonising discourses of Othering involving a (romantic) identification with the Other (in this case, the reverse Other), manifest in phenomenon such as internalised racism, sexism, Orientalism, and/or homophobia.

Chapter 1

Cinematic Representations of Madness

Constituting Meaning

With the best films, the viewer experiences a sort of dissociative state in which ordinary existence is temporarily suspended. No other art form pervades the consciousness of the individual experiencing it to the same extent and with such power.⁷⁰

Cinematic representations of madness are cultural communications and "since film is an instance of discursive practice [it is] necessarily implicated in power relations." Of interest here is *how* the representation of madness in cinema works, and how cinematic representations and agencies support (or resist) the constitution of meanings. "[T]he practice of representation plays an important role in assigning identities through norms"⁷¹ and cinema helps create and reinforce norms and their Other through its agency and dissemination in culture. In particular, the asylum film creates madness as subject through visual codes and signifiers drawing on the asylum discourse (including horror), and denotations of madness bear marks of this discursive practice.

Films such as *The Cabinet of Dr Caligari* (Wiene, 1920); *Amadeus* (Milos Forman, 1984); *Psycho* (Hitchcock, 1960); *Red Dragon* (Mann, 1986); *The Silence of the Lambs* (Demme, 1991); *Bram Stoker's Dracula* (Coppola, 1992); *Hannibal* (Scott, 2001); and *Manhunter* (Ratner, 2002) involve asylums and madness, yet they are not set in the institution. Their use of madness involves it as an explanation for crimes; insanity the only possible rationalisation for sadistic acts of violence and murder. Films set in the asylum such as *Bedlam* (Robson/Lewton, 1946);⁷² *Snake Pit* (Litvak, 1948); *Shock Corridor* (Fuller, 1963); *'Tilcut Follies* (Wiseman, 1968); *One Flew over the Cuckoo's Nest* (Forman, 1975); *Frances* (Clifford, 1982); *Girl, Interrupted* (Mangold, 1999); and *Gothika* (Kassovitz, 2003) represent madness in its most immediate forms, the issue at hand, the

⁷⁰ Wedding, D., and Boyd, M. A. (1999). *Movies and Mental Illness: Using Films to Understand Psychopathology*. Boston, McGraw-Hill College. P. 1.

⁷¹ Lapsley, R., and Westlake, M. (1988). *Film Theory and Criticism: An Introduction*. Manchester, Manchester University Press. P. 21.

⁷² "Robson, director of five of the Lewton films [RKO] sees a particular link between the recurrence of insanity or deranged characters in these works and the specific narrative formula which the unit typically employed. He suggests that when dealing with melodrama, these mental aberrations or mental defects lend themselves very well to the situation." Telotte, J. P. (1985). *Dreams of Darkness: The Fantasy and the Films of Val Lewton*. Urbana and Chicago, University of Illinois Press. P. 208.

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question needing resolution. All communicate unreason, but setting a film in the asylum allows for an unobserved gaze at the inmates to observe the form and actions associated with insanity to recognise its features. This work aligns itself with Patrick Fuery's contention that:

[c]inema has become the repository for the discourses and images of madness that have developed over thousands of years. In its relatively short history, cinema has effectively absorbed, conventionalised, and established the representations of madness for itself as a textual practice and for the wider social domain. In this way, cinema has become one of the primary producers of representations of madness. And in such representational processes we also observe interpretation, negation, exclusion, and creativity.⁷³

Fuery argues that Western culture iterates madness in neurotic processes of representation, by seeking to replicate unreason in an attempt to fix its elusive and unfathomable forms, reinforcing reason's claims to sovereignty and authenticity. Linking and weaving with other images and icons to build a composite, complex matrix of signification around a subject, cinema borrows from the cultural loading of icons: "We see in representation of madness a recurring set of images that return to one another."⁷⁴ What are these recurring images of madness? How do they reiterate asylum signifiers? We begin with films set in an asylum to examine how representational stylistics communicate ideas about madness through images and narrative.

Early films such as *The Cabinet of Dr Caligari*, *Bedlam*, *Snake Pit*, and *Shock Corridor* are horror or psychological thriller genre movies involving madness set within an institution. *Titicut Follies* is a documentary and does not have a traditional narrative like the former films. All exhibit German Expressionistic stylistics such as disjunctive images instilling disorientation and unease in an attempt to express psychological subjectivity through what is essentially an objective cinematographic style. Expressionistic form is usually anti-traditional, with conventional *mise en scène* subverted to create atmospheres of menace and foreboding. Leitmotifs of the "deep and fearful concerns with the foundations of the self" and "soul in search of itself,"⁷⁵ alter-egos and Self/Other, emerge

⁷³ Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan. P. 14.

⁷⁴ Ibid. P. 23.

⁷⁵ Cook, D. A. (1996). *A History of Narrative Film*. NYC, W.W. Norton & Company. Pp. 103 and 112, respectively.

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in part from a disillusioned Germany after the First World War and before the Second⁷⁶ alongside the art movements of Dada and Surrealism, questioning culture and its beliefs to the extent of nihilism.⁷⁷ *Caligari* especially epitomises links between asylum, violence, and murder, extrapolated with its equation of power and madness,⁷⁸ themes related to modernity and war. The asylum represents the interior of the mind of the individual and the culture the *mise en scène* signifying mind, mood and atmosphere through skewed angles, oppressive architecture, stark chiaroscuro, and rushing, asymmetrical frame composition subverting the newly traditional cinematic codes borrowed from academic art. Neo-classical or Gothic revival architecture suggest past glories and hubris, rise and fall, and ruin. Hollywood was a beneficiary of the exodus of filmmakers from Germany after the Great War, and many *films noir* and thrillers borrowed conventions creating tones of tension, dread, and evoking moods of apprehension and disquiet from the styles these refugees brought from the crisis of modernity to the brave new world of America.

Later texts such as *Cuckoo's Nest*, *Frances*, *Girl, Interrupted*, and *Gothika* (amongst others) utilise well-understood asylum-film conventions to draw on them and/or exploit them. The observational style of hand-held camera (post Vietnam War) of *Cuckoo's Nest* imitates realism and documentary,⁷⁹ with harsh clarity intensifying the authenticity claim,

⁷⁶ See *Das Kabinett des Dr. Caligari* (Wiene, 1920) which utilised expressionistic art which came into prominence during the First World War in reaction to the naturalism of Impressionism and its followers who sought to express pictorially the artist's state of mind in images that broke with the conventions of academic art following the lead of earlier artists such as Gauguin, van Gogh and Edvard Munch. Der Brücke carried expressionism to extremes in violent and aggressive compositions. Hitchcock was a proponent of this method, adapted from the Dada and their descendents the Surrealists, who used tactics of shock and unreason [which] challenged accepted values in art such as the cult of beauty that the group regarded as hypocritical or false and out of keeping with a militaristic and industrial Europe juxtaposition replacing the shock of disjunction as an aesthetic principle, which fed into Surrealism. Duro, P., and Greenhalgh, M. (1993). *Essential Art History*. London, Bloomsbury Publishing. P. 121. Its significance for Nazism evil draws on loading of madness as sinister, unbalanced, askew, and carnivalesque, the visuals creating discomfort and disorientation.

⁷⁷ It was up to the Surrealists to exploit the irrationality of the unconscious to reach surreality a reality beyond perceptual or rational proof. The Surrealists were greatly interested in Freud's theories of the unconscious and especially in his interest in dreams. The difficulty was in finding a means to represent the unconscious in concrete terms hallucinatory clarity sense of dislocation between the idea and its representation. Duro, P., and Greenhalgh, M. (1993). *Ibid*. P. 281.

⁷⁸ Cook, D. A. (1996). *Op. cit*. P. 110.

⁷⁹ *Cuckoo's Nest* borrows from Frederick Wiseman's 1967 film *The 'Titicut Follies*, a film not of high technical quality shot with available sound and light under difficult conditions [where a] paranoid patient, told he has shown no improvement, argues that the prison is making him worse, not better. This sounds like the simple truth, and the film leaves us with the impression that institutions like Bridgewater are causing mental illness, not curing it. <http://rogerebert.suntimes.com>. (12/05/2005). *Follies* is a *cinema verité* documentary in Bridgewater, Mass. State Hospital for the Criminally Insane. The film was banned until recently, and shows the institution as one of degradation and humiliation, more corrections than hospital.

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as well as using non-trained actors (or actual hospital inmates) and on-location shooting⁸⁰ for verisimilitude. Method actor Nicholson and others lived at the hospital, still a functional asylum, during shooting, and the hospital served as the on-location set. The site lent authenticity and credibility to the representation, and had built-in expressionist incongruity in its institutional hard-lines, bars, barbed wire, and locked doors in what was ostensibly a hospital. *Cuckoo's Nest* begins a (tragi)-comic story and subverts its light-hearted tone with suicide and euthanasia, drawing on undercurrents of repressed tragedy and concealed horrors inherent in asylum symbolism.

The asylum film replicates the spectacle of the unconscious under scrutiny, confining the insane within the dual frameworks of a virtual territory as well as in actual space. The spectator observes the protagonist as they descend into the labyrinth of the institution, usually a large Gothic or Neo-classical monolithic structure which evokes associations of confinement and correction. Although not set in the asylum, *Caligari* concludes there; *Bedlam*, *Snake Pit*, and *Shock Corridor* are set in the asylum. Narratives are as convoluted, ambiguous, or unresolved, as the corridors they navigate, adding to the unsettling of conventions asylum films foreshadow. In each, a general feeling of menace underlies the surface order. A feigned reality suggests all is well; the observer then bears witness to a disintegrating reality where narratives give few clues as to its direction and destination. Like tropes in Gothic literature, this replicates the inmates' seclusion, indefinite confinement, and subsequent dissociation from actuality.

Deliverance from the asylum is via the intervention of an expert, the psychiatrist or psychologist, who deciphers unreason and resolves chaos or dissolution of identity. They unravel irrational logic behind crimes, offering an inscrutable elucidation of events which confounds logical and rational explanation, like Sherlock Holmes untangling the Gordian Knot of madness. An uneasy and deceptive calmness closes the text leaving a precarious, transitory, and unsustainable order, suggesting the immanence of similar tragic narratives and the anxiety of madness as immanent. The asylum film delves into this complex association of codes and myths around madness, playing with disorder and chaos, horror and madness, ultimately restoring a flimsy and precarious quiet.

⁸⁰ The Oregon State Hospital was used in *One Flew over the Cuckoo's Nest*, and the doctor managing the hospital, Dean Brookes, was used in the film as McMurphy's examining doctor.

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Subject matter emerging from asylum connotations and the cultural milieu of German Expressionism⁸¹ includes Freudian psychoanalysis, ego formation and deconstruction, alter-egos, Self and Other (the mirror-self; doppelgänger), dreams and nightmares, obsession, claustrophobia, neurosis and psychosis, hysteria, paranoia, morbidity, and cruelty. Atmospheres of anxiety and unease are created through skewed angles, high/low angles, close-ups and jump cuts, off-centre staging and harsh (artificial) lighting, shadowy interiors or harsh-clarity exteriors, rapid camera movements such as crash-zooms or pull-outs, crane shots and panning, tilting, and the unsettling effect of unusual framing. Editing exacerbates these effects, with jump-cuts jarring, disjointing, and unsettling viewing and calm contemplation of the images. Deep focus brings clarity unlike true vision which blurs backgrounds while focusing on foreground, or vice versa.

Sombre tones and gritty realism convey gravitas and solemnity, a brooding and moody ambience constitutes dread. The objective gaze (like that of the psychiatrist) links to the asylum through the capturing of the insane within a framework, not only on the screen but within the narrative; and the myths and misinformation about madness create trepidation and uncertainty via this cautious but enquiring scrutiny. The subjective gaze constitutes madness as the spectator/observer enters through a seemingly objective reality and visual style; cinematographic clinical clarity instils an uncanny foreboding as the asylum coding implies the containment of madness in a cultural structure, observed and monitored, an order imposed on chaos. The asylum is a construct intended to confine a repressed and abject entity that challenges science and reason, erodes certainty and knowledge. Horror codes inherent in the asylum suggest violence and brutality repressed beneath the superficial structure of the institution, latent in the chemically subdued seemingly ordered inmates. This lends a sense of Freudian *unheimlich* or lurid reality to the visuals through immanent evil, a barely suppressed dormant entity. Power relations seethe with tacit intimidation and the subject/protagonist enters the asylum, the split-

⁸¹ ðA German movement in literature and other arts (especially the visual arts) which was at its height between 1910 and 1925ð that is, in the period just before, during, and after World War I. Its chief precursors were artists and writers who had in various ways departed from realistic depictions of life and the world, by expressing in their art visionary or powerfully emotional states of mind í The flexible possibility of the medium made the motion picture an important vehicle of German Expressionism. Robert Wieneðs early expressionist film *The Cabinet of Dr Caligari* (1920)ð representing, in ominously distorted settings, the machinations of the satanic head of the asylumð as well as Friedrich Murnauðs *Nosferatu* (1922) and Fritz Langðs *Metropolis* (1926) are often shown in current revivals of films.ö Abrams, M. H. (1985). *A Glossary of Literary Terms*. Orlando, Florida, Holt, Rinehart and Winston. P. 60.

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subject spectator⁸² who separates him or herself from the object of the gaze but fear what they will see will remind them of him or herself. This causes cognitive dissonance, an unease and underlying disquiet, that the calm is inauthentic shielding an underlying disorder. Entry into the asylum signals descent in the sense of a downward spiral into a world of irrationality and the absurd, into the unconscious and the repressed, disavowed horrors cast out in order to re-assert the *ōnormō*, the so-called sane. Inevitably, incarceration in the asylum would be a living hell, a crossing-over into the abject and the unthinkable, a transmogrification into the Other that contains all possible others. It threatens an irretrievable crisis of identity, the total loss of power and coherence settled in the asylum by indefinite confinement, or death. The institution signifies the superego, a societal equivalent to the innate wilderness that precedes culture; that which dominates and controls irrational elements. Fear arises from the prospect of regression to a painful and uncontrollable state of development, individually and collectively, to a *ōprimitiveō* destructive egoism. The hero admitted is everyman/woman entering the asylum/unconscious facing the monsters of unreason.

In asylum films the realist cinematography attempts to:

⁸² In Freudian terms, the individual (or subject) emerging from the Oedipal drama split between two levels of being: the conscious life of the ego (or self) and the repressed desires of the unconscious. Formed by repression, the unconscious is forced below the surface of conscious awareness. *ō*[T]he essence of the process of repression lies, not in putting an end to, in annihilating, the idea which represents an instinct, but in preventing it from becoming conscious *í* even when it is unconscious it can produce effects, even including some which finally reach the consciousness *í* *ō* Freud, S., in Gay, P. (1995). *The Freud Reader*. Vintage. London. P. 573. This allows the self to enter the symbolic realm, or Name of the Father, the social structures which rely on the repression of primal urges and irrational id drives. Identification with the insane protagonist involves a splitting between ego ideal and ego desire; repression of ego desire and the shame at their existence can cause neuroses, and it is this neurotic spectator who wishes not to identify with the Other but cannot resist the libidinal drives of the ego tries to eject the madness of desire from the consciousness. If, as per Freud and Lacan, the identity is formed through subject-object relations, the asylum and the inmates are the object of the subject's (the split spectator's) gaze, and therefore the Other from whom to differentiate, and the site from which to dissociate. The untenable stress of identifications and rejection causes a resonance in the mind which can be unbearable. This stress is discussed later in relation to Antipodean Gothic identity and the Oedipal drama, namely in terms of an uneasy sense of reconciliation with the identification process, where an *ōoutcome of the sexual phase dominated by the Oedipus complex may ... be taken to be the forming of a precipitate in the ego, consisting of these two identifications in some way united with each other. This modification of the ego retains its special position; it confronts the other contents of the ego as an ego ideal or super-egoō* (italics in original). Freud, S. (1995). Op. cit. P. 641. These Freudian Gothic terrors, I argue: the confrontation of the ego with an ideal, a confrontation which is irreconcilable: is constituent of the antipodean settler drama of struggle for identity in the face of the perpetration of injustice and the wielding of power. These are the hauntings threatening madness, I contend, expressed in film as the spectacle of madness in an attempt, as a Kristevan sense, to exorcise the spectre of irreconcilable identifications within the ego from the consciousness.

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portray subjective realities in objective terms, to render not simply narratives but states of mind, moods, and atmospheres through a medium of photographic image (a task more difficult í than representation in other arts since there is, seemingly, nothing more objective than a photographic image but the object itself.⁸³

The unblinking gaze of the intrusive camera, with long shots and simple editing, makes the observation invisible and omniscient, as natural as looking unobserved at the specimen, the patient, or the zoo animal. The camera is a psychological scope, a tool to delve into psychic states, safely (voyeuristically) observing from a remove afforded by the technological apparatus. High production values intensify the experience, adding to the hallucinatory effect of the subject matter, belying the mythical construct of the institution. The asylum is hyper-realist in the Dada and Surrealist sense of representing in stark detail the irrational and the unconscious.

Wide-angle lenses and low-key lighting increase depth-of-field, drawing the spectator into the *mise en scène* through continuity of focus from foreground to background. This alludes to of altered states of fight-or-flight readiness instilled by the asylum, the heightened sensitivity and awareness of survival mode. Heightened (altered) states distort or warp actuality, drawing certain senses forward and receiving features in harsh clarity, consciously or not, adding to twisted perceptions produced by the acuity of fear. This intense focus simulated through sight and sound, in the dream-state of spectatorship, creates an incongruity which is not immediately obvious or apparent, but undermines cinema's impression of reality and surety. Distortion and distancing paradoxically constructed through a detachment of image and content creates a disocciative effect, common to some forms of madness and side effects of certain medications.

Tracking and dolly-work replicate shifting perspectives and insight, revealing only what the camera wants the spectator to see, a paranoia-inducing lack of control to the spectator's point of view. Zooms wrench perspectives, disorientate concentration and understanding of situations, suggesting alarm and panic through urgency of movement and rapid centring of attention. The camera follows a character (like the boy on his tricycle in *The Shining* [Kubrik, 1980] who cycles furiously through the labyrinthine corridors of the

⁸³ Cook, D. A. (1996). Op. cit. P. 111.

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Outlook Hotel) with associated discomfort due to the sensory deprivation of the theatre experience, the tilting and yawing adding to the discomfort.⁸⁴

Acute skewed angles, frenzied staging, and sharp lines colliding and intersecting within the frame indicate chaos through the *mise en scène*. Corridors and cells evoke mazes, or castle ramparts and hidden passageways, or labyrinthine Gothic literature narratives. Asymmetry and irregularity imply disorder, askew close-up enclosures connoting imbalance and perversion. Turbulent scenes, florid outlines, and silhouettes suggest emotional turmoil; the institution's walls iconographic of hard lines in architecture and in cultural systems, clinical settings, hospitals, gaols, universities, or museums which study, classify, label, and display subjects as objects. Low angles suggest helplessness and oppression, with big close-ups exposing the subject's raw vulnerability. Set constructions (usually interiors with low-key lighting) create high-contrast chiaroscuro—deep shadowy recesses and bright hard surfaces—evoking the convolutions of the brain and the subconscious. Facial features are subject to intense scrutiny through high-contrast lighting, or obscured in shadow cast by intense, industrial grade artificial light, illuminating the subject/object for diagnostic and security purposes. Drastic, austere, synthetic light sources create sinister spaces and demented faces, distort features, and bring to mind the clinic or the dungeon. Deep shadows and harsh highlights create strong contrasts which attempt to feign authenticity and clinical clarity, yet subvert this by connotations of ambiguity and obfuscation. Traditional stylistics subverted by under- or over-exposure disturb usual technical displays of virtuosity; the visuals claim science rather than art, assert the gaze and the clinic to avow the light of reason.

Because of the hard surfaces and lines of the institution, sounds echo and reverberate, resound and resonate, the timbre of the crypt or the dungeon. Clanging doors and jangling keys evoke captivity and gaol, punishment and discipline, the horror of powerlessness and entrapment. Screams echo down corridors signifying past and future terrors. Music is usually minimal, evocative of suspense or eeriness, or jarring to stress drama and conflict as in the jazz in *Shock Corridor*. Sometimes music is a diegetic tool used on the subject to

⁸⁴ Consider how the complaints of nausea and headaches from the subliminal editing stabs in *The Exorcist* (Friedkin, 1973), and the hand-held camera-work in *The Blair Witch Project* (Myrick and Sánchez, 1999) are reported to cause similar effects.

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subdue the savage beast within, like the waltz in *Cuckoo's Nest*. Mostly soundscapes are barren and desolate, devoid of humanity.

Asylum settings are often dark and cold; concrete walls offer neither shelter nor refuge, are easily cleaned, and resist damage. Bars over windows indicate prison and confinement, contained danger and threat, corrections and punishment. Orderlies, attendants, doctors and nurses reinforce abnormality, disease, helplessness and dependence, experts, and helpless patients. Restraints support the notion of threat, harm to self and others, uncontrollable actions and loss of free will. The interiors unnerve and jar, are austere and unwelcoming creating an unstable platform from which to attempt to make sense of the world. The asylum film colludes with the horror in this respect, conforming to the legacy of Gothic conventions. With no comfortable place to view the action inside the asylum, the thrill of the gaze upon (super)natural madness is disconcerting and unsettling. The screen as a framing device replicates and reiterates the corridor and cell interiors by containing madness within a set boundary of reference, literally and figuratively. It becomes a mirror in which the dark and monstrous Other of the unconscious is reflected, an image façade hiding the face of the savage beast.

A third-person camera-viewpoint is the vicarious spectator, the observer/witness who consumes the narrative in relative comfort yet without contemplative ease. Here the asylum film emulates some components of the thriller. Unease heightens sensitivity and creates viewing tension, released when the threat is again compartmentalised and shut down in the narrative structure, the closing of the film, and the lights coming up in the theatre. Like tragedy, pleasure is taken from the cathartic release of tension, an emotional exhale allowing the identifying yet disavowing spectator to breath a sigh of relief that madness is once again allayed, left in the dark of the theatre like the locked asylum, differentiated from those outside in the community. The spectator has experienced the inside of the asylum, come close to images of madness and insanity, witnessed its containment and features, and lived.

Distorted and awry first-person viewpoints, with distended and misshapen shapes, and disorientating sounds and image montages, disrupt the unambiguous and lucid perception the spectator desires for clear comprehension understanding. Characters laugh maniacally, talk in jumbled or repetitious sentences, disturbing the language and grammar of reason. Increasingly, the hero is estranged from reality. Incongruous images and

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juxtapositions exaggerate the spectator's perceptual disturbances. The unravelling and ambiguity of the setting, and the stylistics employed in the asylum/horror genre, add to the ambiguity and erosion of certainty and knowledge which causes anxiety, neurosis and psychosis. States of being Foucault posits as prerequisite to being a spectator. Here the agency of communication connects with madness in form and content.

Ambiguity causes incongruity between the images and events, the asylum immediately signalling unease through its horror connotations. This liminal state between the real and fantasy is a space transcending ego-desire, excess tipping into nightmare. A surreal condition is brought about by a disorderly and useless science; madness is the punishment of the very science it questions, according to Foucault. This makes the Fool the discoverer of a reality beyond and hiding truth, the asylum the portal between states of consciousness equating to a hyper-reality that erases the real. Each component is not in itself a troublesome trope, but together coalesce in a weave of influence which constitutes madness in an atmosphere of menace and awfulness. The composition and union of these elements is the filmmaker's skill; combined with spectatorial consumption, madness becomes a character itself through the agency of cinema.

The Agency of Cinema and the Madness of Spectatorship

There's something to confess: your speaker likes to leave a movie theatre in which he's sleepy, his body has become soporific, soft, limp, and he feels a little disjointed in which he's coming out of hypnosis. And hypnosis (an old psychoanalytical device in which) means only one thing to him: the most venerable of powers: healing.⁸⁵

Because the psychoanalytic constitution of the film-spectator also suggested ways of understanding the social impact of cinema as an institution, Metz in which [i]n the Imaginary Signifier in which speaks of the dual kinship between the psychic life of the spectator and the financial or industrial mechanisms of the cinema in which The cinema is attended out of desire, not reluctance, in the hope the film will please.⁸⁶

⁸⁵ Barthes, R. (1985). "Leaving the Movie Theatre." *The Rustle of the Language*. New York, Hill Wang. Pp. 345-649.

⁸⁶ "[I]n order to show how the reciprocal relations between the psychological and the technological components of the cinematic institution work to create in viewers not only a belief in the impression of reality offered by its fictions, but deep psychic gratification and a desire to continually return in which. Thus both the technological and the libidinal/erotic components intersect to form the cinematic apparatus as a whole, producing a definition of the entire cinema-machine that goes beyond the films and consumption, and one that places the spectator as unconscious desiring subject at the center of the entire process." Stam, R., et al. (1996). *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*. London, Routledge, New York. Pp. 142-143.

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Roland Barthes, a contemporary of Foucault, a fellow post-structuralist and semiotician, posits cinema as a place of healing, a site of catharsis of the dis-ease of daily life, an escape from the neurosis and anxiety involved in living. He read popular culture texts including cinema for their communications, and argued that institutions, languages, customs and rituals, and intellectual disciplines were constructs, based on arbitrary rules and conventions. He believed the cinema to be a particularly fecund space for the "willing suspension of disbelief" that a performance requires. In the cinema:

The classic conditions of hypnosis were in force. There is a "cinema situation," and this situation is pre-hypnotic. The darkness in the theatre is prefigured by the "twilight reverie" (a prerequisite for hypnosis, according to Breuer-Freud) that festival of affects in the dark the very substance of reverie (in the pre-hypnotic meaning of the term).⁸⁷

It is in this pre-hypnotic space that cinema becomes a potential psychoanalytic field due to similarity between dreams and films, the state of sleep similar to the act of cinema spectatorship. Barthes connects hypnotism with cinema-going and film watching, an altered state of reception of stimuli, a psychic encounter. Its features and tropes are an attempt to organise images and ideas, to borrow from familiar imagery representing the irrational and the unconscious (which as Lacan says is structured like a language) with its own internal logic, and is full of symbolism. The cinema is an altered state in which to apprehend this pre-conscious condition, a semi-hypnotic departure from "normal" consciousness. Like the asylum, the theatre is a liminal site between the real and the fantasy, or its excess, horror.

This links with Feuerbach's contention that spectatorship is akin to a form of madness, a neurotic/psychotic/anxious engagement which replicates and emulates madness's excesses and desires. The fact that cinema is a popular culture medium, which penetrates and disseminates its form and content through the social sphere, makes the practice of the consumption of images of madness a shared delusion, but one which aids the formation of ideas and knowledge around the issues it represents.⁸⁸ The internalised space of the cinema, like the asylum, is a space which transcends material reality, a space which allows for the re-presenting of subjective viewpoints in an anti-traditional manner. The

⁸⁷ Barthes, R. (1985). Op. cit.

⁸⁸ "When someone is watching a movie, an immediate bond is set up between the spectator and the film, and all the technical apparatus involved with the projection of the film becomes invisible as the images from the film pass into the spectator's consciousness." Wedding, D., and Boyd, M. A. (1999). Op. cit. P. 1.

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consumption of images and texts is an act of engagement with culture's issues, and '[i]n becoming a spectator we allow the possibility of madness in cinema – [it] is part of the discourse of madness – [through] what it desires of the spectator to exist and operate'.⁸⁹ The tortured bellowing artist, psycho-killer, monster, savage beast, hippy or flâneur, simpleton and fool, rampaging gangster, sinister and/or evil serial killer – all live and perform within the confines of the narrative and the dream-space of cinema.⁹⁰ The screen frames their antics, their characterisation and their demeanour for the spectator to engage with at a safe distance as if through dream or nightmare, to be recoiled from, laughed at, or otherwise when the lights come on. The screen frames the lunatic in his rampant glory, enabling an unreturned and unchallenged gaze as if, like the asylum subject, they were obligated to public scrutiny. The gaze is justified because of the aberrance of madness, the madman's shame at being stripped of privacy and dignity not defensible because of the abnormal behaviour. The subject exists for observation, to be contained in representation.⁹¹ The spectacle becomes not only a cautionary exhibit, a cultural education, but also a display for scopophilic enjoyment. The asylum image exists, like the madman, in the liminal space of the cinema.

Moving through the doors into the cinema offers an alternate-reality space for pleasure, paralleling and mirroring the reality outside, yet offering psychological tourism in the Other's world. This portal to reason's Other presents alternatives and challenges to the status quo, presenting contestations to the 'norm'. The consequences of chaos and lack of order at play are spectacles of drama and comedy, the fool and the doomed hero, theatre (especially in the asylum film) complete with human suffering and tragedy. In this sense, cinema continues the discourse of the asylum spectacle of madness as Otherness. It

⁸⁹ Fuery, P. (2004). Op. cit. P. 11.

⁹⁰ 'Here is madness elevated to spectacle above the silence of the asylums, and becoming a scandal for general delight.' Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. P. 69.

⁹¹ 'Foucault's analysis of power had relevance not only to the analysis of cinema as an institution, but also to films themselves and their relation to the spectator – a number of critics have examined specific films in terms of Foucault's analysis [of the panoptic regime] – Since the panopticon installs an asymmetrical, unidirectional gaze – the scientist or warden can see the inmates but not vice versa – it has been compared to the voyeuristic situation of the film spectator – Foucault's notion of dividing practices, i.e. methods of observation, classification and objectification in which the subject is divided (both within herself and from others) and thus regulated and dominated.' Stam, R., et al. (1996). *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*. London, Routledge, New York. Pp. 212-213.

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communicates codes of madness in the weave and warp of asylum iconography, including horror and humour, and:

[t]he spectator östarting from the material on the screenö tends to believe in the reality of an imaginary because he has already been prepared by older arts of representation í what we have come to experience as cinema results from a precarious balance between carefully regulated effects produced by an intricate apparatus (mechanical, optical, conceptual and psychical) and various regimes of fiction inherited from the nineteenth century novel í They create a situation in which features of reality, dream and daydream are combined in a pseudo-reality which nevertheless remains apart from these three stages of consciousness.⁹²

Because the cinema spectator is awake, the dream-reality is more real (in the words of Metz⁹³) allowing astral travel into the realms of fantasy, psychosis, neurosis and madness. The spectator is ösuturedö into the narrative and öluredö into the film image, öheld in that famous dual relation which establishes the image-repertoire í coalescent (its signified and its signifier melted together) í the perfect lure í the cinema spectator í is also glued to the ideological discourseö.⁹⁴ The horror of madness (derived in part from Romantic Gothic symbolism)⁹⁵ combines with consumption of images to attract the spectator through a desire to see the Other, heightened by the pre-hypnosis and pseudo-madness experience, to entice, tease, and goad the spectator into a reality which cannot exist yet does in the image: ö[t]he cinematic function of such intertextual references í is that it provides an immediately recognisable discourse of madness, and so becomes a readable version of the unrepresentableö.⁹⁶ Fuery posits that cinema spectatorship is a neurotic, psychotic, hysterical and transgressive act⁹⁷ that challenges limits of knowledge and meaning, and that there are complicities between spectatorship and Foucault's asylum discourse, the desiring gaze which secretly covets yet disavows that which horrifies. Cinema allows access to that which the asylum encapsulates.

⁹² Augst, B. (1980). "The Lure of Psychoanalysis in Film Theory." *Apparatus. Cinematographic Apparatus: Selected Writings*. T. H. K. Cha. New York, Tanam Press. Pp. 415-637.

⁹³ öMetz connects the process of enunciation to voyeurism, the erotic component of seeing that founds cinema. In psychoanalytic terms, voyeurism applies to any kind of sexual gratification obtained from vision, and is usually associated with a hidden vantage point.ö Flitterman-Lewis, S. *Psychoanalysis, Film, and Television* <http://jcomm.uoregon.edu/~cbybee/j388/index.html>. 12/05/2009.

⁹⁴ Barthes, R. (1985). Op. cit. P. 348.

⁹⁵ Foucault, M. (1967). Op. cit. P. 18.

⁹⁶ Fuery, P. (2004). Op. cit. P. 23.

⁹⁷ Ibid. Fuery does not attempt to define madness but examines cinema's use of madness to explore what it says about önormalityö, meaning, knowledge and reason by analysing what he terms reason's Other, madness.

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Barthes posits that the architecture of the cinema replicates the darkness and twilight reverie of diffused eroticism, the anonymous cube containing the projector's beam which opens a keyhole through which the spectator peers. The images swim before the spectator in the warm darkness, and we press our noses against the screen's mirror in that other image repertoire with which I narcissistically identify myself in the cinema spectator I am imagining, is also *glued* to ideological discourse.⁹⁸ Cinema replicating the hypnotic state, and the darkness encasing representations of madness which the unconscious knows but represses, is a neurosis which drives fascination with the asylum and madness, yet is disavowed because of its unthinkable possibility. This unthinkable state creates a tension which appeals, and cinema is an imposed order and control over the spectre of an unreconciled state. This unreconciled state haunts culture and Foucault believes it emerged from behind the horizon of the Renaissance, continually tormenting people with its mock and derision of Reason and Humanism. The exits sealed, natural light controlled, and darkness becomes the realm for images from the repressed dark side of the consciousness. Like Plato's cave, the spectator is imprisoned with images, believes their authenticity, desiring the images to be legitimate and averting the possibility through the proof before him/her that they are a construct. The image becomes, for the moment, the spectator's knowledge of madness beyond the fearful repression of lost control and fragmented identity; the cinematic discourse exploiting this desire for unity and asserting its authenticity. Madness's exploitation for ideological means, used as the ultimate horror, is contained in the anonymous cube for another day, a neurotic reiteration and confirmation of the superiority of reason. Cinema has allayed fears of its roaming.

The mechanism of resistance to, or compliance with, the asylum discourse reasserts certainty by confining madness in the frame and the narrative. Cinema marks the point where madness becomes textualised, even if the stories are much older.⁹⁹ Through complex arrays of description and dissemination in myriad forms, through diverse communication agencies, the asylum's career as concept moves from being perceived as a haven and refuge from an insane world to become, in The Age of Reason, a prison and dungeon, a way to confine madness in discourse which sanctions its own imprisonment. The asylum becomes in thought equivalent to Dante's medieval *Divine Comedy*, presenting

⁹⁸ Barthes, R. (1986). Op. cit. P. 348.

⁹⁹ Fuery, P. (2004). Op. cit. P. 161.

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madness as a purgatorial space within the world, haunting Western culture with the apparition of an indeterminate state, confounding and confronting mankind's struggle for autonomy and free will, knowledge, and certainty of existence. Now cinema transports the spectator into this purgatorial state along this ambiguous road. Like Dante's conception of purgatory as the directly opposite Jerusalem, home of Christianity's most sacred site, the asylum becomes the antipodes of all that is true and good in Christian ideological terms, a portal to the limbo of living death that asylum represents. Like purgatory, madness is damned as antithesis, opposing Christian *logos*, reason, and the Word. The asylum represents Mt Purgatory not physically but psychologically as a constant reminder of the descent and fall, the opposite of blessed, and the reverse of divine. Cinema becomes (temporarily) the vehicle of descent into the abyss of purgatory, the vessel allowing the spectator to descend into this indeterminate, frightening non-existence, neither dead nor alive, between Heaven and Hell. It also allows for a return to the daylight, becoming a threshold to the modern-day fertility myth of death and rebirth. That madness is the conduit to travel between Heaven and Hell relates to medieval perceptions of insanity's eschatology.

Cinema can reflect and express society's angst and issues of concern regarding identity and belonging, values and ethics, beliefs and principles. It functions as a dialectic tool to identify and discuss relevant matters in the formation of a culture, its character, collective knowledge, mores and responsibilities. It is an expressive creative medium which stimulates debate and works towards surety in society's ideological basis. Ideas of individual and collective self and other are proposed and challenged, disorder and chaos are threatened before cinema closes it down, reminding the group of the benefits of order and peace, and warning it of the horrors of the converse. Cinema representations often reflect the emergence and development of identity, reassuring the spectator that they can recognise, isolate, and restrict those fitting the derivation of Other into some social system: "How we see the insane is determined by our psychological need for coherence and consistency, for a boundary between ourselves and the Other."¹⁰⁰ Modern ideas of madness emerged from the Age of Reason as challenge to order and civil law, a concept which sought to delineate challenges to civil benevolence and sociability from "abnormal"

¹⁰⁰ Gilman, S. L. (1988). *Disease and Representation: Images of Illness from Madness to Aids*. Ithica, Cornell University Press. P. 63.

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menacing elements, personified in the insane character. To assert reason's certainty and authority, madness needs differentiation, identification, isolation, and confining. In semiotic terms, the downside of this cultural self/other formation is an associated anxiety and dread of unfixed designations of the other, the constant threat to coherent identity that models of insanity represent. Madness undermines fixed ideas of self and identity, belonging and assimilation, calling knowledge and truth to account by its very oppositional nature.

The insane exist simultaneously magnified and projected onto the screen, are yet confined and encapsulated within the narrative and the theatre through the agency of cinema. In these dialectic ruminations on the nature of identity, certainty, and modes of existence, images of madness and the asylum woven into the text become crucial sites of contention regarding metaphysical and existentialist debates. Asylum films can reflect contested realities, challenging, refuting, asserting, opposing and/or favouring them. Cinematic representations necessarily borrow from, distil, condense, coalesce and constitute ideas of madness that have been appropriated by diverse perspectives for the dialectic debate. Communications of threatened violence and challenge to peace and order are coded with symbols of animalistic savagery and criminality to legitimise the rejection of those represented, a symbolic formation which justifies the expulsion of 'Them' from 'Us':

The Other also parallels stereotyping as a strategy of symbolic expulsion, a mundane exorcistic ritual, used to control ambivalence and create boundaries – the distancing of what is peripheral, marginal and incidental from a cultural norm, of illicit danger from safe legitimacy – serially reiterated serves to externalise, distance and exclude those so designated – constructing their 'difference' in terms which diverge from what is taken to be central, safe, normal and conventional.¹⁰¹

Madness projected onto the screen helps 'Us', the spectator, identify and recognise the form and features of the insane, taken from asylum stereotypes coded with horror and abjection. It creates the pariah of madness, driving it out from beyond the 'norm', and in the process validates the asylum.¹⁰² The exploitation of cinematic asylum conventions used

¹⁰¹ Pickering, M. (2001). *Stereotyping: The Politics of Representation*. Basingstoke, Hampshire; New York, NY, Palgrave. P. 48.

¹⁰² 'There looms, within abjection, one of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable. It lies there, quite close, but it cannot be assimilated. It beseeches, worries, and fascinates desire, which, nevertheless, does not let itself be seduced. Apprehensive, desire turns it aside; sickened, it

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for dramatic effect in *The Cabinet of Dr Caligari* for instance, exemplifies how the depiction of inmates on a rampage in the village is an Othering discourse which pathologises the insane, exposing violence and mayhem as a tool for the perverse relations between madness, horror, and cinema.

Read another way, the figures are metonyms for players in the gathering storm of Weimar Germany post-World War One, and was clearly antiauthoritarian if not subversive in its equation of power and madness.¹⁰³ Its terrors were those morbid psychological states and troubled dreams¹⁰⁴ and Siegfried Kracauer read the film as analogy for the chaos threatened by tyrannical regimes and the corruption of absolute power freed from the bounds of morality. He aligned the Third Reich with the asylum's absolute power over life and death, the director as corrupt, amoral, and insane, correlating madness with crime and evil.¹⁰⁵ The visuals support this imbalance and disconnect from morality, as does the carnival threshold as uncanny liminal site between the community and the dark supernatural, the fringes of society where madness dwells. Critiqued by Thomas Elsaesser in *Weimar Cinema and After*, he refuted Kracauer's claims and marked the stylistics as simply a branding exercise to distinguish German cinema from Hollywood. Either way, madness is a trope of difference and evil, a means to communicate horror and the abhorrence of evil policies and practices exhibited by the cultural institution through its leader, and the seemingly free reign evil that was possible through that cultural construct.

Cinema draws the gaze upon the spectacle of madness by trading on the morbid fascination with evil and horror, the twin forces of desire and disavowal inherent in tragedy that feed on the same apprehensions and perverse attractions that once drew people to the asylum to view the insane. Through its parallel emergence with psychiatry and psychoanalysis, cinema borrows from and contributes to these discourses: [f]ilm is particularly well suited to depicting psychological states of mind and altered mental states. The combination of images, dialogue, sound effects, and music in a movie mimics and

rejects it. Kristeva, J. (1982). *Powers of Horror: An Essay on Abjection*. New York, Columbia University Press.

¹⁰³ Cook, D. A. (1996). *A History of Narrative Film*. NYC, W.W. Norton & Company. P. 110.

¹⁰⁴ Ibid. P. 111.

¹⁰⁵ Kracauer, S. (1959). *From Caligari to Hitler: A Psychological History of the German Film*. New York, Noonday Press.

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parallels the thoughts and feeling which occur in our stream of consciousness,¹⁰⁶ where madness threatens the coherent self.

Despite Western civilisation's postmodern asylum closures and 'return to the community', media—particularly cinema—continues the asylum discourse through broadcast and popular culture channels. Media is where most people get their information and form ideas about madness;¹⁰⁷ this powerful medium also allows resistance to commonly held ideas, belonging to creative art forms that can challenge accepted theories as well as reassert them. This view favours Fuery's contention, informed by Foucault, that representation is complicit with silencing, confining, and reinforcing asylum stereotypes, of 'moral taint' giving rise to moral panic, and that these communications validate paternalistic, repressive clinical and social policies practices by shaming and stigmatising those deemed mentally ill, which flows on to allowing discrimination and unlawful treatment. Yet the mechanism of Othering of, and Romantic identification with, madness (of which Foucault speaks) in Freud's split-spectator identification/rejection formation also allows for a sympathetic dismantling of the asylum discourse. The latter part of this work explores how.

Neurotically reiterating the spectre of madness as Other in an institution of confinement furthers 'otherness' via detachment from the 'ordinary' outside world.¹⁰⁸ The apparatus of cinema is elided, and stigma and stereotype 'normalised' as is its opposite, through the medium: 'the viewer experiences a sort of dissociative state in which ordinary existence is temporarily suspended'.¹⁰⁹ Engaging with the text in cinema forms a pseudo-realist experience through the mechanism of the medium; leaving the cinema is like

¹⁰⁶ Wedding, D., and Boyd, M. A. (1999). Op. cit. P. 4.

¹⁰⁷ 'For better or worse, movies and television contribute significantly to shaping the public's perception of the mentally ill and those who treat them.' Steven E. Hyler quoted in Wedding, D., and Boyd, M. A. (1999). Op. cit. P. 1. Also Nairn, R., et al. (2001). 'From Source Material to News Story in New Zealand Print Media: A Prospective Study of the Stigmatising Process in Depicting Mental Illness.' *Australian and New Zealand Journal of Psychiatry* (35): 654-665; Wilson, C., et al. (1999). 'Mental Illness Depictions in Prime-Time Drama: Identifying the Discursive Resources.' *Australian and New Zealand Journal of Psychiatry* (33): 232-239.

¹⁰⁸ 'A basic social arrangement in modern society is that an individual tends to sleep, play, and work in different places, with different co-participants, under different authorities. The central feature of total institutions can be described as a breakdown of the barriers ordinarily separating these three spheres of life. All aspects of life are conducted in the same place under a single authority. Each phase of the member's daily activity is carried on in immediate company of a large batch of others, all of whom are treated alike. All phases of daily activity are tightly scheduled. Activities are brought together into a single rational plan designed to fulfill the official aims of the institution.' Goffman, E. (1961). *Asylum: Essays on the Situation of Mental Patients and Other Inmates*. London, Penguin Books. P. 17.

¹⁰⁹ Wedding, D., and M. A. Boyd (1999). Op. cit. P. 1.

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coming out of hypnosis,¹¹⁰ returning to the real from a surreal state, a process similar to entering and leaving the asylum as a visitor. Although Freud had reservations about the medium's ability to convey the complexities and fine distinctions of psychoanalysis,¹¹¹ the medium is a close approximation of psychic exploration of madness and allows an altered state to emulate the experience.

Ideas about madness conveyed through cinematography, shots, editing, narrative, characters, tone, and *mise en scène* attempt to anchor the competing discourses which are typical of madness's relation to culture. The asylum movie as practice of containment, in constituting reifications of madness and constructing the space of the asylum through narrative discourses of decline and regression,¹¹² Fall and sin, and punishment for social collapse¹¹³ and failure adds to the dialectic of *Utopia* and *Themis*, evidence of how medieval Latin Christendom absorbed and made use of both Greek alternatives (madness as moral trauma, madness as disease) – madness as divine Providence – as a mark of the war for the possession of the soul (the *psychomachy*) waged between God and Satan.¹¹⁴ Displaced into this transgressive ideology, madness has never lost the taint of moral fault. A quick synopsis of the films above indicates madness is a cause for horror and repulsion, with violence and death closely connected to it. These are, of course, common themes, fused to the Other by cinema continuing the asylum discourse.

¹¹⁰ Barthes, R. (1986). Op. cit.

¹¹¹ Freud wrote, "My chief objection is still that I do not believe satisfactory plastic representation of our abstracts is at all possible." Freud, S. (1925). "Letter from Sigmund Freud to Karl Abraham, June 9, 1925." In Wedding, D., and Boyd, M. A. (1999). Op. cit. P. 4. Wedding and Boyd's book belies this objection as an instance of film being used for exactly this purpose. Its success or otherwise is arguable. Arguments regarding film's approximation of dream imagery and/or realism evoke Neo-classical/Romantic debates on art and photography in the 19th century.

¹¹² "Yet there is one exception in this consignment [and silencing of the insane] to secrecy: that which was made for madmen (Endnote: It did happen, but very late, and doubtless under the influence of the practice which concerned madmen, that those afflicted with venereal disease were also exhibited – Père Richard – tells of the visit the Prince de Condé made to them with the Duke of Enghien in order to inspire him with a horror of vice – As late as 1815 – the hospital of Bethlehem exhibited lunatics for a penny, every Sunday – the excursion to the Bicêtre and the display of the insane remained until the Revolution – shown like curious animals – certain attendants were known for their ability to make the mad perform dances and acrobatics, with a few flicks of the whip – at the end of the eighteenth century – the mad were allowed to exhibit the mad, as if it were the responsibility of madness to testify to its own nature." Foucault, M. (1967). Op. cit. Pp. 68669.

¹¹³ Henry Mackenzie wrote *The Man of Feeling* (London, Oxford Press, 1931) where mental illness is seen as "the product of a congenital inability to deal with the vicissitudes of life." It details a visit by a group of gentry to Bethlehem (Bethlem/Bedlam) Hospital, one of the "Sights" in London which every stranger is supposed desirous to see. Hogarth's *Rake's Progress* (1735) visualises a tour where they witness "all forms of discourse are in collapse." Cited in Gilman, S. L. (1988). Op. cit. Pp. 63667.

¹¹⁴ Porter, R. (1987). *A Social History of Madness: The World through the Eyes of the Insane*. New York, Weidenfeld & Nicholson. Op. cit. P. 13.

Intertextuality: Asylum, Ships of Fools, and the Misshapen Chaos of Well-seeming Forms

Cinematic loading of signifiers of madness with violence and animality, danger and menace has precedence in literary history; cinema discourse stands alongside other systems of signification which sought to fix the signifiers of madness in classification systems, placing those represented outside the norm into categories of threat and horror. The *Malleus Maleficarum*¹¹⁵ (c. 1496) emerged from the Inquisition, representing the threatening Other in text and sign in terms of evil and monstrosity in a context of the supernatural and the occult (like Dante's purgatory), describing the insane in metaphoric visual signs, behavioural characteristics, actions, demeanour, words, and external appearance, to be read by inquisitors' religious authorities' in order to detain and torture those corresponding to descriptions and symptomologies in the book. Cinema reifies these signifiers of evil and moral pathology in horror, extending the dissemination of the communication. These representations and significations have nexus in cinema, connecting with contemporary manuals of otherness and evil, by illuminating psychopathologies set forth in the *Diagnostic and Statistical Manual*.¹¹⁶ This manual, like the *Malleus Maleficarum*, describes psychopathology in terms of symptomology, behaviours, and categorisations of 'abnormality'. The conflation of the diabolical and madness connects much pre-Enlightenment literature and art:

Madness and evil coalesce in tales such as Thomas Murner's poem *Narrenbeschwörung* (1512; 'Exorcism of Fools') and Erasmus' *Encomium moriae* (1509; *In Praise of Folly*) are complicit with 'Bosch's *Temptation of St Anthony* in Lisbon' many figures borrowed from traditional masks; some are perhaps transferred from the *Malleus Maleficarum*.¹¹⁷

Foucault finds that from this time multifarious masks of madness exist, infused with death's mockery, attempting to instruct and control, presenting an 'enigmatic face. And [the masks] power is no longer to teach but to fascinate' [with] how the soul of desiring man had become the prisoner of the beast' images of entrapment by the mad are

¹¹⁵ *The Witches Hammer*, the instruction manual for the Spanish Inquisition which, like King James' *Demonology*, was a manual on how to recognise and deal with witches and demons, is now considered an early form of diagnostic manual by many. See Szasz, T. S. (1970). *The Manufacture of Madness: A Comparative Study of the Inquisition and the Mental Health Movement*. New York, Harper and Row.

¹¹⁶ DSM-IV, A. P. A. T. F. o., Ed. (2000). *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*. Washington DC, American Psychiatric Association.

¹¹⁷ Foucault, M. (1967). Op. cit. P. 17.

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heavily coded, more often than not from the dank and fetid cells and underground pits.¹¹⁸ King James also wrote a tract regarding witches, relating recognisable signs of evil in terms of signs similar to *Malleus*, incorporating discourses of madness and disease, evil and sin in its narrative.

Sebastian Brant's Ship of Fools symbolism emerged from medieval culture and suddenly formulated in literature and iconography because it symbolised a great disquiet in madness and the madman [are now] major figures, in their ambiguity, menace and mockery.¹¹⁹ Foucault highlights how art and literature drew on Ship of Fools¹²⁰ iconography to critique culture, representing each fool as an exemplar of certain human traits in excess, and sinners. The characters are stereotypes communicating qualities through personae, indicating their particular category of social and personal failure. The ship itself was analogous with the destinationless vessel blown by providence and arbitrary fortune, without reason or forethought, and at the mercy of a disordered and delusional crew in search of reason or at least knowledge of life's mysteries. Stereotypes communicate character faults or excesses, and the trope served as literary composition whose crew of imaginary heroes, ethical models, or social types embarked on a great symbolic voyage which would bring them, if not fortune, then at least the figure of their destiny or their truth.¹²¹ Deeply embedded in cultural memory, cinema exploits an audience unconscious aware of the literary model's cultural codings and communications.

Deluded self-interest drives the crew/inmates, the protagonist journeying towards knowledge and glory bordering on hubris and punishment which risks being set adrift on:

the sea [that is] the origin of demoniacal leanings of an entire people: the hazardous labor of ships, dependent on the stars, hereditary secrets, estrangement from women—the very image of the great, turbulent plain itself makes man lose faith in God and all his attachment to home; he is in the hands of the Devil, in the sea of Satan's ruses.¹²²

The Ship of Fools was metaphor, a:

¹¹⁸ Ibid. Pp. 20623.

¹¹⁹ Ibid. P. 13.

¹²⁰ Brant, S., and Watson, H. fl. 1500–1518 (1509). *The Shyppe of Fooles*. London, Wynky[n] In Flete strete by Wynky[n] de worde prynter.

¹²¹ Foucault, M. (1967). Op. cit. P. 8.

¹²² Ibid. P. 12.

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motif of the soul as skiff, abandoned on an infinite sea of desires, in the sterile field of cares and ignorance, among the mirage of knowledge, amid the unreason of the world – a craft at the mercy of the sea – great madness, unless it throws out a solid anchor, faith, or raises its spiritual sails so that the breath of God may bring it to port.¹²³

The crew is distinctive in its eccentricity, its aberrance and contrast to the – stable fixed identity – of those onshore not wandering in the ideological wilderness; the *Narrenschiff* is – a great symbolic voyage – immediately positioning characters within – the madman’s – *liminal* position on the horizon of medieval concern, placing those onboard in a twilight fringe of human existence between knowledge and unreason. The asylum replaces the ship as – soul as skiff – and the container of these signifiers of various forms of folly, the asylum now the repository for failed social types, the corrupt and sinful villains no longer roaming free but anchored in the theatre stage that:

develops its truth, which is an illusion. Which is – [where] the classical experience of madness is born. The great threat that dawned on the horizon of the fifteenth century subsides – Madness has ceased to be – at the limits of the world, of man and death – an eschatological figure – Oblivion falls upon the world navigated by the free slaves of the Ship of Fools – Madness will no longer proceed from a point within the world to a point beyond – Behold it moored now, made fast among things and men. Retained and maintained. No longer a ship but a hospital.¹²⁴

The asylum film is now the ship of fools – literary motif; the asylum the vessel for the protagonist’s journey, the institution the vessel for the metaphor for culture and the narrative allegorical journey of human progress. Madness becomes the driver of the ill-fated voyage, the reasoning behind the grave undertaking with distance and isolation representing states of disconnection from culture and reason. The asylum assumes not only a sociological function but also an ideological one. Formerly, although derided and ridiculed, madness functioned in the dialectic with culture, adding to the balance of opinion on issues and ideology. Tamed and silenced in the asylum, mocked and denigrated, madness is now the spectacle abused as traitor to reason, the mindless folly literary motif implies. Madness inherits its use in moral satire, utilising the asylum communication of failure to assert the status quo.

Foucault points out that madness is a fundamental human experience in Renaissance literature, a continuum traversed by people interacting and engaging on life’s stage.

¹²³ Ibid. P. 12.

¹²⁴ Ibid. P. 35.

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Shakespeare and Cervantes (in *Don Quixote*) saw madness as part of the world, for better or worse, not as a state of alienation from humanity but an excess of its passion, an ebb and flow of emotion, and not irreversible pathology. Shakespeare placed madness in ambivalent humanity, unfixed and contradictory:¹²⁵

Here's much to do with hate, but more with love:/Why then, O brawling love! O loving hate!/O any thing, of nothing first create!/O heavy lightness! Serious vanity!/Misshapen chaos of well-seeming forms!/Feather of lead, bright smoke, cold fire, sick health!/Still-waking sleep, that is not what it is!ô / í What is it else? a madness most discreet í¹²⁶

Ophelia, Hamlet, Lady Macbeth, Romeo and Juliet: tragic figures represented as experiencing excess feeling and emotion causing disorientation and psychological turmoil. Shakespeare's comments on society using love madness to counteract societal irrationality, a "loving hate" to contrast with the mismatched pairing; the feud as backdrop compared with the star-crossed lovers. His narratives restore order in a familiar cycle of the play algorithm, closing the characters' chaos in the structure.

The decline and fall motif of literary folly and its consequences have connotations of moral fault and degeneration leading to ruin. While not expressly alluding to Dante and *Malleus*, such texts use the trope of aimlessness and tragic foolhardiness to convey cautionary tales of vice and gratification to indicate corruption and failure. Hogarth's use of lithography (invented in the 18th century) enabled the mass production and dissemination of images, and *The Rake's Progress*¹²⁷ became widely popular as epitome of moral degeneration and folly, through vice and excess, where the protagonist ends his days in Bedlam surrounded by a troupe of icons of madness. The series reinforces the tragedy of madness, the protagonist Tom Rakewell a privileged heir of a spendthrift who squanders his father's accumulated fortune. Tom's decline, and fall from windfall to madhouse is a perversion of the bourgeois ethic of production and consumption. The last print depicts Tom as tormented melancholic punished for his excesses.

The asylum for Tom is equivalent to a dishonourable death, a fate worse than death. The shame is a social death and disgrace beyond redemption, which will live on through

¹²⁵ Shakespeare, W. (1996). *The Complete Works of William Shakespeare*. Ware, Hertfordshire, Wordsworth Editions. I. i. 177. 247. Referring to love madness and the irrationality that love creates in the mind.

¹²⁶ Ibid. Pp. 173-193.

¹²⁷ *A Rake's Progress* (eight scenes, begun 1732; Sir John Soane's Museum, London) is a series of engravings tracing the life of a man through stages of decline, from wealth through to debauch, licentiousness and gambling, his arrest and incarceration in an asylum.

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the descendents. Madness is the penalty for debauchery and excessive desire, of uncontrollable ego and greed. His madness is the inevitable result of his aimless journey through life, without heed to direction or control, discipline and dominance over natural drives. It is a curse, the shameful skeleton in the closet, the sin of the father visited on the son through a congenital flaw. In Neo-classical terms, Tom's decline and fall is monumentally tragic; damned by the asylum, his shame transcends his death,¹²⁸ taking his place amongst the fools and the sound and fury of his fellow inmates whose fall from grace and ignominy is the result of immorality and idiocy. The tale warns that depraved individuals will end their days amongst criminals and syphilitic harlots, lost in delirium and delusional fantasy.

The Rake print series is set in 18th century London where:

Hanoverian madhouses were a legitimate source of terror—ignorance and cruelty combining in a waking Hogarthian nightmare [where] those unable or unwilling to see its inhabitants for themselves could read about its horrors in the rapidly expanding medical literature on diagnosis and treatment.¹²⁹

It critiqued society and characters through representation; pride; sloth; envy; lust; envy; gluttony; anger; all types were depicted as characters which alluded to previous narratives;

Bunyan's *Pilgrim's Progress*, 1684, the most widely-read book in England after the Bible, was a direct influence on the overall structure of *Rake* as it had been of the earlier *Harlot's Progress*. So, too, in the general satiric outlook, as well as in the detailed settings and portraits, can we perceive the influence of Hogarth's literary contemporaries, Swift, Pope, and Gay.¹³⁰

The Observer points out that Hogarth's London of the 1750s was:

[a] hypertrophied medieval town, whose narrow streets were exploding with international traffic—[Hogarth's] protagonists—prostitutes, fops, apprentices and artists—are repeatedly swung over the wheel of fate, falling from the bright lights of the West End to the dark cells of Newgate and Bedlam. As Roy Porter puts it—[Hogarth's] sequences of corruption—are allegories but also literal journeys through the capital—well-mapped pleasure topography,—[A new art of urban living was choreographed.]—[As Henry Fielding complained, this—immense number of lanes, alleys, courts and bye-places—seemed to have been designed—for the very purpose of

¹²⁸ A phrase borrowed from Khanna, R. (2005). "Asylum: The Concept and the Practice." Duke University. Paper delivered at a University of Auckland lecture from an in-progress work. The lecture in turn borrowed a phrase from the ending of Franz Kafka's *The Trial*.

¹²⁹ Small, H. (1998). "Madness." *The Handbook to Gothic Literature*. Mulvey-Roberts, M., Ed. Houndsmills, Basingstoke, Hampshire, Macmillan Press. Pp. 152-157.

¹³⁰ I. R. F. Gordon, 2003, Emeritus Anglia Polytechnic University.

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concealmentô in which a thief may harbour with as great security, as wild beasts do in the desarts of Africa or Arabiaö.¹³¹

Hogarthian London is a bustling seething mass of humanity, the antithesis of the rural idyll of Romantic Primitivism, an urban hell. This designation adds to and draws on asylum discourse of disorder and sickness, placing folly within the urban mix inviting disease and infirmity as a further distance from Nature and God's light, just as earlier the Ship of Fools placed it externally. St. Mary's of Bethlehem became Bedlam, the word implying chaos and disorder, and Hogarth's conclusion to a life of degenerate indulgence and foolish excess leading to dissociation from reason, and reality aligns with the literary tool of the destinationless journey.

Decline through excess exposure to debauchery and vice mingles with stresses and pressures of overexposure to culture's delights, felt mostly by cultured individuals. Mackenzie's *Man of Feeling*, like Hogarth's *Rake's Progress*, is a morality tale ending in Bedlam where a beautiful young madwoman emotionally moves a male visitor. Here the woman, broken-hearted from a tragic affair and married to an elderly husband, goes mad to escape him and the strain of the affair. The hero's decline and fall in *Rake* was precipitated by debauchery and excess sexual activity; *Man of Feeling's* mad heroine is love-lorn and pines for her lost lover, in comparison. In *The Harlot's Progress*, the companion to *Rake*, derived from Mackenzie's work, has as cause of decline:

a beautiful woman's madness í the result of her ôlove sicknessö í [and] her father's punishment for bankruptcy, the economic parallel to insanity í The origin of madness that forms the centrepiece and in a sense defines the asylum, is the madness of passion, of human sexuality.¹³²

Madness and excess passions align to produce the protagonist's downfall, the man's from economic debauchery and the woman's from (implied) nymphomania.

Excessive ego and narcissism in literature also brings about decline, along with ôdeviantö sexuality. German Heinrich von Kleist visited an asylum in Würzburg in 1800, and finds a young man ôwhom an unnatural sin has driven madö.¹³³ He has a ôdead white face, like that of a tubercular patientö and insane because of a ôsexuality to fulfil his own

¹³¹ Heawood, J. (2003). "London, City of Sin and Gin." *The Observer*, 1 June, London. Also, Dillon, P. (2002). *The Much-Lamented Death of Madam Geneva: The Eighteenth Century Gin Craze*. London, Headline Book Publishing.

¹³² Gilman, S. L. (1988). Op. cit. P. 67.

¹³³ Ibid. P. 67.

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needsö.¹³⁴ Masturbation, homosexuality, whoring, and associated diseases remain stigmatised in representations of excess and immorality, bearing suggestive marks of transgressional sex and love, relayed through iconography of deviance, degeneration, and madness.

The structure of decline and fall imbues madness with the status of enemy to emerging bourgeois cultural discourses, the asylum arresting its rampant virility within its õmortifying gazeö and narrative closure. The representation of madness attempts to reconcile this threatened chaos in an algorithmic structure, restoring balance, symmetry, and finality. This reinforces and exacerbates Othering by utilising the narrative structure of tragedy, culturally coded as decline and fall with the tale as mirror to õnormalityö. Those in proximity of the protagonist fulfil roles in a Proppian sense in relation to the hero,¹³⁵ read as contrasts to or complicities with the protagonist's quest for knowledge and certainty. They exist either to return the protagonist to the õreal worldö or to punish them for their hubris. In the asylum movie, characters represent madness in its various manifestations, stereotypes of actual diagnoses to illustrate various forms of failure which the protagonist (and the spectator) must avoid becoming. The narrative structure echoes and mirrors the *experience* of descending into madness, characters examples of fate and destiny attached to the decay in respectability.

The protagonist's hope is lost once in an asylum, and despair is immanent. The insane have passed through categorising and sorting systems, designated alien to *logos* and reason by õexpertö discourses. They are dissociated from mercy and denied justice, held without their consent or permission, divorced from humanity and therefore human rights by virtue of their disgrace, and the realisation of a tragic abandonment of reason is an abject horror, both in the protagonist and the spectator. From the early days of Romanticism the threat of exile from the known world is a horror imbedded within Gothic symbolism which draws on asymmetry, imbalance, disarray, and the uncanny to unsettle Neo-classical sense of order and calm. It signifies estrangement from balance and harmony (and therefore order), the imbalance of humours, and the elemental disruption of storms. German *Sturm und Drang* movement exploited disorder, chaos, and the incongruity between the natural and supernatural to unbalance the reader's/spectator's perceptions. The

¹³⁴ Ibid. P. 68.

¹³⁵ Propp, V. (1968). *Morphology of the Folktale*. Austin, University of Texas Press.

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diabolical pact of necromancy and astrology of Faust, *The Tragical History of D. Faustus* (1604) by Christopher Marlowe,¹³⁶ had supernatural occult themes linking to diabolical affliction, and evil incarnate in the mortal who has abdicated free will for uncanny powers and who suffers eternal punishment for their pride. Later Romantic Gothicism developed and emerged through to the 19th century, with artistic and literary tropes and schemes adopted in part by cinematic stylistics to indicate neo-medieval overtones of superstition and fallacy. The Gothic tradition culminated in German Expressionist images and literature which drew heavily and traded on asylum discourses to convey horror and abjection.

Romanticism favoured the fallen hero/outsider in the asylum as the tragic figure of epic proportions. Romantic 'Primitivism' which aligned madness with the barbarian life-force uncomplicated by modern culture and its licentiousness, asylum suggesting sanctuary from a harsh and cruel world. Here madness takes on a loading of ambivalence and ambiguity, immorality and Gothic overtones inherited from Bosch's *Temptation of Saint Anthony*¹³⁷ and *Ship of Fools*,¹³⁸ and Breughel's *Fall of the Rebel Angels*,¹³⁹ to Delacroix, Géricault, Goya and others. It influenced schools such as the post-Impressionists and the likes of Degas and Van Gogh in painting. Literature identifies with romantic madness through poets Wordsworth, Keats, Shelley, Byron, Tennyson, and to prose writers Mary Shelley, Walpole, Radcliffe and Hardy.¹⁴⁰ Nineteenth century writers like Dickens and London¹⁴¹ represent the poor and criminal as degraded creatures. Poe, Wells, Stoker, Wilde, Melville, Stevenson, and Conan Doyle utilise unreason in tales of the supernatural, mystery, and crime. The lingering stain of expulsion and separation of feared icons of

¹³⁶ '[W]ho, for the first time, invested the Faust legend with tragic dignity' This association of tragedy and buffoonery remained an inherent part of the Faust dramas and puppet plays that were popular for two centuries' The books included careful instructions on how to avoid a bilateral pact with the devil or, if need be, how to break it. © 1994-2000 *Encyclopædia Britannica*.

¹³⁷ C. 1500; Oil on panel, triptych describing the ordeals of St Anthony; Museu Nacional de Arte Antiga, Lisbon.

¹³⁸ C. 1500 Oil on panel, Louvre, Paris.

¹³⁹ 1562, Royal Museums of Fine Arts of Belgium, Brussels.

¹⁴⁰ Refer Delacroix's visualisation of Goethe's Torquato Tasso, and Byron's *The Lament of Tasso*, as plaintive description of Tasso's misunderstood genius and confinement in St. Anna's hospital. 'Both Baudelaire and Delacroix thus found in the figure of Tasso the perfect historic model, who combines intimate personal suffering with political drama and intrigue, and achieves artistic and spiritual grandeur as a martyr who transcends his own historic heroism' This dichotomy in Tasso's life has fascinated all the artists who have depicted him over the centuries, especially Goldoni, Rousseau as translator, Goethe and Byron. Tasso 'spent half of his adult life in an asylum or a monastery.' Pauly, R. M. (2003). *Baudelaire and Delacroix on Tasso in Prison: Romantic Reflections on a Renaissance Martyr*, West Chester University.

¹⁴¹ London, J. (1983). 'The People of the Abyss.' *The Treasury of World Masterpieces: Jack London*. London, Octopus Books. P. 647.

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excess, ejected and banished, removed from harm or exiled as pariahs, carries over to the romantic genius in the asylum. People of romantic sensibility were predisposed to madness and destined for the asylum either to separate the world from them, or them from a brutal and corrupt world, dwelling in a twilight territory of the transcendental demi-god/demon. Romantic iconography saw the artist/genius as belonging to a community of heightened thinkers, misunderstood hyper-intelligences, wrongfully ejected from the collective masses, exiled banished from place to place either geographically or ideologically and scapegoated society's sins. This somewhat Oedipal or Promethean concept stands in contrapuntal opposition to the Neo-classical scholar, the elite expert figure heading society, and fixes these exiles in icons of tragedy, horror, and alien Otherness to be analysed through literary design and symbol.¹⁴²

The horrors inherent in representation emerge through the arts, the complement to the rapidly expanding medical literature on diagnosis and treatment of the mad¹⁴³ and in terrifying autobiographical accounts of wrongful imprisonment by men such as John Percival, Urbane Metcalf, and John Mitford in the mad writings of the certified insane, like the poet James Carlesse.¹⁴⁴ Romanticism's exploitation of, and identification with, madness reached its zenith with Walpole's *The Castle of Otranto* (1764) and Charles Maturin's *Melmoth the Wanderer* (1820) where the protagonist is doomed to wander aimlessly, countless other popular Gothic romances and tales of horror are similarly drawn straight from the seventeenth-century drama,¹⁴⁵ placing madness as sublime force of nature, beyond the natural bounds.

This Romantic artistic perception of madness as sublime force blurs and distorts a common-sense perception and elevates it to divine proportions, gnawing at the boundaries of the known and the apprehendable for the spectator. It creates a mythology which asserts what it sought to reject: madness as excess human quality, and discriminates between normal and abnormal as much as the biological illness perception of the asylum. The asylum film plays with this uncertainty and ambiguity, extending out to other

¹⁴² And later Foucault states: "In classical confinement, the madman was also vulnerable to observation, but such observation did not involve him; it involved the monstrous surface, the visible animality; and it included at least one form of reciprocity, since the sane man could read the madman, as in a mirror, the imminence of his downfall." Quoted in Fuery, P. (2004). Op. cit. P. 162.

¹⁴³ Small, H. (1998). Op. cit. P. 153.

¹⁴⁴ Ibid. P. 153.

¹⁴⁵ Ibid. P. 153.

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representations of madness as questioning culture and ideology, knowledge and hubris. The dark underside of Romantic perceptions of madness, as in Gothic literature and art, is that ambiguity is represented in narrative structures and image as a deviance, albeit laudable, but tragic and doomed as much as the disease model. Like Lazarus, the ðdivinely afflictedð deviate from a ðnormð, singled out by excess, an illness deemed disorder by the asylum confinement. The labyrinthine, serpentine tale of deviation, of degeneration and psychological breakdown through excess knowledge and aptitude transcending scientific reason and explanation moves into the occult, the domain of Romantic Gothicism.

Asylum iconography serves as a sign of the ascendancy of reason over irrationality,¹⁴⁶ of containing occult threat, ensuring vigilance and domination through surveillance, walls, and chains; the wages of excess. Here cinema replaces Neo-classical/Gothic literary asylum with technological and ideological structures of representation, cinema containing the spectre of madness within its rituals, its specificity, and agency. Entering the liminal space of the cinema opens a portal to the asylum, allowing psychological tourism and madness as Barthes' ðspectacle of attractionsð, formerly available only through painting and literature, and fashionable asylum tours. The categories of madness are in these realms, the asylum the site of contestation in the arts. Through this contestation madness becomes fluid, blurred, unfixed, and uncertain, yet existing formalised in cultural discourses from the arts to social control. Madness is ðlocated, almost by definition, on the fault-line between meaning and all challenges to meaning í Locate this spot within cultural history and one finds the self-reflexive moment unhindered, or, possibly, a foregrounding of the repressive systems that attempt to sustain the fear of the Other.¹⁴⁷ The asylum represents a collective fear of the Other containing all possible others¹⁴⁸ and cinema (drawing on Foucault's ðdecay of Gothic symbolismð¹⁴⁹) contains and silences this threat.

¹⁴⁶ ðIn the response to Gothic architecture, too, the operations of enlightenment ideology are apparent. Privileging uniformity and proportion over scale and extravagance, eighteenth-century critics classified any deviations from symmetrical structure as the deformities exhibited by the absence of taste of a barbaric age í architectural style of ruins indicate a certain investment in distancing the enlightened present from a Gothic past í the ruins mark the ascendancy of neoclassical over Gothic values.ö Botting, F. (1996). *Gothic*. London, Routledge. P. 30.

¹⁴⁷ Fuery, P. (2004). Op. cit. P. 17.

¹⁴⁸ Ibid. As stated in the foreword, I use Other in Fuery's sense of the ðbig O Other í drawn from Lacan's idea of the order of otherness itself í not so much a specific fear/threat but a sense of fear from that order that contains all possible others.ö Ibid. P. 161.

¹⁴⁹ Foucault, M. (1967). Op. cit. P 18.

Silencing the Insane

In the serene world of mental illness, modern man no longer communicates with the madman. The language of psychiatry is a monologue of reason about madness, has been established on the basis of such silence¹⁵⁰

Madness recruited into modernist language of binary logic through the asylum discourse made it the subordinate clause; before it had oscillated between designations of wisdom and hubris, a reminder of life's folly and forgetting the immanence of death. It unsettled these dichotomies of being, slipping between signifier and signified and the clear distinction that reason demanded. Madness is now contested as the antithesis of Reason, delineated as lesser term and converse meaning, oppositional and separated out from the normal and the human. Previously madness had resisted fixity, had been at liberty in the culture and the language, an integral part of society and its debate with itself; it had resisted categorisation because of its former dialogue with reason. The asylum closed this debate down, in actuality and in mythology, in cultural practice and philosophical thought. Now constructed as either excess genius and humanity, or illness and contagion, madness becomes constituted by, and constituent of, its own construction in discourse and representation.¹⁵¹ Either hushed and removed from sight and mind in clinical discourses, or foregrounded and elevated in Romantic text and image, images of madness are gazed at and represented, excluded and differentiated from social realms except as a sideshow and cautionary examples of hubris and excess. The silence of the asylum now becomes the resounding quiet of the dungeon suddenly rent with screams of despair and hopelessness. The spectacle of madness becomes theatre, tragedy, entertainment, the psychodrama where the dominance of reason is at stake. Madness is no longer free and speaking, but enclosed and spoken in terms of abnormality and aberrance, or heroic suffering, both discourses distinguishing through rhetoric.

The hospital animalises the icons of folly and unreason, circumscribing their eschatological function, blaming and punishing them for their original ameliorating role. Reified and scapegoated, the icon of social failure and threat that requires confining in corporeality and in image, the asylum discourse makes absurd claims of madness's challenge to the status quo: "[i]nternment had been a silencing. But it was not total:

¹⁵⁰ Ibid. Pp. xii-xiii.

¹⁵¹ Nairn, R. G. R. (2003). "Madness, Media and Mental Illness: A Social Constructionist Approach." *Department of Film, Television and Media Studies*. Auckland, University of Auckland. P. 329.

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language was engaged in things rather than really suppressed. Confinement, prisons, dungeons, even tortures, engaged in a mute dialogue between reason and unreason—the dialogue of the struggle.¹⁵² The struggle is between reason and unreason, and the asylum abjects as unthinkable the possibility of madness—victory.

The asylum misunderstands this silencing, presenting it as defeat, answering the language of delirium with an absence of language, for delirium is not a fragment of dialogue with reason, it is not a language at all; it refers only to transgression. The absence of language, as a fundamental structure of asylum life, has its correlative in the exposure of confession.¹⁵³ Confession and hush imply guilt and shame, sully madness with associations of disclosure of guilt for sins not yet proved, along with the stain of leprosy—corruption. Medicine, science, law, and social practices attempt to know madness, to continue its subjugation, furthering the silence in discourses of transgression and lapse and its subsequent admonishment in narratives of failure and degeneration in support of its claims. The penance of illness is display, requiring circulation as spectacle under the guise of expert knowledge, now available for inspection and reading for cure. Madness becomes everyone's business to purge from the collective consciousness, decided already and unable to speak in its own defence. Science knows better.

The insane are now pariahs identifiable and recognisable in terms of visibility and behaviour linked with asylum quarantine, subjugation, and/or Romantic genius. Spectators are not merely observers but active agents in silencing madness in the spectacle, and can recognise the insane from the descriptions in all manner of texts. Now armed with a catalogue of images and descriptions of aberrant behaviours, people can now draw on imagery transcribed to characters from these texts in the asylum film. The spectator now indoctrinated as society's protectors and judges, defenders of morality and welfare. Spectators become extensions of discourses of power, watchdogs of the social order and unofficial agents of repressive systems. Cinema reinstates the authority of the observer through the representation of the inhuman and dangerous asylum inmate or the unpredictable mad genius. The community identifies threats and participates in purging

¹⁵² Foucault, M. (1967). *Op. cit.* P. 262.

¹⁵³ *Ibid.* P. 262.

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madness and the silencing of its troubling emissaries. The invisible subculture of the demented is now visible,¹⁵⁴ pinpointed in image and silenced in its exhibition.

Cinematic discourse quietens and controls madness's representation in the asylum sense; of silencing the chatter from reason's critique, speaking *for* and *about* those designated and represented. Once the madman found meaning in his delirium, according to Foucault, the chains and dungeons caged and exhibited his delusion as spectacle, relegating him to ignominy and mortification, brutalised into babbling and shouting responses to inhumane treatment, or reduced to silence in the shame and humiliation created in the void remaining after the destruction of dignity and worth. Their mute-ness results from deviant narcissism, or noises of animal spirits, from regressive, brutish drives that affront culture and progress. "They" reify the inexcusable surplus of intelligence which has the same effect as lack of language; a mistaking of the metaphor for reality, the signifier for the signified, the loss of boundary between the real and the unreal. Their brutalisation is complete in the discourse of psychiatry which categorises their bellows of anger as irrational violence, or catatonic silence as evidence of degeneration, validating their inclusion in subgroups requiring control because of their alienation from cultural order.

The madman/woman's loss or excess of language, codified in the asylum film, is replicated in confinement and silencing in cinematic language. The inmates speak in surfeit of cultural mores, say more than is required for communication or meaning (evoking the Tower of Babel), and elaborating to exorbitant lengths in bilious tirades of invective. Alternatively, they mumble and murmur in idiotic bewilderment, murmuring their confusion and stultification or neurotically repeating Cuckoo-like nonsense phrases. Often lashing out in frustration at their inability to decipher the world's complexity, or to communicate their bewilderment, the insane shuffle, lurk, or loiter aimlessly; they are observed, spoken for and about. Communicating in manic outbursts or monosyllabic grunts, "they" rave diatribes of meaningless drivel. Alternatively, their fiendish intelligence allows them to talk in incomprehensible riddles, in complex grammars and syntaxes exhibiting their supernatural and transcendent intelligence. "Their" very existence is questionable, contestable; "they" serve no purpose except to frighten or sadden. The

¹⁵⁴ "Serial killings, like chapters in a periodical, stand in need of interpretation and interpreters (like the police, the tabloids, the public, the detective, the psychologist, the critic) [to] produce the story that the bodies cannot tell" Halberstam, J. (1997). "Skin-Flick: Posthuman Gender in Jonathan Demme's *The Silence of the Lambs*." *Camera Obscura: A Journal of Feminsim and Film Theory* 27. P. 46.

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asylum is the natural abode, as Foucault calls it, in which to contain the fearful idea of madness as evidenced by these images or representations. The asylum:

while preserving its essential functions it would be so organised that the evil could vegetate there without ever spreading; an asylum where unreason would be entirely contained and offered as a spectacle, without threatening its spectators; where it would have all the powers of example and none of the risks of contagion it an asylum restored to its truth as a cage.¹⁵⁵

Cinema's spectacle of attractions continues this strategy, constructing Otherness for reasons of its own, exploiting madness's containment in image and text: the delimiting spectacle.

Visibility is a Trap: The Spectacle of Madness in the Asylum

Yet there is nothing in common between this organised exhibition of madness in the eighteenth century and the freedom which came to light in the Renaissance it Madness had become a thing to look at.¹⁵⁶

As late as 1815 it the hospital of Bethlehem [Bedlam] exhibited lunatics for a penny, every Sunday it the excursion to the Bicêtre and the display of the insane remained until the Revolution one of the Sunday distractions for the left bank bourgeoisie¹⁵⁷

The asylum cage presented culture's anomaly, mankind's animalistic essence and id laid bare, reified, availing it for the delectation of bourgeoisie scopophilia. Literature and art further disseminate the spectacle, circulating the aberrant sign. Strange or troublesome behaviour is readable as diagnosis and illness, crime or malingering; a scandal and societal threat broadcast under the guise of medical proof, autobiography, or fiction. Photography and cinema intensify the dissemination of representation begun by print and art, representations that collude with the ideological asylum, the asylum without walls,

¹⁵⁵ Foucault, M. (1967). Op. cit. 207.

¹⁵⁶ "In the Renaissance, madness was present everywhere and mingled with every experience by its images or its dangers. During the classical period, madness was shown, but on the other side of the bars; if present, it was at a distance, under the eyes of reason that no longer felt any relation to it and that would not compromise itself by too close a resemblance." Ibid. P. 70.

¹⁵⁷ "Yet there is one exception in this consignment to secrecy: that which was made for madmen (Endnote: it under the influence of the practice which concerned madmen, that those afflicted with venereal disease were also exhibited it Père Richard it tells of the visit the Prince de Condé made to them with the Duke de Enghien in order to inspire him with a horror of vice it ø) [M]admen at Bicêtre were shown like curious animals it ø certain attendants were known for their ability to make the mad perform dances and acrobatics, with a few flicks of the whip it at the end of the eighteenth century it the mad were allowed to exhibit the mad, as if it were the responsibility of madness to testify to its own nature." Ibid. Pp. 68-69.

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containing madness in discourse and presenting its images in the twilight territory of the cinema ritual.¹⁵⁸

Cinema's commercial imperative ensures it exploits madness as exhibition in its spectacle of attractions. It exists to draw an audience, luring people to texts often involving madness and asylum. The display of "difference" is magnified and projected, images allowing the analysis of characters and their aberrant behaviour. The process of consumption enrolls the spectacle, "psychoanalytic film theory is a systematic comparison of the cinema as a specific kind of spectacle and the structure of the socially and psychically constituted individual"¹⁵⁹ and "that psychic life is both individual (private) and collective (social) – considering the unconscious meant replacing the cinema as an -object with the cinema as a -process, seeing semiotic and narrative film studies in the light of general theory of [subject] formation". Its agency appeals to the unconscious "split subject"¹⁶⁰ spectator function, and madness represents a regressive nostalgia for "infantile gratification" of unity.¹⁶¹ Cinema exploits the desire for unity between the self and other, in

¹⁵⁸ "At the retreat, the madman was observed, and knew he was observed – madness had no immediate grasp of its own character. With Pinel, on the contrary, observation operated only within the space defined by madness, without surface or exterior limits. Madness would see itself, would be seen by itself – pure spectacle and absolute subject." Ibid. P. 262.

¹⁵⁹ Stam, R., et al. (1996). Op. cit. P. 123.

¹⁶⁰ "The term – refers to this psychic division: the human subject is irredeemably split between conscious and unconscious and is, in fact, *produced* in a series of splittings – The split subject of psychoanalysis is the spectator of psychoanalytical film theory; the presence and absence of the fort/da game is its central mechanism; and the crucial concept of the gaze is nothing other than the object small a in the visual field." Ibid. Pp. 126-130. "All of these -stagings of loss produce the unconscious through a process of repression also fissure the subject as an ideal entity – they produce a [split subject] – a split between two levels of being – the conscious life of the ego, or self, and the repressed desire of the unconscious." Ibid. P. 134.

¹⁶¹ "We must content ourselves with selecting those themes of uncanniness which are most prominent, and with seeing whether they too can fairly be traced back to infantile sources. These themes are all concerned with the phenomenon of the -double which appears in every shape and in every degree of development. Thus we have characters who are to be considered identical because they look alike. This relation is accentuated by mental processes leaping from one of these characters to another – by – telepathy –, so that the one possesses knowledge, feelings and experience in common with the other. Or – when this stage has been surmounted, the -double reverses its aspect. From having been an assurance of immortality, it becomes the uncanny harbinger of death. The idea of the -double does not necessarily disappear with the passing of primary narcissism, for it can receive fresh meaning from the later stages of the ego's development. A special agency is slowly formed there, which is able to stand over against the rest of the ego, which has the function of observing and criticizing the self and of exercising a censorship within the mind, and which we become aware of as our -conscience. In the pathological case of delusions of being watched, this mental agency becomes isolated, dissociated from the ego, and discernible to the physician's eye. The fact that an agency of this kind exists, which is able to treat the rest of the ego like an object – the fact, that is, that man is capable of self-observation – renders it possible to invest the old idea of a -double with a new meaning and to ascribe a number of things to it – above all, those things which seem to self-criticism to belong to the old surmounted narcissism – But it is not only this latter material, offensive as it is to the criticism of the ego, which may be incorporated in the idea of a double. There are also all the unfulfilled but possible futures to

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this instance, the insane other, playing with the tension that subject-splitting spectatorship cinema replicates with its semi-dream state:

the subject identifies himself with someone else, so that he is in doubt as to which his self is, or substitutes the extraneous self for his own. In other words, there is a doubling, dividing and interchanging of the self. And finally there is the constant recurrence of the same thing – the repetition of the same features or character-traits or vicissitudes, of the same crimes, or even the same names through several consecutive generations – Otto Rank – has gone into the connections which the *ödoubleö* has with reflections in mirrors, with shadows, with guardian spirits, with the belief in the soul and with the fear of death; but he also lets in a flood of light on the surprising evolution of the idea. For the *ödoubleö* was originally an insurance against the destruction of the ego, an *öenergetic denial of the power of deathö*, as Rank says; and probably the *öimmortalö* soul was the first *ödoubleö* of the body – a preservation against extinction has its counterpart in the language of dreams, which is fond of representing castration by a doubling or multiplication of a genital symbol – Such ideas, however, have sprung from the soil of unbounded self-love, from the primary narcissism which dominates the mind of the child and of primitive man.¹⁶²

Gazing upon the insane in the asylum allows for a sense of the uncanny, a glimpse at the *öprimitiveö* repressed aspects of humanity, the human animal freed from cultural strictures. The psychic domain and desire are *örepresentations of libidinal energy – known to us by the distorted, transformed and censored effects – dreams, neurosesö*.¹⁶³ Cinema becomes involved in a reciprocal relationship and a dual kinship with the spectacle and the spectator in what is (according to Metz) a *ö-dual kinshipö* between the psychic life of the spectator and the financial or industrial mechanisms of the cinema.¹⁶⁴ Madness is an attraction that is an:

artificial regression – an unconscious desire to return to an earlier state of psychic development, one before the formation of the ego, in which the divisions between self and other, internal and external, have not yet taken shape – [a] condition in which the subject cannot distinguish between perception (of an actual thing) and the representation (an image that stands in for it) is like the earliest forms of satisfaction of the infant –¹⁶⁵

Identification with the subject of madness requires connection on this level, in Lacanian terms, a (mis-)recognition of an undifferentiated state of being, pre-ego, a regressive state

which we still like to cling in phantasy, all the strivings of the ego which adverse external circumstances have crushed, and all our suppressed acts of volition which nourish in us the illusion of Free Will. [Cf. Freud, 1901b, Chapter XII (B).] – Freud, S. (1919). *The 'Uncanny' [Das Unheimliche]*. Standard Edition, Vol. XVII, trans. James Strachey. London: Hogarth Press, 1955.

¹⁶² Ibid.

¹⁶³ Stam, R. et al. (1996). Op. cit. P. 126.

¹⁶⁴ Ibid. P. 142.

¹⁶⁵ Ibid. P. 144.

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involving oscillation between pleasure and anguish. In some ways this is nostalgic for the gratification of infancy, where needs were met simply and immediately, before conditions and regulations are put in place in the real, the social realm or Name of the Father, but also the horror and trauma of dependency and powerlessness this entails:

[The] subject is born in division and marked by LACK, a series of losses defining the constitution of self í [a process involving] the triad NEED/DEMAND/DESIRE in order to show how fantasy, desire and language mark the infant even in the ordinary loss that engenders subjectivity í there will always be something in excess í the memory of experienced pleasure will forever be associated with loss, something not under the subject's control, and this impossibility becomes desire í ¹⁶⁶

Madness as spectacle involves a complex relationship between the agency of cinema and its function in the formation of the split-subject, the desiring subject who wishes to discriminate between themselves and the object displayed as animalistic and "primitive", but desires the undifferentiated state of being, the *jouissance* of unity, and the shattering of limits which accompanies psychic sanction given free reign in immediate gratification, and the primal expression madness signifies. Madness is the mark and warning which signifies freedom from repressed desires, and of uninhibited expressed emotions, of the lost unity between and spectator-subject's longing for state of undifferentiation and lack of repression. The spectacle allows a glimpse into a former state of being which represents a *jouissance* involving pleasure and excess, the subject's education into deferring pleasure in order to avoid pain, but also the joy and enjoyment of the pre-ego being-ness of irrationality. This also connects cultural ego formation and a time when madness, in an ambiguous relationship with culture before the asylum, was undifferentiated in a strained and ambivalent relation of "fools" and "madmen/women" as simple and artless as children who see the world through innocent and uncomplicated eyes, but who also present a threat to the political economy of the culture (for example, "The Emperor's New Clothes" fable.)¹⁶⁷ Madness's unfixed and floating signifiers defying definition, whose manifestations resist containment, and which connote uncontrollability and unlimited signification, defies reason and order.

This relation also involves horror at the recognition of the brutal and callous ways civilised culture and people repress and express these "primitive" desires and emotions, placing veneers over them through policies and practices such as the asylum discourse.

¹⁶⁶ Ibid. P. 144.

¹⁶⁷ Hans Christian Andersen (1805-1875).

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Madness in this sense is Fuery's *öbig O Other that í contains all possible othersö.*¹⁶⁸ Identification with, and rejection of, the Other involves complex mechanisms of psychological recognition and desire. Mechanisms cinema exploits to lure its audience utilising the elusiveness and impossibility of signifying madness in cinema image verisimilitude, the very impossibility which creates lack and desire for unity. This tension between unity and fragmentation explains some of the attraction of cinema, especially *ön* two popular genres: the horror film and the suspense thriller.¹⁶⁹ Wedding et al. isolate a prime example of these genres and precedent for asylum films in *The Cabinet of Dr Caligari*, exacerbated and exploited in Hitchcock's thrillers and subsequent thriller/horror films, such as *The Silence of the Lambs* and serial killer texts. These illustrate connections between the split subject, the asylum spectacle, and the subject's interpellation into the cinema apparatus. The viewing subject's complex engagement with images of madness assure the spectator of their sanity through identification with the *ösaneö* protagonist, and their horror of the madman an abjection of the unthinkable, and a repression of a past state required by the cultured subject to enter into the world. The act of leaving the theatre, like the asylum, is an engagement where this rejection and differentiation takes place, a subject formation which allows an identification of the Other.

Furthering themes of collapse and deficit, lack and desire the asylum visualises and confirms the insane's failure to contribute to society, to produce and consume, to pay taxes, and to subscribe to the daily grind of living.¹⁷⁰ Separated from the ordinary world of toil and conformity, the insane enter into a parasitic relationship, wilfully rejecting reason and living off society's benevolence:

[a] review of existing (mainly American) research on public attitudes to people with *ömental disordersö* concludes: *öold and young, country and city dwellers, rich and poor, men and women, bright and dull, all regard people with mental disorders as fundamentally tainted and degradedö* (Farina *et al.* 1992). Mental illness clusters with drug addiction, prostitution and ex-convict status rather than cancer, diabetes and heart disease.¹⁷¹

¹⁶⁸ Fuery, P. (2004). Op. cit. P. 161.

¹⁶⁹ Wedding, D., and Boyd, M. A. (1999). Op. cit. P. 5.

¹⁷⁰ *öThe ineffectuality of the insane, their inability to function in the world of work í like the animal, the madman has no place in the world í with its emphasis on the role and value of workö* Porter, R. (1987). Op. cit. P. 106.

¹⁷¹ Sayce, L. (2000). *From Psychiatric Patient to Citizen: Overcoming Discrimination and Social Exclusion*. Houndmills, Basingstoke, Hampshire, London, Macmillan Press. P. 63.

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These discourses mix and mingle in signifiers of madness, merging with earlier asylum connotations of contagion, animality, sin and failure, requiring pity and a missionary drive which accompanies a desire to save the damned (and the implicit Orientalist gaze). To justify this, the Other within must be seen in their aberrance, represented and signified as threat and traitors to reason, now representative of undefined conspirators against society. Those in the asylum have lost the good fight, abdicating social and familial responsibility, and now are enemies of the state. Imprisoned without trial and often sent there by friends or family tired or ashamed them, labelled *abnormal* and *mentally ill*. The asylum film emphasises this by drawing on and extrapolating loadings of horror.

The spectacle of madness in the asylum afforded an anthropological study of the *primitive* inmates, the fascinated pseudo-scientific gaze at the poor, criminal, and insane others. Madness is placed at the lowest level in the hierarchy of power established by the asylum, containing the lower echelons of society. The repressed savages and monsters of the underclass threatening to rise up and revolt like the barbarian Other. The reasoning subject encased, subjugated, and confined in an institution and the cultural practices of benevolent social organisations, law, and medicine, contained in a discourse extrapolated from the asylum spectacle, settles the outrage to sense and insidious affront to the Cartesian principle. The barred opening of the cell allows for scrutiny and observation, the framing sanctioning inspection, documentation, and verification of the extent to which human regression is possible: *here* madness is elevated to spectacle above the silence of the asylums, and becoming a public scandal for general delight. Unreason was hidden in the silence of the houses of confinement, but madness continued to be present on the stage of the world with more commotion than ever.¹⁷² By virtue of its agency, the asylum (and cinema) makes madness entertaining, providing the spectacle of attractions in common with the zoo. Providing access to, and an interesting look at, an otherwise prohibited display of savages the regressed nature of mankind. The asylum affords an anthropological archaeology of Western culture's *primitives*, relics of mankind's earlier state before Christ, the fall of Rome at the hands of the barbarians, the Gothic Middle Ages, the Renaissance, and the Age of Reason, to culture's pagan infancy.

¹⁷² Foucault, M. (1967). *Op. cit.* P. 69.

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The asylum spectacle encourages the representation of the insane in framing devices such as literature and folk mythology, complementing, and augmenting the asylum discourse. These texts become anecdotes of folly and the threat presented by an unruly underclass to bourgeois society. They are delivered as cautionary tales, allegory, iconographic or symbolic art, and religious tracks which reinforce the asylum discourse of peril to morality and order. Madness moves beyond the prison into the theatre of the imagination through the Trojan Horse of these texts; framed in texts which access the asylum spectacle, colluding with medical and legal discourses which frame them within configurations adding credibility and authority to fictional depictions. Darwin uses asylum inmates in his scientific exploration of expressions in humans and animals,¹⁷³ the early use of photography in scientific illustration, especially when the emotions expressed are of surprise, fear, and horror.¹⁷⁴ The emergent art form of film learns early how to frame extreme emotions to highlight narratives. Its representational discourses drawn from chiasmus of disparate weaves of other discourses for its own ends. Soon the 'objective' medium is utilising madness to thrill and horrify its audiences, profiting from the display and fear of madness's spectacle.

It may be tautological to state the spectator is a necessary component of the spectacle, a necessary receiver of the image in a closed-circuit requiring an audience to bear witness to its display and exhibition. The spectator completes the circuit in the asylum spectacle, an agent in receiving the rhetoric of the image and implicit in its agency and dissemination. The spectator becomes enrolled in the dialectic of competing and complicit perceptions of madness to question the nature of the subject itself. Enlisting in debates between society and its Others, to witness the asylum function of a holding pen for troublesome elements unable to be eliminated, yet cannot be allowed to roam:

The recurring images of madness function as a discourse of power, attempting to control something that is, by definition, beyond such control.¹⁷⁵

The spectator necessarily completes the sequence of observation and recording facets of disorder and degeneration. Proving and witnessing the features represented in art and

¹⁷³ Darwin, C. (1889). *The Expression of the Emotions in Man and Animals*. London, Fontana Press (1999 edition).

¹⁷⁴ Ibid. '[T]he case of a Caucasian lady whose hair became erect without the stimulus of any strong emotion í when she was affected by strong emotions her hair stirred and rose -as if it were alive- so that she herself was frightened at it. The lady was not at this time insane, but M. Stecki [the teller of the anecdote Darwin retells] believes that she afterwards went mad.' Footnote P. 296.

¹⁷⁵ Fuery, P. (2004). Op. cit. P. 24.

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scientific text, not consciously establishing connections between inhumane, brutal conditions and treatment, and the extreme emotions expressed. The asylums (and those with vested interests in power) enrol the spectator in the ideology, making the latter agents of the ideology, disseminating the representation and description of animalistic states and behaviours which sanctions the removal of such people from society. Similarly, cinematic asylum discourses are manipulated, viewed, read, deciphered, diagnosed, judged, and subjected to dialectics of ideological treatments and causes, and tragedy/horror. Those represented are considered and their treatment validated, linking to medical representations and the doctor as expert and agent of the Other. The doctor figure is reinstated as expert and responsible for the identification and provision of palliative care to these unfortunates; they are the guardians of society, responsible for keeping these regressive threats from society. Cinema exploits the tension between the feeling of lack of power to do anything outside of the 'expert's' control of these 'dangerous' inmates, and a desire for a fixed designation of their unreasonable state the expert provides. Cinema exploits the ambivalence of signifiers of the insane to be fixed, decided, responsibility officially placed on the state to define the face of madness and contain its spectacle.

Whatever myriad forms madness may inhabit as threatened by asylum discourses, cinema captures distilled essence in character to convey threat. The outlaw, serial killer, egomaniac, perverted sex fiend, violent rampaging madman, and all other creatures from the unconscious are articulated and projected onto the screen to assist the abjection of threat and Otherness. These characters are antithetical to the doctor or the policeman, the good citizen, and the Christian social worker - toiling selflessly in the badlands of the slum and working class suburbs of an industrialised city, helping the down-and-outs and failures who go insane through the stresses and tragedies of modern life. These failures transcend the imaginary boundary between the light and dark as the binaries of good and evil, projected (literally) onto the screen, cinema placing the spectator in a pre-hypnotic state where the illusion of reality amplified, the experience intensified, and the image sublime in scale. The spectator identifying with those on the side of good and 'right' enter a discourse sanctioned by not only arts but also law, social policy and myth. The asylum inmates (or those destined to become them) are on the 'other' side of the Christian binaries of good and bad.

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Cinema assists the spectator to distinguish between these designations, except that, in the birth of cinema in the 19th century, a phenomenon interrupts the clear dichotomy and re-connects with Greek and Roman mythology to undermine Christian ethics—the character of anomalous or ambiguous morality. The new and troublesome ideology questions morality, and, like Milton's *Paradise Lost*, seeks explanation for extremes of emotions and behaviours. This ideology, although not new, has a new name: Romanticism. Not all agree with any prevailing ideology, nor comply with mainstream ideas and practices. Cinema, as with any art form, exploits this social tension, diffusion of tastes and creeds, exploiting and extrapolating the Classic/Romantic debate.

What remains from the spectacle of madness transcribed to cinema is the horror and perverse scopophilia arising from the asylum used in a diverse and sometimes quarrelsome dialectic, and often-hysterical debate, about the nature of madness and the Other within, and what to do with the Other? Expulsion, banishment and/or confinement, or as the products of a cruel and inhuman(e) society, mercy? From the asylum exile of the libertine, invalid and criminal comes the misunderstood Romantic hero, the man or woman of passion and sensitivity punished for excess humanity, feeling, and fervour. Society's malcontents whose sensibilities fall victim to a harsh and unnatural environment emerged from the Age of Reason as counter to hard-line bourgeois conservatism, a discourse of power from which the only escape was madness. Apart from death, the martyrdom so dear to the early Christian ethic of ultimate resistance to evil—the suicide¹⁷⁶—a course of action considered romantically heroic, was madness. The Romantic, Byronic hero emerges from within this internal or external exile; from the within the community, culture or the country comes the anarchic rebel, the flawed champion whose lust for life is the road to banishment, exile, madness, and/or death. To Romantics in and after the Age of Reason, the spectacle of the Other—the artist, the savage, barbarian but pure brute, the misunderstood genius, the ridiculed artist exiled from an uncomprehending group—becomes anti-hero, or misunderstood hero, the demi-god too beautiful for this cruel existence red in tooth and claw.

¹⁷⁶ Manley, D. (1999). "The Sleep of Reason Produces Monsters." *Film, Television and Media Studies*. Auckland, University of Auckland.

Romantic Identification

To the Romantics in The Age of Reason, the asylum held within it the abject horrors of unspeakable cruelty and torment, the living embodiment of perdition on Earth. So too Neo-Classicists, but for different reasons, to diverse ends. The misunderstood Romantic genius would-be heroic to endure the asylum's travails; those condemned for their genius risked contamination with madness by proximity to 'real' mad people, suffering the deprivations and torments of the asylum houses of horror. Thus the hero endures a descent into purgatory surrounded by anguish and distress. Misconstrued and alone in their hyper-intelligence, wrongfully punished like Prometheus. Alternatively, they are the deluded intellect disconnected from reality, self-justified in their crimes against humanity through a psychotic belief in their antisocial actions.¹⁷⁷ Asylum purgatory allows, however, the hero to gaze into the mirror of culture and reflect on its ideology and morality, and here madness is used to critique *logos* in what Foucault calls 'romantic identification'.¹⁷⁸

Romantic 'primitivism' upheld the 'Noble Savage' as a pure and 'primitive' spirit uncorrupted by European culture. Usually imposed on non-European cultures, the asylum discourses of silencing and spectacle made the insane monstrous and the Romantic ideal critiqued the dehumanising and degrading in the asylum of those represented as other. Instead of being mankind's Other, Romantics saw the madman as 'Noble Savage', crushed and traumatised by culture, madness their escape from a dehumanising and brutal reality. Madness is a survival strategy, an escape from oppression and slavery inherent in modernity and industrialisation. If the asylum is the prison of reason's critique, the death of hope, an atrocity of brutal treatment of innocence and truth, then removal of the genius seer from the proletariat Othered them by virtue of their intellect and imagination. The asylum becomes the ruins of the citadel of intellectual freedom, free will imprisoned, tortured, and punished. The transcendental intellect imprisoned for their extra-ordinary talents is icon for Romantic identification with madness, contrasting with repressive Classicism, challenging and troubling knowledge, certainty, logic and reason, and scientific rigour.

¹⁷⁷ Hogg, J. (1991). *The Private Memoirs and Confessions of a Justified Sinner*. Carey, J. Oxford, Oxford University Press.

¹⁷⁸ Foucault, M. (1967). Op. cit. P. 28.

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The ambiguity and unfixed designation of madness gave rise to horror and abjection which mirrored the dialectic debate between the arts and sciences, Romanticism and Neo-classicism. Madness became the pejorative term used by both factions to describe extreme variants and polar opposites of their favoured ideology; yet Romanticism revelled in its designation of madness. An extreme of feeling, spontaneous overflows of emotion, imagination beyond the ordinary; Foucault speaks of one of the diverse discourses surrounding madness and the arts:

madness by romantic identification. Its features have been fixed once and for all by Cervantes. But the theme is tirelessly repeated – what was fantasy on one side becomes hallucination on the other – an enormous anxiety concerning the confused communication between fantastic invention and the fascination of delirium.¹⁷⁹

Foucault's reference to Cervantes's *Don Quixote*, whose knight-errantry signifies madness flying in the face of reason, a result of the hero's over-identification with the era's popular fantasy or romance novels. Romantic 'primitivism' reflected nostalgia for a simpler time of chivalry and manners, and Quixote represents an adventure tale of a quest with no purpose other than to establish the hero's identity based on gallant ideological and philosophical ideals. Quixote moves from sanity to madness and back, eventually rejecting the novels which drove the protagonist to distraction as pointless and misleading, in short, folly: 'now all those profane histories of knight-errantry are odious to me; now I acknowledge my folly and the peril in which I was placed in reading them now – I abominate them all'.¹⁸⁰ In its dialectic with madness, Don Quixote had been insane yet retained his place in the community and in the hearts of his loved ones. Squire Sancho Panza says to him on his deathbed:

Take my advice and live for a long time, because the maddest thing a man can do in this life is let himself die – without anybody killing him, or any other hands except the hands of depression doing away with him – If you're dying from sadness because you were defeated [in a duel] – you must have read in your books of chivalry that it's an everyday event for knights to knock each other down, and for the one who's defeated today to be the victor tomorrow.¹⁸¹

Quixote's epitaph reads: 'He had the luck, with much ado, / To live like a madman, yet die wise'. Yet the Romantics took from the text correlations between madness and the exploration of life, the hero journey from innocence to experience from the quest and the

¹⁷⁹ Ibid. Pp. 28629.

¹⁸⁰ Cervantes, S. M. D. (160461605). *The Ingenious Hidalgo Don Quixote de la Mancha*. London, Penguin Books.

¹⁸¹ Ibid. P. 979.

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hardships this brings, delivered through a whimsical satire oscillation between imagination and psychosis. Others took Quixote as a cautionary tale about the dangers of madness at large in society. Quixote is beaten and caged in the text, experiences shame and humiliation because of his unique vision on life (distorted by fantasies of innocence and courtliness), yet he participated fully in communal life (for better or worse) and was not thrown in an asylum. Beaten and derided, exploited and parodied, lauded and heralded, Quixote signifies life and liberty, free will and freedom to live life in his own way. To rationalists, his tale signifies the threat his free will posed to orderly society, a figure of scorn and humiliation, an example of the shame and indignity of madness, and an example of how the representation of madness outlives the person or character and becomes an icon of folly and pointless existence.

Romantic identification presented a fantasy of life delivered from the alienation and abandonment neurosis arising from Humanist secularism, where mankind abandoned spirituality, the Divine and Diabolical for mortal existentialism. Where Neo-classicists saw deliverance from superstition and religious fear, Romanticists saw folly sensing a forsaking of the metaphysical for an inward-looking discipline. Identification (either secular or spiritual) attempted to deliver insanity back to the age of Cervantes and Shakespeare who engaged with and exacerbated confusion and enormous anxiety concerning art and the imaginary. *Don Quixote* and *Macbeth* epitomise arts' interpretation of the supposedly inexpressible to challenge secular reasoning.¹⁸² Quixote is a text that Foucault identifies as example of madness given voice in the Renaissance, allowed into the open for discussion and as integral to life. Whether derided or extolled, madness was included, yet Neo-classicism and the age of the asylum recognised in him a fool, an icon of idiocy who should have been hospitalised. In the asylum discourse Quixote's fantasies and excessive imagination was sickness, an aberration and abnormality which left him an embarrassment to society, not a critique of reason but a threat to order. Madness is not a heroic and Romantic career, but a failure to comprehend and act on reason and advice from those who can plainly see the folly of his actions in this framing. Consequently, *Quixote* loses its

¹⁸² "In Shakespeare and Cervantes, madness still occupies an extreme place, in that it is beyond appeal – it is already the plenitude of death; madness that has no need of a physician but only divine mercy." Foucault, M. (1967). Op. cit. P. 31.

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communication about fantasy, imagination, and life, gaining loadings of anxiety and neurosis about imagination and fantasy as delirium and sickness.

Here madness moves towards abjection and revolt, incorporating Romantic *primitivism* into Gothic symbolism into the uncanny fear and loathing of barbarian regression and unruly pagan customs, corrupted with communications confined in the symbolism of the charnel house and the leprosaria. The communiqué about those driven insane by oppressive culture and repressive ideologies become signifiers of occult horror, the weave of communication erring on the side of *through a glass darkly* rather than an idealistic escape from a cruel and malicious world via the asylum. This debate opened in the Renaissance is colonised by the asylum discourse in the Age of Reason. Romantic identification with madness assuming Gothic symbolism, further estranges its forms from the typical to the frontiers of the extraordinary, and relegates it to the ideological asylum.

Madness is also *The Sublime* in Romantic identification, a reaction to Neo-classical desire for order and symmetry to tame scale and the infinite, to arrange the known in defiance of the unknown. Scale is important here; the abyss of the unknown would overwhelm the individual unless order is imposed on Nature, that wildness and unmapped territory laying at the edge of town, on the fringes, the province of the roving madmen set adrift on the moors and the badlands beyond the city gates. The Sublime emerged from the Enlightenment referring specifically to incomparable greatness, beyond possible calculation and measuring therefore beyond reason, knowledge, and reproduction. The foremost example that rational man thought of was nature. Greek literary critic Longinus has the effects of writing which is placed above the ordinary as: *loss of rationality, an alienation leading to identification with the creative process of the artist and a deep emotion mixed to pleasure and exaltation*. Usually involving elevated or grand thoughts and/or language explained simply and effortlessly, inspiring awe and reverence in its majestic power. Eighteenth century Romanticism corresponded to the Renaissance and Enlightenment's rebirth of veneration for the ancients. This concept was resurrected, and Edmund Burke and Immanuel Kant used this in literary criticism where the beautiful and the sublime were divergent and antithetical, stirring complementary emotions. This distinction marked a divergence of Romantic thought from Neo-classicism. It differentiated the concepts and aligned each component as causing comparable yet divergent emotions; to Burke, the beautiful is aesthetically pleasing and well-formed,

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whereas the sublime evokes power and terrible overwhelming forces which may destroy us. In literature and the arts, these forces move beyond the natural to the supernatural, the occult, and the unknown forces beyond man's comprehension which threaten to engulf rational man at any moment. Thus, madness's spectre conforms to Burke's sublime, that which:

is fitted in any sort to excite the idea of pain, and danger — whatever is in any sort terrible, or is conversant with terrible objects, or operates in a manner analogous to terror, is a source of the *sublime* — productive of the strongest emotion which the mind is capable of feeling — as pain is stronger in its operation than pleasure, so death is in general a much more affecting idea than pain; because there are very few pains, however exquisite, which are not preferred to death — what generally makes pain itself — more painful, is, that it is considered an emissary of this kind of terrors.¹⁸³ — No passion so effectually robs the mind of all its powers of acting and reasoning as fear — whatever therefore is terrible — is sublime too — things of great dimensions if we annex an adventitious idea of terror, they become without comparison greater.¹⁸⁴

So too vastness, infinity, great beauty, great works of art; the Sublime was Burke sensing:

the infinite possibilities of human subjects and the complementary terror of endless confusion and uncertainty. It is the beginning of his always paradoxical search for confining formulations. Samuel Johnson would insist — that madness — to which there are several references in the *Enquiry*—always lurked as the consequence of the increasingly fashionable commitment to the imagination unbound¹⁸⁵ — Just as Hume had produced a devastating critique of causality in the *Treatise on Human Nature*, as part of the great drift of [18th] century scepticism Burke had discovered in the *Enquiry* the impossibility of rational classification, of —knowing where to fix. Nearly two hundred years later Freud would describe something comparable as the war between Thanatos, the death instinct, and Eros.¹⁸⁶

Gothic symbolism regarding madness emerges converted and misappropriated, later through Romanticism's dark side — horror. Prior to this, the prototype of the fallen hero was Satan in Milton's *Paradise Lost*, the definitive anti-hero and the icon for the folly of hubris. Milton inadvertently created a character whose passion and intensity became the blueprint for Romantic identification with the doomed protagonist. Opposing Neo-classical perceptions, the fallen hero suffers for the folly of his/her philanthropic efforts, the horror of unjustified punishment for noble deeds. Milton's template for the iconic tragic and doomed anti-hero resounds in texts contrasting with the avenging angel of science, the van

¹⁸³ Burke, E. (1990). *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*. Oxford, Oxford University Press. P. 36.

¹⁸⁴ Ibid. P. 36.

¹⁸⁵ Ibid. P. xii.

¹⁸⁶ Ibid. P. xxii.

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Helsing of *Dracula* whose knowledge of Eastern mysticism and the occult brought to the West to utilise where science fails highlighting European anxieties about limits of knowledge and infinite horizons of the unknown, embodied in madness. It is here each faction's use of madness becomes a reference to the horror of opposing ideology, taken to excess, albeit sympathetic in the case of the Promethean figure or superficial in the appearance of the monster. At this point madness becomes textualised reference an abject possibility to opposing and even intersecting ideological factions. Romantic melancholy and world-weariness is today's depression, made heroic through Gothic literature and art but vilified and denounced by psychiatric discourse. Romantic identification championed the fallen hero as the Promethean philanthropist chained to the rock of the asylum for his desire to benefit mankind with the boon of knowledge.

Mary Shelley's critique of science and reason is an example of Romantic primitivism, creating a monstrous visage for the hubris of human excess, an example of excess desire for knowledge, reason gone mad. Dr Frankenstein's suicidal melancholy signifies the wages of excess desire. Shelley's *Frankenstein: A Modern Prometheus*, while attempting to critique scientific hubris defends the monster while asserting its Otherness, conveys a horror and revulsion in the scientific desire for knowledge, the ultimate expression of which is in the unholy act of artificially creating life. The monster became the icon of doomed innocence made monstrous, and the scapegoat for the insanity of scientific hubris. It is madness personified, a product of society, a doomed and tragic figure resulting from culture's travesty of scientific reasoning. Yet the Romantic identification with the hero made monster makes death the only option for the monster, the unavoidable coda for its creation.

Neo-classicism pathologised insanity, while Romanticism championed it as rational and human response to repressive and stifling Modernity. Romanticism critiqued the asylum discourse, seeking to privilege emotionality and sensibility over the rationalism and objective austerity of science, and Neo-classicism sought to close down this critique as madness in its worst sense. Imagination, it would seem, and the critique of fantasy novels reveals and communicates an underlying anxiety about the function of the artist and the misinterpretation of communications as evidence of delusion: the confused

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communication between fantastic invention and the fascinations of delirium¹⁸⁷ where the artist complements rationality, tempers its hubris, ameliorating its presumptions. As science's antithesis, madness is the wrath of scientific indignation and outrage at its critique. Rather than extolling sensibility, science fears and reacts to it as Other. Pathologised and made enemy by a fearful and ignorant science, visionaries are tortured, silenced and made spectacle. The asylum as prison for the Byronic hero, or punishment for genius of the mad scientist, either way has madness as the monster of 'Noble Savage' of Primitivism represented as aberrance.

Romanticism critiqued and questioned the asylum discourse but did not attempt to deconstruct its assumptions. It inverted them, using the same signifiers of abnormality and excess to counter those of its polarity. Where the Renaissance had loosed Romantic thoughts of madness along with rationalist fears, Cervantes along with Shakespeare, Romanticism inadvertently colluded with the asylum discourse to Other madness rather than forward its inclusion in humanity's vast range of experience. It helped to close down madness as a free and contributing factor to society, a possibility the Renaissance let loose in representations, connecting to madness's pre-asylum function. The predominant Gothic signification of the 18th and 19th centuries communicates the tragedy of madness and its expected destination in the asylum or death, succumbing to reason's communication of doomed spectacle and cautionary examples of the horror of madness. Representations of madness such as Goya's *The Madhouse*, *The Sleep of Reason Produces Monsters*, *Capricos*, imaging the Spanish Inquisition and *auto da fé*, continues the tradition of fantasy and psychotic imaging in the manner of Bosch, Bruegel, and Grünewald, challenging the Age of Reason presumptions of power and order, yet colludes with them. For Goya, however, madness was internal, human and maltreated. This perception moved away from the Ship of Fools allegorical icons of social failings and classes of sin, towards the depiction of real people suffering genuine torment and 'human truth'.¹⁸⁸ Yet these excesses and horrors confirm Neo-classical presentiments about madness as horror and living death. This mingling and weave of contested significations using madness as pejorative term for the opposites of their respective preferred state of consciousness is the

¹⁸⁷ Foucault, M. (1967). Op. cit. P. 29.

¹⁸⁸ Ibid. P. 279.

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ideological point of departure, where madness is horror in thought, signification, and cultural discourse – reason – Other or sentence.

Romanticism still holds vestiges of its challenge to the status quo, yet these are lost in the constitution of madness in Romantic identification, which simultaneously constitutes it as Gothic horror while surreptitiously attempting to challenge this assumption. Flaubert championed the Romantic cause using polarities of perception to illustrate how competing ideologies used madness as extremes of each other; the two heroes of his novel *Bouvard et Pécuchet* undertake a journey –like travellers through time and knowledge– where one –sees –the future of Humanity through a glass darkly– and the other brightly. Each perception places the other’s viewpoint in the region of madness, of sickness and delirium. Foucault colludes with Romanticism citing de Sade, Nietzsche, Artaud, and Van Gogh as agency for the hope of restoring madness to its place in the dialectic critique of reason, rather than its relegation to the asylum: “the Western World received the possibility of transcending its reason in violence, and of recovering tragic experience beyond the promise of dialectic” with art –all the space of physical suffering and terror which surrounds or rather coincides with the void– that is the work of art itself: the sheer cliff over the abyss of the work’s absence. Through art and philosophy the –world becomes culpable – obliged to order itself by its language, compelled by it to a task of recognition, of reparation, to the task of restoring reason *from* that unreason and *to* that unreason.”¹⁸⁹

The chimeras are transmitted from author to reader, but what was fantasy on one side becomes hallucination on the other; the writer’s stratagem is quite naïvely accepted as an image of reality – all forms – of the human imagination.¹⁹⁰

This opens up Foucault’s hypothesis to charges of Romantic identification, though his post-structural exploration of madness looks not at mad people, but at the construct of madness and its episteme in Western culture. His thesis is the theory of knowledge about madness, not madness itself, isolating Romantic identification in classifications of madness within discourse, not as a phenomenon of disease in the Romantic archaic/classical humoral theory sense of medical science.¹⁹¹ The asylum discourse parallels cultural discourses of colonisation and domination in Western constructs of complement and antithesis; constructs and designations of reason dominate, subduing its perceived

¹⁸⁹ Ibid. P. 279.

¹⁹⁰ Ibid. P. 29.

¹⁹¹ Neaman, J. S. (1975). *Suggestions of the Devil: The Origins of Madness*. Garden City, New York, Anchor Press/Doubleday. P. 7.

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antitheses. These discourses connect with madnessø divergence from society in the asylum, a silencing and exiling incorporating desire and longing, a complex engagement of mirroring and identifying, abjection and expulsion. Antitheses are necessary to balance perceptions of self, requiring the Other for wholeness and completeness.

Foucault's recognition of Romanticism as madness other than the troubling spectre of uncertainty and the unknown, acknowledges Romantic identification in this epistemological discourse. Contrasting with and resisting Age of Reason ideology as a punishment for:

disorderly and useless science. If madness is the truth of knowledge, it is because knowledge is absurd, and instead of addressing itself to the great book of experience, loses its way in the dust of books and in idle debate; learning becomes madness through the very excess of false learning í madness is not linked to the world and its subterranean forms, but rather to man, to his weakness, dreams and illusions í ¹⁹²

where science relegates the insane to the asylum for their critique of the Enlightenment project, no longer revered for their insight into folly but punished for its inheritance of death and disease questions the *experience* of madness in culture, not madness itself. The experience of madness becomes black humour, the tragic òmoral satireö where folly becomes freedom from the delusion of false knowledge, an insight into the true nature of man. ò[M]adness is no longer the familiar foreignness of the world; it is merely a commonplace spectacle for the foreign spectatorö¹⁹³ and Romanticism òabolish[ed] the tragic experience of madness in the critical consciousnessö. Romanticism retrieves the noble wisdom of the madman, the eschatological dialogue with culture, but science misunderstands its intentions and appropriates the mystical spiritual aspects as diabolical and/or pagan.

The new rationalists mistook imagination for psychosis, and genius for madness. Texts of higher sensibilities pitched against a dull and dreary reality were tales of survival, and exploits of adventure and derring-do, placing the city-bound reality of the modern man as living death, the asylums as the goals of cultural visionaries. Romanticism sought asylum in the original sense of haven from the folly of knowledge and the repression of fancy. Representations of madness in medical, sociological and legal discourses were countered by Romantic ideas of persecuted misunderstood genius, the rebel resisting

¹⁹² Foucault, M. (1967). Op. cit. Pp. 25626.

¹⁹³ Ibid. P. 28.

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repression, and the enlightened seer. The dialogue which had formerly invested madness with an ambiguous and ambivalent relationship with the culture now, after confinement, became a contested site for opposing ideologies. The silence imposed on madness and its imprisonment becomes an unresolved conflict between reason and the irrational. Where Romantics championed madness as a natural response to cultural conditions, and asylums as repositories for culture's victims and casualties, rationalists saw freeloaders and lifestylers abdicating social responsibility.

Romanticism confines madness in iconography and spectacle in Gothic symbolism as much as Neo-classicism in institution and ideology, having the complicating effect of miscommunication and ambiguity further causing apprehension. The antithesis of bourgeois society becomes the "spontaneous overflow of emotions"¹⁹⁴ which fascinates and thrills, horrifies and revolts. Tales using excess human traits as cautionary tales of delusion and hubris¹⁹⁵ confuse and add to the asylum discourse rather than challenge it, although the debate continues in cinematic representations. Romantic identification tries to free the spectacle of madness from the asylum, but adds to its Othering, occult, and supernatural. Difference communicated through symbols, icons, character, stereotypes, and narratives, replete with medieval eschatological loadings and connotations of death and without recourse to philosophies of life, occur in asylum discourses as communiqués of Otherness either positively or negatively. Exploited for their cinematic split-subject identification through representations of Romantic suffering that challenges serial/psycho killer or brute regression representations helps constitute the understanding of madness as extra-ordinary and different. For this reason, the discussion of mechanisms of transfer of so-called intelligence about madness through these representations would help understand the communications involved in dialogues between Neo-classicism and Romanticism, and unpack stereotypes which assert themselves as knowledge.

¹⁹⁴ Wordsworth, W. (1973) "Preface to Lyrical Ballads (1802)." *Romantic Poetry and Prose. The Oxford Anthology of English Literature*. Bloom, H., and Trilling, L., Eds. Oxford, Oxford University Press. P. 596.

¹⁹⁵ "Walpole, Beckford, Radcliffe, Lewis and their followers are driven to insanity by vaulting ambition and uncontrollable lust (often incestuous)." Mulvey-Roberts, M. (1998). Op. cit. P. 153. Incest (at the least) is a sin, placing the perpetrator in the profane as opposed to the sacred in the symbolic realm, upsetting the order placed on familial structures through language, and is a displacement of individual's symbolic status and placement in societal structures of totem and taboo. In Romanticism, incest is the haunting, the unspeakable curse, the sin of the father wreaking havoc on his descendents.

Chapter 2

Representation, Discourse and Othering

Icon, Symbol, Communication

What the classical period had confined was not only an abstract unreason which mingled madmen and libertines, invalids and criminals, but also an enormous reservoir of the fantastic, a dormant world of monsters supposedly engulfed in the darkness of Hieronymus Bosch which had once spewed them forth – adding to their social role of segregation and purification a quite opposite cultural function. Even as they separated reason from unreason on society's surface, they preserved in depth the images where they mingled and exchanged properties.¹⁹⁶

Representations consist of words and images which stand in for various social groups and categories. They provide ways of describing and at the same time regarding and thinking about these groups and categories. They may also affect how their members view themselves and experience the social world around them.¹⁹⁷

If one looks at Kant, Diderot or Johnson, there is everywhere a similar penchant for dramatising general features, for reducing vast numbers of objects to a smaller number of orderable and describable types. In natural history, in anthropology, in cultural generalisation, a type had a particular character which provided the observer with a derivation and, as Foucault says, 'a controlled designation.'¹⁹⁸

Foucault isolates the period in Western culture when madness was separated out from society, the spectacle of madness allowing and sanctioning the 'symbolic expulsion' – a mundane exorcistic ritual, used to control ambivalence and create boundaries – to externalise, distance and exclude those so designated. Corralled in asylums, madness lost its connection to human experience and became physical and moral failure discharged from the group consciousness, and repressed as images of monsters of the unconscious. The antithesis of this was tragic intellects misunderstood by society and doomed to suffering and death in society's corrections discourses, gaols, reformatories, and/or asylums. Categories of madmen were represented in Neo-classical and Romantic texts to feign understanding of this indefinable experience, attempting to 'control designation' of failure, moral decay, or excess experience. Discourses of medicine, law and social theory

¹⁹⁶ 'Bedlam's Walls and the Age of Reason.' Quoted in Telotte, J. P. (1985). *Dreams of Darkness: The Fantasy and the Films of Val Lewton*. Urbana and Chicago, University of Illinois Press. P. 168, Chapter 10.

¹⁹⁷ Pickering, M. (2001). *Stereotyping: The Politics of Representation*. Basingstoke, Hampshire; New York, NY, Palgrave. P. xiii.

¹⁹⁸ Said, E. (1995). *Orientalism*. Auckland, Penguin Books. P. 119. 'The four elements I have described – expansion, historical confrontation, sympathy, classification – are the currents of eighteenth-century thought on whose presence the specific intellectual and institutional structures of modern Orientalism depend.' P. 120. These can also apply to ideological colonisation.

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emerged to banish uncertainty and anxiety about madness, to fuse its ranks within a system to apprehend and colonise Otherness in understandable (within certain discourse) terms.

Confining the insane to former leprosaria and situating them within cultural discourses mingled with madnessø earlier cipher of eschatological and Divine/Diabolical intervention and affliction, *and* leprosaria disease and contagion threats to the health of the community. This attempt to chart seemingly boundless parameters of madness, to situate and fix the insane within a cultural classification system, and anchor the phenomenon in thought and place, made the asylum a storehouse of horrors and myths, cross-pollinated with historical hauntings and ideas of the Other.

Foucault posits that cultural and scientific discourses designed to confine madness mingled with other discourses of power and Othering, and science did not eliminate superstitious spiritual anxieties about Divine/Diabolical interventions. It exacerbated them, aggravating anxieties about Humanist self-determination and autonomy. Burdened with loadings of the metaphysical and evil, madness resists and denies existentialist will-to-power,¹⁹⁹ interrupts the discourse of power and reason. The perverse fascination with the asylum spectacle is one of bourgeois scopophilia gazing upon its antithesis of failure, degeneration, and devolution.

Foucault posits that emergent discourses are not concerted and unified in theory or goal, but merge and weave in complementary and competing plays of critique and complicity, as in the Romantic/Neo-Classical debate. Constant counters to dominant theories resist repression and find ways to circumvent official practices and policies. Brutalising and caging discourses designed to construct madness as animalistic Other, or transcendental genius, makes madness intensely and perversely fascinating in the process of identification and ego formation. Romantic identification with madness took icons of savagery as evidence of the brutalising effects of culture, of power systems which privileged bourgeois status to subvert independent thought and critiques of the status quo. Madness is alternatively excessive reasoning and logic with distorted reactions according to this computation, or wild contrast and threat to the evolution of social and cultural

¹⁹⁹ Nietzsche, F. (1968). *Will to Power*. New York, Random House. öMy idea is that every specific body strives to become master over all space and to extend its force (ö its will to power) and to thrust back all that resists its extension. But it continually encounters similar efforts on the part of other bodies and ends by coming to an arrangement (≠unionø) with those of them that are sufficiently related to it: thus they then conspire together for power. And the process goes on.ö P. 636.

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progress in social Darwinism. Arts-based approaches countered perceptions of madness as regression or confined the horror inherent in the affliction. Asylums not only contained the insane with social outcasts, but the act of imprisonment communicated otherness positively (Romanticism) or negatively (Neo-classicism). Literature and statute, sociological academic study and literary tale assert these designations through representation, coding discourses in categories and classifications.

Cinematic representations of madness continue this dialogue, alternatively as a scapegoat for society's ills, or result of them. Either way, the insane became icons of the outside, markers of transgression, and (as Foucault posits) representation of the insane through the cinematic spectacle combines with the literary trope of Fool's literature without reference to the medieval dialogue with madness, and all that remains are the hauntings of medieval Gothic symbolism. Coded systems, borrowing from and informing other exclusionary discourses, not only exploit ideas of madness but also create madness beyond itself by affirming the discourse of threat and ambiguity, *requiring* confining rather than emancipating its representatives to allay further uncertainty and achieve closure. Cinema's infiltration into culture, its commercial and sociological success as a medium gives its representations authority and licence on the subjects it conveys. The mechanism, insinuating authenticity through its observational modes and dream-state consumption, exploits the spectator's identification with reification, reiterations, and double articulations²⁰⁰ inherent in characterisation and narrative function of representation. This relies on specific instances of discourse.

Representation enables identification with, or a rejection of, that which represented, in this instance, the hero/villain Other of the madman/woman within or without. It opens the door for classification within a recognisable taxonomy; promising a comprehensive and definitive representation in clear and undisputable signifiers and symbols, of what madness is, therefore allowing knowledge of it and a colonising of its features. This belies and disavows the impossibility of a definitive and comprehensive understanding of madness. The desire for this unreachable goal leads culture on endless iterations and reincarnations of signs of madness in search of understanding and 'curing' its problematic nature. Madness's representation highlights a tension between the known and the suspected

²⁰⁰ Articulation as simultaneously syntagmatic and paradigmatic, connotation and denotation.

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surrounding madness, a tantalising and infuriating division, and fear of that which eludes containment.

Representation also plays a part in manufacturing consent for 'treatment' and policies regarding those deemed insane by society; if the representation agrees with negative asylum discourses, it validates injustice and inhuman treatment by tapping in to a desire to have troublesome people confined and separated out from orderly society. Positive representations of Romantic identification with madness communicate ideas of 'genius' and 'special', erring at the opposite end of the spectrum, imperilling orderliness and harmony by introducing threats to organisation as challenge knowledge and power rather than as complement and balance to regulation and repression. These competing discourses use contrasting constructions and significations to communicate categories and icons of madness already established in Western discourse.

Social psychology posits stereotyping as discourses of identity that create a need to categorise²⁰¹ and order members of a group to make sense of the environment; '[s]ocial cognition'²⁰² requires the grouping of characteristics and outward appearances to differentiate the Other from the 'in-group'. Categorising others enables detection and nullification of perceived threats; stereotyping becomes a mechanism of identifying, classifying, and recognising (supposed) menace to the group and individual identity. Outsiders need identifying as obvious and readable, recognisable insignia that marks cultural orientation in order to establish terms and conditions of engagement. This also allows for power and domination, ideological and physical survival. Every religion, ethnicity, culture, and like-minded group has signifiers and symbols which communicate their collective identity, ideology, ethics, morality, beliefs, and principles. These are elemental significations distilled into icons or symbols to communicate concepts concerning identity and belonging, ideology, and values, or conversely, outsiderism and

²⁰¹ 'People decide about category membership on the basis of the similarity between the object and the various prototypes stored in memory - perceivers categorise a new instance by comparing it with stored knowledge and choose that category which contains the closest resembling exemplar - perceivers' goals can shape the categorisation process - The interplay between surface and deeper features leads us to the notion of psychological essentialism - we function on the surface level similarities as if some deeper properties of the object supports the decision process.' Yzerbyt, V., et al. (1997). 'Stereotypes as Explanations: A Subjective Essentialistic View of Group Perception.' *The Social Psychology of Stereotyping and Group Life*. Spears, R., et al., Eds. Oxford, UK; Cambridge, Massachusetts, US, Blackwell Publishers. Pp. 206-50.

²⁰² Spears, R., et al., Eds. (1997). *The Social Psychology of Stereotyping and Group Life*. Oxford, UK; Cambridge, Massachusetts, US, Blackwell Publishers. P. 2.

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unfamiliarity. Iconography through external appearance, fashion, uniforms, and shared behaviour enables reading, categorisation, and cataloguing of ideals for meaning and effect. Asylum iconography communicates complex relations about madness and its ambiguous relation to ideology in simplified, essentialised forms; representations confirm these categories. Representations arising from these communications, including cinema, comprise iconic stereotypes and abbreviate complex amalgams and relations between madness and culture.

Psychiatry and psychoanalysis emerged from the asylum discourse in an attempt to contain madness in a specialist field of knowledge that categorised, deciphered, and contained threat and uncertainty in a taxonomy of symptomologies and terminologies. Psychiatry aligned with medicine (pathology), law and crime, and by association, social engineering (corrections, moral treatments), placing the *õexpertõ* in the position of society's guardian, the sentinel who could recognise the patterns and ciphers of the Other outside the asylum by reading its features on subjects within society.

Psychiatry emerged along scientific lines contemporaneously with ideas championed by Pinel (France), Conolly and Tuke (England) regarding humane treatments which aligned with older humoral theories of naturopathic and environmental treatments. It emerged as a discipline in the early 19th century from general medical sciences and neurology, eventually developing into medical degrees specialising in the treatment of mental illness through medication and psychotherapy. It employs diagnosis and treatment as well as psychological explorations and analysis to decipher and apply treatments based on that diagnosis. Clinical psychology incorporates empirical evidence and quantifiable data in its approach, working with other specialities and methodologies such as talk therapies.

Psychologists incorporate a wide range of techniques from clinical experimental to applied, each isolating external characteristics and behaviours as symptoms and evidence of abnormality. Each discipline requires its own nomenclature, vocabulary, praxis, and representation of findings and cases in formal systems and publications to achieve standards of practice. Necessarily and inextricably linked with asylums, psychiatry and psychology are emerging parallel with the asylum as discourse in which to contain and confine the insane. The disciplines connect syntagmatically and indexically with asylum

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and madness, aligning them with other cultural discourses of categorisation and classification of madness.

The asylum film utilises and exploits psychiatric terms, diagnoses, and categorisations to various degrees to reify their communiqués in readable form. The reification in image and symbol transferred to characters allows the communication of diagnostic elements, driving the narrative forward through motivation and tension inherent within the psychiatric and asylum discourse and signification. This derives in part from the disciplines' need to communicate respective ideologies and expertise, and an underlying intent to treat and alleviate suffering. Cinematic representations of these communications borrow their authority to essentialise the characteristics of the nebulous and ambiguous field, aligning with discourses as ways of ordering and regulating information for reading and understanding. Representation becomes analogous to mythological signifying systems such as medical discourses which seek to order knowledge and reason in understandable, logical systems, a will-to-power for resolving problems in meaning and understanding by fixing designation in an ideological structure as the asylum did in the physical edifice.

Cinema allows culture to engage with these categories through diagnoses, symptoms, neuroses, and bizarre behaviour classified in terms of exemplars, and the psychiatrist the professional with exclusive insight and specialist training to discern this otherworld. Cinema shared with psychiatry a milieu of change and marvel at progress and advancement uncovering new ways of seeing and understanding the world and its inhabitants; couched within seemingly technical and objective forms of observation and recording human behaviour and conduct. Seeking new expressions for familiar artistic and literary representations of psychic states, and a visual language for the new science of psychiatry and psychoanalysis, cinema added to the chatter of competing and complementary discourses emanating from the asylum. The asylum film uses stereotypes as icons to convey meaning and import, recalling old associations to enable recognition in new contexts. Reiteration of icons updates them into contemporary or retro-historical situations to sample the interactions and effects on other characters in the narrative. Fear and loathing from collective cultural codings and assumed knowledge from scientific disciplines such as psychiatry transcribed onto filmic representations and media portrayals. Stereotypes in art and literature translate into discrimination and ideological confinement in the ideological asylum of stigma.

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Diagnoses need to be characterised in the asylum film to be relevant and significant within the text. Categories,²⁰³ events, and experiences need to be ordered and retrievable within a systematic structure to make them accessible and apprehendable, and to have function in the narrative algorithm. This enables understanding and cognition of the diagnosis derived from shared understandings communicated by the representation which reaffirm the diagnosis. This assists the spectator to make sense of the world represented in the text, and those 'abnormal' (proven by bearing a diagnosis) characters inhabiting it.²⁰⁴ Cinematic representations allow the projection (literally) of the objects and types to differentiate them from the profusion of sensible information received everyday. Stories are coded systems and discourses paralleling and complementing scientific specialities and disciplines, colluding with or challenging, or ignoring them but connecting in some way with relevant and related disciplines. The sciences equate in many ways to Renaissance art theories of perspective and composition which sought to map and grid reality into reproducible units of communication, ordering the world into mathematical precision, as do diagnoses and symptoms. Likewise, discourses and narrative structures help order competing and contradictory categories, the wilderness of imagination and fantasy, into recognisable patterns and groupings. Characterisations and icons of specific diagnoses and abnormalities, reproduced in (or derived from) literature, exploited in cinema, further cross-pollinate related discourses.

How does cinema (and in particular asylum film) use categories of madness? Characters become icons of symptoms and diagnoses, snapshots of threats essentialised into pictograms that elicit fight or flight responses, actually or imaginatively, creating tension and unease. Diagnoses or icons of 'escaped mental patients' have a similar effect; stories use stereotypes to model probabilities, options and outcomes, affording a vicarious experience of the potential threat and risk the represented subject represents. Stereotypes and paradigm scenarios aid in the modelling of possibilities, assisting people to hone

²⁰³ 'Thinking in relation to categories is a necessary way of organising the world in our minds, creating mental maps for working out how we view the world and negotiating our ways through it in our everyday social relations and interactions.' Pickering, M. (2001). Op. cit. P. 3.

²⁰⁴ 'People decide about category membership on the basis of the similarity between the object and the various prototypes [characters] stored in memory – perceivers categorise a new instance by comparing it with stored knowledge and choose that category which contains the closest resembling exemplar – perceivers' goals can shape the categorisation process – The interplay between surface and deeper features leads us to the notion of psychological essentialism – we function on the surface level similarities as if some deeper properties of the object supports the decision process.' Yzerbyt, et al. (1997). Op. cit.

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survival strategies and reactions to various scenarios as well as identifying and distinguishing the face of madness. Cinema manipulates these scenarios for entertainment and as exemplary representations, assisting identity formations by presenting 'normal' Other. Stereotypes and essentialised icons help explain differences, influencing group consensus on 'norms', and notions of self and Other and instruct notions of threat.

Categorisations in fixed compartments also permit discrimination, maltreatment, misinformation, and practices of inequality; they serve to control the subject's designation and placement within society's hierarchy, influencing direct attitudes and treatment of those represented. Propaganda is used in this respect (most obviously in The Cold War) where the enemy is represented and displayed creating an atmosphere of dread surrounding the 'enemy', validating war and violence against them. Formation of the individual, familial or societal self relies on stereotypes to condense immense amounts of complex information from our environment into manageable forms, becoming 'the manifestation of a concern to uncover social meaning'.²⁰⁵ They are cognitive shorthand to aid individual and group survival in a selfish gene²⁰⁶ sense; in sequence and narrative, characters and types signify meaning and connote negative and positive cultural and cognitive loading. Narratives as ordering structures use stereotypes and icons to instruct and inform motivate meaning. They become algorithms in which icons serve as signifiers of values, structures to aid the balance problems of the Other. Stereotypes become mechanisms of categorisation, a 'response to the demands of life', pictograms enabling reading and comprehension of visual culturally loaded images transmitted through narratives usually with a bias towards an in-group including or excluding others depending on the group's mores and traditions. Cinema takes up the contestation of 'norms' and complicity with them helps further that communication.

Characters become the stereotypes of diagnosis, and diagnoses *dramatis personae*,²⁰⁷ the masks of Greek tragedy where players wore actual masks denoting that characters

²⁰⁵ Spears, R., et al. (1997). Op. cit. P. 205.

²⁰⁶ Dawkins, R. (1989). *The Selfish Gene*. Oxford, Oxford University Press.

²⁰⁷ Turkle, S. (1995). *Life on Screen: Identity in the Age of the Internet*. NY, Simon and Shuster. 'The character 'one's personae' comes from Latin *per sonae* which means 'that through which sound comes' in other words, an actor's mask. Interestingly, this is also the root of 'person' and 'personality'. The derivation implies that one is identified by means of a public face distinct from some deeper essence or essences.' P. 178. 'Persona: [*Per Sonae*]: that through which sound comes [the root word of person or personality which] implies one is identified by means of a public face distinct from some deeper essence or essences.' P. 182.

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quality or characteristic. Greek theatre masks were heavily painted and stylised so that even audiences in the back row of the amphitheatre could see them – icons to be read for their clear and unambiguous communication of character traits. Cinematic representations of madness borrow from this overstatement of purpose and import to communicate meaning, often assuming and adopting the melodramatic excess of the indexical iconography of these masks. While adding dramatic tension and pathos, it over-burdens and overloads the character's signification, their purpose and disposition within the play, leaving them caricatures of madness laden with denotations of evil or violence, threat and/or menace. The masks mirrored and exaggerated the audience's diverse constituency, derived from the culture in which it was situated. Extremes of type reflect and magnify characteristics and over-wrought behaviours existent within the audience, allowing for identification and differentiation. Ambiguity troubles clear readings of these masks and icons, challenging the expected limits of group identity.

Asylum film characters become icons of diagnoses, ideograms representing concepts and elements of mythological processes of communication²⁰⁸ which offer signification up for interpretation. Discourses about people, culture and reality using madness icons convey supposed wisdom; they constitute meaning through image, word, expression and/or action. Ideology uses the fabrication of images and the process of representation to persuade us that how things are the way they ought to be and that the place provided for us is the place we ought to have.²⁰⁹ Stereotypes of madness also carry ideas of horror, abjection and the unthinkable in order to differentiate it from order and lawful citizenry. This becomes a useful way to engage with ideas of unreason and exercise its possibility from the collective unconscious. The Other within, 'The Enemy' as Elsaesser calls it,²¹⁰ is not madness itself but evidence (evidence) of The Enemy within – the internal violence and brutality contained within the stereotype.

Cinematic characters act as ciphers for personalities, reifications of people's temperaments as found in everyday life. Although their reification is usually intended to

²⁰⁸ Nichols, B. (1981). *Ideology and the Image: Social Representation in the Cinema and Other Media*. Bloomington, Indiana University Press. 'To represent with images is to symbolize, and symbolization is basic to intercommunication. By means of symbols we enter we can enter into processes of communication and exchange with one another. Symbols (images or signs) represent us in this processes.' P. 1.

²⁰⁹ Ibid. P. 1.

²¹⁰ Nichols, B., Ed. (1976). *Movies and Methods*. Berkeley and Los Angeles, University of California Press. Elsaesser, T. (1976). 'Shock Corridor' by Sam Fuller. *Movies and Methods*. Nichols, B., Ed. Berkeley and Los Angeles, University of California Press. Pp. 290-297. P. 297.

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represent avatars of real individuals, the constructs are artificial and manipulated to fit the dialogue (if any) and the narrative goals. Their function is to symbolise temperament, disposition, types, and personality, engaging with or affecting the protagonist positively or negatively. Characters are read for effect on the protagonist, part of the environment in which the main character/s interact, operate, struggle and learn. As with myth, interactions produce drama, excitement, horror, admiration, or any other human emotion for the enjoyment or edification of the spectator. Character traits signify psychological vigour or pathology, good or evil, advantage or threat. These are the archetypes of heroism or its Other, and myriad departures in between, presenting desired or loathed characteristics, ideals, or ðnormö standards. These depend on who constructs the representation, and for what reason; in myth, order is troubled, the hero struggles with disorder, the spectator learns important messages from his/her struggle, order restored and the agents of disorder vanquished. The intent is cautionary, instructive, or entertaining; the protagonist is changed by the interactions with other characters and events. The spectator learns important lessons or morals from the representation of characters and events. Madnessøfloating signification undermines set categories of character, challenges order, and upsets a clear and concise reading of characters as good or evil, especially if the protagonist is represented as having a mental illness. The characters are presented for the spectator to identify with or reject, differentiate from themselves, or align themselves with.

Stereotypes, avatars, characters; representations necessarily essentialise people into pre-determined categories of meaning. The asylum discourse, as discussed, made spectacle of madness and dehumanised those gazed upon. Brutalising them until the face of madness was recognised as dirty, diseased, brutish, reduced to grunts, hair in disarray, eyes sunken through lack of sleep and physical entropy, desperate/despairing with the haunted look of the caged animal devoid of hope, with madness their only means of escape, dehumanised the insane. They grunted and howled, ranted and raved, talked senselessly because of disconnection from society and reality. Constraints and caging are necessary because of implied unpredictability and violence. The asylum stereotype affirms their caging, confirmed by their aberrance and abject portrayal. These depictions abound in Gothicism, where madness is an essential component of horror, terror, the monster, and death. The asylum stereotype may include physical disability or scars, deformation, unpredictable violent movements, and inhuman morality. The monster is signified as bestial by his

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(usually male) bedraggled appearance, unshaven face and dishevelled clothing as indication of his savage antithesis to cultural mores. Alternatively, the extremely obsessively ordered insane person with disproportionately goal-orientated thought patterns communicates these through perverse actions and expressions. Insane film characters are abhorrent because of either a lack or excess of human *logos*, signified by appearance, expression, utterances and gestures which corroborate suspicions of aberrant behaviour or reasoning in dangerous characters.

Traditional cinema representations of madness use narrative function to delimit and control stereotypes, governing the category of a nebulous and indefinable subject. The protagonist in the asylum film enters the asylum and engages with these representatives of human dispositions, and their interactions help define categories of madness in order to contrast with the protagonist's reality. This interaction allows the gaze upon these aberrant types, controlling their designation within the limitations of stereotypes and predetermined character sets, as in *Ship of Fools* allegories. The film-maker produces these depictions to communicate meaning, the asylum and the characters represent ideological stances and conditions, perceptions, and dogma. In asylum films particularly madness is a contradiction, a double-bind, that must but cannot be reconciled.

Exceeding knowledge is a feature of aberrance and irrationality; it has currency in discourses of Othering by challenging known entities and permeating areas of the unfamiliar yet familiar—the uncanny. Stereotypes, however, remain fixed in time, reliable in their familiarity, somehow presenting the comfort of stability and predictability, whereas unpredictability and instability create anxiety. Stereotypes of the Other yearn for a psychological dominance to predict the threat and manage them, a primitive survival skill. Deterministic stereotypes are *beyond* the verifiable, simultaneously knowable and certain yet incomprehensible and perplexing. Fuery posits that this is what madness does; makes knowledge and certainty ambiguous,²¹¹ and it is the ambivalence and impossibility of encapsulating madness in representation that creates anxiety in cinematic discourse. Neurosis and anxiety surrounding this impossibility draw on and reiterate the asylum discourse communications to create a frisson, a sublime terror which hints at dissolution of the known and familiar that cinema texts attempt to assuage. It reiterates madness

²¹¹ Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan.

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challenge to the status quo, then shuts it down, creating an accumulation of tension of the anticipation of chaos and disorder, which enables relief on resolution—a cathartic function developed in tragedy. Like the asylum, confinement in representation shuts down the ambivalence that madness threatens. Scientific discovery and knowledge, writ large in a recognisable form through stereotypes and narratives, assures the spectator that madness—ambivalence is not at large in the community but is contained through ideological discourse.

That cinematic representation superficially reaffirms the neurosis of containment of the Other, an examination and questioning of the authority and currency of representation is required. Looking at sources and influences, the emergent tributaries and compounding cumulative effect on real people marks a crucial shift from interpretation of meaning to an investigation of the means of its production [that] locates the identification of ideology in aesthetic structures and film-making practices themselves, which as organizing principles produce their own ideological effect in the material they organize.²¹² To investigate stereotypes is to look past connotations to the cumulative effects of representations.

Examination of this structure for representations of difference attempting to address ambivalence and attain “fixivity”²¹³ in stereotypes reveals inaccuracies. Homi Bhabha, for instance, reads stereotypes and representations of the Other in Heath’s analysis of Welles’s *A Touch of Evil*, finding them necessarily too simplistic or essentialising. He challenges dichotomous binary representations as too crude, not allowing for nuance or reflections of people’s shifting and context-dependent actions. The mind collectively, or individually, craves clear and concise distinctions between good and evil, right and wrong, enabling judgements and opinions to be non-problematic and explicit. He posits that colonial discourse stereotypes depend on “fixivity” in the ideological construction of otherness,²¹⁴ helping to allay anxiety and uncertainty, allow decisive action, and permit unambiguous

²¹² Gledhill, C. (1992). “Recent Developments in Feminist Criticism.” *Film Theory and Criticism*. Mast, C., et al., Eds. Oxford, Oxford University Press. Pp. 93–114.

²¹³ “Fixivity, as the sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and unchanging orders well as disorder, degeneracy and daemonic repetition. Likewise the stereotype, which is its major discursive strategy, is a form of knowledge and identification that vacillates between what is always ‘in place’ already known, and something that must be anxiously repeated.” Bhabha, H. K. (1994). *The Location of Culture*. London and New York, Routledge. P. 66.

²¹⁴ *Ibid.* P. 66.

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thoughts and actions regarding recognisable character types. Stereotypes attempt to fix the floating signifiers of madness and settle the floating designation of the Other.

Difference is more complex than black/white dichotomies of sane/insane distinctions. Meaning must be fixed in image or text to ensure clarity, confidence in knowledge, and readable traces of signification. Madness disrupts this certainty, and cinema attempts to fix and contain stereotypes of madness silenced in the classical era, imprisoned within the profound darkness of its alienation. Stereotypes attempted to fix insanity's designation simply and unequivocally, in recognisable types and characteristics, defined in clear lines and images. The insane Other is antithetical to the ideological determinism of the stereotype, aberrant because of its unknowable-ness and can only be represented in terms of difference and abnormality. Othering and stereotype, as Bhabha posits, is 'an ambivalent mode of knowledge and power [that] demands a response that challenges deterministic or functionalist modes to an understanding of the processes of subjectification made possible (and plausible) through stereotypical discourse.'²¹⁵

In asylum film we see insanity stereotypes representing historical, cultural knowledge and understandings communicated through personifications of ideas of violence, threat, and deviance. The asylum exacerbated negative communications and Romantic identification and shrouded them in a conspiracy of silence, reaching out to the consciousness through dreams and nightmares in 'the language of imagination.'²¹⁶ Icons as stereotypes, in Lippmann's sense of 'pictures in our heads' and in Everette Dennis' citation of Lester's investigation of cultural mass media images;²¹⁷ are 'conventional, formulaic and oversimplified conception[s], opinion or image', 'communicat[ing] dramatically and well.'²¹⁸ Popular representations 'play a profound role in social memory' and compound assumptions about that represented. Whatever the reasons for exploiting the stereotypes of madness, the representation defies authorial intent in the mind of the audience, and are read based on a spectator's experience and knowledge. For this reason, images must be scrutinised for loadings that cause real life effects for those classed in the

²¹⁵ Ibid. P. 66.

²¹⁶ Telotte, J. P. (1985). Op. cit. P. 169.

²¹⁷ Lester, P. M., Ed. (1996). *Images that Injure: Pictorial Stereotypes in the Media*. Westport, CT. Praeger Publishers.

²¹⁸ Ibid. P. x.

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category of the represented.²¹⁹ Signifiers and discourses demand scrutiny to investigate their validity. It is the attribute of the stereotype and representation of madness that brings together Foucault's archaeology of discourse and signification, of discourses of power through policies, practices, and systems, arising from communications and stigma from representation.

Confinement thrusts the protagonist into a void; surrounded by signifiers and stereotypes of madness, the asylum becomes the abyss between the *norm* and its Other, the site of ambiguity between life and death, reason and unreason drawn from the order of the leprosaria. Madness seen as diabolical punishment for greed and excess is given credence with the asylum/prison/leprosy discourse of unthinkable awfulness: *is this not symbolised by the fact also commonplace of all the literature of confinement that a sojourn in a house of correction necessarily leads to madness?*²²⁰ Literature draws on, and produces, connections between discourses of confinement, combining with icons of madness within a site of contended reality in an alienating detention. They help to represent/differentiate madness in all its permutations, even as the interloper from the *outside*. Stereotyped and literary versions of diagnosis become markers and evidence of madness, with elements of criminality and deviance from which outside order needs protection.

Transcending categories makes madness more fearsome, falling into the void between terms. This void is attempted to be filled constantly with essentialised icons of the Other, an ongoing project to locate madness within a fixed and stable space and ideological location in the same manner of the physical asylum. Banishing icons of horror to the void, always deferred, never settled unless in death or its worldly equivalent of living death: madness. The asylum film encapsulates icons and signifiers of madness within its walls. It is the fear and loathing engendered in this process which translates into discrimination against actual people based on these communications through the agency of

²¹⁹ Ibid. P. xii. *For a member of a dominant group, the sense of self is enhanced by a conviction of the inferiority of the other. Colonists may become more British or more French than they would be at home. Any nation that has suffered or benefited from foreign rapidly develops stereotypes and theories to explain behaviour that seems bizarre. Such situations of sustained contact and contrast often find their own equilibrium, and, in doing so, cease to be context for learning. Instead they become layered with rage and frustration.* In this instance, I argue that representation of madness equates to an Orientalisation in Said's sense, where the orient of madness has been constructed for the purposes of study and classification in a furthering of classification and study in order to dominate and confine.

²²⁰ Foucault, M. (1967). Op. Cit P. 225.

cinema, acting upon people's identity and self-perceptions and colonising them, enrolling them into identification with stereotypes and their victimhood. People diagnosed as insane see their own representation in cinematic discourse contained within an imaginary asylum, confining them in a self-constructed asylum of stigma through the representation in icons of diagnoses. This circular logic compounds internalised stigma, making it inevitable to some extent, because most people derive their knowledge and experience of madness from cinema, media portrayals, and stereotypes in art and literature.

Stigma and Discrimination: Responses to Representation

Cinema uses asylum films to project its neuroses about unreason, mirroring culture's fears and concerns about madness. These draw on psychiatric and psychoanalytic discourses and symptomologies, via stereotypes, as icons serving as cautionary and/or exemplary models of "normality" and abnormality. Signifiers of insanity are used to manipulate collective fears of dissolution, loss of control, and identity for effect. The threat exploited to manipulate psychological tension: "an instant suffices to disturb and annihilate that supposed wisdom of which you are so proud; an unexpected event, a sharp emotion of the soul will abruptly change the most reasonable and intelligent man into a raving idiot." The threat of madness resumes its place among the emergencies of the century.²²¹ The asylum film immerses the hero in the midst of chaos and disorder contained within a prison, giving shape and form to the nightmares of fragmentation and dissolution that inhabit the genealogy of icons of madness, borrowing from the desire to control the designation of threat into simple and defined categories.

Symptoms, like stereotypes, are confining structures delimiting, designating, and containing floating signifiers of an experience unable to be quantified. They are marks, labels, and signs to be deciphered based on notions of aberrance; here the "expert" extends the cultural apparatus to monitor power's resistances and challenges, opening up the iconography of madness to the wider community to identify threats. The psychiatric discourse gave rise to society's guardian, placing responsibility for security of the community on designated "experts", recognising and deciphering those conforming to stereotypes of madness, further extending the clinician's reach. The role as guardian includes protecting society, the gatekeeper at the border, the official at the immigration

²²¹ Ibid. Pp. 211-212.

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port at the threshold to the community, as much as sentinel for the threat of contagion of irrationality. For instance:

As new migrants on Ellis Island waited under the shadow of the Statue of Liberty, they faced a range of challenges to gain entry into the new world. One such hurdle for the huddled masses was a diagnosis of mental illness. Officials had about six seconds to detect signs of mental illness. An illustrated guide helped staff to identify facial types of mental disorder. Doctors outlined tell-tale symptoms including *facetiousness*, *oil biting*, *smiling* and other eccentricities (Sayce 2000:56). Staff were instructed: *If an Englishman reacts to questions in the manner of an Irishman, his lack of mental balance would be suspected.* (Sayce 2000:58) ¹ Those suspected of having a mental illness had a cross chalked on to their clothing. They were then taken for a short interview where they were asked further questions. Taking no longer than five minutes, those whose mental illness was confirmed had their cross circled and were put back on to the ship and sent back to where they came from. Branded and labelled with the mark or stigma of mental illness they were excluded from participation in the new world.

Of course other societies have branded or marked out for exclusion those unfortunate enough to be labelled with a mental illness. For example, The Great Confinement in sixteen and seventeenth Century Europe, where the newly emptied leprosaries *permitted to eject, as into another world, all forms of social uselessness* (Foucault 1965:58) ¹ In Nazi Germany at least 250,000 people with mental or physical illness were killed in programmes where those described as *useless eaters and Lives [sic] unworthy of life* were gassed in ex psychiatric hospitals or were killed by lethal injection or shot (Sayce 2000) ¹ In the former Soviet Union political dissidents were *diagnosed as sluggish schizophrenics and then locked up and drugged* (Breggin 1991:27) ¹ The poor, people of colour and women in particular, have been the victims of social, economic and political exclusion as a result of a mental illness diagnosis. For example women are lobotomised at least twice as often as men, and two thirds of shock patients are women (Breggin 1991:319). In Ohio one study found that 47% of women in a state mental hospital had been raped by other patients or staff (Sayce 2000; 64).²²²

Negative stereotypes in characterisations of evil and disease, threat and danger, allow identification and gatekeeping, isolating *mad* and *bad* types, fixing on clear and identifiable faces of deviance drawn from the asylum. Cinema extends the sentinel-effect of this gatekeeping function, commercialising representations of difference. Developing the spectacle of madness by identifying, reifying, and disseminating categories arising from the signification of difference is good for business.

One effect of this gatekeeping representation function in terms of Othering is to obfuscate the common human experience of madness, increasing anxieties and neuroses

²²² O'Connor, P. (2000) *Crucibles and Mirrors*. International Drama in Education Research Institute, Ohio State University.

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about foreign-ness and alien-ness. The stigma of Otherness, taint and corruption, unpredictability and inhuman qualities to a lesser or greater degree is imposed via stereotypes. The disquiet implanted by representations of aberrance as invisible, as insidiously present within, undiscovered and undetected by the agencies of control, is the very essence of horror and psychological thriller genres. This disquiet and loathing of the Other within works against people wishing to identify themselves with the represented group. The cinematic apparatus as popular culture channel makes the spectator interpolated into the role of sentinel and gatekeeper of society's safety, reluctant to assume the identity of threat represented in horror genre terms. Stigma derived from representation and disseminated by media, especially cinema, prevents the subjects of the representation from identifying openly and seeking assistance in times of psychological distress.²²³ A diagnosis of mental illness can reinforce the impression that disorders are discreet, permanent and static, and devalue a person's identity by alerting the same anxieties and revulsion concerning madness that the horror film exploits. This interaction and psychological engagement reinforces negative perceptions of madness, affecting self-esteem, social interaction, feelings of identity and belonging, and therefore entitlement to society's resources. This result is counter-productive to prevention, rehabilitation, and recovery:

People with mental illness are represented in our literature and entertainment media as bizarre and dangerous, as physically unattractive, unpredictable and violent. The result of this is that if we expect a person with mental illness to behave in socially unacceptable ways, we may unintentionally communicate this expectation, and fail to treat the person with mental illness as a valued individual. People with mental illness are also acutely aware of the stigma attached to their diagnostic label, so they may expect and anticipate rejection and fulfil the stereotype by withdrawal or aggressive behaviour.²²⁴

Images of the insane become metonym for the collective group of those identified as alien and foreign by virtue of their diagnosis, and the agency of representation. A film's critical

²²³ The way disorders are defined affects community perceptions of illness and therefore people's responses to prevention strategies. The stigma of mental illness, which exists in many cultures, is a barrier to prevention initiatives and affects willingness to seek help early. The legal definition of mental disorder could serve to fuel public beliefs about the dangerousness of people with mental illness. Barbara Disley in Ellis, P. M., et al., Eds. (1997). *Mental Health in New Zealand from a Public Health Perspective*. Wellington, Ministry of Health. P. 8.

²²⁴ Caird, B., and Stephens, M. (2000). "Countering Stigma and Discrimination: Service Quality Guidelines for the Public Sector." *Project to Counter Stigma and Discrimination Associated with Mental Illness*, Mental Health Foundation of New Zealand. P. 12.

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and financial success²²⁵ exacerbates this authority. This popular culture spectacle then becomes (at best) in complementary and competing communications that collude with the Romantic identification of madness, an unsettling representation loaded with long-repressed suspicions that the madman is ñno longer simply a ridiculous and familiar silhouette in the wings: he stands centre stage as the guardian of truth, playing here a role that is the complement and converse of that taken by madness in the tales and the satires.ö²²⁶ This accesses the earlier eschatological function of the madman as the teller of truths and the ñsocial and moral criticismö of foolø literature and feasts of fools parody plays. At worst, following the asylum discourse, madness is public enemy number one.

This exacerbates the sentinel function of representation; cinema utilises anxiety and unease existing in the void between knowledge and superstition, a space and silence from which psychiatry emerged.²²⁷ Diagnoses and stereotypes of madness are the ideological barbed wire of society, aiming to keep designation controlled and within the perimeter of the asylum or the confining system, reducing the unpalatable truths which might emerge from unreasonø unfettered voice. Stigma attempts to recognise the threat of anarchic consciousness and shut it down in discourse of horror and loathing. Discrimination is discernment and treatment of the insane based on these representations. The medic/psychiatrist as sentinel for cultureø order ñentered now not as a medical expert but a authority figureö²²⁸ not only has the power to remove freedoms and human rights, but also the power to speak for the insane. Foucault posits that Freud as ñexpertö at least allowed madness to speak once more; this was in terms of the expert analysing and classifying the patient which presupposes sickness and abnormality. Here the myriad relations between madness and the doctor or the detective merge and diverge, linked with the asylum system assuring the culture of those officers of the medical or legal systems check madness in

²²⁵ Keseyø *One Flew over the Cuckoo's Nest* was a critical and commercial success, being a bestseller and award-winning book. The Broadway play ran successfully for many years, starring Kirk Douglas, who bought the film rights. Kesey missed out on the screenplay, but the film went on to win five Academy Awards and was one of the ten top-grossing films of 1975.

²²⁶ Foucault, M. (1967). Op. cit. P. 14.

²²⁷ ñIn the serene world of mental illness, modern man no longer communicates with the madman: on the one hand the man of reason delegates the physician to madness, authorizing a relation only through the abstract universality of disease í as for a common language, there is no such thing í the constitution of madness as mental illness, at the end of the eighteenth century, affords the evidence of a broken dialogue, posits the separation as already affected í The language of psychiatry is a monologue of reason *about* madness, has been established on the basis of such silence.ö Ibid. P. xiii.

²²⁸ Read, J., et al., Eds. (2004). *Models of Madness: Sociological, Social and Biological Approaches to Schizophrenia*. East Sussex; New York, Brunner Routledge. P. 18.

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their disciplines. Like the Orientalist experts watching and monitoring the Other, augmenting the repressive state apparatuses of law and order, the doctor, social worker, and policeman surpass the priest as guardian of morality as much as of physicality:

[T]here had formed, in the space of confinement and by an alchemy peculiar to it, a *mélange* combining the dread of unreason and the old spectres of disease – confining the infernal mixtures of corruption and taint – [the doctor] was not called – as an *arbiter*, to divide what was crime from what was madness, what was evil from what was illness, but rather as *guardian*, to protect others from the vague danger that exuded through the walls –²²⁹

Medicalising madness in signifiers and stereotypes of aberrance shifts the responsibility for confining its subjects onto these pseudo-officers of civic order. Almost immediately, the figure of the mad-doctor contests this tyrannical discourse, undermining the surety and certainty of madness containment and detainment in the asylum. This is an anxiety cinema exploits and a consequence of the asylum discourse of power. Part of the horror and fascination of madness arising from the asylum is the possibility of the doctor's contagion, the insidious infiltration with unreason threatening irrational rule and a disintegrating authority in cultural discourses. Reading madness in parallel but disparate discourses, in complementary yet complicit terms, even oppositional terms, colludes with *logos* in excluding the Other. Signification in tension-filled, contradictory iterations of madness' inscrutable nature neurotically reinforces the Otherness of the asylum spectacle, and the nervous state of vigilance required to recognise the personification of the threat within the community. The process of containment of madness in stereotypes, characters, and icons alerting the wider community to the threat of madness stigmatises the insane as the outsider within, keeping its icons and signifiers forever in the liminal state of the unfixed designation and the unfixable problem: the Other within.

²²⁹ Foucault, M. (1967). Op. cit. P. 205.

Chapter 3

The Aberrant Other: Madness is a Foreign Country²³⁰

The Orientalism of Madness and Romantic Identification

identities and í stereotypes are far more than character descriptions. They are theories about how the world is and how it should be í Discourse analysts í suggest that language should not be treated as a surface from which one can discover underlying psychological constructs í but rather it is through language usage that reality (including psychological reality) is created.²³¹

On the one hand, there are Westerners, and on the other there are Arab-Orientals; the former are í rational, peaceful, liberal, logical, capable of holding real values, without natural suspicion; the latter are none of these things²³²

The roots of [Orientalism] are Romantic in a very specific way í influential í the Romantic Orientalist project was í Asia's use to modern Europe. During the eighteenth-century there were a number of interlocking elements that hinted at the coming evangelical phase í the Orient was being opened out considerably beyond Islamic lands í²³³

The asylum confinement of madness continued through stereotypes of Otherness in literary representation, exploited simplified categorisations and essentialising icons of a misunderstood human experience. In mainstream society, classical logic and reason's sense and emotion and the irrational's sensibility's utilised stereotypes to demonise and monster-ise its respective excess Others. The insane become the irrational Other existing in antithetical resistance to the rational, reasonable, logical, law-abiding citizen. In a sense, they are Orientalised through the asylum system similar to the way the Occident constructs the Orient as antithesis to Western norms.

Orientalism emerged early from Western cultural othering; stereotypes and icons of the barbarian other, the foreigner, and the heathen infidel grew out of the cultural constructs of order, nationalism, and Empire. The Orientalised other was an attempt at keeping this designation in view (Porter's term) to create solidarity within the in-group

²³⁰ Porter, R. (1987). *A Social History of Madness: The World through the Eyes of the Insane*. New York, Weidenfeld & Nicholson. P. 9.

²³¹ Spears, R., et al., Eds. (1997). *The Social Psychology of Stereotyping and Group Life*. Oxford, UK; Cambridge, Massachusetts, US, Blackwell Publishers. Pp. 99-100.

²³² Said, E. (1995). *Orientalism*. Auckland, Penguin Books. P. 49.

²³³ Ibid. P. 119. "The four elements I have described" expansion, historical confrontation, sympathy, classification" are the currents of eighteenth-century thought on whose presence the specific intellectual and institutional structures of modern Orientalism depend. P. 120. I enrol this aspect of Orientalism and apply it to Foucault's archaeology of madness asylum discourse.

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based on identity, kinship, and spirituality, and to demonise and monster-ise those excluded from this *in-group*. Thus those within in-groups are privileged in tone and manner over the Other, and the insane Other incorporates all possible others. Madness emerged from a *liminal* position í kept at the point of passage²³⁴ between the *in-group* and the *out-group*, Othered like the Oriental outsider in terms of aberrance and antithesis. Correspondingly, discourses where language usage and representation in myriad contexts ensured the Oriental/madman was excluded from the in-group. The spectacle of madness circulated terms and signifiers to ensure its subjects were identifiable and ostracised, trying to fix representation in discourses.

Similarly, in the age of the asylum, resistances to a clear demarcation between dichotomies of categorisation caused conflict and anxiety requiring assuaging through the Orientalist signification. Where the Romantics embraced non-Western cultures to contrast with their ideology, championing non-Western cultures to contrast and critique the West, Neo-classicists revelled in the difference as evidence of the superiority of Greco-Roman ancestry. The Orient to the Romantics, like madness, was a complement and positive contrast to Western ideology, championing contact with the Other as mutually beneficial and enriching. The Orient, like madness, commented on Western deficiencies, and existed as an appraisal mechanism and mirror rather than a menace and threat. The West symbolised repressive asylum to the Romantics, the East the free-ranging imagination and free will, the infinite and the mystic. The West becomes the prison of subjugation in thought and imagination, narrative and image, to the sensual and emotionally liberating exotic lands of the Other. Madness and the Orient align in construction and merge common Othering significations and lexicon as unfixed entity and menace to order and identity contained in Western thought.

Edward Said calls ages of demonising the non-Westerner in language and image a *disenchantment* and a generalisation²³⁵ not to say schizophrenic²³⁵ view of the Orient í [which] cannot shake or disturb the general categories that make sense of [the Orient]

²³⁴ Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. P. 11.

²³⁵ Said's use of the word *schizophrenic* in a binary dichotomy sense is interesting, as this is a discredited and erroneous use of the diagnosis as *split personality*, a dualistic sense of contrast and opposition and one which he attacks in his theory of Orientalism. Schizophrenia more correctly means fragmented, disjointed and disconnection as opposed to unified, coherent, and cohesive. This is an example of the discourse of madness used even by a critic of similar discourses, and how divergent discourses contain certain elements of the Other they appraise.

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oddness. The Orient is analogous to madness in that the spectacle of the Other involves a bizarre jouissance²³⁶ of the gaze, a living tableau of queerness, a foil and mirror, and fetishistic function for the West in a psychoanalytical sense: 'The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences',²³⁷ connecting to the asylum and madness in cultural discourse. Like the Romantic asylum, the passion and excitement is an anathema to the West's stoicism.

Madness and the Orient link in Western estimation in the asylum age in that they are joined in loose terms signifying an inscrutable experience beyond the boundaries of the known. The marginalisation of difference pathologised in the asylum era. The Orient incorporates the discourse of difference which involves madness in terms of foreign and aberrant, and the Orient in terms of madness. To the Neo-classicist the Other's escape from the ordinary, mundane, emotional repression and subjugation of Western patriarchal culture is a regression to the childhood or 'primitive' state of humanity in Western development; to the Romantics theirs is the liberation of the freedom of an alternative way of being, unrestricted by Christian dichotomies of repressed desires and Old Testament rules. The Orient becomes the domain of women, the patriarchal West's other Other. The insane are categorised, like (and sometimes together with) women in image and text; just as 'female' represents the 'male' other in patriarchal discourse, or the Jew, Arab, and Asian through Orientalism, and women the opposite of the rational, reasoning man, the insane are the antithesis of reason. Parallels and commonalities between the asylum discourse and Orientalism arise from complex and multifarious intertextuality of the cultural milieux.

Said extrapolates Foucault's discourse of power theory relating to the insane to include Orientalism, colonisation, and Imperialist expansion policies, dubbing these processes similar to Othering the insane within Western culture. Like the asylum which represented, marked, and stigmatised the insane as irrational, violent, and animalistic, Oriental discourses of representation in anthropology, diplomacy, militarist strategic expansion, and trade and commerce required the Oriental (non-Western) peoples and

²³⁶ Said, E. (1995). *Op. cit.* P. 103. This point is relevant to the discussion on the spectator and psychoanalysis.

²³⁷ *Ibid.* P. 1.

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countries be categorised, and understood in Western oppositional terms. This required categorisation and classification in a vocabulary of difference to those representing, confining and making spectacle of Otherness in order to differentiate and discriminate the in-group from its Others, validating Western discourses of domination and authority. Said points out that much of the asylum terminology and making spectacle of the insane is analogous to the Orientalism of non-Western countries.

However, the insane were neither *‘Them’* because *‘They’* emerged from *‘Us’*; they were not *‘Us’* because they, like the Oriental without, were threatening and sinister. The insane had to be de-subjectised through representation, animalised in the spectacle (discussed earlier) to achieve this effect, allowing for scrutiny; so too the barbarian Other. Disciplines such as academic Orientalist studies, anthropology, natural history, political history, and discourses of exploration and discovery emerged from the Age of Reason; they independently achieved the effect of de-humanising its subject group through dichotomies of subject/object relations. In Said’s estimation, the ideological colonisation of the insane that accompanied physical confinement in the asylum paralleled Imperialist expansion and domination through colonisation. The asylum represents, like the *‘discovery’* and settling of unknown lands, a domination of the *‘primitive’* barbarian, the degenerate heathen, and their mythical psychic territory. The asylum movie, like psychiatry and psychoanalysis, is a colonisation of Oriental territories and cultures through observation, writing, and policy.

The Romantics rejected the discourse of the threatening other in Orientalism, and assumed a fascinated reverence of the non-European. Their veneration of the Orient and the Oriental intermingled with fear and sublime terror of unknown and unfathomed depths, of inscrutable and suspected supernatural powers that transcend Western understanding, counter to West’s political and militarist suspicion and anxiety about the Other without. Romantic positivism adored the Orient, welcoming the multifarious divergences from, and Western culture as, complements and harmony as opposed to contrast and discord. Non-Western cultures became more appealing than threatening, complementing and enriching the West. Their autonomy provided balance and equilibrium to hegemonic Imperialism through resistance to repression by, and freedom from, Western mores and conventions. Autonomy and independence from Western power added to their inscrutability and mystique; just as madness holds within it a certain freedom from cultural customs and

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paradigms. The Orient anchored perverse relationships between desire and lack, thesis and antithesis. For different reasons Oriental items and artefacts became fetish objects in liberal and conservative bourgeois culture. Some felt plundering of foreign lands a sign of capture and conquest, others homage and veneration. The Orient evoked Dionysian debauchery and antithetical sexual customs to conservative Nationalists, or brutal *õ*primitivismö without respect for morals or dignity, and signified irrational logic and extreme passions. The discourse of Orientalism contains these tensions and anxieties, thrills and angst, and the perverse attractions within these neuroses and excitements. The perverse desire/repulsion, fascination/loathing is similar to the attraction of the asylum spectacle, and by extension, madness. The push/pull engagement cannot be fixed and is constantly in flux, like the engagement with madness in Western culture. It is neurotically articulated and re-presented in various ideological contexts and formats. The West interacted with the Orient by analysing and representing the Other in diverse specialist discourses, blurring the borders between objective observation and obsessional consideration and fetishism. Reason and insanity equate in terms of West and East, converging in madness and Orientalism. Examining tensions between the *õ*saneö and the *õ*insaneö, East and West, in terms of Othering, helps to understand how cinema exploits this lure of the Other. Madness and the Orient share the tension of lack/desire, presence and absence, the fear/desire of the return of the repressed in Gothic Romantic horror.

The asylum moral treatment phase that emerged in the late 18th century has its equivalent in Romantic *õ*Primitivistö Orientalist discourses. Pathologising difference as abnormality and variance from constructed *õ*normö based on arbitrary discourses included phrenology, mesmerism, and eugenics masquerading as sciences (subsequently discredited). These gained popularity but later lost validity, highlighting how correct presentation of discourses may lead to acceptance and validating wisdom and authority on a subject. Anthropology and Oriental studies emerged with psychiatry and psychoanalysis, from the silence subsequent to the great confinement of the insane,²³⁸ each drew on a desire to contain the Other. Authority of agency where the analyst assumes the position of observer, the standard, and the analysand the observed (the subject of scrutiny), mark of deviance from the analysts' *õ*normö, is common to the respective specialist discourses.

²³⁸ *õ*The language of psychiatry which is a monologue of reason about madness, has been established only on the basis of such a silence.ö Foucault, M. (1967). Op. cit. Pp. xiióxiii.

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Foucault states psychiatry made madness speak from the position of curiosity and the spectacle. Said draws parallels with this and Orientalism, which speaks for and describes the Other in terms of spectacle and deviation.

Othering discourses of the asylum and Orientalism have always existed in various forms and degrees, but the Age of Reason coincided with modernity's Imperialist expansion, explaining in part the complex weave of influence between them. Romanticism looked to the Orient to revitalise what they saw as a degenerate and corrupt West which had lost its passion, imagination, and spirit through the tyranny of reason. Romanticism similarly embraced ways in which madness freed the repressed genius from oppression of homogeneity that capitalist consumption sought to crush individualist dispositions. The Orient, and madness, were useful for a reinvigoration of spirit through travel writing, arts and literature:

The roots of [the revision of the West] are Romantic in a very specific way í [and is] very influential í the Romantic Orientalist project was í Asia's use to modern Europe. During the eighteenth-century there were a number of interlocking elements that hinted at the coming evangelical phase í the Orient was being opened out considerably beyond Islamic lands í The increasing influence of travel literature, imaginary utopias, moral voyages and scientific reporting brought the Orient into sharper and extended focus í indebted principally to fruitful European discoveries í [which] must be seen in a wider context created by Cook and Bouganville í William Beckford, Byron, Thomas Moore, and Goethe, cannot be simply detached from the interest taken in Gothic tales, pseudomedieval idylls, visions of barbaric splendour and cruelty í Oriental representations can be associated with Piranesi's prisons, Tiepolo's luxurious ambiances, in still others the sublimity of late eighteenth-century paintings.²³⁹

Orientalist literature and art is infused with the iconography mimicked by cinematic madness—the grotesque, picturesque chaos, savage and inscrutable logic, excess sensuality and experience. The Romantics extended this to the ability and readiness to weep í an appeal to sentiment that Rousseau began his *Contrat Social* í who brought the feeling of irreconcilable enmity to rank and privileges í identified it with all the pride of intellect, and with the deepest yearnings of the human heart²⁴⁰ and to overwrought images, narratives, and melodramatic events.

²³⁹ Said, E. (1995). Op. cit. Pp. 114-116.

²⁴⁰ Bloom, H., and Trilling, L., Eds. (1973). *Romantic Poetry and Prose. The Oxford Anthology of English Literature.* Oxford, Oxford University Press. P. 5.

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Like the Orient, madness became subject to investigation, colonised through exploration and discipline with its own language and terms reserved for the elite practitioners in the field. The result of this specialist discourse (psychiatry) was another Othering, effectively exiling the insane to the realms of non-human, abnormal and aberrant. Just as anthropologists and diplomats scrutinise, report on, and design policy concerning foreign countries, medical experts devise terms and strategies to read, decipher and treat the alien subculture of the insane. The spectacle of madness made psychological tourism possible, just as foreign policy and travel writing made tourism popular. Distanced, supposedly objective scrutiny, the unchallenged gaze, validated by discourses of power, enabled a sense of righteous trespass, allowing an unrestricted and unembarrassed gaze at the Other. So too the sociological, political, and anthropological gaze at the 'Orient without', a justified scrutiny under the guise of specialist disciplines designed to map, decipher, and decode the strange and unusual cultures of the other. Scrutiny was warranted because of the threat the foreign-ness of the other posed, A systematic study of difference helped assuage concerns and disquiet about the unknown measure induced by the hostility of their dissimilarity. Animating these discourses is the oscillation and tension between Neo-classicism and Romantic communications respectively, using madness as derogatory term about their Other. A shared heritage between the insane and the Oriental underlies their respective Othering of unfixed designations worrying scientific desire for outcome and clear delineation of elements; mystifying and unclear relations to metaphysical and the supernatural connoting the occult – much links the respective ideologies through this perceived undecidability.

Madness and the Oriental oscillate between superhuman and subhuman in discourse, both residing what Foucault saw 'haunting the imagination of Western man in the geography of haunted places'.²⁴¹ Here the Gothic asylum and castle of horror which accesses both the fear of the Orient and of leprosy, the trace of the Other from the time of the Crusades. Like a country's borders, asylums were gates between the real and the aberrant, allowing for display of the residents of this liminal existence, but also shutting out the badlands beyond the control of the walled city. As the zoo exhibited animals from far-off and strange lands, asylums housed the bizarre and fantastic beings unfamiliar to

²⁴¹ Foucault, M. (1967). *Op. cit.* P. 57.

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Western culture, the fringe-dwellers roaming the moors, savages from the wilds of reason and the fringes of reality. Colonisation involved ideological as well as geographical dominance, with representations, stereotypes, and tales of aberrant behaviour and Romanticised excesses aiding this project. Madness, like the Other, was designated to the continuum between reason and the irrational, sense and sensibility, logic and emotion, normality and aberrance. Early 20th century tales of derring-do and Lost World in print and art translated into cinematic form arise from colonial domination and non-Western Otherø aberrant stereotype,²⁴² closely resembling (in structure and form) asylum films.

Discourses which aided and abetted the asylum system, tainting and contaminating inmates with derogatory connotations, were asserted or challenged in representations in arts, literature, and finally, psychoanalysis which emerged from the 19th century. These involved madness, positive and negative, attempting to contain and capture the essence of a construct which defies categorisation and homogenisation. Madness becomes the equivalent of the Oriental who does not share the values and morals of the culture, with unreason the driver and marker of difference. øThrough most of recorded human existence madness has been an Othering discourse that enabled speakers to separate themselves, and their in-group, from the person or actions being construed as mad (Foucault, 1989; Pickering, 2001; Rabkin, 1974).ø²⁴³ Madnessø appropriation in designation as øenemyø, most deliberately in modernity, gains authority from Othering practices. øThe politics of representation cover both the power to speak of and for others, whether it is news narratives, social documentaries, feature films or advertising, all of which follow their own formal rules and conventions.ø²⁴⁴

Discrimination is a tool aligned with scapegoating, exceeding stereotype by accumulating simplified signifiers and placing them within a system of communication, as discussed earlier in relation to stereotype. Discrimination relies on motivated signs in order to recognise, evaluate and calculate threat and risk, and ascertain cost or benefit to the self. People need classifications to motivate ally/foe categorisations, discriminatory practices

²⁴² ø[A]s with explorer narratives, the ÷savageø stereotype could be undercut by the violent excesses of storybook white heroes í British derring-do. Stereotypes of ÷savageø violence and treachery and white martial manliness are brought together in this illustration for a late Victorian ripping yarn (*Boy's Own Paper*, 1 May, 1880).ø Pickering, M. (2001). *Stereotyping: The Politics of Representation*. Basingstoke, Hampshire; New York, NY, Palgrave. Pp. 129-130.

²⁴³ Nairn, R. G. R. (2003). ÷Madness, Media and Mental Illness: A Social Constructionist Approach.ø *Department of Film, Television and Media Studies*. Auckland, University of Auckland. P. 102.

²⁴⁴ Pickering, M. (2001). Op. cit. P. xiii.

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which drive actions and treatments regarding the Other. Friends tend to think like us, dress like us, act like us, and are beneficial to our existence; foes the opposite. Foes are rivals for resources who threaten our success, and represent clear and present peril to our viability. They are unpredictable, intimidating, their Otherness a sign of antithetical nature. Representation in Orientalist terms helps distinguish the Other from us in terms of outward appearance, language, actions and morality.

Madness as opposition and antithesis to the norm merged and contaminated Orientalism, each conflating and diverging in Gothicism. This utilised Othering discourses to lure the audience, and to shock/enthral their spectator/reader with excessive representations with madness core component of Orientalist tales of excess and debauch. Walpole's *The Castle of Ontranto* (1764) and Beckford's *Vathek* which:

Beckford considered it his Oriental story, in which enormous cruelties assume the ludicrous aspect of those in Voltaire's stories – an arabesque, a *scherzo*, a *scenario* in the manner of Louterbourg. *Vathek's* murderous eye, the pact with the Powers of Darkness, the intervention of good angels – the torments of the damned – the admixture of the marvellous, the repulsive, the cruel and the grotesque, generally associated with the idea of the Orient, all these were known to the European tradition before Beckford.²⁴⁵

are rife with references to irrationality and brutal murder. Gothic horror exploits the sublime terror of the imagined infinite extent of the Other's difference, the lure that the Orient and madness share in excess and debauchery, and a fascination with the Other as doomed victim of their own sensibilities. The Gothic novel²⁴⁶ took monstrosity and deviance to levels which appealed to repressed Victorians, where the occult and the supernatural overlapped with ideas of aberrance and the Romantic gifted genius or the mysterious Oriental magi.

The decadent Romantic artist/flâneur has connotations of crime and moral fault in asylum terms, with libertinism and excess bourgeois sensibility linking closely with cinematic representations of madness. Each is tourism outside the constraints of culture

²⁴⁵ Introduction by Mario Praz, P. 21. Fairclough, P., Ed. (1968). *Three Gothic Novels: The Castle of Ontranto*, Horace Walpole; *Vathek*, William Beckford; *Frankenstein*, Mary Shelley. London, Penguin Books.

²⁴⁶ Or Gothic romance, is a type of fiction which was inaugurated by Horace Walpole's *The Castle of Ontranto: A Gothic story* (1764) – the subtitle refers to its setting in the middle ages – authors of such novels set their stories in the medieval period – their principle aim was to evoke chilling terror by exploiting mystery and a variety of horrors – has also been extended to a type of fiction which lacks the medieval setting but develops a brooding atmosphere of gloom and terror, represents events which are uncanny or macabre or melodramatically violent, and often deals with aberrant psychological states. – Abrams, M. H. (1985). *A Glossary of Literary Terms*. Orlando, Florida, Holt, Rinehart and Winston. Pp. 74675.

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into the sublime regions of the unknown, the strange and mysterious, and the aberrant and irrational world. Each shared an ambiguous relation to the Other; embedded in Orientalist and supernatural Gothic tales was conflict, good against evil, and an eventual domination over the Other's fluid and changeable designation. The ambiguity and tension which arose from these discourses of difference in terms of horror and desire in the Gothic symbolism reflected cultural and individual individuation struggles, also a neurotic desire to settle the Other question permanently. Oscillations between fixed designations of good and evil, self and Other, incites conflict, an essential aspect of drama, and melodrama is an essential component of Gothicism. Madness is common to representations of conflict, drama, and melodrama.

Conflict and the Other

Othering encounters necessarily involve tension and conflict: between self and other, desire and loathing, abjection and attraction, identification and abhorrence, correspondence and dissimilarity; it involves a play with representations of disparity or congruence. The asylum begat discourses of dominance and opposition, order and threat, common themes involving disputes between prevailing power structures and their resistances. Othering necessarily *includes* ideas of and reflections on self, desire, repulsion and apprehensions involved with complex engagements with notions of identity and belonging. Representations, especially cinematic, involve agencies and mechanisms for differentiating the self from the Other, identifying with them and aligning or rejecting them. The screen becomes a mirror in which to gaze at projections of the Other, allowing identification with, or horror at, that which is presented. Thus the spectacle of madness presents the repressed self, the feared Other within, the id rampant and governing the free will. A regression into pre-consciousness, and the unformed ego which desires gratification and rapid response to need without thought of process or protocol. These projections contain elements of self, and the gaze one of desire for unity, for re-conciliation with the Other, the ego, the undifferentiated self. It is a yearning constituting neurosis, a stress and conflict between the individuated ego and the incomplete, flawed self.

The Other in cinematic representation is simultaneously present and absent, as is the image. The image, like the Other, is acknowledged because it is seen, but disavowed as immaterial, the characters and images self but not-self. The spectacle arises from a neurotic

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desire to see the untrammelled psyche without repression or constraint, yet afraid of its spectre as the disavowed Other. Cinema allows for the consumption of this frightening yet alluring possibility in a hypnotic state. The spectacle of madness in the asylum was constant reassurance of madness's containment, which paradoxically reaffirmed its immanence, the disavowal an avowal. So too Orientalism which confirmed and lauded the Other, yet reiterated the presence of competing and possibly threatening Otherness. The process of gazing and Otherness as both splitting off from the Other and confinement of the Other in discourse; this act creates its own incongruity and irreconcilability, a never-to-be resolved conflict within the psyche. This irreconcilable knowingness and rejection creates an uncanny haunting and suspicion of the Other within.

Madness in representation becomes, like the Orient, a taunt, an allure, constantly in state of becoming in this psychoanalytic perspective. Fuery proposes the simultaneous presence/absence created by Othering [true of asylum and of Orient], an anxiety about an existing yet intangible entity that worries certainty and knowledge.²⁴⁷ The Other's ambiguous state of existence within (either the individual or the collective) yet exiled, present yet absent, existing but imaginary, challenges other certainties such as identity, belief, justice, ethics, and understanding about the world.

So how to identify and recognise the Other within? Stereotypes serve to alert the group to the Other's more subtle insidious characteristics; dishevelled (signalling inner turmoil, conflicting emotions, and uneven temperament) or over-groomed, indicating narcissistic tendencies and deviant self-attention, the mad person signals his otherness externally. Criminals and villains have disabilities or disfigurements which indicate fault, deviance, transgressive character, or a traumatised and damaged psyche. Outward denotations of inward turmoil and imbalance reflect an internal conflict, the communication of Western dichotomous discourses. Competing and complementary representations of emotional states conveyed in iconographies of symmetry or asymmetry exploit Othering's oppositional, pejorative denotation, assuming a derogatory status. Associations between the Other and degeneracy, disorder and demonology, disease and

²⁴⁷ "Contained within the ways cinema has developed images of madness are the issues of meaning, and authority, power, the contestation of truth, and the function of otherness." Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan. P. 16.

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contagion, attempt to decide the Other's designation and floating signification in pathology.

Orientalism and madness intersect here, discretely and subtly, their respective representations linking madness and the East. The Orient, designated threat and antithesis to Western ethics and morals, correlates to madness as antithesis of Western metaphysics, reflecting turmoil and anxiety the spectre of insanity produces. The asylum film reflects this tension aligning madness's exile to the asylum and the West's will-to-power; as in the West-East tension and struggle for domination; so too reason's struggle for supremacy over unreason.

Discourses of madness intertwine with other struggles for order and dominance. The inherent neurotic canniness of the unconscious recognition of the impossibility of reconciling the conscious desire for order and stability with life's innate tendency for conflict and disarray. The process of reconciling self with Other (as with the ongoing reiteration through representation which condones repression and policies of domination against them) align with psychological processes of ego formation. Individuation conflict involves a psychomachy, the internal debate and struggle against desire and fulfilment in order to live in the world. The asylum marked the point of separation from previous dialogues of mind-body connection, the humours and the physical aspects of dis(-)ease affecting or caused by psychological tensions. Signifiers of this departure emerge in Gothic iconography, the stormy skies and wild natural settings indicate the majesty and savagery of natural forces, emotions equate with atmospheric conditions. The Romantics revelled in wild tumultuous settings and disarray as evidence of the overflow of ambience as metaphor for emotional turmoil; asymmetry and disarray signify the magnificent power of natural forces, the sublime extent of the natural at war with the supernatural. They imply conflict between God/the gods and man; God and Satan; angels and demons; mind and body; order and chaos; Christian and pagan; culture and nature; id, ego and superego's issues discussed in myths. Greek Tragedy derives its drama from the tensions inherent in conflicting emotions, personalities, deities, and tribes/nations. Psychological conflict derives from mankind's thoughts and actions, mediated by the gods with suspect motivation. Gods as external forces sending the furies and harpies of madness were agents of spite, mischievous divinities set on creating human misery for their delectation. Zoroastrian religions inform Western Christianity, Islam, and Judaism, each emerging from similar sources yet

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conflicting and diverging ideas of mankind as battleground between Good and Evil, informing nationalist and religious debates, conflicts, and Orientalist discourses. As with discourses of competing dichotomies, representation reifies and encapsulates intricate perceptions and dialogues. A dramatic tension ensures this dialogue provides the drama of life with which the spectator may compare to their own, the outcomes remembered and avoided or embraced. Tension is created by struggle between external forces and will, threatening chaos and disorder, upping the stakes of the struggle and the prize. A character's ability to direct actions and reason determines tragedy, chaos, and crisis, resulting in loss, grief, and misery, or triumph and gain.

These effects can be traced to cinematic narratives that reflect the drive and imperative of madness as external metaphysical malevolent force affecting human interaction, affected by Othering discourses and altered for better or worse. The irrational component of psychological drama/thriller is a legacy of tragedy, with madness a tension reflecting the complex and multifaceted relationship between the Other and the self. These tensions are the discord between fixed categories of difference that Gothic literature exploits.

Cinema and other media rely on drama and conflict to create tension, providing interest, drawing on connotations of Othering, Orientalism, and madness to deliver their agendas. Conflict is a basic tenet of journalism partly explaining why madness is such a rich source of media subject matter. As Ray Nairn points out:

In New Zealand, as elsewhere in the Western world, mass media, both print and broadcast, are engaged in fierce economic competition. Survival is predicated on gaining sufficient income from advertising, making readers and viewers the currency of the struggle and commentators have identified a range of survival strategies – the strategies have required increased use of rhetorical and dramatic devices – to enhance accessibility and to raise the entertainment value – dramatization – demands stock characters, personalisation, vivid delineations of the events and situation, and inclusion of strange or unexpected details –²⁴⁸

The media exploit dichotomies of good and evil from Othering discourses, using the coded communications of identity and belonging to enrol support for, or opposition to, representations of self and Other. Examples illustrating conflict and madness as the result of untenable and irreconcilable tensions between dichotomous states of culture and self are instances where the Orientalism of madness is an attempt to identify 'difference' and

²⁴⁸ Nairn, R. G. R. (2003). Op. cit. Pp. 81682.

opposites, and to colonise the unknown territory of the Other. Unthinkable antitheses to order and morality are reified as monstrous or bestial in an attempt to control the designation of such into the realms of sociopathology, pathologised and relegated to discourse of confinement in representation. Media colludes with Orientalist discourses by colonising these representations to enrol the interest of the reader, exploiting the audience desire to settle conflict arising from uncertainty and perverse interest, confirming 'Them' in ideological asylums of representation or exiling 'Them' to the realms of abjection, those badlands outside the city gates and group identity, where what lies outside the symbolic order reside, that which lies there, quite close, yet cannot be assimilated.²⁴⁹

Madness and Imperialism: Othering and Abjection

The Other and the Orient are constructs, representations of difference through languages of representation.²⁵⁰ 'They called me mad, and I called them mad, and damn them, they outvoted me';²⁵¹ a quote from an asylum inmate in the 19th century illustrating the discourse of power from within the subject discourse itself, where those in power control designation of the Other. Sanity or 'normal' relies on who controls representation. Who speaks? From what position? Foucault asks. The asylum exemplifies that 'normal' is a construct of those with access to channels of discourse, and asylum films continue this communication. Madness is appropriated in stereotype and narrative for ideological reasons, spoken *for*, and represented as Orient or outland to which the Other is banished. The Other is a construct of those who speak or represent 'Them' as the asylum keepers and policy-makers did for the insane, and Orientalism did for the East. Edward Said states:

[T]he Orient has helped define Europe (or the West) as its contrasting image, idea, personality, experience – as a mode of discourse with *supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles* – Taking the late eighteenth century as a very roughly defined starting point, Orientalism can be discussed and analysed as the corporate institution for dealing with the Orient – *dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in*

²⁴⁹ Kristeva, J. (1982). *Powers of Horror: An Essay on Abjection*. New York, Columbia University Press. 'It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rapist, the killer who claims he is a savior.'

²⁵⁰ See Porter, R., Ed. (1991). *The Faber Book of Madness*. London, Faber and Faber.

²⁵¹ Ibid. Quoting Nathaniel Lee, Restoration playwright. P. 1.

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short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. [Italics added.]²⁵²

Orientalism as a project of domination over the irreconcilable conflict between self and Other is comparable to psychiatry, which emerged as a desire to encapsulate reasonø Other. Both are 19th century examples of practises of colonisation and domination over that which it encapsulates in language, image, and text. They manufacture consent for methods of control and domin(at)ion through social discourses of representation, expertise, practices, and policies.

Madness was not formalised as an area of specialisation and study until the late 19th century; designated in the language of psychiatry and confined to the discourse of medicine. Emil Kraepelin and Eugen Blueuer developed the early diagnostic tool of *dementia praecox*, the first scientific explanation of an abstract concept of illness. The term immediately places those so designated in an otherworld beyond the ðnormö, in the territory of abnormality, just as Orientalism places the Other outside the West (and the ðFar Eastö the extreme). Both allow the subject to be observed and studied, arenas in which to become expert and specialist through analysis and erudition. Psychiatry develops a hierarchy of ðmasteryö, the subject becoming the object of scrutiny, represented in curriculum texts and images, talked about, described, and designated in specialist language signifying pathology and difference. Languageø essential role in Othering is most obvious in psychiatry/psychology which invented a language system to Orientalise the insane, making madness an ideological foreign country. Psychiatry confined madness in a new discipline just as anthropology gave language to Orientalist studies. Diagnoses, symptomology, technical words for treatment and medication become the currency the specialists use to communicate, the metalanguage to which the layperson does not have access.

Psychiatry discourse compartmentalises, represents, and isolates madness as a discrete area of specialist knowledge rather than a shared experience as it was prior to the asylum. Said cites Foucaultø theory of discourse to identify Orientalism as a ðsystematic discipline by which European culture was able to manage, even produce, the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during

²⁵² Said, E. (1995). Op. cit. Pp. 1 (introduction) and 3.

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the post-Enlightenment period.²⁵³ Said appropriates Foucault, substituting the Orient for madness, both of which hold the tensions and debates mentioned earlier in relation to Enlightenment. Ideas of Romantic extremes of emotion and experience in the face of mundane and ordinary existence appeals to the Western identity, and both hold desire and lack within as well as abjection. Both are intense engagements, phenomenon which flirt on the threshold of the metaphysical and the occult, the risks, dangers and thrills inherent in engagement with the ambiguity of the Other. The abject horror and unthinkable-ness of madness, along with its psychological freedoms and ecstasies, is offered up to the gaze through the cinematic asylum. These become the reality of what is represented, the language creating the reality and limits of the Other, just as Western texts created the Orient as Romantic and/or threat in representations. Asylum films can create not only knowledge but also the reality they appear to describe. In time such knowledge and reality produce a tradition in whose material presence or weight, not the originality of the given author, is really responsible for the texts produced out of it.²⁵⁴ The asylum discourse produced the Other of madness, as did Gothic tales of horror and the Orientalist text.

Madness is colonised by representations of the insane as Noble or Ig-noble savage, conflicting, or complementing Western culture depending on ideological orientation. Psychoanalytically, the mythos function of madness is to create dramatic conflict through oppositional construct, to drive the narrative forward through its departure from order,²⁵⁵ a departure which introduces chaos. This in effect Orientalises madness by identifying and representing it as alien to social order, threatening anarchy, and dismantling cultural conventions of decorum and civility. Highlighted and distinguished, revealed and exposed, identified then exiled, disparities and threats to order are abjected from the consciousness through representation in narrative structure. Abjection of the Othering becomes an externalising and exteriorising of conflicting ambiguities and uncertainties, a disavowal of difference.

²⁵³ Ibid. P. 3.

²⁵⁴ Ibid. P. 94.

²⁵⁵ See the villain or false villain in Propp, V. (1968). *Morphology of the Folktale*. Austin, University of Texas Press. VI. "The Distribution of Functions among Dramatis Personae." Pp. 79-83, and Campbell, J. (1993). *The Hero with A Thousand Faces*. Fontana Press. Pp. 90, 91, 196n, 207-69, 216, 247-648 etc. for interpretations and narrative functions of the trickster character. They are the transcendental, shape-shifting, devilish pranksters who challenge the hero on his road of trials in folktales and myth, the nuisance (weak version) or fatal antagonist who serve as threat to the hero completing his task.

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Renunciation in representation is an affirmation of the Other, the fascination and attraction which limits the anxiety about 'Their' uncanny-ness. The Oriental disavowed through representation, controlled in designation and observed for difference, relates to identification with the Other and a denial of this connection, an unthinkable knowledge which challenges the self. This aligns with the spectacle of madness from which Said extrapolates the emergent discourse of Othering in Orientalism; Romanticism connects both through horror genre, bringing together the commonalities inherent in both.

Cinema is the site for constant reiteration of the Self and Other to establish and affirm the limits of these demarcations. What is Othered is scapegoat for neurotic anxieties of Western dominance, reverse signifiers of the recognisable and familiar. The insane, like inmates in the actual asylum, represent culture's de-subjected citizens, aligned with the foreign non-resident visitor, tolerated but watched, or the foreign country²⁵⁶ visited, photographed and brought back to be studied and exhibited. The confinement of the insane allowed them to be ridiculed and debased; similarly depictions in literature and art for the Orient/al. Cinematic representations allow their excesses to the spectator given access to deviant irrationality before being subjugated in the oblivion of memory.

Asylum films suggest and threaten the escape of madness from the controlling frame, penetrating the culture with seeds of unreason. Romantic satire uses madness as critique, not only resisting asylum Othering but constituting misinformation about insanity. Madness, and asylum become inverted, like the Don Juan of Byron, the exiled hero, looking for political and social asylum but which ultimately is a living death. In the asylum movie the hero must 'cross over' on our behalf to suffer for the benefit of the spectator's identification with the hero, a vicarious journey to the Orient of madness.

Crossing the Threshold: Journey into the Orient of Madness

Romantic identification with the Other, resisting colonising discourses of antithesis and folly, crosses a boundary between dichotomies artificially established in Orientalising representations. Identification with the Other not only conflicts with and worries Western metaphysics but appeals to the Romantic heroic principle of resistance and contestation of repression. Aspects of the asylum discourse and resistance incorporate Gothicism and its

²⁵⁶ Foucault, M. (1967) Op. cit. '[M]adness is no longer the familiar foreignness of the world; it is merely a commonplace spectacle for the foreign spectator.' P. 28.

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use of madness as critique, aligning with Orientalism in resistance to colonisation and control, power and supremacy. If madness is reason's traitor, then converse is heroic resistance in Romantic estimation. Madness does not fail reason and order but outstrips it, tests its limits and weaknesses. The heroes of asylum movies endure, resist, and finally succumb to the dominating ideological discourse.

It is a brave or foolish soul who ventures into the liminal threshold of the asylum, political or psychological. Both are the frontier between the real and the imaginary. They are the margin between the order of binary opposites. The protagonist enters a void of nothingness, purgatory populated with madness and dissolution, an underworld/parallel universe where madness is the antipodes of reason, the antipodes of the mind.²⁵⁷ In this respect, the asylum movie is Joseph Campbell's "Hero Journey"²⁵⁸ the asylum the road of trials, and the threshold between the mortal and the eternal. Caught between identifying with the hero and aligning with designations of insanity, the spectator experiences the tension, drama, and unease involved in Orientalism, enduring the thrill associated with the suspense story. Identifying with the protagonist and discovering they have more in common with the insane (and the Oriental) places the spectator in a similar bind. Asylum films, like horror and tragedy, allow for perverse pleasure in transcending the bounds of the ordinary and straying into the Orient of wonder, terror and danger, the spectator having a surety of return of which the protagonist does not. Cinema becomes the asylum in spectatorship, madness a risk-taking excursion into uncharted territory that "holds a mirror up to the psyche" to those often denied depths where reason and unreason indeed meet and become one.²⁵⁹ The cinema apparatus is now the vehicle and map for touring foreign terrain, making the spectator the scholar of the Orient of madness:

Knowledge of the Orient is directly translated into activity "requir[ing] from the White Man a new assertion of control, this time not as an author of a scholarly work " as a maker of contemporary history " The Orientalist has now become a figure of Oriental history " its shaper, its characteristic *sign* for the West " The Orientalist surveys the Orient from above " getting hold of the whole sprawling panorama " he must see every detail through the device of a set of reductive categories " no Oriental can know himself the way an Orientalist can, any vision of

²⁵⁷ Huxley, A. (1973). *The Doors of Perception: Heaven and Hell*. Harmondsworth, Penguin Books.

²⁵⁸ Campbell, J. (1993). *Op. cit.*

²⁵⁹ Telotte, J. P. (1985). *Dreams of Darkness: The Fantasy and the Films of Val Lewton*. Urbana and Chicago, University of Illinois Press. P. 169. Quoting Hillman, "The Dream of the Underworld" P. 52.

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the Orient ultimately comes to rely for its coherence and force on the person, institution, or discourse whose property it is.²⁶⁰

The öknowerö of the Orient of madness becomes the dominant cohort in this dyad, the observer on the ösaneö side of the sane/insane dichotomy, analysand of the psychiatric discourse. Said utilises Foucault's uncovering of the emergence of discourse as a dominating and repressive act through social and cultural arenas, the superstructural ideological apparatus of religion, politics,²⁶¹ academia, and military intelligence to contain its Other, creating policies and practices based on this engagement. Psychiatry was complicit with the Orientalising of madness in collusion with the asylum and the cinema ritual through this transcendence and dream-like consumption, and like foreign policy regarding the East, psychiatry was influenced by art, literature, travel tales and tourism of madness. Psychiatry created the language of the Other. A specialist set of terms of aberrance and abnormality communicate this, collude to transcend the cultural and ideological division placed between the Other and the Self. Representation amounts to an ideological crossing of this divide, to colonise through visual mapping and graphic illustration of the intangible, irreconcilable un-apprehendable confines within a system where deviance and aberrance sanction restrictive practices.

Aberrance and deviance are communicated in othering terms through words and image. Media often represents madness in terms of öberserkö, öamokö, öescaped mental patientö, or öpsychoö.²⁶² This fuels stigma, drawing from madness's coding of taint, of which Foucault describes and Said extricates. Through the information dissemination avenues of önewsö and current events, regurgitated as art, created and informed by psychological and geographical tourism, the doctor is the Orientalist authority, specialist, and decipherer of all things Oriental, recorder of its history, interpreter of its ideology and exponent of the Other's mindset. Orientalism attempts map differences and contain them within the controlled designation which would allay this neurosis.

²⁶⁰ Said, E. (1995). Op. cit. Pp. 238ö239.

²⁶¹ Said cites a Henry Kissinger essay where Kissinger has to establish a polarity between the US and the world, proceeding öaccording to what linguists call binary oppositionö to justify its foreign policy. Ibid. P. 48.

²⁶² See Diefenbach, D. L. (1997). "The Portrayal of Mental Illness on Prime-Time Television." *Journal of Community Psychology* 25: 289ö302; Gilman, S. L. (1988). *Disease and Representation: Images of Illness from Madness to Aids*. Ithica, Cornell University Press; Nairn, R. G. R. (2003). Op. cit. P. 329; Philo, G., Ed. (1996). *Media and Mental Distress*. London, New York, Longman; and Pickering, M. (2001). Op. cit., for comments on the media and dissemination of knowledge through media agency.

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Anxieties about madness inhabit the haunted landscapes populated by ghosts of the asylum. Cinema uses the language of Romanticised, Gothicised horror of the Other, the colonising strategy of representing madness. Where the spectator is asked to identify with the protagonist entering the asylum, the spectator ð[o]ften become[s] í completely bound up with the being and fate of those figures of otherness, entranced beyond all cultural relevance with what one critic rightly terms their obviously ‘absurd presence’²⁶³ The inmates are the ð-copiesø which, we would normally hope, have no originals, no correspondence to the real world,²⁶⁴ the abyss of moral failure. The camera takes the spectator with it to ensure these Orientalised icons of aberrance take their place in the territory of inauthentic citizens.

Links between madness and criminality assert the asylum inmatesø inauthentic citizen status. The ðlinkage of madness and criminality, of reason and social order which Michel Foucault describes í juxtaposes these pairings in order to underscore the paradoxical manner in which society maintains its civilised surface and also to reveal the deeper links with unreason which it persistently tries to deny.²⁶⁵ Correlations between medical discourse and justice abound, and madness a common signifier of transgression and contravention, the asylum prison more than hospital, a strategy of containment in discourse which allies cinematic discourses with other cultural institutions designed to encapsulate, regulate, and fix the Other in meaning:

Fixity, as sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation í a form of knowledge and identification that vacillates between what is always ðin placeø, already known, and something that must be anxiously repeated í for the stereotype, must always be in *excess* of what can be empirically proven or logically construed.²⁶⁶

Representation enters into madness discourse when viewed through the filter of the asylum movie as *excess* humanity, transcendental and transgressive of cultural icons of ðnormalityø.

The spectacle of the insane situates the subject behind the threshold mirror of the screen, the pre-conscious membrane onto which the Other is projected (figuratively and literally), in the subordinate position as reflection rather than reality. The asylum film

²⁶³ Telotte, J. P. (1985). Op. cit. P. 3.

²⁶⁴ Ibid. P. 3.

²⁶⁵ Ibid. P. 170. ‘Bedlam.’

²⁶⁶ Bhabha, H. K. (1994). *The Location of Culture*. London and New York, Routledge. P. 66.

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reiterates a distinction between the *örealö* and the aberrant: the actual authentic presence as opposed to the mirage. It is this expulsion of madness to the realms of phantasm and apparition which re-asserts its haunting of culture, allowing for its currency in a debate about *önormalö* and *öabnormalö*. Cinema then insists on a neurotic reiteration and revisiting of both terms, challenging, resisting, complicit with and confronting assumptions of reason and irrationality. Here madness is the Orient of Western *logos*,²⁶⁷ the disadvantaged signifier through inauthentic relation to reason, the privileged term in the dichotomy. Said illustrates this pathologising discourse of inauthenticity and censure in an article published in the *American Journal of Psychiatry* in February 1972 by Harold W. Glidden²⁶⁸ entitled "The Arab World" rhetoric that *öpurport[s] to uncoverö*:

the inner workings of Arab behaviour, which from *our* point of view is *öaberrantö* but for Arabs is normal í that if from a Western point of view *öthe only rational thing for Arabs to do is make peace í for the Arabs the situation is not governed by this kind of logic, for objectivity is not a value in the Arab system.*²⁶⁹

The Oriental is, in other words, insane in Western designation, and according to cinematic asylum. The Oriental and madness are conjoined, conflated in irrationality; madness is connoted, Oriental and madness synonymous in categorisation. Parallels between Orientalism and psychiatry assume a penetration into the aberrant, discovery and conquering, mapping and domination of the atypical territory through knowledge and signifying structures.

The asylum banished the insane to internal exile, imprisonment, and punishment. The hero entering the asylum stays confined and dies, or conforms to the status quo outside, and is colonised in the asylum. Challenging and deconstructing signifiers of Othering and Orientalism will unravel oppositional elements of logocentric representation which demand judgement and verdict. Asylum and Othering discourses against and for

²⁶⁷ Logos: *öIn Greek philosophy and theology, the divine reason implicit in the cosmos, ordering it and giving it form and meaning í the concept defined by the term logos is found in Greek, Indian, Egyptian, and Persian philosophical and theological systems í logos in Greek thought harks back at least to the 6th-century-bc philosopher Heraclitus, who discerned in the cosmic process a logos analogous to the reasoning power in man í The identification of Jesus with the logos, which is implied in various places in the New Testament but stated specifically in the Fourth Gospel, was further developed in the early church but more on the basis of Greek philosophical ideas than on Old Testament motifs í Thus í early Christian Fathers stated that Christ as the pre-existent logos (1) reveals the Father to mankind and is the subject of the Old Testament manifestations of God; (2) is the divine reason in which the whole human race shares, so that the 6th-century-BC philosopher and others who lived with reason were Christians before Christ; and (3) is the divine will and word by which the worlds were framed.ö © 199462000 *Encyclopædia Britannica*.*

²⁶⁸ A retired member of the Bureau of Intelligence and Research, United States Department of State.

²⁶⁹ Said, E. (1995). Op. cit. P. 48.

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madness continue coding signifiers of madness with superstitions devoid of engagement, lacking hope of recovery and redemption. Madness is the exile of the Hero, their nadir, living death, and punishment. Yet Romanticism's love affair with the Orient and the Other assure a perverse engagement in the push/pull of desire and abjection.

The Orient Within: The Romanticism of Madness

Romantic Gothic fiction originated in the "Orient", according to Thomas Warton. (1774-81). All that is "exotic" and "other" to be feared, but also covertly desired originates here. From Greek and Roman times, through to Byzantium and the Holy Roman Empire, the Barbarian stood as the antithesis to Western ideology and therefore righteousness. Warton traces "the origins of Romantic fiction to Arabia. From there it started its migration across Europe during the period of the Crusades" ²⁷⁰

The Romantics embraced Orientalism as a celebration of the exotic and mysterious over perceptions of the sinister threat, yet held a dualistic, perverse desire for its mysteries and unknown customs and spirituality. So too madness, not seen as disease or affliction but as the result of a tormented personality; overburdened with mystic visions and sensibility bordering on prescient, and their identity with and belonging to a mad world. Romantic identification rejected the clinical discourse which saw madness as "excessive movement of dangerous passions", ²⁷¹ seeing a lack of understanding about the gifts of perception and artistic virtuosity. Madness was punishment for genius, excess insight, and sensibility a burden. Stereotypes based in part on the asylum discourse imprisoning those who worried knowledge's certainty and logic. Its surety that as an illness madness could be cured:

an instant suffices to disturb and annihilate that supposed wisdom of which you are so proud; an unexpected event, a sharp and sudden emotion of the soul will abruptly change the most reasonable and intelligent man into a raving idiot. The threat of madness resumes its place among the emergencies of the century ²⁷²

Thus Romantics warned that madness was merely a traumatic event away. This idea alarmed and distressed the consciousness with notions of insanity laying dormant, awaiting a tragic or stressful event to become manifest. Perhaps this was an accident of birth, a random endowment with excessive intelligence of a rebellious spirit? The spectre of

²⁷⁰ Botting, F. (1996). *Gothic*. London, Routledge. Botting goes further to challenge this remark, saying that others (unnamed) "preferred to identify the beginnings of romance among the Celtic, Saxon and Norse tribes of Northern Europe". P. 36.

²⁷¹ Horrocks, C., and Z. Jevtic (1997). *Foucault*. Cambridge, Icon Books. P. 44.

²⁷² Foucault, M. (1967). Op. cit. Pp. 211-212.

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immanent madness worried reason, concerns emerging in tales of mystery and terror. The misunderstood genius icon ridiculed reason and mocked their lack of insight causing an unreasonable anxiety regarding the insane adding to the occult connotations. That genius causes too great a burden on the frail human constitution is the negative aspect of Romanticism, an Orientalism that produced the anti-hero discourse, the eccentric and alien genius icons of the disintegrating mind. The Romantic artist/hero counteracted classical views of libertines, invalids and criminals with the anti-hero.

Romantic artists championed Tasso, Columbus, even Thomas Chatterton in tales of hubris and excess intellect manacled and confined for their transgressive gifts of vision.²⁷³ Tasso was incarcerated in an asylum, concerned with the conflict between the worlds of imagination and common sense. Delacroix wrote 'his patrons declared him mad and incapable of creating! What slow fever was to consume him! How his days must have dragged by, with the added pain of seeing them wasted in a lunatic cell!'²⁷⁴ The asylum's aura of hidden excess and atrocity, contrasting medieval architecture with the sublime balance, uniformity, and scale of ancient ruins, suggests the immanent and ever present threat of the barbarian state. Romanticism privileged 'Gothic' a general and derogatory term for the Middle Ages which conjured up ideas of barbarous customs, and practices, of superstition, ignorance, extravagant fancies and natural wildness.²⁷⁵ It revered emotion over logic, the irrational over reason, sense over sensibility; Wordsworth's outpourings over Winkleman's stoicism. Literature turned the narrative form into a convoluted labyrinth of vault and arch, the subterranean dungeons of castles where the Inquisition held its trials. Gothic literature Othered and Orientalised madness, exploiting the horror of the ultimate Romantic trope of the escape from intellectual repression, a 'fundamental source of terror'.²⁷⁶

The Romantic's Hero journey draws on the Byronic tradition of the flawed and psychologically damaged anti-hero whose transgressive unacceptable behaviour is rewarded with exile. In traditional narratives the hero returns from his journey of exile with the boon of knowledge, transforming those of his group for the better, redeeming him or

²⁷³ Honour, H. (1991). *Romanticism*. London, Allen Lane. P. 262.

²⁷⁴ Ibid. P. 266.

²⁷⁵ Botting, F. (1996). Op. cit. P. 22.

²⁷⁶ Small, H. (1998). 'Madness.' *The Handbook to Gothic Literature*. Mulvey-Roberts, M., Ed. Houndsmills, Basingstoke, Hampshire, Macmillan Press. P. 152.

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herself. The asylum film replicates this exile. The asylum is the mysterious and sinister exile into which the traditional hero descends, to return changed from a harrowing experience. In the asylum film, the anti-hero is sacrificed for the boon, martyred to genius and transcendence. The anti-hero experiences extremes of emotion—exultation and the depths of despair, within the course of their adventures. This replicates flawed Greek demi-gods, subject to external forces, driven insane by their resistance to irresistible forces, and finally succumbing to their inhuman burden. Such Romanticism is a favourite in literature and cinema. The drama and tension of questing and discovery, hubris and the Fall discourses intertwined in epic narratives, leaving a legacy of rise and fall structure for the spectator to appreciate and avoid. Madness is the fatal flaw which brings calamity and punishment in the form of death, or worse, the living death of incarceration in the asylum.

Another disenfranchised and Othered subgroup which emerged from Romanticism's rebellion against hegemonic phallogocentric society were women. Puritans idealised females in asexual reverence bordering on disavowal of female sexuality, while Romantics eroticised and fantasised about women's sexuality, and Freud's "Dark Continent"²⁷⁷ derived from Orientalism's phantasy of the Orient's freedom from Christian morality and mating customs; both exhibit an Orientalised anxiety about the Others' sexuality. Frowned upon by society, yet desired in heterosexual lore, female sexual immoderation (nymphomania in psychiatric terms) is excess, the wandering uterus of humoral theory. Nymphomania pathologised this supposed "condition", privileging male sexuality as "norm" and female its other, with no corresponding male term, only imprecise phrases. Female sexuality is coded in myth with the Dionysian affliction of frenzy and irrationality. The demons of lust (whose wages were syphilis and the pox) were blamed women's rampant sexuality, with madness the result of these corruptions. Fear of the irresistibility and fatal consequences of female sexual powers, related in Freudian Dionysian terms, added to the patriarchal discourse of subjugation and the domestic enslavement feminists railed against. Gilbert and Gubar posit the literary attic serves as the equivalent of the asylum in Victorian Gothic literature; the inner sanctum in the patriarchal realm where

²⁷⁷ "The metaphor of the dark continent, then, signals a similarity between 19th century narratives: psychoanalytic, archaeological, and colonial explorations. The "dark continent" connotes a great deal but denotes nothing: it is indefinable, and it is primitive, but it allows explorers a heroic narrative of discovery and feminization of the land." Khanna, R. (2005). "Asylum: The Concept and the Practice." Duke University. Paper delivered at a University of Auckland lecture from an in-progress work. P. 52.

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irrationality and female sexuality are banished and disavowed. This, like the asylum, was a trope of horror because the occult presence and force exerted on the ruling male power required clear dichotomies, female sexuality and male desire threats to patriarchal reason, dominance, and power. Victorian Gothic literature has the domestic space as confining space for feminine aspects of humanity, the exotic Other of the culture. Women who transgress patriarchal power were removed ideologically to the inner exile of the attic asylum. Gothic horror equates madness and women with occult presence which the attic asylum connotes, the mind space above which threatens to come down into the social spaces and wreak havoc; this occult loading condemned women in thought and discourse to the realms of the hysterical Other.

Women, Othered within Victorian society if not institutionalised were relegated to the attic, a closed space of confinement, while domestic order and morality were conducted downstairs. Alienated and disenfranchised from the patriarchal order, women are pathologised, represented (and resisted) as madwomen outside the asylum and nymphomaniacs inside according to male fears of their *divergent* sexuality.²⁷⁸ The attic serves as an *other* space in the signifying system of Gothic literature, exploiting a psychotic/neurotic response to repression and subalternation for its melodramatic contrast to patriarchal culture. Women's natural response to the horror of subjection within the colonising patriarchal discourse is madness in the Romantic sense, as is the artist/genius myth. The hysterical and neurotic response to excess reason and power is disinterred by Freud's psychoanalytical discourse. Exile, asylum, or death is the common punishment for non-conformity or resistance to cultural mainstream, the closure that culture requires to maintain order. While affording the delectation, Gothic tales made the Other spectacle to lure the vicarious gaze at the exoticised/eroticised/animalised. Thus the Oriental, the insane, the criminal, and women are Orientalised in Western patriarchal discourse to the realms of Romantic Gothic horror or thriller, the fascinating and frightening Orient within. The gaze at genius, madness, sexual excess or murderous savagery affords the lure of

²⁷⁸ *In the tradition of classic cinema and the 19th century realism, characters are presented as "autonomous individuals" but the construction of the discourse contradicts this convention by reducing these "real" women to images and tokens functioning in a circuit of signs the values of which have been determined by and for men. (P. 93) Gilbert, S. M., and Gubar, S. (2000). *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale, Yale Nota Bene. This quote applies to madness through Gilbert and Gubar's argument equating *woman* with madness and to an analogy of the literary attic with the asylum.*

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difference, yet assures the spectator of the certainty of the return of status quo, a tragedy to Romantics but a relief to rationalists. Difference and the Other are confined in narrative closure, a function the asylum film performs in the cinematic age, yet Orientalism made abjecting society's others an ambiguous strategy. Perverse desires, double-binds of longing and want, if unchecked, lead to madness it seems. Inevitably, Romanticism also had to close difference down in narrative through death or caging, to restore order and the security of the status quo.

Chapter 4

Narrative Closure: Confining Madness in the Gothic Labyrinth

Colonising Madness

How is it possible to contemplate madness through a rationality that must, by definition exclude it? í The representational process of cinema construct a certain type of sign in order that narrative can make sense of the structures.²⁷⁹

Not only did the asylum afford a free and unchallenged gaze on the insane, it also assured the populace the insane were safely locked away, threat contained. Romantic identification resisted this and sought to liberate madness from the confines of ideological and physiological repression, challenging the asylum discourse but inadvertently asserting the signifiers and symbolism inherent within the òhouse of horrorsö asylum imagery. Narratives of progression and descent, order into chaos, ordinary (natural) world into extraordinary (supernatural) world, spoke *of* the insane, as in the example of de Sade. This identity served as evidence of the degenerative supernova of transgressive genius. Foucault posits the asylum discourse attempted to colonise madness with the institution because it troubled reason, shutting down its former function as critic and conscience of the culture, confining insanity within the frame of the cell door or the barred entrance. Now Romantic identification meant madness was Orientalised as strange and exotic, a bizarre destination inhabited by Noble Savages, genii, and magi who stood in counter distinction to ideas of savages, barbarians, and degenerate social failures. Madness was a complex amalgam of texts representing the insane as bizarre and unfamiliar, infused with occult undertones, a spectre troubling emergent reason. Gothic literature embraced madness as a dubious gift, a questionable endowment effectively differentiating the genius from the masses as much as the asylum did to less desirable inmates. These debates asserted a perception of the insane as the Other within, enabling their capture and confinement, disavowal, and banishment from the consciousness knowing that they were securely confined in a cultural edifice.

Closing madness down in these terms mirrors the literary narrative trope of death in what Catherine Russell calls ònarrative mortalityö.²⁸⁰ Russell cites Walter Benjamin's

²⁷⁹ Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan. P. 15.

²⁸⁰ Russell, C. (1995). *Narrative Mortality: Death, Closure, and New Wave Cinemas*. Minneapolis, London, University of Minnesota Press.

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mortifying gaze of allegory²⁸¹ which privilege[s] white male culture[ø right to] destroy itself rather than be destroyed by the [O]ther.²⁸² This applies to the perception of madness as living death, shut down and nullified by the asylum. The gaze bears witness to the Westø right to imprison its failures and malcontents in a site where they can be ðtamedö in body and representation. This affords a neurotic, anxious, perhaps deluded assessment of the domination of madness, the mind as the last great sublime unexplored and unconquered realm mapped and territorialised, contained in the representation. Literature and art colluded with science to give the impression madness was no longer a free and troubling spectre within society, but a known entity, reconciling unreason through structure and representation.

In the asylum film, the protagonist enters the edifice, already a signifier of trepidation and apprehension. The inmates represent diverse manifestations of human excess and sin, the asylum an enclosed liminal space containing unknown horrors. Torments and dreadfulness loom, based on our coded knowledge of asylum and madness. The narrative structure journals the descent and (possible) ascent with plot points, and characters act as icons of madness, folly and vice. The insane were corralled, cross-pollinated and contaminated with deep structural connotations of criminality, illness, anarchic disorderliness and parasitic impediment to Humanist autonomy. Narratives now serve as defacto asylums which make spectacle of the insane before annihilating its conscripts to the domain of artefact.

In classical terms, representations of madness in cinema reiterate fertility myths of descent and ascent, madness being the nadir of Hades descended into and sanity the rebirth/emergence into the light. Persephoneø journey into Hades and the death of the Earth before Demeter sent Hermes to retrieve her, giving rise to the seasons and agricultural cycles; the messiah myth of Jesus; of death and rebirth, loss and regain. Traditional Hollywood narratives follow mythical structures, the Greek tragedy/comedy template of order/chaos/order restored in the quest.²⁸³ The narrative configuration conforms to cultural expectations, obeying the structural rules to mitigate the images of

²⁸¹ Ibid. P. 210.

²⁸² Ibid. P. 211. Quoting Amy Taubin. Russellø contention was to read narrative death against the grain of closure and open it up to meaning and interpretation, a somewhat uncomfortable and risky approach.

²⁸³ See Reiger, B. M., Ed. (1994). *Dionysus in Literature: Essays on Literary Madness*, Bowling Green State University Popular Press; Dodds, E. R. (1951). *The Greeks and the Irrational*. Berkeley.

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human torment and suffering. The discourse creates and speaks for the subject, silences and articulates it, enabling a coherent logic with which to apprehend madness.

Russell posits that although representations of death (like madness, once one of the pantheon of "floating signifiers") fix and confine the subject in representation and narrative, with knowing critical analysis it is possible to read against this strategy. This aligns with Fryer's discussion of cinema spectatorship which involves a neurotic, psychotic, and hysterical position because of the impossibility of representing madness in clear and unambiguous terms, resisting the asylum discourse in textual structures causing anxiety. Representation requires a neurotic identification with, and reiteration of, the subject. Spectatorship is a nervous gaze upon that which resists representation, and also frees the image of madness up to conjecture. Before this can happen, the structure must be identified before it can be deconstructed.

The asylum text has a Greek myth legacy of tragedy. The Oedipus myth warns of disrupting the natural order of the family which threatens a curse on the community; Amazons told of a mythical land (conquered by the hero of patriarchy, Heracles) where (Greek) cultural and familial conventions were reversed, eventually requiring conquering; Dionysian myths of the irrational rituals and orgies imported from the East threatened civil unrest and tragedy yet acknowledge the need for the safe outlet of irrational yearning; Prometheus tells of heroic sacrificial actions leading to eternal containment, punishment, and torment; a living death.

Foucault identifies madness as a fundamental human experience in Renaissance literature; Shakespeare communicated an ambivalence about madness's designation as unfixed, contradictory, oscillating between dichotomies and extremes of human experience:²⁸⁴

Here's much to do with hate, but more with love:/Why then, O brawling love! O loving hate!/O any thing, of nothing first create!/O heavy lightness! Serious vanity!/Misshapen chaos of well-seeming forms!/Feather of lead, bright smoke, cold fire, sick health!/Still-waking sleep, that is not what it is!ô / í What is it else? a madness most discreet í ²⁸⁵

Romeo opines about love-madness; Ophelia, Hamlet, King Lear, and Lady Macbeth are Shakespeare's tragic figures experiencing excessive thoughts and feelings, causing

²⁸⁴ Shakespeare, W. (1996). *The Complete Works of William Shakespeare*. Ware, Hertfordshire, Wordsworth Editions. I. I. 177. 247. Referring to love madness and the irrationality that love creates in the mind.

²⁸⁵ Ibid. Pp. 1736193. P. 247.

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disorientation and psychological turmoil. Shakespeare uses love madness to comment on society, holding a mirror to reason and culture in *Romeo and Juliet*'s "loving hate", contrasting the mismatched pair's love to the feud between the powerful families; love as the antidote to the discourse of power. Their doomed fate is signified by their "star-crossed" designation as zodiacal sign of tragedy. His narratives restore order in a familiar cycle of the play algorithm, closing down chaos through death and tragedy. The narrative imposes mortality on madness, both the ill-advised (according to the star omens) love, and the feud, the murder/suicide closing the protagonist's love madness down while critiquing the madness of power relations. Hamlet contemplates suicide as a solution to life's outrageous fortunes; Lady Macbeth is driven insane by the murder she entices her husband to commit. The narrative structure settles imbalance and disorder, the algorithm balanced, the plot-points indicating the direction towards a resolution of events. Madness is the driver, manipulated into being settled by death (or the asylum), symmetry returned. Narratives allay fears of madness's sovereignty, the spectator expecting the dénouement to decide the floating signifiers and ordering the events into a coherent balance. Yet these characters were people of power or privilege, not belonging to the lower elements of society, or icons of base humanity. Refer also to the previous example of Don Quixote, a Nobleman, albeit somewhat diminished, able to mix with aristocracy. He becomes, however, a jester in their court, and finally dies sane but repentant for the madness induced by his desire for and fetishistic consumption of fantasy literature.

The Age of Reason looked to update or retell classical and medieval tales that colluded with the emerging bourgeois world order, expressing the need for rigid structures of power to keep the peace and the developing capitalist will-to-power dominant over disruptive elements in society. Texts depicting dissent and opposition to the prevailing ideology become nullified as aberrant, abnormal, insurgent, or foreign. The age of Bedlam was an "era [of] segregation and confinement" became the major cultural responses to the threat madness was thought to pose "which] had nothing to do with any medical concept" it was simply an instance of order being asserted in an age which highly valued the appearance of order.²⁸⁶ Madness becomes symptomatic of degenerate aristocracy in

²⁸⁶ Telotte, J. P. (1985). *Dreams of Darkness: The Fantasy and the Films of Val Lewton*. Urbana and Chicago, University of Illinois Press. P. 172.

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decline, like Rome's entropic decline. The perception of madness changes from culture's free-radicals to corrupt degeneracy.

The traditional symmetrical structure (discussed earlier) which nullifies the tension and horror of the narrative descent into madness, and Said's²⁸⁷ idea of Orientalism's use of madness to mark the non-European as threat and aberrant, connects Foucault's theory further with postcolonial theories of Homi Bhabha,²⁸⁸ Frantz Fanon,²⁸⁹ and with feminist tracts such as Spivak,²⁹⁰ Kristeva,²⁹¹ and Creed.²⁹² These ideas have a common thread of deconstructing stereotypes and narrative closure to decolonise and unpack the cultural loading of the Other inherent in their codes and iconography. To understand stereotypes' career as concept in Pickering's terms,²⁹³ and the function of narrative structure and signification as mechanisms of communicating the closing down of the sign of the aberrant Other within the logic of an algorithmic structure is to appreciate the method and agency of that communication. The function of stereotype relies on its placement within the narrative, and relative position to the protagonist's progression along the parabola of descent. Reading this positioning in traditional narratives helps to apprehend the currency and allusion of representational tropes:

Every law has its outlaws, every territory its margins, all rule presupposes misrule and the unruly. Societies have instinctively been wise enough to know these facts of life and sometimes act on them. Whatever is strange and disruptive has been marginalized as monstrous, yet the theatre of life also allots walk-on parts for its misfits, madcaps and malevolents, even as only as those whom people love to hate – difference spells threat because it confers potency, and those whom society designates as outsiders are often kept in the wings – at the right moment, their presence will be needed on stage²⁹⁴

²⁸⁷ According to Pickering, Said's argument (applied here) is that inverting stereotype does more to confirm and accentuate it than address it. Pickering, M. (2001). *Stereotyping: The Politics of Representation*. Basingstoke, Hampshire; New York, NY, Palgrave. P. 152. This is the stance taken by Kesey and Forman in *One Flew over the Cuckoo's Nest*, where the insane are the wise and the system is insane.

²⁸⁸ Bhabha, H. (1984). 'Of Mimicry and Man: The Ambivalence of Colonial Discourse.' *October* 28: 125-133.

²⁸⁹ Fanon, F. (1968). *Black Skin White Masks*. London, Macgibbon & Kee.

²⁹⁰ Spivak, G. C. 'Can the Subaltern Speak?' *White Mythologies: Writing History and the West*. Young, R. London; New York, Routledge. Pp. 246-28.

²⁹¹ Kristeva, J. (1982). *Powers of Horror: An Essay on Abjection*. New York, Columbia University Press.

²⁹² Creed, B. (1993). *The Monstrous Feminine: Film, Feminism, Psychoanalysis*. London and New York, Routledge.

²⁹³ Pickering, M. (2001). Op. cit. P. x.

²⁹⁴ Porter, R. (1987). *A Social History of Madness: The World through the Eyes of the Insane*. New York, Weidenfeld & Nicholson. P. 125.

Thus madness serves to trouble order, offering dramatic contrast to it and cathartic relief when restored. The narrative structure is the well-seeming form imposed on the misshapen chaos of insanity connecting to the asylum's cultural loading. The algorithm of the narrative decline places a value on the signifier, the character, depending on their relative placement in the structure and the character's function. This organising grid allows madness to drive the narrative forward, to add dramatic stress and tension. It takes a hero with superhuman psychological fortitude to withstand the immersion in the asylum.

Algorithm, Symmetry, Closure: Misshapen Chaos of Well-seeming Forms in Gothic Horror

The typical asylum text begins with entry into the asylum, and this transitional act from the everyday to the extraordinary signifies a challenge to the protagonist's identity. The hero meets inmates and recognises their insanity through various representations of category of madness. Perceptions of reality are strained and blurred; what is known and certain becomes vague and unclear, and so too identity and beliefs. These reiterations of asylum madness, as Russell posits about narrative mortality, restage the Oedipal drama of desire and identity, to rewrite it and to have it conclude differently – a dream of unfulfilled desire; repetition not as a drive towards ending but towards a new beginning.²⁹⁵ What is sought in the asylum film is the fulfilment of desire to dominate and control madness, to rewrite medieval horrors that preceded the classical asylum age into satisfactory completeness and unity. Neurotic repetition of the spectres of madness is a common trope of Gothic horror, with madness the fate worse than death.

Death in Guyot Marchant's (1485) *Danse Macabre* where the grinning imagery of death²⁹⁶ bore the face of pestilence and war; madness's uncertainty and chaos mocked the desire for rest and harmony, the ultimate of which is death. Death remained the greatest unexplored domain in the Middle ages, and representation was an attempt at making it an object of derision by giving it an everyday, tamed form, by constantly renewing it in the spectacle of life, by scattering it throughout the vices, the difficulties and the absurdities of

²⁹⁵ Rodowick, D. N. (1991). *The Difficulty of Difference: Psychoanalysis, Sexual Difference and Film Theory*, New York, Routledge. P. 94. Quoted in Russell, C. (1995). *Op. cit.* P. 61.

²⁹⁶ Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. P. 15.

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menö.²⁹⁷ Madness critiqued the hubris of presuming greatness and immortality, and madness was the ðgothic symbolismö which reminded reason of the folly of forgetting death's dominion. Here, ðwhen the madman laughs, he already laughs with the laugh of deathö.²⁹⁸ Mankind now reverses its perception of death as the end of time and the world, the folly that makes the apocalypse a necessity. Madness and apocalypse align in symbolism, and the asylum emerged to cease and diffuse unreason's potency and reign. In an algorithm of ideas along a narrative thread, the text channels the protagonist to an inevitable conclusion, either escape or death, which equate in the currency of the narrative. The text controls the madperson, its grinning mask of death shut down and imprisoned in the asylum. An equation of the narrative seeks to reinforce this natural progression, coding it in a left-to-right sequence, seeking resolution to the question of life's secret, the dilemma to be deciphered, mapped and colonised by the discourse. Through the process of the calculation equilibrium is achieved, problem solved, imbalance deferred. Madness is nullified in the text, like death, restored to its natural place in the symbolic realm. The algorithm, like the narrative, is a tool of symmetry; its function is to decide and arrive at a solution, to delimit which resists knowledge, certainty, and understanding; death and madness.

Neurotic reiteration takes the form of intertextuality between the arts and literature. It is a compound strategy to colonise and close down madness and death constantly through textual references and weave, colluding in sorting and arranging symbolism to reinforce the desired solution to life's mysteries, madness and death; insinuating each other through resemblance, imitation, and borrowing, they are the Passion Plays, Fool's literature, myths, fables, folk-tales, nursery rhymes, and popular culture texts which connect at various levels,²⁹⁹ and which intersect and reference through structure and theme. Subtexts point indexically and iconically to each other, fixated on reiterating and reinforcing the attempts to control the designation of madness, chaos and disorder, working as the ðmortifying gaze of allegoryö to succour anxieties about identity, belonging, and the unknown. Signifiers

²⁹⁷ Ibid. P. 16.

²⁹⁸ Ibid. P. 16.

²⁹⁹ ðDesiderius Erasmus's *In Praise of Folly* was both a Renaissance effort at satire and a carryover of medieval mockeries. Holbein [paintings] are neither caricature nor cartoon in the modern sense, but they are in the same stream of subjective comment on objective observation as the series of exaggerated profiles drawn by Leonardo and Dürer. Pieter Bruegel the Elder is full of near caricature. [his work] and that of Hieronymus Bosch. dislocations and exaggeration of obese or emaciated physical types that are likewise near cartoons.ö © 1994-2000 *Encyclopædia Britannica*.

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(such as characters) or more complex and abstract algorithmic computations sorted and arranged into patterns and read for meaning. Madness and death are represented in narrative patterns, displayed and laid out logically to enable reckoning. Gothic symbolism in the asylum texts work towards a goal of understanding and certainty in a textual weave, borrowing from the "Danse Macabre" tradition, but without the understanding and relevance death and madness assumed in medieval texts. The asylum is at the end of the wayward path, the long and winding road into the dark forest, away from the town. The tradition signifies order, cultural knowledge, and development from the "primitive" state; the asylum is regression from this, receding into the dark wilderness, into past ignorance; the asylum becomes the cave of mysteries and horrors in the forest. The narrative acts as Ariadne's thread, a trail for the spectator to follow out of the labyrinthine path, with or without the protagonist, but with the boon of knowledge which is the hero's legacy.

In Gothic fiction, the labyrinthine narrative destabilises and undermines certainty and knowledge, causing anxiety through questioning these faculties. It unsettles the spectator, making them struggle to remember the turns and the way back. This creates tension, along with the threat of irrational violence and unpredictable actions connoted by madness. Reality changes and knowledge disintegrates; an attraction with Gothic and madness is, as Small points out, that:

Dramatising the production of madness goes some way towards explaining its attraction in Gothic fiction. It is necessarily alert to the difficulties of interpretation. Its heroes and heroines, driven to madness (or close to it) in their desperate attempts to make sense of contradictory signs and patterns, can seem comparable to [spectators] of Gothic fiction trying to make sense of a disorientating text.³⁰⁰

These ambiguous and confused signs represented in a bewildering series of events and plot points/turns to disorientate and cause tension, forcing the reader/spectator to be more alert, more attentive, obliging a heightened engagement. This heightened state of spectatorship, like the asylum gaze, makes for a more potent risk/reward encounter by virtue of the proximity to dissolution of knowledge and perhaps self. In this formal ritualised encounter, madness adds the spice to the algorithmic balancing of the problem, threatening to upset the narrative's natural order. The narrative serves as a form of topography of the terrain that asylum inmates inhabit, forming a chart, a map, or log of the

³⁰⁰ Small, H. (1998). "Madness." *The Handbook to Gothic Literature*. Mulvey-Roberts, M., Ed. Houndsmills, Basingstoke, Hampshire, Macmillan Press. P. 157.

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encounter. The camera allows the spectator to measure and plumb the depths of the abyss. The mortifying gaze impedes the unsettled immanence of reason, the spectator teased out of complacency by Gothic horror tropes. The narrative and protagonist embody the *ömisshapen* chaos of well-seeming forms *ö* to be decided.

The narrative represents insanity in its structure and terms just as the psychiatric discourse represents it in clinical terms, signifiers of abnormality and inversion, the Feast of Fools function of carnival and inversion of *önormsö*. Literature and art represent in non-clinical terms of divergence, and narratives represent imbalances as character types within the algorithm which delivers the protagonist from danger. Mostly the protagonist and the spectator are scared sane, exposed to the horror of the asylum and its malcontents. They are then transported to the respective exits of the narrative and the theatre, delivered cathartic relief by the escape from horror.

Psychiatry emerged as a controlling discourse for those in and out of the asylum, a scientific discipline borrowing from the function of horror. Diagnosis in film becomes character, an ascribable set of classifications and behaviours with which to recognise madness. The technological art form of film reifies the psychiatric discourse of illness and imbalance, shutting it down with its algorithmic taxonomy of classification, hierarchy of severity, and terminology which hold within them horrors coded by the medieval dialogue with death, and the labyrinthine road of trials, from unreason to reason.

The more convoluted the narrative becomes, the more anxiety is produced, the greater the stakes for the protagonist, and the more unsettling for the spectator. If entry into the asylum was straightforward, the escape and return would be lessened, learning devalued, the status quo less desirable. Consequently, the descent into madness must be epic, like the classic narratives of departure and return in *The Odyssey* and *The Iliad*, *The Divine Comedy*, or *Don Quixote*. Each text sets out a convoluted path for the innocent fool/hero to traverse, the journey fraught, stretching the hero's mind and body (and the spectator's/reader's intelligence) to the limit. Physical signs of weakness and failure, the more bestial and animalised the inmates are, the greater the psychological disintegration, raising the possibility of collapse; losing the plot to the reader/spectator plays with madness, simulating and feigning the hero's condition in the asylum. Traditional narrative allays anxiety and neurotic dread, returning the hero to home or to a hero's death. Russell's *ö* mortifying gaze of allegory *ö* equates with the restoration of balance to order, madness to

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sanity, closing the gate on the badlands and the barbarian, shutting down the lunatics within ideological walls. Like the epic voyage, the hero has endured unknown monsters and horrors beyond the knowledge of mortal man, returned with a greater knowledge of the unknown and therefore the means with which to conquer it. The hero's return represents the defeat of un-knowledge, solving the equation of imbalance and lack by wrestling the monsters of unreason and prevailing against the abyss of no return that is the asylum. The Gothic asylum symbolism of death and the occult uncanny, known to the unconscious but long forgotten, exacerbated by the bewildering twists and turns of the narrative, ensuring the fear of madness enhances the thrill.

The Gothic labyrinth

In short, [Gothic fiction] hystericalises the reader, allowing him or her the frisson of being in a state of mind perilously close to madness, with the security that, even if the narrative refuses to provide a safe ending the book can be put down and subject to rational consideration.³⁰¹

The uncontrolled designation of madness that threatened individuation (in a personal and collective sense), throwing ego formation and certainty into disarray, drew on Romantic angst involved in identifying with asylum stereotype and rebelling against it, torn apart by the psychomachy of identity. This vacillation between representations of Romantic and Neo-classical madness creates Gothic horror, reifying the unthinkable: "The dawn of madness on [from] the horizon of the Renaissance is in the decay of Gothic symbolism,³⁰² the sign of the barbarian to Neo-classicists, and the doomed genius to the Romantics. Romanticists used the ruins and monasteries to connote the rise of the primitive urges to usurp the hegemony of reason, the barbarian hordes signs of inevitable excess of culture and entropic decline and fall. Signifiers of abjection and horror, within and without simultaneously requiring constant vigilance, reiterated through the Gothic castle or the asylum, linking with the Bastille and Charenton of de Sade, connected with the Age of Reason debate about reason and its malcontents, revolution and terror. Gothic symbolism emerged again in literature with the asylum through what has been referred to as "despairing ecstasies of Romantic idealism and individualism."³⁰³ Gothic expresses Western angst where narratives are convoluted, complex, with hidden subtexts alluding to

³⁰¹ Ibid. Pp. 152-157.

³⁰² Foucault, M. (1967). Op. cit. P. 18.

³⁰³ Botting, F. (1996). *Gothic*. London, Routledge. P. 3.

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uncanny knowingness and intuition, in contrast to specialist knowledge and esoteric comprehension of reason.

The iconography of degradation and corruption, symbolised by the ruin and the dark forest, marked a departure from religious faith and secularisation of knowledge. The 18th and 19th century Romanticism and the Gothic asylum and madness discourses followed on from õ[t]orturous, fragmented narratives relating mysterious incidents, horrible images and life-threatening pursuitsö to õscientists, fathers, husbands, madmen, criminals and the monstrous double signifying duplicity and evil natureö.³⁰⁴ Madness as a õfundamental source of terrorö³⁰⁵ as a õshock tacticö, a õliterary equivalent to í a visit to Bedlamö, making spectacle of madness enclosed within narrativeø labyrinthine corridors.

Gothicø legacy (a visual and literary style popularised by Romanticism)³⁰⁶ replicates the asylum discourse where the labyrinthine plots suggests corridors and dungeons, catacombs and crypts, mazes and networks of obfuscation. The Gothic mansion iconography³⁰⁷ connotes the asylum, correlating with medieval architecture and leprosaria as fortresses against the threat of contagion and the resulting death epidemic.³⁰⁸ Gothic revival architecture looked nostalgically for a simpler and purer time lost to modernity, an idealised era of innocence before discovery and scienceø claims to eradicate superstition and the supernatural. Stylistics of ruined castles, brooding forests, and the arch and the vault speak of medieval chivalric mythologies and romances, and Orientalist tales of fear and trepidation at mysterious magic powers and diabolical alliances. The asylum is the haunted house of the culture wherein the screaming irrationality and brutal savagery of the

³⁰⁴ Ibid. P. 2.

³⁰⁵ Small, H. (1998). Op. cit. P. 152.

³⁰⁶ õTaking their lead from D. A. Millerø 1986 essay on sensation-fiction, writers on the Gothic have become attuned to the knowingness with which the genre exploits deep-seated fears within its culture: anxieties about the stability or instability of that cultureø definitions of gender, class, race, health, power, justice. Like sensation fiction, Gothic literature plays on its readersø anxieties, dramatising their most intimate fears without fully articulating what it is doing; and in producing the symptoms of anxiety or (in the more full-blooded Gothic vein) horror, terror, panic, it prevents the reader interpreting and assuaging those fears.ö Ibid. P. 156.

³⁰⁷ õGothic architectureø now denotes the medieval type of architecture, characterized by the use of the pointed arch and vault, which spread through western Europe between the twelfth and sixteenth centuries.ö Abrams, M. H. (1985). *A Glossary of Literary Terms*. Orlando, Florida, Holt, Rinehart and Winston. P. 74.

³⁰⁸ õIn the response to Gothic architecture, too, the operations of enlightenment ideology are apparent. Privileging uniformity and proportion over scale and extravagance, eighteenth-century critics classified any deviations from symmetrical structure as the deformities exhibited by the absence of taste of a barbaric age í architectural style of ruins indicate a certain investment in distancing the enlightened present from a Gothic past í the ruins mark the ascendancy of neoclassical over Gothic values.ö Botting, F. (1996). Op. cit. P. 30.

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human id dwells. Cinematic journeys into the asylum take the spectator on a haunted house ride through the cultural symbolism of the Gothic legacy, fitting madness neatly into the horror genre but accessed by the ever-hybridising postmodern-style.

These convoluted, haunted icons of irrationality and imbalance wreak havoc on the consciousness, taunting and mocking reason's pretensions functioning as ancient fertility myths of the Feast of Fools or Mummer's Plays, Arthurian legends imitating seasonal, diurnal, and annual rhythms, and mythological descents into the underworld of death and purgatory. The asylum cells are the Inquisition dungeons which sought to 'fix within narrow limits the physical locus of a raging frenzy'³⁰⁹ the Gothic textual confinement in frightening narratives of dissolution and death locked in the vaults of the consciousness create anxieties about the possibility of escape from the inmates and asylum-keepers.

Gothicism³¹⁰ connotes brutal, barbaric tribes routing civilised empires; in Freudian terms, Goths penetrated and brought down the unified agency of Empire through savagery and malicious force, annihilating the seat of cultural power, the superego of empire. Goths were the barbarian hordes, the id run wild:

Gothic 'was a term 'signifying 'revolutionary mobs, enlightened radicals and irrational adherence to tyrannical and superstitious feudal values 'freedom and democracy was claimed as an ancient heritage. Opposed to all forms of tyranny and slavery 'Roman tyranny was subsequently identified with the Catholic Church, and the production of Gothic novels in the northern European Protestant countries often had an anti-Catholic subtext.'³¹¹

Inherent in Gothic corruption and ruin symbolism are suspicions and insinuations of decadent, degenerate sexuality, paralleling the asylum's loading of debased sexual licence due to the depraved conditions. This connects with cinema madness and Orientalism as the Other is not only feared but desired for their licentiousness and strange sexual mores. When the Other is of uncertain designation, so too their base human instincts; their biological functions, needs, and actions unfettered by Western repression and order. Sexual

³⁰⁹ Foucault, M. (1967). Op. cit. P. 71.

³¹⁰ 'The decade of the French Revolution was also the period when the Gothic novel was at its most popular. Gothic, too, was a term invoked in many political debates, signifying, for a range of political positions, revolutionary mobs, enlightened radicals and irrational adherence to tyrannical and superstitious feudal values. In a more specific historical sense, Gothic was associated with the history of the north, Germanic nations whose fierce avowal of the values of freedom and democracy was claimed as an ancient heritage. Opposed to all forms of tyranny and slavery, the warlike, Gothic tribes of Northern Europe were popularly believed to have brought down the Roman Empire. Roman tyranny was subsequently identified with the Catholic Church, and the production of Gothic novels in the northern European Protestant countries often had an anti-Catholic subtext.' Botting, F. Op. cit. P. 5.

³¹¹ Ibid. P. 5.

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habits, personal hygiene, treatment of others; their physical interactions and encounters are of intense interest when contemporary veneers (such as clothing) are "primitive" and signal "otherness". This signals tribal-based culture, or a more primal way of being, like the time of the disunited ego of infancy. Threatening the basic human drive towards unity and the united self is a Gothic trope;³¹² a horror of regression to when justice and law were distant dreams, accesses neuroses of disunity. Regulatory customs dependent on who is strongest connects to a tribal/feudal state when desire and fulfilment are a matter of power, the strongest dictating social and sexual mores, gratification, and reproduction, through conquering others. So too the asylum where natural laws of culture are annihilated and the law of the jungle prevails, and there is little chance of punishment for transgressing Western cultural laws and mores surrounding sexuality. The Other is brutal and power-driven in their difference.

Romantics particularly enjoyed the leitmotif of madness as divine affliction signified as immense suffering visibly suppressed, and attempted their own classification system to contain their tumultuous brethren. From the Graveyard poets, to Mary Wollstonecraft Shelley's questioning of science and knowledge in *Frankenstein*, madness represents the sublime frontier of the known, between the divine and the mortal. The Romantics used madness as *antidote* to scientific objectivity while countering it with inverted stereotypes of genius. A complex archaeology of artists reacting against Neo-classicism's stoicism and repression of emotional currency constructed the zeitgeist, which has informed the history of treatment of the insane. Figures such as Goethe, Schiller, Wordsworth, the Shelleys, Byron, and Keats were informed by the Graveyard Poets, drawing from the German *Sturm und Drang* literature and music movement. The Gothic novel "became the shadow that haunted neoclassical values, running parallel and counter to its ideas of symmetrical form, reason, knowledge and propriety."³¹³

Gothic literature, Romanticism's dark side, exploited Orientalism's antithetical extremes. Tales of Gothic excess conflate the exotic and bizarre favourably with the "normal" and everyday, the Oriental with the Western stoic. It employed insanity to ratchet up tension, making the consumption of Gothic texts a sensual, heightened, emotional experience. It often reflects on the Other in its use of madness, making the Other the

³¹² Ibid. P. 129.

³¹³ Ibid. P. 32.

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West's liberated soul which in excess is its worst nightmare. The Orient became the imagination's playground, pantheism taken to extreme distance, externally in the wild or in non-Western lands, or internally in the unconscious. Gothic's predilection for Orientalism extends to pathologising and representing as deviant and spectacle those divergent members of society (usually from the lower classes because there were more of them), critiquing bourgeois excess and indulgence as narcissistic and egocentric, appraising them by way of contrast with the deprived and depraved elements of society. Yet from the class of bourgeois malcontents, the degenerate rich and noble, the supposed enlightened upper classes, come the genius explorers. These are the excessively brilliant men of enquiring nature, bravery, and precocious desire for knowledge and experience; brave if successful, fool if unsuccessful.

Madness was destined to be Gothic's core value, probing unshrinkingly the dark regions of the psyche³¹⁴ and like the fiction of Edgar Allen Poe were 'explorations of the psychology of fear' [which] opened out Gothic to the subjective examination of mental breakdown. As Bradford Morrow and Patrick McGrath argued [Poe] is the single most important figure in linking the eighteenth-century's elaborately fantastic dramas of persecution to the twentieth-century's concern with the terrors of the mind: hysteria, neurosis, paranoia, dementia, perversion.³¹⁵ Thus Ann Radcliffe, Mary Wollstonecraft, Charlotte Brontë, Charlotte Perkins Gilman, Bram Stoker, Robert Louis Stevenson, and Henry James, accessed 'the Gothic heritage in line with the contemporary psychology, psychiatry and psychoanalysis' multiple personality [disorder], new interpretations of hysteria, and above all the dissemination of the Freudian concept of the unconscious, [and] brought a new energy and new urgency to an investigation of psychopathology which Gothic fiction had long claimed as its special province.³¹⁶ Cinema embraced this motherlode of literature and art as one of its favourite categories because of its agency and access to the signification of the unconscious, and its commonalities with the explorations of the new frontier of the mind in psychoanalysis. Asylum films and representations of madness in Gothic terms align themselves with emergent diagnostic discourses, in line with the fascination of difference through nascent photography and cinema.

³¹⁴ Small, H. (1998). Op. cit. P. 154.

³¹⁵ Ibid. P. 155.

³¹⁶ Ibid. P. 155.

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Anxieties about difference were also desires in other contexts; *Sturm und Drang* as precursor to Romanticism begat an Orientalism marked with a desire mingled with fear of the distant Other, be they temporally distant (as in the Goths) or geographically remote (as in the Oriental Other). Romantic Gothic signification attempted to counteract Neo-classical colonial discourses, including representation as propaganda, tool of ideology, and the language of art and literature as delivery systems disseminating communications of difference. Both represented deviance from the known and safe restrictions imposed by culture, colluding with desire and lack in Gothic signification. Both used visual arts representation to convey ideology, sometimes connecting with literature and science discourses. Dovetailing schools of thought influenced Géricault, Turner, Blake, Van Gogh, Gauguin and other Romantic artists, in visual representations where "Primitivism" and Imperialist artistic discourse masqueraded as homage to the East, a reverence bordering on fetishism. Romantic fascination with the geographical and ideological Orient was "perverse" desire *because* of its contrast and complement, not as reaction to difference, mingled with the allure of "deviant" sexuality, "primitive" customs and brutal simplicity contrasting with their complex and problematical contemporary culture. This complex and nuanced interaction connects with the asylum in the Gothic dungeon signifier of repressed horrors, excesses, and attraction of the Other, the lure of difference through ignorance of their customs and conduct with assumptions based on one's own culture.

Gothic literature was often a vehicle for burgeoning feminism, reacting to patriarchal hegemony and an emerging awareness of unsettled identity assigned for them in this new order. With the rise of the female voice in Gothic literature, women are Orientalised as the Other of heterosexual patriarchy in asylum discourses, either excessively sexual or repressively virginal, the Orient of male propriety and decorum. Non-conformist and radical women, exiled to the Orientalised space within culture, found their asylum the attic of the domestic space, or totally erased from thought and society (except in hushed and disavowed tones) in the actual institution. This overt or covert sexuality in either was a foreign exotic place of oppositional cultural mores and liberal sexuality, and evidence of "primitive" desires and narcissistic ego. The rake evoked the harem, itself connoting lesbianism as erotic and positive deviance, a forbidden pleasure allowable to patriarchy and open to heterosexual gaze.

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These emergent discourses enrol madness as their ultimate escape, their flight or departure from reason and culture, or refuge from an insane world that does not understand the primal urges driving the identity in modernist sensibility. Because of the asylum and its genesis as a confining institution, its films closely align with prison films and hospital dramas because of their claustrophobic *mise en scène* atmospheres, and general oppressive tones of suffering and torment. They share traits with Gothic literature and horror, the labyrinthine echoing halls which confine sickness, anarchy, criminality, degeneracy, and insanity within their keep. Open-air scenes are minimal; framing devices (doors, walls, corridors, barred windows) abound. The setting reeks of institutional confinement or exile for the unruly or hysterical nihilists of the new world of Empire and patriarchal modernity. Narratives wend their way through these institutions, channelled and confined within tight constraints. The tyranny of place informs the protagonist's thoughts and actions; like melodrama, characters represent excess types or categories, their very confinement evidence of misdeed or deviance. Each genre exploits fears and anxieties about illness, pathology, and difference to create tension, driving the narrative forward in the quest for resolution and stasis. In most cases, entering the asylum is banishment or exile from the social world, and emerging from the institution (or the Gothic home of domestic domination) means a return to the world of the everyday. The norm is thus reinforced, and the captives still in the institution are remembered as deviants. They are markers of the afflicted, or disruptive malcontents, destined to end their days in seclusion or wandering restlessly in unsettled displacement and unbelonging. As strategy to nullify their threat and close them down in a cultural structure, Gothic literature colluded with the Neo-classical asylum they sought to resist. Yet their opposition to science and reason which positively connotes magic and fantasy denotes the Dark Arts and the occult; the supernatural side to the genius myth.

Within the Gothic horror of madness lies the remnants of idealism and heroism that Romantic identification tried to rescue from the asylum. The debate between ideological polarities and commonalities meet and diverge, resist each other and are complicit. Their nexus deepens mystery and superstition surrounding madness, as much as their disparities deepen them. What remains is the haunting of Gothic symbolism, reified and projected onto the screen through cinema's dark space of twilight reverie, the liminal world between realities. Cinema converges with psychoanalysis in an heroic engagement with the

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unconscious and unexplored domain of the mind, which had remained hidden from science until now. Disparate discourses utilise diverse texts and expressive devices to argue and resist, converging and emerging in the late 19th century in two powerful forces of representational discourse: photography (and its progeny, cinema), and psychoanalysis.

Chapter 5

Madness Inside the Cinematic Asylum

Atrocity Exhibition

Photography struggled to be accepted as art. In a similar way Freudian psychoanalysis struggled for acceptance as a science; psychoanalysis wrestled with stigmatising theories and racist stereotypes of a Jewish conspiracy.³¹⁷ Photography fought to rise above perceptions of its agency as a secondary representation process, inferior to the plastic arts which required the intervention of a skilled and trained artist. Photography emerged as merely a journeyman's tool, a mechanical recording and reproduction instrument requiring little skill and creative ability, inferior and substandard to literature and art. Psychoanalysis fought clinical, measurable scientific processes of the biological medical model whose accusations were of unscientific methods, un-provable results, non-evidence-based inventions bordering on mesmerism and table-rapping. Both discourses emerged from a cultural milieu of hierarchical structures of expertise and power; both attacked and discredited by traditional academies of norms and standards. Both fought to change ways of representation, seeing and speaking about subjectivity and reality, and struggled with the keepers of cultural standards to gain credibility. Psychiatry and psychoanalysis struggled to become scientific clinical discourses; film followed photography's dispute with academic art as part of Romanticism's challenge to Neo-classical traditional modes of representation. Mechanical reproduction seemed an anathema to virtuoso originality, the workman-like recording of the existing opposed to the mediated material formed and worked by the artist. The two discourses emerged contemporaneously, insistent in their legitimacy and ultimately irresistible, yet both struggled with traditional power structures.

The respective struggles were linked yet divergent; photography's inevitable emergence predisposed it to elitist taunts and dismissals as an inauthentic art form, while psychoanalysis toiled to find acceptance as a scientific medical discourse. Photography's argument continued with cinema; it suffered taunts of low-brow entertainment and popular culture illegitimacy. These were natural progressions from photography's censure, continuing reproaches about the camera's penetration into what had formerly been

³¹⁷ Schwartz, J. (1999). *Cassandra's Daughter: A History of Psychoanalysis in Europe and America*. London, Penguin Group. Pp. 15640.

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mediated artistically. The mechanical capture and reproduction of its gaze seemingly erased human subjectivity, giving the impression of objective reality, of the observer recording and the actuality. Conversely, psychoanalysis penetrated into a contended domain, the psyche, an invisible, unverifiable realm, an academic theoretical subject proposed by much-stigmatised ethnic group.

It was predictable the two emergent discourses would connect and augment each other's practice: "Cinema's fascination with modern psychiatry has been intense, with the two fields emerging at about the same time" movies were first demonstrated publicly by the Lumière brothers, Edison and others in 1895, the same year that Freud wrote *Project for a Scientific Psychology*, the prototype of his later theories. "Psychoanalysis and cinema converge where they delve into subjective realities. Not surprisingly, film is enrolled in teaching psychopathology through fictional representations: "there is much to learn by seeing with the mind's eye what these well chosen films, by turns sad and silly, offer us in illuminating the psychopathologies set forth in the *Diagnostic and Statistical Manual of the American Psychiatric Association*."³¹⁸ The preface of this textbook for reading symptoms of mental illness from films states:

films are a powerful medium for teaching students in psychology, social work, medicine, nursing, and counselling about the fascinating world of psychopathology í it is quite easy to draw on clinical information presented in film í these patient histories provide useful and meaningful clinical vignettes that expand and supplement the experience of watching films.³¹⁹

Cinema arrives at the potential started with the asylum discourse; the unreturned, unchallenged gaze upon the insane, free unrestricted access to icons of madness, observation and unfettered access to confined and contained troubled minds.

Freud appropriated classical myth³²⁰ analogous to psychiatric discourse and the arts as ideological complement to scientific discourses. He intended the Oedipal myth as correlation to psychological processes, metaphorical of psychomachy and struggles of ego

³¹⁸ Wedding, D., and Boyd, M. A. (1999). *Movies and Mental Illness: Using Films to Understand Psychopathology*. Boston, McGraw-Hill College. Barclay, A. "Foreword." P. vii.

³¹⁹ Ibid. P. ix.

³²⁰ In the sense of language in relation to symbolic order, as in mythology, to articulate and express ideas and concerns. For example, "Freud, whose use of Greek terms reflected the Viennese fascination with the tradition of Greek Neoclassicism and the readings, not of Latin myth, but of the "more original" world of Greek mythology" referring to the naming and signification of schizophrenia. "Gilman, S. L. (1988). *Disease and Representation: Images of Illness from Madness to Aids*. Ithica, Cornell University Press. P. 213.

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formation,³²¹ appropriating one discourse for another. In myth, the narrative restores order after trauma and suffering, with Oedipus wiser and altered, his psychological distress resulting from culture and customs, structural arrangements in which the individual has to navigate in order to belong, achieve power, and establish autonomy and will-to-power. As with myth, discourses of power attempt social control and ordering of potentially unruly elements in society through representation, reinforcing cultural mores and status quo.

Filmmakers discovered parallels between Freud's emergent science and visual representation, between the moving image and psychological discourse, mind and cinema agency. The dream-state ritual of consuming movie images in the liminal space between light and dark, sleep and wakefulness, reality and ephemera, mimicked delusion and psychosis, hypnotism and mesmerism. Film is particularly suited to depicting psychological states of mind and altered mental states. The combination of images, dialogue, sound effects, and music in a movie mimics and parallels the thoughts and feelings that occur in our stream of consciousness.³²² Photography's spectacle of attractions emerged from its coinciding with artistic movements like Symbolism and Post-Impressionism which challenged traditional visual representations, deconstructing traditional Renaissance perspectival discourses. Spectacles of attractions included magic lantern shows and new technologies such as the phenakistoscope,³²³ zoetrope,³²⁴ and mutoscope,³²⁵ and the works of Muybridge who took Daguerrotypes to the extreme where his glass-plate series of photographs broke images down into instances of time, opening up a world formerly invisible to the unassisted eye. These spectacular technical methods offered new orientations to the visually apprehendable, suggesting new spectacles for voyeuristic gaze.

³²¹ This Oedipal drama in Billy's character relates *One Flew over the Cuckoo's Nest* to horror; it is, in Creed's words, a "symbolic expression of the oral sadistic mother." Creed, B. (1993). *The Monstrous Feminine: Film, Feminism, Psychoanalysis*. London and New York, Routledge. P. 109. "[T]he all-encompassing maternal figure of the pre-Oedipal period who threatens to engulf the infant – posing the threat of psychic obliteration – related to the subject's infantile memories of its early relation with the mother and the subsequent fear of its identity being swallowed up by the mother – annihilation is linked directly with the mother."

³²² Wedding, D., and Boyd, M. A. (1999). Op. cit. P. 4.

³²³ Cook, D. A. (1996). *A History of Narrative Film*. NYC, W.W. Norton & Company. P. 2.

³²⁴ Ibid. P. 2; Bordwell, D., and Thompson, K. (1993). *Film Art: An Introduction*. New York, Magraw-Hill. Pp. 264.

³²⁵ Bordwell, D., and Thompson, K. (1993). Ibid. P. 4.

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Early use of psychiatry drew on the asylum spectacle, the frame of the screen replacing the frame of the cell. The effect was similar to the camera replacing the need for a physical observer to be present; the spectator could gaze upon the face of madness without risk, the gaze unreturned, and gawp in fascination of the Other in the liminal space of the asylum. Cinema-going allowed for safe consumption of madness and travels in the new world of psychiatry. Spectatorship opened up new ways to apprehend the world, with madness aligned with Romantic sublime in scale and extent of the unknown.

Cinema borrowed from photography's insertion into the culture, often complicit with the strategy of hypersurveillance which extends, like Bentham's panopticon, the reach of the eyes of the law and other discourses of power, joining the asylum in the mute dialogue with madness in the public arena. A mediated dialogue (as Foucault says of psychiatry), cinema is where Freud's emergent pseudo-scientific theory allowed the spectator to "read" insanity's signifiers interpreted by an "expert", another of society's judges like the psychiatrist, police, social worker, detective or doctor. Cinema's protagonists align themselves with the asylum discourse through this agency of mediated representation, as subjective as plastic arts through framing, editing, and narrative. Collectively they become a discourse that collaborates with medicine and crime in identifying and judging the insane through creative discourse and re-presentation. In the silence created by the asylum, other discourses emerge to speak for the insane, and cinema does this loudly from within the seductive mechanism of the moving image, animating and making representation dynamic, stimulating inert and static images from the Romantic and Neo-classical arts tradition in what Barthes calls the pre-hypnotic state. Here cinema is a convergence of discourses concerning madness, and combines with Feuerbach's neurotic, psychotic, and hysterical spectator to complete the asylum discourse of the spectacle.

Dis-ease

Cinema arrests madness in the spectacle, halting its undetected progression, diagnosing its characteristics, and despatching it to the ideological asylum of representation. In short, the cinema asylum replicates the actual asylum, and influences real-world policies and practices, discourses of power, and models of containment and confinement of those considered insane in the real world. The asylum film not only is constitutive of ideas about madness, but constitutes them as well. If a section of the community is designated

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diseased, this causes dis-ease amongst those not so designated. Engagements between madness and the doctor and/or the detective emerges in the asylum film, both agents of settling dis-ease by assuring the spectator of the sovereignty of the medical or legal systems to check madness within their disciplines. The spectator watches and waits for madness to be closed down. Even if it is opened up to Romantic identification contained within the representation and resolved by the cop or doc, the asylum or death, madness is confined in representation. Whichever stance or position/s inbetween the spectator assumes, the gaze at madness is not usually comfortable. The camera allows the spectator to observe the detective and/or doctor taking over from the priest as guardian of morality:

[T]here had formed, in the space of confinement and by an alchemy peculiar to it, a mélange combining the dread of unreason and the old spectres of disease – confining the infernal mixtures of corruption and taint – [the doctor] was not called – as an *arbiter*, to divide what was crime from what was madness, what was evil from what was illness, but rather as *guardian*, to protect others from the vague danger that exuded through the walls –³²⁶

Medicalising madness or making it criminal asserts the asylum discourse, shifting the responsibility for confining madness out of harm's way to officers of civic order and health. Almost immediately, however, the figure of the mad doctor or corrupt cop contests this tyrannical discourse, undermining the surety and certainty of madness's confinement and detainment in the asylum, or accentuating madness's threat. The possibility of the cop's/doc's contagion with corruption contributes to the horror and fascination of madness's insidious infiltration into society, threatening order, challenging authority and power. Replicating the leprosaria as hospitals populated with criminals and indigent poor, with doctors and attendants responsible for the containment of the insane to and in the institution, cinematic representations allow for the doctor and police/detective to be agents of corrections, close allies as guardians of morality and order, and protecting the order that equates to a healthy society. A precedent for television and film's predilection for cops and docs³²⁷ dramas infiltrated into ordinary crime movies in the 1940s *films noir* leaving a legacy for thrillers, mysteries, and serial killer genres thereafter. Here the mean streets

³²⁶ Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. P. 205.

³²⁷ Or docs and robbers as Patrick Biskind calls them in *Docs and Robbers: Panic in the Streets and the Triumph of the Therapeutic*. Biskind, P. (2001). *Seeing is Believing: Or How Hollywood Taught Us to Stop Worrying and Love the 50s*. New York, Henry Holt and Company. P. 21.

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and the so-called moral guardians are (potentially) infused with evil and sin, madness the underlying contagion, the world-weary detective, doctor, and/or scientist designated the task of deciphering, tracking, and arresting the social disease. They are, unfortunately, all too susceptible to corruption. Like the lazar-house keeper or gaoler, they are exposed to constant and unremitting disease and may, if weak, be corrupted by the *ödark sideö*:

Psychotherapy, in particular had enjoyed only a mixed reception in the United States *í* finally came into its own *í* [the] shell-shocked returning GIs, many of whom were obviously suffering from psychological disorders, psychiatry carried everything before it *í* In 1945 Harry Stack Sullivan called for a *öworld-wide mobilisation of psychiatryö* against social problems, while Harvard psychologist Henry A. Murray called on social scientists to become *öphysicians to societyö* *í* As Thomas Szasz put it *í* *öwhereas in the Age of Faith the ideology was Christian, the technology clerical, and the expert priestly; in the Age of Madness the ideology is medical, the technology clinical, and the expert psychiatric.ö*³²⁸

Biskind goes on to describe how:

Not only did psychiatrists in particular and doctors in general come out smelling like roses, they started crowding the cops out of their patrol cars *í* After the war, [doctors] threw away tongue depressors and began to usurp police functions *í* the therapeutic enabled docs to do for corporate liberals what cops had traditionally done for conservatives *í* ³²⁹

Ultimately, experts as society's guardians achieved the same results as repressive apparatus; they *ötrack down the plague carriers and save the cityö*, according to Biskind, and *örenewed the intellectuals' belief in the dark, slumbering forces of the willö*.³³⁰ *ö[G]ood and bad, right and wrong are comparable to the concept of health and medicine.ö* In the late 1940s *öthe physician became the key figure in pluralist filmsö* Biskind states, quoting anthropologist Eliot Chapple who suggested *öevil was no more than a diseaseö*.³³¹ Here madness as disease was the threat posed to order, and films reflected this in cinematic equivalents to Freudian terms. Cinematic representation allows the spectator to monitor the work of society's regulators, and witness the efficacy of the new science via a new art.

The closing of the asylums in the mid- to late 20th century and the inmates' return to community raised again the Gothic spectres of madness as disease and insidious plague, roaming once again like lepers, outcast from the village in *Ships of Fools* or itinerant plague wandering unchecked as they did in Europe before the Great Confinement of which

³²⁸ Ibid. P. 22.

³²⁹ Ibid. Pp. 246-25.

³³⁰ Ibid. P. 32.

³³¹ Ibid. P. 22.

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Foucault speaks.³³² The deconstruction of these edifices of order again stimulates its communication agencies to demonise and pathologise madness, just as it does its non-Europeans and non-Christians, to justify their reactionary rules and measures against 'Them' and to identify the hidden and invisible enemies of order, making 'them' visible and hateful figures of violence and threat. Once again the spectre of madness (without their medieval eschatological function keeping mankind humble and hubris-free by reminding them of death's immanence and therefore to enjoy life) exists on the fringes of society and community, looming as abject horror and threat to order, as contagion and corruption over the imaginary horizon, the invented horizon separating good from evil, light from darkness, just as they had been prior to the Age of Reason and the asylum. Art and literature must now create 'them' as spreading corruption and contamination virally. The insidious unpredictable lunatic and 'escaped mental patient' let loose (loose cannons) within the besieged neighbourhood the very parasitic cancer asylums were invented to contain. The cinematic spectacle and representation become the desired outcome, the containment of madness so desired by the community. The 'worst nightmare' realised before being nullified by the film text. Madness's spectre is reanimated. The age-old experience of the inscrutable, unknowable (perverse) pleasure of angst and attraction, is played out in dramas of desire and lack³³³ reactivating age-old fears and loathing in the new technological discourse of cinema. This postmodern iteration of the asylum discourse, and the neurotic act of watching and endlessly reiterating icons of madness to reassure ourselves the insane are contained, makes representation important; cinema agency makes the sharing and common understanding of these communications widespread and pervasive, assuming the mantle of knowledge as opposed to myth and allegory.

Foucault's question about power through cultural agencies and representations arises in cinema through the question of Who speaks? and, From what position? relates to his theory of knowledge and power in *The Order of Things* inasmuch as the representation of madness is a communication delivered through images and narrative, the language of horror convey collusion with other discourses of containment to shut down the insane in

³³² In *Madness and Civilisation* Foucault states, 'The great hospitals, houses of confinement, establishments and religion and public order, of assistance and punishment, of governmental charity and welfare measures, are a phenomenon of the classical period.' Foucault, M. (1967). Op. cit. P. 38.

³³³ Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan. 'Desire' as in the desire to see the irrational free from cultural repression, and lack from the perceived absence of its expression within the culture and the individual.

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ideological asylum. Who benefits from these discourses? Who benefits from the representation? This relates not only to asylum and madness but to all discourses of power. It would be incorrect or misleading to suggest cinematic representations are a concerted and concentrated effort to stigmatise and enrol support for discrimination against the insane any more than was the asylum. As Foucault posits, discourses are not simple and collaborative, but part of a complex weave and divergence of multifarious texts and representations in a constant interplay and intertextuality colluding and critiquing authority and knowledge, policies and practices. Horror, enrolled in strategies of storytelling, is only one trope designed to exploit cultural discourses, interpolate the audience, question perceived ideologies of reiterating and reasserting the Other, and ensure collective angst is mobilised against the spectre of the plague of unreason. They communicate resistances to, or complicity with, cultural loaded communiqués serving to attract an audience, manufacturing dissent or assent for the ideology represented. This is not a fascist discourse though, Western (postmodern) culture has within it the means through which to deconstruct these discourses of power.

As the agency of cinema expands in post-colonial diversity, the Other has more opportunity to speak and challenge stigmatising representations³³⁴ and question ideas of the Other, and who says. Gaining access to the mechanisms of representation. This is achieved by controlling the representation and discourse, by speaking from a position of power. This offers a change of designation to the stigmatised, and sources of information potentially more balanced. However, the emergence of alternative discourses and challenges to stigmatising cinematic representations requires an investigation into images from cinema's emergence, to its contemporary postmodern divergence from myopic representations. Who controls representation, and for what reasons are crucial questions here.

Who Speaks?

Thus the keepers of these unfortunate creatures enjoy the profits that the spectacle affords, without indulging in heartlessness to which, no doubt, they could never descend.³³⁵

³³⁴ This is explored later in chapter 9 on Janet Frame.

³³⁵ Foucault, M. (1967). *Op. cit.* P. 69.

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If the subject group represented are not in control of that representation, then they are spoken *for* and *about*. Cinema is essentially a commercial art form, and texts are primarily there to make a profit for producers. Madness not represented by a subject group in control of the representation is mis-represented. Who represents the insane in these images? Why do people who do not identify with people with experience of madness appropriate the cultural loading of images of madness? Or do they? Like asylum keepers, those who represent the Other exploit the spectacle madness for their own gain, gaining from the exposure of those Othered by culture's discourses. The spectacle offers the Other up for delectation and thus colludes with the asylum discourse.

Representations are a monologue about madness in the same way Foucault posits psychiatry emerged in the silence created by the asylum. Fuller and Forman enunciate madness to express ideological critiques (discussed below); Hitchcock exploits Freudian discourse for its pseudoscientific gaze, the thriller's perverse driver, playing on cultural fears and neuroses. Serial killer movies draw on, and motivate, fear and loathing of the Gothic horror Other just as Westerns, gangster movies, and psychological thrillers draw on a feared Other within and without, public enemies and cultural antitheses. Like psychiatry and psychoanalysis, filmmakers reify the insane as types, symptoms, signs of unreason, players in surreality, and the asylum a set in which personages engage. The reasons for their use of madness as subject continues the Neo-classical/Romantic debate about reason and reality, identity and belonging, Us and Them, questioning the status quo, knowledge and certainty.

Looking closely at asylum films is a way of decoding the communications involved in representations of madness; the intention of the director somewhat irrelevant to the actual communication of the text. The intention and the reading may not be the same, relying on the spectator to decode texts through the filter of the semi-hypnotic, an uneasy view involved in the asylum spectacle; now for a look at some primary examples of specific texts and representations.

The Cabinet of Dr Caligari (Wiene, 1920) is the foremost representation of madness as evil. The sinister contagion emerging from the asylum threatening the community and individuals with violence through the liminal space of the carnival is pure evil. Soon to be identified with madness as its cause, evil is insidious and unreasonable, the pathological designs of a morally and ethically corrupt individual contaminated by his power and

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hubris. Mentioned earlier, *Caligari* has been read as a metaphor for anti-Nazi sentiment, and the synopsis reads like an allegory of Hitler's rise and fall; this is evidence of the equation of madness with evil. *Caligari* utilises Gothic's predilection for carnival, an Orientalist trope of the alien gypsy or non-Western Other as aberrant presence penetrating the community from outside, or festering invisibly within. Borrowing from *Melmoth the Wanderer* and the Wandering Jew myths of the Oriental sinner penetrating Western borders, themselves extrapolations of Dionysian myth, *Caligari* is a tale of Francis the student who discovers the secret behind a series of murders following the visit of a carnival to Holstenwall in Northern Germany. The townsfolk throng to the exotic and bizarre spectacles such as the huge, pale, cadaverous man hypnotised by Dr Caligari who foretells the future. Francis is first on the scene of a murder and follows Cesare to a local asylum where the mystery is solved. Cesare is the unwitting agent of murder directed by the insane Dr Caligari, the head of the institution obsessed with an 18th century hypnotist murderer. The narrative follows a thread of investigation which terminates with Caligari being incarcerated in his own asylum as punishment for his corruption by perverse unreason and obsession, using his psychiatric science for his evil desires. Solving the mystery with insanity and the mad doctor stereotype equates murder, madness, and power,³³⁶ where the allegorical social critique is blurred with paranoia and delusion. *Dr Caligari* draws incongruous, abject elements of disorder and chaos to fruition in the asylum dénouement. The inmates from the asylum who infiltrate the town to wreak havoc and violence return to the haven of the asylum, reinforcing the need for greater scrutiny and surveillance of the insane. Allegorically, these agents may be any criminal, foreign, violent offenders of public morality and order, designated insane by their evil intentions. That the doctor is insane creates questions around psychiatry and its efficacy in controlling the criminally insane, and the threat of exposure to madness in the asylum presents to workers. His use of Cesare (the asylum inmate) to perpetrate his fiendish and degenerate desire for murder explains the mysterious attacks on innocent people, and the only motivation is Caligari's twisted reasoning. The head of the institution is insane links with the evil genius motif, and madness as corruption driving evil deeds.

³³⁶ Cook, D. A. (1996). Op. cit. "Francis is made the narrator of the tale and introduced as a madman in an asylum; he transforms the film from an antiauthoritarian fable into the recounting of a paranoid delusion." P. 110.

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Caligari evokes Stoker's *Dracula* through its Expressionistic imagery of capes and shady closets. Cesare, the night stalker of Gothic tales, changeling who preys on the modern city the light of the Moon, accesses profound and ancient fears of transformation, lunacy, and death. In *Dracula* where the Transylvanian Undead penetrate English soil via Renfield's asylum inmate, the doctor joins the ranks of the defenders of righteousness. In *Caligari*, the doctor who threatens peace and order was more difficult to identify and capture, this because of invisibility through his position as judge and gaoler of the insane. The text encourages a connection with the asylum and the carnival as asylum space requiring containment. Exploiting a connection between madness, Orientalism, the occult, and horror, increases the divergence between the town and wilderness, self and Other. The protagonist and the town are put at risk through proximity to these dubious places and their fringe-dwelling inhabitants. Madness haunts the borders between culture and nature, straddling the binaries of good and evil. Its spectre lurks in the shadows on the edge of town, the fringes and moors where the insane roamed before the days of asylums.

Caligari's form is German Expressionist, the Gothic-laden symbolism of imbalance and disorder. Claustrophobic interiors mimic the protagonist's sense of anxiety, neurosis, and the "tortured state of the narrator's psyche."³³⁷ The somnambulist murderer is a template drawn from Frankenstein's monster, the creation of a mad scientist. The communication of the insane doctor, corrupted by his work in the asylum, becoming an instrument of death, mingles fertility myths of the healer with cautionary tales of hubris and death; corruption by madness leads to sexual perversion, irrational, unmerciful violence, and/or death. Madness penetrates culture and wreaks murderous violence in society through the well-seeming form of the doctor, and *Caligari* anticipates the serial killer genre borrowing from the cultural loadings inherent within the asylum film. Yet this subjective and stylised form seemed impossible to transfer into the medium of cinema, which supposedly observed reality objectively and unemotionally. The camera is supposedly disinterested and dispassionate, analogous to the analyst in psychoanalysis, an instrument of non-subjective recording aberrance, yet both discourses imprint their subjectivity.

³³⁷ Ibid. P. 110.

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Films such as *Caligari* have asylum incorporated into their narratives and eventually return the insane protagonist/antagonist there to close down their threat. *Amadeus* (Milos Forman, 1984), *Psycho* (Hitchcock, 1960), *The Silence of the Lambs* (Demme, 1991), *Bram Stoker's Dracula* (Coppola, 1992), *Hannibal* (Scott, 2001), *Red Dragon* (Mann, 1986), and *Manhunter* (Ratner, 2002), involve asylums and madness, yet they are not set in the institution. Their use of madness involves is an explanation for crimes. Insanity is presented as the only possible and rationalisation for sadistic acts of cruelty and violence, the asylum the destination for the criminally insane this side of death. Like asylum-set films such as *Bedlam*, (Lewton, 1946), *Snake Pit* (Litvak, 1948), *Shock Corridor* (Fuller, 1963), *One Flew over the Cuckoo's Nest* (Forman, 1975), *Frances* (Clifford, 1982), *Girl, Interrupted* (Mangold, 1999), and *Gothika* (Kassovitz, 2003) the asylum is site of horror, but these latter films have the protagonist shut in with the insane, creating an even greater horror and threat based on the asylum mythology and loading.

Forman went on to make *Amadeus* from Peter Schaffer's stage play, after he had made *One Flew over the Cuckoo's Nest*. The asylum was the worst shame and degradation imaginable for Salieri after his supposed murder of Mozart in *Amadeus*. Conflict and madness conflate in *Amadeus*; Salieri's incarceration in an asylum epitomised his precipitous fall from grace, his descent from the apex of cultural achievement and status. His wizened face distorted in agony, hand bloodied by self-inflicted wounds at the opening of the film signifies his nadir in suicide, the ultimate fate of the sins of madness and envy. In an end-reveal, his decline and fall into a state of confinement in the asylum has the pandemonium of naked, excrement-smearing savages in the corridors leading to his private cell. His regression into the state of the madman a contrast to his former courtly life. The film plots his confrontation with genius, its unfair and arbitrary gifts bestowed on an uncouth youth, Mozart's vulgar disdain for religion and royalty evidence of his heathen unfitness for genius. Raging against life's inequality, Salieri's inability to reconcile reality with his own ideals leads him to madness and to suicide, which seems a blessed relief after the horrors of the asylum. This is truly a fate worse than death, a hell begat by corruption.

We now concentrate on films that take madness as their subject to those set in the asylum.

Madness inside the Cuckoo's Nest: *Shock Corridor*

Like the (earlier) asylum movie, *Bedlam*,³³⁸ *Shock Corridor* is the asylum Ship of Fools allegory. *Bedlam* had the protagonist end his days in the asylum amongst the detritus of society, confined with other disruptive elements in an institution of correction and punishment. It had:

at its centre moral fantasy of showing forth the essential rightness of the world order – presenting the trials and tribulations that the good are subjected to by the wicked together with the final triumph of the good and the punishment of the wicked, – [it] examines a particular institution into which it claims a special insight. – haunted by a dark shadow, a fundamental questioning of the world order and the voice of reason upon which it is predicated – the film's images about the façade of reason behind which society and its institutions hide their disconcerting contradictions.³³⁹

Corridor places an investigative journalist Barrett, the stand-in for the detective, to get the scoop in an asylum where a murder was committed. He poses as an inmate, his girlfriend as his sister who visits and conveys his findings to the editor of the paper for whom he works. Barrett slowly declines into catatonia through proximity to the stereotypical inmates, the icons of madness he questions, and his innocence disbelieved when he is involved in a violent incident. He deteriorates, signalled by his increasing dishevelment, distress, and bizarre behaviour. Finally his mind unravels, and his reality a maze of shifting and askew perceptions. He succumbs to the system, the asylum subsuming his sanity into a vortex of surrealism.

Barrett's findings parallel complex cultural power relations and the veneer of order they construct. The icons he encounters are extremes of folly, and his reasoning enquiry slowly becomes absurd and pointless. In the context of the asylum his frustration is pathologised. His actions become evidence of illness rather than frustration at his inability to get to the truth. The seasoned journalist seeking the answer to a mystery finds out more than he bargains on, and his protagonist identity merges into the character of an inmate.

³³⁸ Telotte, J. P. (1985). *Dreams of Darkness: The Fantasy and the Films of Val Lewton*. Urbana and Chicago, University of Illinois Press. *Bedlam* (Lewton, 1946). In the opening of chapter 10 (P. 168) Telotte quotes *Madness and Civilisation*: "What the classical period had confined was not only an abstract unreason which mingled madmen and libertines, invalids, and criminals, but also an enormous reservoir of the fantastic, a dormant world of monsters supposedly engulfed in the darkness of Hieronymus Bosch which had once spewed them forth. One might say the fortresses of confinement added to their social role of segregation and purification a quite opposite cultural function. Even as they separate reason from unreason in society's surface, they preserved in depth the images where they mingled and exchanged properties."

³³⁹ Telotte, J. P. (1985). *Ibid.* P. 170.

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Corridor is essentially a whodunit, seeking an answer to a murder, but Barret is driven insane, madness his punishment and enlightenment, his destiny as the Romantic genius/seeker destroyed by knowledge's other. The absurd reasoning of the asylum becomes metaphor as vehicle and analogy that inverts culture, where murder becomes not a crime.

Fuller uses the asylum as parallel inversion for American society³⁴⁰ with and madness icons of excessive folly and cultural power. It is a tale of decline and fall which indicate that "the courage" of the hero lies in his desire to live the contradiction without concession, to make the bid for freedom and liberation irrespectively of the cost—violence, solitude, and madness.³⁴¹ Barrett's reality warps and becomes questionable, signified by a literal corridor drenched by torrential rain, an unsettling impossibility because it belies the camera's objective realism. The deeper these characters go into the labyrinth of the asylum, closer to their own dissolution, the less certain and clear their pathway back to sanity.

Low-key lighting creates an atmosphere of sinister secrets, of hidden truths and veiled authenticity. Askew and low-angle shots unravel traditional framing and perspective. This does not allow for contemplative viewing when combined with jump cuts and loud music stabs into the soundscape. Madness exacerbates this dubious illumination. The truth recedes further into shadowy, convoluted asylum corridors and by extension the mind. *Corridor's* double entendre title alludes to electro-shock therapy, as well as the conduit to Johnny's madness. The threshold to hell where the inmates waste away and exist in a pointless parody of the world outside. Barrett is confronted by the "traitors of reason", fugitives from wisdom who hide in the obscure corners of both society and the asylum.

The spectator follows Barrett's descent into oblivion and irretrievable catatonia in a concrete gaol populated by bizarre and strange individuals. His regression is inevitable given the extent of the delusion with which he is confronted. He is driven to desperation as

³⁴⁰ "Whatever the value of *Shock Corridor* as an image of modern America, one of its most interesting aspects is surely the way in which Fuller intimates that some of the most conscious and rational impulses of American society powerfully demonstrate the profoundly irrational nature of that society. In this claustrophobic universe the only escape is through the Technicolor of nightmare and hallucination. They lead patients into that outside world which is a reflection of their madness." P. 295. Elsaesser, T. (1976). *Shock Corridor* by Sam Fuller. *Movies and Methods*. Nichols, B., Ed. Berkeley and Los Angeles, University of California Press. Pp. 290-297.

³⁴¹ Ibid. P. 297.

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his identity and credibility erode, blurring the delineation between his assumed role and reality. The stresses of the inauthentic existence he leads within the contested and transitional space trigger his disintegration. The ambivalent identities merge and collapse, seizing his cognitive function in meltdown. The asylum is the site of his annihilation; finally his wide-eyed crazed look and mute-ness signify his total annihilation. His identity is finally erased and he has become a non-person. The asylum has stolen his genius and enquiring mind and returned a shell of a man. The tragedy is that his credibility as a journalist did not save him, in fact causing his annihilation. His charade becomes the reality, parodying the role of the journalist as culture's watchdog and notions of truth, justice, and the rationality of societal roles.

Fuller critiques cultural sexual roles when the "cannibal nymphomaniacs" attack Barret after he inadvertently strays into their lair. This colludes with ideas of nymphomania in Freudian discourse, and the Orientalism with which this impacts of the voyeuristic desiring spectator. The scene parodies heterosexual desires, exhibiting an anxiety about female sexuality, calling Barrett's masculinity into question in the process. The women are the Dionysian Bacchantes of irrationality, the lascivious slaves to libido whose excessive lust inhibits their logic, sending them into a frenzy of mating and sexual activity. This is the Penthean myth of male desire and libido leading to fragmentation which relates to cinema spectatorship; the desiring spectator tearing themselves apart with desire and loathing at their desire. Reifying patriarchal fears, the scene is a plot-point in Barrett's descent into madness. As marker of sexual fulfilment fantasies inverted into horror and pain through the asylum context, madness, if unchecked, destroys, as Dionysus warned. The sexually aggressive female icons taken to extremes and reiterated, the ultimate *femmes fatale* in the asylum where they belong, away from good men and pathologised, their irrationality destined to destroy the hero proved in this text. They attack Johnny, leaving him scarred and traumatised, his masculine authority violated and erased. His trauma of excess desire combines with him losing reality in role-playing with his girlfriend playing his sister for the purposes of the investigation, in conspiracy to infiltrate the institution, the blurred morality of their kiss in his (and the spectator's) mind playing with the Gothic/Orientalist trope of the Byronic hero incest taboo, or that Freud posited in the "Dora" case.

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The opera-singing fat-man is the fanatical artist, making nonsense cuckoo-like repetitious musical phrases. The artisan without decorum or restraint parodied by his grotesque obesity, his sin of gluttony. His excess has driven him insane, his excess accumulation greed fatal. The African-American genius-scholar turned radical integrationist is the perverse logic of racism. The insanity of miscegenist rhetoric, the betrayer of his race, is symbolised by the madman ōschizophrenic, traitor to reality í taking upon him the cross of contradictionö.³⁴² The paradox of the catatonic inmate, never to be released, frozen in stance of The Statue of Liberty; the contradiction of icon of freedom restrained and confined, the living potential of the icon trapped in a feedback loop of representation and meaning strikes at the heart of the United Statesø ðHome of the Freeö ideology, evoking delusion and cynicism in the icon of liberty.

Fuller uses psychoanalysis and madness to critique the culture. His text is an austere indictment on McCarthyism, post-war America, and contemporary masculinity. That Barrett is driven insane by the truth, his knowledge discounted as inauthentic, and crime unpunished not only increases morbid suspicions of the asylum and madness, but of the systems of power built to rehabilitate and ōcorrectö the inmates in institutions. Madness is the sleep of reason, suspended in the asylum.

One Flew over the Cuckoo's Nest

Reason inverted within systems of power, excess and fascist, is at the core of the quintessential asylum movie *One Flew over the Cuckoo's Nest* (Forman, 1975). Conveying postmodern ambiguity through the trope of Romantic identification where the hero inverts traditional understandings of madness, throwing evil and corruption back on the psychiatric system and, by connotation, the wider culture. Kesey worked in an asylum when writing the book,³⁴³ using it as metaphor to critique society, and madness as conduit to alternative perceptions of reality freed from the tyranny of reason. His narratorø schizophrenic viewpoint exposed the machinery of oppression invisible to the ōsaneö. He used the fragmented and extreme imagination of Chief Bromden to explore altered states

³⁴² Ibid.

³⁴³ Palo Alto Veteranø Hospital, where war veterans were incarcerated with all manner of post-traumatic conditions and experiences.

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of consciousness and perception;³⁴⁴ writing under the influence of LSD and peyote to replicate (as he thought) the mind of a person diagnosed with schizophrenia.³⁴⁵ Kesey connects to Huxley's "mind at large" and the "Doors of Perception" experiment with mescaline where he sought to open the mind to the infinite knowledge available (he thought) only to artists, poets, and madmen.³⁴⁶

Forman chose a camera third-person point-of-view for more objective documentary realism. He acknowledged his film was based on his experience growing up in his native Czechoslovakia.³⁴⁷ The camera the stand-in for Bromden's schizophrenic insight into power and control. Kesey and Forman express respective texts in their chosen style for differing creative viewpoints and ends. Each uses madness to pejoratively describing their opposing ideology. Criticised as misogynist and racist, the book and film texts highlight the insane's social position as lowest of the oppressed. Sent to the asylum as last resort, the psychiatric system succeeds with McMurphy's where the prison couldn't; it decides his designation.

Filmed in an actual asylum in Oregon³⁴⁸ using actual inmates as extras, *Cuckoo's Nest* stars Jack Nicholson who capitalised on his persona as rebel and non-conformist, a Romantic identification with the artist/genius/madperson stereotype. Its critical success ensured box-office returns, catapulting Nicholson and his method acting to stardom. His star persona borrows as much from McMurphy's character as McMurphy's character did from his. This aspect is crucial in understanding how cinema challenges yet constitutes

³⁴⁴ "From the point of view of craft, Chief Broom [Bromden] was [Kesey's] great inspiration. If he told the story through McMurphy's eyes, he would have had to end up with the big bruiser delivering lots of homilies about his down-home theory of mental therapy. Instead, he told the story through the Indian. This way he could present a schizophrenic state the way the schizophrenic himself feels it and at the same time report the McMurphy method more subtly." Wolfe, T. (1968). *The Electric Kool-Aid Acid Test*. New York, Farrar, Straus and Giroux. P. 44.

³⁴⁵ "The whole system if they set out to invent the perfect Anti-cure for what ailed men on this ward, they couldn't have done it better. Keep them cowed and docile. Play on their weaknesses that drove them nuts in the first place. Stupefy the bastards with tranquilizers and if they still get out of line haul them up to the shock shop and punish them." [Kesey] wrote several passages of the book under peyote and LSD. He even had someone give him shock treatment [when he was working at Menlo Park Veteran's Hospital Psychiatric Ward]. Ibid. Pp. 43-44.

³⁴⁶ Huxley, A. (1973). *The Doors of Perception: Heaven and Hell*. Harmondsworth, Penguin Books.

³⁴⁷ Hauben, L., and Goldman, B. (2002). *One Flew over the Cuckoo's Nest: Special Edition 2002*. M Forman. Los Angeles, Warner Home Video Pty.

³⁴⁸ The actual film shooting location, Oregon State hospital housed over 600 patients, down from 3,000. The director, Dr Dean Brookes, who appears as Dr Spivey assessing McMurphy, made a ward available for shooting, with patients appearing and being paid as extras. Nicholson admitted himself on a voluntary basis before shooting, and many of the unknown actors lived on location during the shoot. Walker, B. (1995). "Cuckoo's Nest." *Sight and Sound* 44. Pp. 216-217.

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understandings of madness; Nicholson is the hero as misunderstood genius, his stature in Hollywood turning this identification into a positive attribute. His anarchic resistance to the old-school Hollywood helped the deconstruction of the studio system and the transfer of power from the producers to the artists, revitalising the industry in the 1970s. This decade freed the independent filmmaker to use their art independent of the studio system, accessing the youth market and teenage disillusionment with power post-Vietnam. Nicholson's rebel/anarchistic persona owes much to the McMurphy character because of this liminal asylum association, his rebelliousness against the tyrannical systems his mark of Romantic identification and therefore madness. This role added credibility to his acting career, informing his star persona as borderline psychotic eluding traditional cultural mores through his brilliance and larger-than-life ego.

Milo-Forman's neo-realist objective gaze encourages a Romantic identification with McMurphy as he battles power. Forman states, "It was absolutely proper to have a star like Jack [Nicholson] because he represents us, our world, and we are entering the world of [the] unknown, the mental institution." "Who do you think you are, crazy or something? Well, you're not! You're no crazier than the average asshole out there walking around on the street," says McMurphy to the inmates early in his confinement. Kesey's and Forman's use of the asylum inverts the spectacle of madness from the Sunday visits to Bedlam by the bourgeois, a vision of madness for the new generation. Nicholson was the perfect casting for this descent into madness and death, the role doing his career no harm, nor Forman's. The film cross-pollinates each career with radicalism and the heroic challenge to the subject of madness, the asylum, society, and power in a mad world inversion. Each benefits from madness's oscillation and blurring of clear designation, where the culture is the enemy and the inmates seek refuge in the original sense of the term. When the delineation between "Us" and "Them", knowledge and certainty, is open to question, knowledge is challenged.

Kesey presented a mythology in which the "everyman" character is the protagonist with whom to identify or dislike. Using a contemporary observational documentary cinematographic style, the asylum as metaphor for the wider culture, and madness as ground to critique power and its agencies, he presents McMurphy's everyman as powerless against the state and its discourses. The book's slippage between reality and fantasy gave the grammar a unique internal logic, a reasoning beyond Western "norms", and Kesey

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attempted to have the Other speak yet managed to speak only for them. Forman appropriates madness in the film, and uses it for critique of repressive regimes and discourses of power, cleverly exploiting Nicholson's iconoclast status.

Published in 1962 to commercial and critical acclaim, *Cuckoo's Nest* was adapted to the stage by Dale Wasserman,³⁴⁹ and into an Academy Award winning film by Milo-Forman in 1975.³⁵⁰ McMurphy's incarceration in Oregon State Hospital for psychiatric assessment³⁵¹ becomes an indefinite sentence when, in the crisis point in the narrative, he is enlightened to the power psychiatry has to withhold his freedom. Detained indefinitely without his consent, he is without recourse to a writ of habeas corpus. His rebellious anarchic stance proves fatal, and psychiatry has much more far-reaching powers to deal with insurgence than correction. This ultimately proves fatal as psychiatry also has the power to impose surgery on him without his consent. His only hope for release had rested with Nurse Ratched and the discourse (medical records, case notes, discharge records etc.); her report to psychiatrists is the fulcrum of the film where psychiatric discourse condemns McMurphy's free (animal) spirit to compliance and submission, and corporal punishment.

The representation asserts stereotypes rather than subverts them, although the spectator observes the interaction between McMurphy and the inmates and they seem human, albeit eccentric. McMurphy enlightens them to their "normality", and some grow resentful, "resent him for forcing them to struggle to act like men again".³⁵² *Cuckoo's Nest* became the authoritative film about madness because it achieved critical and financial success, disseminating its representation through popular culture and communicating with

³⁴⁹ Initially, Kesey wrote a screenplay but fell out with the producers. Kesey stated he would never see the film. The stage play starred Kirk Douglas who owned the theatrical rights, and during a tour of Eastern Europe on behalf of the state department, he met Milo-Forman in Prague. He ascertained the young director's interest in the book, and promised to send him a copy when he returned home. Forman never received the novel; Douglas found it difficult to get the film produced and the project was shelved. Douglas Sr handed the rights over to Douglas Jr. Saul Zaentz and Douglas Jr finally struck an agreement (Saenz does a cameo as the boat owner in the movie) and attempted to interest Forman, now living in New York in exile from the Communist regime, in the project. Douglas Sr and Forman were reintroduced and reminisced about the Cold War atmosphere which interceded in getting the film made. Hauben, L., and Goldman, B. (1975). *One Flew over the Cuckoo's Nest*. M. Forman. Los Angeles, Time Warner Entertainment Company. DVD Special Features.

³⁵⁰ Academy Awards include: Best Picture; Best Actor (Nicholson); Best Actress (Fletcher); Best Director (Forman); Best Adapted Screenplay (Hauben, Goldman); equivalent categories in the Golden Globe Awards of 1975.

³⁵¹ "Yessir, that's what I came to this establishment for, to bring you birds fun and entertainment around the gambling table. Nobody left in the Pembleton Work Farm to make my days interesting any more, so I requested a transfer." Kesey, K. (1962). *One Flew over the Cuckoo's Nest*. New York, Viking Press.

³⁵² Wolfe, T. (1968). Op. cit. P. 44.

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spectators on multiple levels. An example of cinematic success, *Cuckoo's Nest* reaped five Academy Awards, and critical acclaim ensured the film was a cultural phenomenon.

McMurphy's everyman is analogous to the rebel fighting the oppressive system, contesting power, the hero finally martyred to freedom. The Native American, Chief Bromden, silenced and subdued, symbolises the liberation of the oppressed when he uses the system against itself, euthanises McMurphy and is a metonym for subjugated cultures seizing power and rupturing the perimeter of the halls of power. Applied to the discourses of control, madness is power's contestation, a derogatory term from the prevailing ideology and its agents that pathologises people whose experience results from culture's alienating discourses.

Arguably an anti-psychiatry text, *Cuckoo's Nest* reiterates stereotypes yet challenges them, presents them as drugged zombies whose mundane existence is living death. Significantly, at a time when young mavericks are wresting power from the studios, the spectator is forced to accept the insane as credible characters, victims rather than villains, the nurses and orderlies the offenders and automatons of the fascist regime.

Representations of the insane connect the book and the film; the men are fatalities of an insane world where people are subject to irrational demands in everyday life, an absurd existence from which the only escape is madness and/or death. Female sexuality is a Freudian nightmare, the dark continent of desire and abjection. Different formally, content-wise book and film operate in a chiasmus representing their subject from discrete perspectives. What eventuates is a silencing representation, speaking for (albeit sympathetically), constructing, re-presenting, and exploiting stereotypes for narrative ends. Portending to question society and its malcontents, the *norm* and the subjective perceptions of power and control. The film nevertheless asserts the status quo by having the voluntary patients stay behind when Bromden breaks out. They admire his rebellion, but are colonised to the extent they are unable to follow his lead. Ultimately they are cowards, hiding from the world, rejecting though applauding heroic resistance. The visualisation and delectation of the insane inverts traditional mainstream clinical mental health discourses, and yet asserts them through inversion, and does not challenge assumptions. It still speaks *for* them and *about* them, and presumes to know the unknown, and experience the asylum in pejorative terms.

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Kesey, Forman, and Nicholson represent the new order challenging the old, the young the ancients, postmoderns challenging a modernist film system.³⁵³ Nicholson was already synonymous with counterculture and independent cinema through *Easy Rider* and *Five Easy Pieces*. His persona is one of nihilistic anarchy and countercultural anti-heroics. Nicholson assumed iconic status in new wave Hollywood as part of the group of outsiders critiquing the status quo by dismantling its traditional structures. His mad genius is delivered through his øsharkø grinø and maniacal intensity, his sanity was suspect in his unpredictability. This was a virtue in the brave new world of 1970s cinema, his challenge to authority adding to his authenticity. Nicholson later exploits his iconic status as well as this øedgyø persona in *The Shining* (Kubrik, 1980) and its antithesis, camp, in *As Good As It Gets* (Brooks, 1997) where neurosis is comic and eccentric outside of the asylum. He expands his personaø loading of genius artist, the Noble Savage of expression, the trickster function in the hero in narrative, evoking Keseyø Merry Pranksters in search of America in *Easy Rider*.

McMurphy is the lovable rogue, the self-destructive tragi-hero of hubris. He is the hedonist whose youthful nihilistic rebellion haunts the mainstream. Kesey made him Irish to access the stereotype of the oppressed. He embodies the misunderstood Celtic wild character, liable to erupt in violence unpredictably, possibly as the result of years of stigma, oppression, and prejudice.³⁵⁴ Beat-generation themes of outsiderism and rebellion connect with Nicholsonø self-destructive genius persona, adding to the McMurphy character: øI saw the best minds of my generation destroyed by madness, starving hysterical nakedø³⁵⁵ links with Keseyø hippies and the *Kool-Aid Acid Test*, and Huxleyø

³⁵³ Although aided and abetted by traditional Hollywood players (Kirk and Michael Douglas), Nicholson and Forman are the new breed. Keseyø the Hippie Other, lends his radical countercultural persona. The bookø success enabled him to undertake the eponymous hippie road trip made famous by Tom Wolfe in *The Electric Kool-Aid Acid Test*. This and other road movies informed *Easy Rider*, borrowing from Kerouacø *On the Road*. Chief Bromden evokes the cultural enlightenment that was *Bury My Heart at Wounded Knee*. With Vietnam underway, old values and entitlements of imperialism begin to crumble, along with mediaø representations of the US atrocities which undermined government propaganda. Student riots also undermined the political program supporting the war. Kesey and Nicholson are of late Romanticism and early post-modernism, identifying with the misunderstood madman censured for speaking the truth, and deconstructing the myth of madness and inverting it on culture and its discourses.

³⁵⁴ øRandle P. McMurphy. He is a big healthy animal, but he decides to fake insanity in order to get out of a short jail stretch í into what he figures will be the soft life of a state mental hospital. He comes into the ward í cracking jokes and trying to get some action going among these deadasses in the loony bin í ø Wolfe, T. (1968). Op. cit. Pp. 43644.

³⁵⁵ Charters, A. (2000). -Introduction.ø Kerouac, J. (1957). *On the Road*. Viking Press. London, Penguin. Quoting Allen Ginsberg from *Howl*, his book of poetry published shortly before Kerouacø *On the Road*.

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experiments with mind-altering drugs seeking to open the "Doors of Perception,"³⁵⁶ itself an allusion to 19th century William Blake and Romanticism.

Milo– Forman's Grierson-like observational documentary style adds the faked authenticity of realism; Haskell Wexler's cinematography maintains a clinical clarity, the invisible surveillance of the camera's unseen observer, an occult presence. The spectator is complicit, slyly observing icons of insanity. The Doric columns viewed from the inside signal the Neo-classical façade of the Victorian colonial architecture, symbolic of order imposed on the "New World" of the colonies and of psychiatry. The institution evokes the detritus of society locked away from harm to self and others. It is a correction facility, fixing fault, and controlling the unruly. The serene and tranquil landscape harbours horrors and malignity, a "primitivism" heralding the supernatural and the Orientalism of madness through the first of the movie's only three glimpses of the outside world.

This contested reality is signalled in the opening sequence which plays on the ambiguous nature of the car and the institution; a limousine-like vehicle moves through a rural landscape accompanied by pseudo-Native American soundtrack which lends the scene a "Primitivist" aura. Whether dawn or dusk is undecided, and dawn/twilight bookends *Cuckoo's Nest* narrative emulating the film's safe passage through the asylum twilight of madness. The subtle light reflects the liminal state he (and the spectator) is entering; the car moves through a serene landscape and enters what appears to be a country estate, belying the distress to follow. The body of the film exists within the confines of the uncanny synthetic light,³⁵⁷ ambiguousness dislocating the viewer from the natural world. The light instils dis-ease and uncertainty, signalling the film's slippage between credibility and inauthenticity, documentary realism and fictional construct. The driver arrives at a gravelled circular driveway, stops and opens the car door for the seeming VIP. McMurphy gets out, handcuffed, and the ambiguity is dispelled. It transpires that McMurphy is being escorted to an institution, the benign and seemingly momentous scene revealing the miscreant's deliverance to a place of judgement, his importance morphing into threat. He is not the escorted VIP he first appears, but a prisoner on remand, being delivered to a mental

³⁵⁶ Huxley, A. (1973). Op. cit.

³⁵⁷ The clinical clarity and surreal lighting came from the exigencies of filming interiors in an Oregon winter, on site in a real institution. The low ceilings and steadicam camera-work called for inventive lighting, making it essential for 360° (or as near as possible) lighting. M. Forman (2002). Reminiscent of fluorescent lighting, the lighting reflects institutions and industry. Its light is cold and contrasts with the natural light in the beginning and end of the movie.

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hospital for assessment The correctional institute transcends the prison; it is a Victorian asylum with its Neo-classical façade, a monolithic structure foreboding the impending order to which McMurphy will be subject. It allows for his indefinite confinement, dependent on the judgement of the doctors; or so it seems.

McMurphy participates in a visual pun in the opening sequence where he enters the asylum; compounding ambiguity and uncertainty, enrolling the spectator in the calamity of errors to follow. The indistinctness of the light subtly establishes ambiguity and uncertainty in the narrative, a vagueness and doubt destabilising clear understanding based on perceptions confirming McMurphy's experience within. Ambiguity places the spectator in an anxious position; implicated but asked to identify with McMurphy's struggle against hegemonic power, the film's pseudo-realism creates uncertainty between the *represented* real and the *actual* real. There is also a cognitive dissonance between identifying with a possible paedophile against a system designed to keep the community safe.

The structure of institution heralds the iconography of the madman, the lunatic locked away from sight and thought, unreason contained within an institution designed to correct faulty behaviour and control the non-conformist members of society who are a danger to themselves and others. The building is a visual icon of the rational principle, a discourse of logical systems and construction. It is straight and ordered in contrast to the outdoors, highlighting a disparity between the classical architecture and the wilderness. The barbed wire and the high walls resist the wilderness without, as much as within the inmates, evoking cages and zoos. The architecture symbolises reason and logic through scale, proportion, and balance. The majesty of the construct is homage to human knowledge and intelligence. It also alludes to moral treatments, to changing ideas of treating the insane. The Neo-classical structure is a fort on the frontier of the psyche and the New World. The asylum is an architectural icon of permanence and scientific proportion as an affront to the frontier, resistance to unruly forces laying siege to human endeavour.

Significantly McMurphy is drawn into the belly of the beast through the pillars, a contemporary therapeutic institution in its majesty and scale. The moral treatment asylum was a response to the early stages of that mass society and mass culture in modern life in a countervailing force against the malign effects of this development in the power to prevent and reverse modern man's alienation, his estrangement from himself,

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from his fellow men, and from the universe.³⁵⁸ Tranquil rural settings supposedly eased the mind, encouraged contemplation and meditation. In this context, it is the Gothic castle on the edge of town, the last stand between cultured humanity and the wilds of insanity, any therapeutic pretensions erased by barbed wire and high fences. This evokes tearing and ripping accompanying the crossing of the threshold between the no-man's land of the asylum and the irrational and the contested ground of the rational, the trauma to the body inflicted by the barbs of the passage. The fence, like the cinema screen, separates us physically from the insane. McMurphy is not insane in the clinical sense;³⁵⁹ his character represents folly, the Fool,³⁶⁰ the trickster, the naïve enquirer, and rebel who causes uneasiness because of his insightfulness.

The screen frames McMurphy in the doorframe, silhouetting him against the landscape. The left half of the panelled door is a grid imposed on the natural world beyond like the medical discourse on madness, an orderly geometric pattern placed over disorder. The screen's frame and the film's structure contain McMurphy's and the inmates' aberrance, the asylum the insane, and the text the asylum. These consecutive framings colonise him, and order his ambiguity and undecidability into known dimensions like landscape and topographical art. Art, like science, captures its subject within a frame of reference, emulating the actual frame of the text. Science uses known quantities and scales with which to measure and define the physical world; traditional art uses Renaissance perspectives, a discourse of reason. Science is regulated and a system to discover esoteric knowledge; it uses signs to quantify and control the designation of its subjects, making them objects, delimiting an entity's values and meanings within its algorithms to balance the equation; cinematic asylum uses narrative.

³⁵⁸ Bloom, H., and Trilling, L. (1973). Op. cit. P. 593.

³⁵⁹ DSM-IV, A. P. A. T. F. o., Ed. (2000). *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*. Washington DC, American Psychiatric Association.

³⁶⁰ "The common denominator is the joker. It's the symbol of the prankster. Tarot scholars say that if it weren't for the fool, the rest of the cards would not exist. The rest of the cards exist for the benefit of the fool. The fool in tarot is this naive innocent spirit with a rucksack over his shoulder like Kerouac, his eyes up into the sky like Yeats, and his dog biting his rump as he steps over the cliff." That fool of Shakespeare's became so popular that finally Shakespeare wrote him out of *Henry IV*. In a book called *A Nest of Ninnies*, Armin wrote about the difference between a fool artificial and a fool natural. And the way Armin defines the two is important: the character Jack Oates is a true fool natural. He never stops being a fool to save himself; he never tries to do anything but anger his master, Sir William. A fool artificial is always trying to please; he's a lackey. Ronald McDonald is a fool artificial. Hunter Thompson is a fool natural. So was the Little Tramp. Neal Cassady was a fool natural, the best one we knew." Kesey, K. (1994). "The Art of Fiction CXXXVI." *The Paris Review*. Flushing.

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The spectator watches from the inside as McMurphy moves from the landscape into the architecture of institution, an edifice of organisational order and state control. The spectator is implicated in the system, already inside and part of it when McMurphy is admitted, the vantage point interpolating the spectator as part of the institution. It also enables the spectator to bear witness to the horrors within, to verify the system's objectivity and efficacy. Here the positioning of the camera enables the camera's role that Walter Benjamin suggests;³⁶¹ that of working internally to get its metaphorical hands dirty rather than objectively observe an unchallenged reality. The camera goes undercover, observing the machinations of the asylum, allowing the voyeuristic gaze. The camera is the panopticon for today's spectacle of madness; like Bentham's discourse of societal reforms, the asylum film and the camera are the new technologies allowing the insane to be observed and scrutinised, confined within the narrative and representation.

McMurphy moves from outside to inside, and the spectator shares McMurphy's alienation as he enters and gazes incredulously at zombie-like inmates in locked corridors. An unemotional man framed by a pane of safety glass, subtitled beneath with military-style lettering 'wards' along with numbers, is a reminder of the institutional, correctional system McMurphy is entering. He nods at the disembodied head, receiving no response, and begins to feel that things are awry. The window-framed head stares blankly back like the portrait-with-moving-eyes comic/horror film cliché, intense, unemotional. His socially inappropriate gaze signifies someone unused to social engagement, or resistant to it. He is the spectacle of madness hung and framed, a silenced subject portrait of a madman opened to the gaze. His silence speaks volumes of the futility of speech inside the asylum where every word is examined for evidence of unreason, where descriptive metaphors become word-salads deciphered through the lens of illness and pathology. The head is the vision of madness, silenced, the spectacle of unreason contained in a frame. The mount mimics the

³⁶¹ See 'The Work of Art in the Age of Mechanical Reproduction.' Benjamin, W. (1985). *Illuminations: Essays and Reflections*. New York, Schocken Books. P. 233, where Benjamin uses the analogy of the cameraman and the painter comparing them with the magician and the surgeon/artist: 'The surgeon represents the polar opposite to the magician. The magician heals the sick person by the laying on of hands ' the surgeon cuts into the patient's body ' [t]he surgeon ' greatly diminishes the distance between himself and the patient by penetrating into the patient's body ' Magician and surgeon compare to painter and cameraman. The painter maintains in his work a natural distance from reality, the cameraman penetrates deeply into its web ' the representation of reality by film is more significant than that of the painter, since it offers, precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment. And that is what one is entitled to ask of a work of art.' Pp. 233-234.

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screen containing madness, the edges mirroring the architectural and ideological hard lines and surfaces of the asylum, unforgiving facades able to easily be disinfected and sanitised.

The inmates act in bizarre ways, stare, are inanimate, or move to unheard music. They are nearly invisible against the antiseptic green prison walls in their hospital fatigues, mirroring the interiors' removal of humanity by draining the red out of the surroundings. Restrained and condemned, they are categorised like specimens or trophies, evidence of diagnosis or abnormality, represented, and reproduced for edification. The Irish gig³⁶² McMurphy danced when he is delivered to the asylum begins to seem unwise, his joy at parting from the guards (he kisses a bemused guard on the cheek) now seems evidence of his naïveté and delusion of deliverance, his perception foolishly and tragically flawed.

McMurphy challenges the medical system by his resistance to a clear and certain diagnosis, the system unable to control his designation. It becomes evident that the system is corrupt and faulty, the inmates victims of a fascist regime, and this challenges the ideology of the asylum discourse. The fragmentation of his identity and his eventual annihilation, matching madness' uneasy, shifting relation to culture, is a one-way journey. His interaction with the psychiatric system blurs ideas of right and wrong, reason and unreason, good and bad. The film foregrounds cinema's use of madness as unsettling no-man's-land between meaning, reality, certainty, and truth. The spectator asked to identify with his alienation and estrangement, creating anxiety and neurosis, a split, an angst about madness and identification. The zombie inmates are maniacs staring blankly, their flattened affect suggesting latent violence confined only by chemical straightjackets, their medication pharmaceutical constraints imposed by a medical system which complement the physical barriers of the asylum.

Thinking he has outsmarted the system, McMurphy believes he has ruptured the logic of the medical system, exploited a loophole between the legal and medical discourse, and is smug in his foolishness. His uncontrolled designation is a concern, 'If he isn't our problem, whose is he?' Ratched asks the psychiatrists. He believes he has circumvented the system by using it against itself, but this is his hubris. The discourse of power asserts itself, and he finds this out too late. He has misjudged the power of the psychiatric system and its authority to remove his freedom and rights to subject him to psychoanalysis, drug

³⁶² In the book, McMurphy is Irish, another Other within modernist Imperial culture.

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therapy, and electro-convulsive therapy. Incarcerated for carnal knowledge and violence, charges he contests, it is not until Nurse Ratched decides his designation, fixes his disposition as "problem" and takes up the mantle of paternalistic discourse, does she halt his floating signification. McMurphy's tale is a Christ fertility myth³⁶³ of enlightenment and sacrifice, descending into a world of chaos where madness is the monster he must face. He is the questing fool who discovers the truth; reality is not what it seems, liberty is a myth.

Through the structure and process of unfolding then resolving conflict, contrasting characters as stereotypes embodying ideas, *Cuckoo's Nest* bestows knowledge through our interpolation and identification with the struggle, the decline and fall motif, and the Promethean cycle of suffering and sacrifice. The hero becomes the universal stand-in within the narrative framework, subsumed into the asylum to realise the inmates are casualties of the culture, not its rejects. The asylum as metaphor reflects the culture's structures of power, Nurse Ratched the personification of power and control in psychiatric discourse holding the axis of control, dictating the inmates' treatment, controlling civil liberties. When McMurphy challenges the regime, he raises questions about the system, its hegemony which subjugates and creates madness through its very practices and language. His nemesis, Nurse Ratched, the hierarchical power holder, holds the key to his freedom, a fact he discovers beyond the point-of-no-return in his hero journey. Leading a rebellion and championing the inmates' oppression leads him to a struggle of wits with her embodiment of the dehumanising aspects of psychiatric discourse. He is shattered and feels betrayed when he discovers she is the one holding the keys, literally and figuratively, and they had not told him, thus had let him condemn himself with his actions. She is the façade of the caring and supportive health worker, a tool of a repressive system who thinks she/they are helping but are actually assisting the insane into dependence and servility, an assistance driven by good intentions.

McMurphy is drawn into a complex web of deceit; his betrayal by the inmates is the turning point, the moment when the film turns tragic rather than comic. His fatal folly is thinking he has transcended the system when he has only swapped one corrections

³⁶³ "Big Nurse is driven to play her trump card and finish off McMurphy by having him lobotomized. But this crucifixion inspires an Indian patient to rise up and break out of the hospital and go sane" Wolfe, T. (1968). Op. cit. P. 44.

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discourse for another more powerful one. McMurphy's spirit is broken not by Nurse Ratched's fascist regime, but by the realisation the inmates are in the asylum willingly, made insane by society, subjugated by society's discourse of "normality" and its malcontents. Enlightened to his actual powerlessness, his total reliance of the discourse of power and his place in it, his dissolution is complete. He hits out and is punished with lobotomy, his anger validating their harsh rules and policies.

The return to order in this Romantic "Primitivist" tale is through Chief Bromden when he throws the hydrotherapy stand through the barred window; the inmates are inspired but remain, assuring the spectator in us that the insane are better off inside, readily kept docile and compliant, patronised by a benevolent paternalistic culture. The narrative threatens chaos but reinstates the status quo; silence returns, the rebel nullified, order restored, problem solved. Even if Chief Bromden is at large, the "primitivism" assures us he is returning to the wild.

Doctors are supposedly at the top of the totemic system, nurses next, orderlies after them, and the patients/inmates lowest in the hierarchy. The text confounds this hierarchy as Nurse Ratched holds ultimate sway, the psychiatrists deferring to her opinion. Ratched decides McMurphy's fate, his freedoms and rights removed more efficiently by the medical than the criminal system. The psychiatric system succeeds where the law failed; "Indeed, in some instances, a criminal history may be preferable to a psychiatric one."³⁶⁴

Nurse Ratched's uniform speaks of illness and benevolence, the vigil over the sick in institutional signification. Her uniform is a sign of authority, a rank and category similar to the military and corrections systems. The inmates' hospital garb relegates the wearer to invalidism, of dependence and mercy.³⁶⁵ The institutional look of the film lends a clinical, remedial atmosphere to the visuals, colluding with the asylum sensibility of sickness and corrections. Her repression subverts the medical discourse. Her nurse/nurturer role inverted grotesquely into gaoler and repressor, manipulating the discourse for to her own ends. The doctors' Council around McMurphy has overtones of the psychiatrist's (who wear white coats over suits) responsibility to protect the community from aberrant misfits like McMurphy. Even though the doctors hold the power to release or contain McMurphy,

³⁶⁴ Sayce, L. (2000). *From Psychiatric Patient to Citizen: Overcoming Discrimination and Social Exclusion*. Houndmills, Basingstoke, Hampshire, London, Macmillan Press. P. 63.

³⁶⁵ Hospital gowns signal easy access for examination, observation, probing, treatment; bedclothes worn during the day signalling disease, the verb invalid (in-val'id) as much as invalid the noun, the long-term illness sufferer.

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Nurse Ratched controls the doctors. Her white soft-soled shoes tread lightly, allowing stealthy surveillance, a panoptic patrol, as she performs her society's watchdog role. She presides over group therapy, worrying the neuroses and the anxieties of the inmates, emasculating men by virtue of her position and uniform. Her domination is the monstrous feminine,³⁶⁶ the hideous crone of the *vagina dentata* myth,³⁶⁷ the emasculating figure of the matriarch in patriarchal society. The automaton/robot,³⁶⁸ Ratched symbolises power and excess reason in this narrative, her authority more threatening and monstrous than madness the inmates represent. Forman states in the making of documentary that he chose Louise Fletcher over a much more formidable and evil-looking actor because her diminutive and seemingly normal look was a far more sinister and evil. Her intentions masquerade as beneficent, and are based in doing good for these poor creatures, like the moral treatments of the 19th century emerged from a desire to treat madness more humanely. She is more sinister because she doesn't know she is evil; Kesey and Forman use her character as metonym for the psychiatric system which believes itself to be benign and benevolent. Her power within the discourse is more binding than the chains and bars of the asylum.

Zombie-patients shuffle towards the nurse's station to receive their medication, suggesting automatons, alienated psyches, sleep-walking, and chemically confined opium-addicts lost in the network of psychoses. Waltz music soothes the savage beast, the animalised insane. The formal, cultural, man-made sound is an organising structure, iconographic of high culture, imposed over the aural soundscape and the psychological and physical space of the asylum.

Dispensing opiates to keep them subdued, Ratched evokes comparisons with Marxist theory, with the drug of the masses keeping them subdued and compliant, the new method of constraint and insurance against anarchy. McMurphy feigns imbibing medication, resisting compliance; mostly the others accept submissively; the attendants haul off a patient who questions the medication: 'It's good for you', says Nurse Pillbox,

³⁶⁶ Creed, B. (1993). Op. cit.

³⁶⁷ Ibid. Freud's take on the myth of *vagina dentata* involves the fear of castration and the perception of the woman as already castrated as opposed to the fear of being castrated.

³⁶⁸ Freud speaks of the dolls and automata in his essay *The Uncanny*, about 'doubts whether an apparently animate object being is really alive; or, conversely, whether a lifeless object might not be in fact animate' - connect[ing] to the impression made by waxwork figures - dolls and automata. Freud, S. (1919). *The 'Uncanny' [Das Unheimliche]*. Standard Edition, Vol. XVII, trans. James Strachey. London: Hogarth Press, 1955. P. 7. The horror that Nurse Ratched instils has stems in part from this uncanny element.

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herself ignorant of its composition. Ratched's benign humanitarian façade is, like her femininity, superficial, an empty sign, a mask of a repressive system. Like the drugs, her façade is a *trompe l'oeil* hiding the face of repression and confinement.

Women are also society's keepers in traditional roles of nurse and nurturer derived from patriarchal discourse. Ratched's dominance for the male patients is a further castration, and her authoritarian power conspires in Othering them along with the psychiatric system. The nurses are the watchdogs of the medical system discourse which aligns with corrections, with barbed-wire fences and interior locks and cells signifiers recalling prisons, refugee camps, and border facilities, liminal spaces of detention and judging designation. The observation towers are markers of the panopticon, the observational basis for psychiatric analysis, symbols of detainment denoting inmates as criminal and threat, object, or foreign asylum seekers, and the refugee camp-feel of the gated and perimeter-fenced exercise yard speaks of asylum, political and psychological, and the mixed benefits of confinement within either.

When McMurphy leaps the fence and steals the bus, it has the hallmarks of a break-out, a flight from justice and a desperate act by desperate characters. The fear and loathing displayed by townspeople at the inmates on the bus sums up the moral panic and the sociology of censure (to coin Pickering's term) inherent in sensationalist media reports involving the insane; people stare, become afraid when they learn they are "mental patients", and the "break-out" becomes a community alert. Stealing a boat becomes a parody of The Ship of Fools fable, a homily to freedom and an ideological basis for asylums and neo-Christian iconography. McMurphy tells Bancini, "You're not a goddamn loony now, you're a fisherman", alluding to McMurphy's Christ fertility myth, also highlighting that outside of the asylum their designation changes, their identity tied into their function in the world. They fish, enjoy the sun, and are not afraid of the world for a time.

Back in the asylum, however, the inmates revert to icons of neuroses, stereotypes of diagnoses, and their designation within the asylum system and film. Kesey's use of stereotype extends to naming and characteristics: Billy Bibbit's stutter points to a corrupt logic and morality where disablement and disfigurement connotes moral taint, scarring,

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imbalance, and perversity.³⁶⁹ The alliteration of his name alludes to the faulty grammar of his Oedipal conflict, the aberrance of incest, the masturbatory repetition of his stutter signifying his onanistic decline. His stutter implies anxiety, and an inability to communicate desire to women. Loss of the language and access to logos³⁷⁰ evokes the idiot, signalling degeneration, drooling silence, and slavering, animalistic grunts. Billy and other villains or fools stutter in cinema madness, their verbal tics signs of disability and suggesting moral degeneration. Billy's speech impediment indicates regression, his virginness a lack of heterosexual desire and desirability compounded by his inability to communicate.

Characters of ambiguous sexuality blur and worry patriarchal dichotomies of masculinity and femininity, accessing the anarchic trope of androgeny to challenge cultural mores. Billy's stuttering mimics his affliction, signalling his in(dis)ability but also the rhythm of corrupting, self-pollution. An icon of Oedipal torment, he is wracked with guilty sexual desire. His mind is warped by the tension between desire and social demands; desire blocks his individuation and ego-formation, perverse due to excessive mothering. His desire is taboo and miscreant under the gaze of the pseudo-Mother, Nurse Ratched. Hitchcock made this psychodrama aberrant in *Psycho*; here too Billy's breaking free from the oppressive mother causes madness and death. The asylum affirms his deviance. Billy communicates the dangers of the repressed libido, the abnormality of cultural mores which demands desire be repressed, only to emerge in dreams and slips of the tongue, and Billy's slip of the tongue is constant and obvious. Like the deviant rapist/paedophile, the stutterer is the conspicuous masturbator whose obsessions corrupt his mind,³⁷¹ the asylum his preventive detention.

³⁶⁹ Ellis, K. (2002). "Disability and the Undead Down-under: Gothic Representations of Disability in the Australian Film. *Antipodean Gothic*. Massey University, Albany Campus, Auckland.

³⁷⁰ Kesey, K. (1962). *One Flew over the Cuckoo's Nest*. New York, Viking Press. "McMurphy comes down the line of chronics, shakes hands with Colonel Matterson and with Ruckly and with Old Pete. He shakes the hands of Wheelers and Walkers and Vegetables, shakes hands that he has to pick out of laps like plucking dead birds, mechanical birds, wonders of tiny bones and wires that have run down and fallen. Shakes hands with everybody he comes to except Big George the water freak, who grins and shies back from that unsanitary hand, so McMurphy just salutes him and says to his own right hand as he walks away, "Hand, how do you suppose that old fellow knew all the evil you been into?" P. 21.

³⁷¹ Gilman, S. L. (1988). Op. cit. P. 63.

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Billy's first sexual encounter is with Candy, partly in an attempt to resist Ratched's power.³⁷² McMurphy collects Candy on the way to the fishing trip, the whore-with-a-heart-of-gold character blending easily and without fear among the inmates on the bus. She is one of them, an other; a deviant character, aberrant and outside norms, a challenge to patriarchal power and Western Christian morality. She is its guilty secret, like madness, the repressed desire or irrational drives cultured people disavow, whose return causes nightmares and dreams, neuroses, psychoses, and hysteria (according to Freud). Naturally sexual, an icon of female emancipation and freedom recently liberated in the 1960s, Candy is designated lower-class by her trailer park location, joining McMurphy's working-class iconography of dubious morals and liminal, illegitimate lifestyle. Romanticised by her attachment to McMurphy and his insurrection, her sexuality is a foil to Ratched's smothering patriarchy. Her sexuality cures Billy's stutter when McMurphy offers her to him as a parting gift. Her sex gift momentarily cures his stilted masculinity, and usurps Ratched's castrating monstrous femininity. Candy satisfies Billy's repressed desire, and unties the knot of his repression manifest by his stutter.

The punishment which results from the fishing trip leads to McMurphy's resolution for escape; he organises a party on the night before he intends to escape, inviting Candy and a friend to the revelries to share in his liberation. They all get drunk and fall asleep, and McMurphy gives Candy to Billy in a final act of generosity. His sexual liaison with Candy is a gift from McMurphy (adding to misogyny claims), heralding a shift towards fatal flaw (desire) and the inevitable dénouement of Billy's madness in narrative closure. Ratched humiliates Billy when discovered, so much so that he sees his only recourse and ultimate resistance to be suicide. Candy with Ratched are implicated in his death, one offering an outlet for his libidinal desire, the other offering shame and humiliation for it. Either way, women are the cause of his decline and fall.

The state sanctions McMurphy's lobotomy as Ratched plays her ace card. He attacks her after Billy's suicide, his anger a cry of rage against her power. Her role as an

³⁷² McMurphy awakens Billy to his sexuality by providing a prostitute for his desires, accessing libido and unconscious drives which propel us forward in life, mediated by the superego. Ultimately, though, in the context of *Cuckoo's Nest*, the libidinal means the animal, the savage and the uncivilised. These base instincts lead to tragedy for both Billy and McMurphy, and *Cuckoo's Nest* becomes cautionary a tale about the dangers of the unconscious as in Greek Tragedy, for example, Euripides' *The Bacchae* where Pentheus is ripped apart by his sexual curiosity and indulgence. In the language of the asylum film, the libidinal is the Orient of order.

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instrument of social control overcomes him, his Romantic overflow of emotion now criminal. He pays the price, his anger the permission she needs to destroy his spirit. What the corrections system couldn't do, the asylum achieves. Ratched takes McMurphy's castration to fatal ends, beyond shock therapy, extended to invasive surgery. Ratched orders a lobotomy for McMurphy as punishment for Billy's suicide. He returns from his operation unconscious, alive but dead, an unthinking, unreasoning being – a zombie. His descent into catatonia is halted, euthanised to end his indignity. His identity is removed, ego deconstructed, subjectivity erased. The asylum is his nadir, the reification of his anarchic, nihilistic Thanatos. The tyranny of the colonising discourse overwhelms McMurphy and he receives the gift of death from the Noble Savage, Bromden, in the form of a release from his purgatorial state. The history of violence which drives McMurphy into the asylum is the 'unliveable truth, because [madness] alone permits the extremes to persist side by side without reconciliation or mediation.'³⁷³

The film works to reaffirm McMurphy (and Nicholson) as a latter-day Byronic exile, one of the Noble Savages who see beyond the power discourses existent in cultural systems. McMurphy surmounts the penal system *and* the forensic asylum, flying over the cuckoo's nest in a metaphorical transcendence, eluding Ratched's sway through the narrative closure of his death. Supernumerary to order, and designated supplemental to the culture through this uncontrollability, McMurphy's inevitable fate in *Cuckoo's Nest* is to be martyred. His incarceration borders on the early 19th century perception of madness where there was 'indignation that the mad were not treated any better than those condemned by common law – [whereas] throughout the [18th] century, emphasis was placed on the fact that prisoners deserved a better fate than one that lumped them with the insane.'³⁷⁴ Foucault points out it was felt unfair to subject prisoners to the horrors of the insane.³⁷⁵ McMurphy's punishment is his placement among the irrational, where *he* begins to question his own sanity. He becomes criminally insane by his presence in the asylum,³⁷⁶ not merely criminal as the work farm has him. Insanity and the asylum is the worse designation, his nadir, the fall of his hubris via a system which cannot easily be

³⁷³ Elsaesser, T. (1976). Op. cit. P. 297.

³⁷⁴ Foucault, M. (1967). Op. cit. P. 223.

³⁷⁵ 'The presence of the mad appears as an injustice; but *for others*.' Ibid. P. 228.

³⁷⁶ 'Madness was individualised, strangely twinned with crime, at least linked with it by proximity which had not yet been called into question.' Ibid. P. 228.

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transcended, as his story reveals. The asylum film is a gaze at the modern anti-hero's fatal flaw, and *Cuckoo's Nest* continues the Romantic identification with madness through McMurphy's decline, fall, and apotheosis.

The film draws on icons and stereotypes of madness for metaphorical and analogical purposes; the spectator is required to decipher these and identify types of disorder. The red security light in *Cuckoo's Nest* suggests a state of alert, an electronic monitoring and wiring for security analogous to the book's protagonist and narrator, Chief Bromden's, paranoia and psychosis about electronic surveillance. The tacit and convoluted link between these perceptions and conceptions of madness links with the narrative through persona, typages, and representations in cinema. Physical disorders and/or ticks³⁷⁷ reify suggestions of mental imbalance, as with Billy's stammer. Characters like Billy and the sycophantic, skulking Bancini are visual shorthand stylistics for deviance, like the aberrant gay or the degenerate Oriental. McMurphy is the martyr to freedom, the sacrifice to culture which itself is inhumane and repressive, the true horror that represents itself as the "norm." Encapsulating madness in representation is simulation in Baudrillard's sense, where "to dissimulate is to feign not to have what one has. To simulate is to feign to have what one hasn't. One implies presence and the other absence."³⁷⁸ Representations of madness feign the presence of balance and order in society, and madness the enemy of that order. The clanking chains and echoes off the walls of the asylum portent imprisonment and confinement, linking to asylum dungeons.³⁷⁹

Chief Bromden is silent and looming, the stereotype of a colonised indigenous person, the repressed victim of atrocity reminding the dominator of their crimes. He is the skeleton in the closet of culture, intimidating, a constant reminder of colonialism's transgressions, the ghost of victims long past. The only asylum left for people like him, repressed and brutalised by an alien culture, is madness or death. Chief Bromden epitomises the human that cannot reconcile themselves with the prevailing culture, and Kesey's use of the Chief as narrator in the book gives access to madness as the last form of

³⁷⁷ Ellis, K. (2002). Op. cit.

³⁷⁸ Baudrillard, J. (1983). "The Procession of Simulacra." *Art After Modernism: Rethinking Representation*. Wallis, B., Ed. New York, NY, New Museum of Contemporary Art. Pp. 253-281.

³⁷⁹ Refer to the connections between psychiatry and the inquisition, mental illness and demonology, through medieval icons of castles, dungeons, torture, heretical sin, deviance, and metaphysical transgression in the form of witchcraft and sorcery, represented in many Gothic novels and romances. See Szasz, T. S. (1970). *The Manufacture of Madness: A Comparative Study of the Inquisition and the Mental Health Movement*. New York, Harper and Row.

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resistance to the totally colonised psyche. Madness is a literary exposition accessing the collective trauma not limited to indigenous colonised, but also the romantic rebel spirit that McMurphy represents.³⁸⁰ He used this motif for symbolic reasons concerning culture and its disenfranchised subjects, drawing on characters as icons of culture—colonised and Orientalised; an American Indian diagnosed paranoid schizophrenia is as Othered as he could imagine. Significantly in the film, Bromden does not talk; spoken for and constructed in representation by an author with no knowledge or experience of a Native American³⁸¹ or of incarceration with a diagnosis, the character stands in for the silencing of and gaze at the insane. This is the colonising silence which, to Foucault, is “a monologue of reason about madness.”³⁸² Where the book used Bromden’s derailed logic for first-person point-of-view perspective of McMurphy and the asylum, the film uses him as the Oriental, the foreigner in Western culture, the American Indian as symbol of rebellion and resistance to colonisation just as McMurphy resists colonising by diagnosis.

After smothering McMurphy, Bromden escapes through the barred window using the Victorian hydrotherapy fountain used to hose down inmates in a primitive shock-therapy.³⁸³ He rips the stand from its foundation, completing the task McMurphy had failed to do saying “at least I tried.” His manipulation the 19th century “moral treatment” apparatus symbolises the use of the system against itself to penetrate and breach its limits, the reverse of McMurphy’s delivery to the asylum. In the famous closing sequence, Bromden ruptures the membrane of the asylum and escapes, which returns symmetrically to the opening sequence of sunrise/sunset and the fertility of diurnal rhythms, as well as the “Primitivism” of the pseudo-Native American music. Bromden’s escape represents the jouissance of ego freedom, “Primitivist” liberation of the “inner (Noble) savage” colonised by a brutal totalitarian culture.

³⁸⁰ Wolfe, T. (1968). *Op. cit.*

³⁸¹ “[Kesey] knows nothing about Indians and has never met an Indian, but suddenly here is a full-blown Indian—Chief Broom [Bromden]—the solution, the whole mothering key, to the novel.” Wolfe, T. (1968). *Op. cit.* P. 43

³⁸² Foucault, M. (1967). *Op. cit.* P. xiii.

³⁸³ The water fountain that Chief Bromden throws through the window of the asylum is a hydrotherapy fountainhead, the mixing apparatus delivering high-pressure streams of water to waterblast/shock the insane back to rationality. It was an early form of water-cannon, one of many “treatments” which, in other circumstances, were instruments of torture. This was one of the many external shock apparatus used in the asylum era intended to “shock” the patient back to reality. It was a precursor to insulin shock and electroconvulsive therapy. Chief Bromden uses a relic from Victorian asylum era to achieve his freedom, a rupture with past ideas of madness and treatment.

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Bromden articulates the breaking of delimiting structures of psychiatric institutions, the direct beneficiary of McMurphy's martyrdom. He is liberated, taking the power McMurphy steals from the system. McMurphy in effect releases Bromden to the wild, leaving the neurotic and psychotic "defects" voluntarily within the asylum abdicating social responsibility. This conforms to Neo-classical discourses, the Other slave to his subjugation, a savage mind colonised and subdued by a "superior culture" sure of its manifest destiny. When the perimeter is breached, those staying behind are automatically deemed libertines by choosing to stay, opting for asylum in the political sense. The spectator, like Bromden, escapes the confines of the asylum with the closing frame of the film, exiting through the theatre exit portal to the outside with a vague sense of triumph through identification with McMurphy and Bromden; they have defeated the oppression by seeing the discourse of power and transcending it. The spectator returns to the (urban) wild with Bromden, delivered by McMurphy. The text delivers a catharsis through tragedy, reaffirming the spectator's sanity through identification with the (anti)heroes.

McMurphy is the protagonist who strives and dies, the asylum his abyss, his Hades. The asylum is society writ small, Nurse Ratched the agent of discourse. The communication cinematic success offered to people diagnosed as insane living in the community was McMurphy's specification that they were "no more loony than the average asshole in the street". Attempts to challenge diagnoses and asylums are undermined by assertions that inmates are societal dropouts, neurotic egomaniacs, and psychotic libertines. *Cuckoo's Nest* is many people's introduction to the inside of the asylum, and to people diagnosed as insane.

McMurphy argues the injustice of his charge of paedophilia (or carnal knowledge), violence, insurgence and chaos. Yet the text links McMurphy, criminality, and the asylum together by association. Asylum inmates are deviant sexually, idiots, imbeciles, slavish dolts, and suicides generally better off in the asylum, away from a cruel and oppressive world. The colonised indigenous person is understandably driven insane by an artificial and foreign regime, and the other inmates are alien to (Western) culture. Individuality and freedom of expression is shut down, nullified and silenced as dangerous or anarchic, and challenges to the status quo result in violence, suicide, and death. McMurphy is a hero whose fate is decided in the asylum, confirming the horrors of madness. Part of what

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makes this text memorable is it confounds spectator expectations and inverts the traditional roles of insane evil, yet it asserts them in representation whatever the intent of its authors.

Yet *Cuckoo's Nest* thwarts expectations that asylum inmates are rabid, homicidal maniacs, making them refugees from modernity. How are people like those represented, now at large in the community, going to act or survive outside the asylum? The inmates are political and social refugees from a brutal and totalitarian regime. The inversion *Cuckoo's Nest* delivers on stereotypes and the asylum discourse through romantic identification. Now the spectator has no certainty either as to the humanity of former inmates or their threat; they are ambiguous in designation. *One Flew over the Cuckoo's Nest*'s inversion of the systems turns the inmates into heroes, but Romantic heroes who are not meant for this world. It does not address the fundamental aspects of the codings of madness as Other, but argues for their Otherness to be celebrated.

Frances

In *Frances*, upcoming actor Frances Farmer is 1950s Hollywood dream-factory's angel, fallen from grace and sent to the asylum. Her fellow inmates' rabid, leering, drooling beasts' rape her while she is floridly psychotic, exploiting her psychic absence, paying for the privilege of sex with a film star in a frenzy of amorality. They are without human compassion, and the spectator experiences her violation vicariously, gazing upon the degradation and humiliation in the asylum. In a parallel with cinema sex scenes, but without the actor's knowledge or willing participation, Frances's mind is elsewhere while her body is raped by male inmates and warders. To Frances, Hollywood and cinema are an escape from poverty; madness becomes her escape from the surrealness and artificiality of Hollywood, then from the horrors of the asylum. Her escape from celebrity exploitation leads to further violations in the asylum; in both she is made spectacle, her sexuality exploited. But her admission to the institution seemingly validates this, just as her fame corroborates the gaze. The criminals in the asylum are protected from punishment by the system, as they are in Hollywood, and horror in this text arises from her powerlessness in both systems and the parallels between them. More horrifying is the spectator's implication in her violent plunder, and the filmmaker's use of her experience as spectacle both as a star and as asylum inmate in this text.

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Frances conflicts with the star system and falls into the asylum, a hell-hole of deviance and baseness, a fate worse than Hollywood. She falls into the abyss, a Hogarthian nightmare of her rise from working class to new bourgeois. The conflict with the system destroys her, and the asylum completes her slide into degradation that began with her corruption in the motion picture industry. Her delineation struggle between delusional Hollywood and her social role cannot be reconciled; she free-falls into a purgatory of annihilation and nothingness. The asylum is the sump of society's corrupt, the space between the real and the superficial; her Othering removes her from dream-world into nightmare, the liminal world of the asylum and cinema.

Scenes taken from her autobiography raise questions about the use of asylum horrors in art, who uses them, and the morality of gazing upon the spectacle of the insane. Worse still is the spectator's complicity by virtue of the parallels between asylum and cinematic discourse. The exploitation of women in film alienates them from power in a capitalist economy, as does the medical system in the asylum and elsewhere. The images in Frances's asylum experience tell of the abuse and silencing of women by the system, their exploitation and violation, and their being spectacle for another's gain. Cinema exploits the neurotic gaze of the heterosexual/male spectator, asserting the asylum discourse which dictates the insane relinquish their rights to dignity and respect when diagnosed and hospitalised. It not only conveys this communication but profits from the removal of those rights, as if madness gave permission for the gaze at their own harm, to bear witness to itself.

Frances's psychological distress and dissociation is sensationalised, exploited for the attraction of the aberrant sexual practices expected in the asylum. The spectator derives vicarious pleasure/horror from her violation, through desire or abjection at her distress. It allows revulsion but simultaneously authorises the gaze at her situation, permitting witness to the site where social mores and etiquette break down in a psychological tourism. The asylum becomes the dark side of Hollywood, the shadowy otherworld of rape and degeneration, where the irrational is allowed. Like Orientalist representations, the Other's aberrance makes them alluring and perversely attractive, and uncanny (strangely familiar) like the object to the scopophilic drive.

Girl, Interrupted

Girl, Interrupted updates Frances' representation of the female in the asylum, where the woman speaks for herself in this biopic about a teenager's 1960s experience. This allows the insane a voice, albeit in a timid and sentimental one, connecting to Foucault's archaeology of madness in "posh private mad houses offering *de lux* conditions for patients paying hefty fees".³⁸⁴ That the asylum is a commercial enterprise making money from other people's psychological distress adds to discourse of the spectacle of madness, and the asylum discourse, continuing the confinement and display of the insane for pecuniary gain. *Girl, Interrupted* ostensibly gives voice to the insane other, written by a person diagnosed with a mental illness and admitted to an asylum.³⁸⁵ A text written by a member of the subject group is of itself no guarantee of deconstruction of the asylum/film discourse; it does, however, allow the object to become the subject of discourse and express their personal experience.

Susannah's incarceration leads her to realise her life compares favourably to the hell of the asylum; the wrecked lives of her peers, the suicides, neurotic obsessions, and traumatised dreams of her fellow inmates, are the horrors to which she is exposed. When released from the asylum Susannah is tamed, compliant, and subdued by her experience; Lisa (Angelina Jolie) is wild, wanton, emotionally feral, and doesn't seem to learn from her experience; she is detained indefinitely, subject to restraint and drug therapy. Susannah uses her incarceration to explore her relation to society, her entry into the institution a "walk on the wild side" of madness, a flirtation bordering on Romantic identification, the ultimate white Anglo-Saxon Protestant bourgeois female indulgence. This would minimise her experience, as any person who experiences madness does so in a unique way, and relegating one person's experience to self-indulgence colludes with patriarchal colonising practices and representations.

Ignoring a temptation to paternalise Susannah's experience, this tale recounts the plight of the contemporary "madwoman in the attic" of Victorian literature. Her only recourse to the burden of patriarchal bourgeois pedigree, and its alienating disenfranchisement of women to objects and possessions, is to escape into madness. It

³⁸⁴ Porter, R. (1987). Op. cit. P. 17.

³⁸⁵ "Basically, it's *One Flew over the Cuckoo's Nest*, with less character development and more life lessons." Spencer, L. (2000). "Girl, Interrupted." *Sight and Sound* April.

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takes an African American nurse (Whoopi Goldberg), to enlighten her to her privileged position in society based on a triply-repressed African American female's perspective. This (beyond anything) re-orientates Susannah to her oppression and disenfranchisement; she is clever enough to realise her subjugation is not the worst it *could* be, and realises to belong and assume a valued identity in the world relies on her atonement and adjustment to the existing discourses of patriarchal power. This does not mean capitulating, as evidenced by the writing of her book and the subsequent film. She conforms enough to escape the asylum discourse into bourgeois eccentricity, or the highly strung writer of genius and enhanced sensibility brought on through her trauma and advanced intellect. She is able to reconcile herself with her existence. The asylum a journey into enlightenment through extremes of experience, a temporary escape from the alienation and horror of her (and many bourgeois women's) contemporary life.

The asylum condenses the private misery of women into an enclosed space, where the Othering is delivered through pathologising and confining the rejection of the repressed person's existence within a colonising paternalistic space and discourse. Susannah has the education and family support/power enabling her to write herself out of the attic, make peace with her life, based on her gaze upon the less fortunate inmates whose madness has devastated them. Others are not so lucky in their support and orientation to the culture. Some are severed from structures of power, have no champions and therefore no power to climb out of the abyss of system. Some turn their disenfranchisement and repression inwards into self-harm and suicide, crushed and swallowed by their powerlessness. Their enlightenment into their conditions of existence engulfs them in a pool of misery and self-hatred. The women's suffering and degradation is the spectacle here, and Susannah's survival instinct (Eros) is strong enough to enable her to apply her assessment of life the asylum has exposed to her future life.

She writes about her experience in an effort to alert others to this fate, at least to express the horror of the system, which is a community defence mechanism rather than a therapeutic resource for people in distress. Intended as a cautionary tale for people to identify with other emergent young women, making this primarily (but not exclusively) a woman's tale her protagonist is one with whom spectators might identify. Her close encounter with dissolution is the Romantic hero returned from Hades to instruct and educate the spectator of the lessons she learns in the asylum. The text becomes a denial and

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disavowal of madness, a cathartic claim to sanity and a goodbye note to the ones left behind—a survivor-guilt tale. The asylum stands for her brush with closure, her capitulation to the crushing discourse of patriarchal power, a horror from which she barely escapes. The women left behind are caught in a nightmare that ends in indefinite detention, or death, with narrative closure (colluding with the asylum discourse) like *McMurphy* in *One Flew over the Cuckoo's Nest*.

Gothika

Gothika (Kassovitz, 2003) unashamedly exploits cultural coding and links between the Gothic symbolism of the asylum and horror. It uses *Caligari's* German expressionism and associations between the asylum, irrational violence, and psycho-killers to assume the impact of the traditional horror film genre, a retro-homage to the asylum discourse.

Dr Gray is an African American woman who has overcome stigmatisations inherent in her ethnic background, gender, and socio-economic grounding, wielding power in a system by becoming an esteemed psychiatrist, her own woman albeit married to the head of the asylum. She has worked her way up through Western patriarchal culture to succeed in a field of academic expertise, and enjoys the trappings this career yields. The horror inherent in *Gothika* is the extreme reversal of her privileged social position; she becomes the asylum inmate. No greater polarity exists in Western culture. One morning, inexplicably, she wakes to find herself in an asylum cell where she formerly worked as psychiatrist. Her exalted and powerful position inverted to its exact opposite, the mental patient. This is the fulcrum of the film's horror; not the axe-murder to follow, but the abjection of such a precipitous fall from grace. Her horror is exacerbated by her fall from grace; hers is a greater fall than ordinary insane people, as her move is from one extreme end of the discourse to the other: from doctor to patient.

Her knowledge about madness is now her un-knowledge, protests about how this might have occurred damning evidence of her insanity. Furthermore, she is accused of the violent axe-murder of her husband, the director of the asylum. She is analyzed, assessed; a glimpse of how the discourse annihilates power and subjectivity by turning a person into an object of scrutiny to be "solved" through diagnosis. She becomes the inverted signifier of deviance, the Romantic genius with a brilliant mind tipped into the depths of depravity through the burden of knowledge. Like the madwoman in the attic, her intelligence is too

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extreme to be rewarded, and is to be feared. The discourse cannot allow women, once the object of the discourse, to become *õexpertõ*. The extent of her fall highlights the horror of the irreconcilable situation of women within the discourse where she once held sway.

She now sees the horror of the asylum discourse from the object's viewpoint. Her now-fellow inmate, Penélope Cruz's Chloe Sava, complains of being raped in her cell; no one believes her (not even Dr Gray when she was Chloe's physician). Chloe is insane; Dr Gray diagnosed her complaint as traumatic fantasy. Dr Gray now sees how Chloe's experience is de-subjectised, dismissed as delusion emanating from her inability to reconcile sexuality with actuality. Her symptoms are read as hysterical manifestations of past trauma, emerging in a neurosis of sex embodied in the shape of a tattooed violator. Her words are interpreted as analogies of trauma, rape and defilement representations of her discordant existence. Chloe's protests are suspect, her words no longer hers but evidence of pathology. Her autonomy and sovereignty are of no consequence; the medical discourse silences and discounts her claims of abuse.

The spectator observes her rape through the casing of the viewing panel in the cell door, and the proscenium arch of the cinematic screen, structuring and confining her terror in the framed spectacle. These images are suspect because the spectator knows she is insane because of her situation within the asylum/film. This renders her violation ambiguous and occult, silent and clipped, causing doubt about her perceptions, claims, and by extension, Dr Gray's experience.

Incongruities compound after Dr Gray's incarceration; Chloe's violation is unsolvable except with a diagnosis of insanity (how would her rapist access her cell unless someone let him in?) The horror is unthinkable. This is a potted example of the discourse of madness and the asylum; the possibilities are twofold: one, she is deluded, and the spectator sees representations of her delusion; two, the rapist has access to her. The system ostensibly set up to protect her (and others) from herself allows her violation. Madness is easier to accommodate, the horror from the latter possibility a Romantic use of occult madness as the only possibility within an untenable reality. That Chloe's rapist accesses a locked cell rings strange, bringing into question the images which seem to confirm this, therefore knowledge and certainty. The default understanding is the woman is insane. The images are proof of bizarre imaginings of a disordered mind, not a sinister and corrupt system.

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Until Dr Gray becomes an inmate, Chloe's version of reality is dismissed; now the spectator is uncertain as to the veracity of the claim. Because this is an asylum, anything is possible; the real may be imaginary, transmogrification happens, reality warps. Dr Gray experiences horror when she mysteriously crosses the divide to the "other side" of madness, the horror of enlightenment into not believing Chloe's claims. Initially, as psychiatrist and wielder of discourse, possessor of the language designating and confining madness, she can sympathise and treat Chloe as the nexus of trauma and delusion; the next Dr Gray is subject to the Othering discourse of illness and pathology, hence the horror through contrast.

The iconography and ambience of the film (*noir* chiaroscuro, thunderstorms, torrential rain, the Gothic castle asylum, blue tones, the moist imprint of invisible footsteps on a concrete floor) ensures the spectator identifies with Dr Gray enduring her worst nightmare, the incarnation of the Gothic haunting. It is the horrendous Other of murder, fragmentation of reality, a state of de-subjection of belief and the sinister (almost paranormal) rapist and tormentor. Dr Gray's protestations are symptom of her illness. Not to be believed, the asylum system inverts her power, punishing her for (unstated) collective sins invested in the insane. It disorients and dissociates her from a familiar world. It annihilates her, illustrating the power the discourse has over a person's life; her asylum nightmare reinvests psychiatric discourse with the horror of madness.

Status, financial reward, respect, and dignity are on the "correct" side for Dr Gray. As an asylum inmate these are removed from her, she is disempowered and silenced. She becomes a non-person, an unreasonable savage, shockingly capable of the act of which she appears inept. Her flight from authority and the law further represents displacement as the Other in exile, fugitive and hunted, desperate and irrational. She forces the truth through wielding an axe—the only discourse of power available to her, forcing former colleagues to investigate the validity of her claims. Rather than questioning the discourse, this reiterates the representation of insane as dangerous, their only recourse being violence. Without her former status, any escape from her nightmare is unlikely; ultimately, the Romantic horror (signposted by the Teutonic-style title) of this Gothic tale is the revelation the systems, and those with power, are corrupt and perverse.

Like *Cuckoo's Nest*, the horror is that Dr Gray is the anti-hero (who in this instance prevails and returns to her former status), and the spectator may have their suspicions

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about madness as a fixed diagnosable illness treatable with drugs and/or incarceration shaken and challenged. The occult supernatural element represented alerts the spectator to pre-asylum superstitions about diabolical intervention and the entitlement, right, and responsibility of the "Good" and the "sane" to imprison and torture their Others as deviant and dangerous. Restored to the order of her status with an eroded sense of madness as human excess, her practice is informed with a Gothic signification of evil and the occult. The legacy of this narrative is one of axe-murdering violence, corrupt power, and the horror of insanity as silenced, unbelieved, and spectacle. Like *Cuckoo's Nest*, the Romantic identification with the embattled hero asserts horror and madness as aberrant, rather than challenging its masks of evil. Finally released and proved innocent, the nightmare memory of Dr Gray's madness enables her escape from a precipitous fall, unlike the Marquis de Sade.

Quills

Debonair, knowingly mocking and camp in *[Quills]* announces that a singular conception of "the divine Marquis" is driving the movie "neither the philosophical, even romantic hero of those intellectuals for whom de Sade was a compulsive teller of unpalatable truths" nor the popular imagination's Hammer horror monster of unchecked base urges.³⁸⁶

The conception of de Sade that drives *Quills* is the Romantic identification with misunderstood genius, the teller of sexual truths who suffers for his genius, punished for his insight and reduced to brute status. He is example of the asylum's influence on perceptions of madness and insanity, the Marquis de Sade synonymous with "sadism", that understood, potent signifier of sexual deviance, cruelty, and perverse sexually violent pleasures. *Quills* depicts de Sade as Romantic savage, a beast affronting sensibility in the Age of Reason and uttering candid unpleasant truisms about human nature and attracting Napoleon's wrath because of them. Rather than martyr him like "Danton, Robespierre, and Marat" and further evoking revolution and the Reign of Terror in Sade's name, Napoleon ordered his treatment to be harsh and merciless rather than death. Considered one of the literature's first *écrivains maudits*³⁸⁷ de Sade is synonymous with debauchery, the Bastille, and Charenton where he staged plays for the aristocracy using asylum inmates.

³⁸⁶ Falcon, R. (2001). "His Nibs." *Sight and Sound*. <http://www.bfi.org.uk/sightandsound/feature/51> 12/05/2009.

³⁸⁷ "Damned writers."

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Quills exhibits Gothic stylistics and Romantic propensity towards camp excesses in Geoffrey Rush's hyperbolic depiction of de Sade. The heightened sensibility of the Romantic artist tortured by his confinement in the asylum's gloomy castle ramparts. Using bold chiaroscuro to create deep shadows and lush hues, Charenton dungeons link de Sade's depravity with monstrous madness. Madeline (Kate Winslet) is murdered by the deranged inmate Bouchon, the masturbatory voyeur whose covetousness leads on to the sin of slaughter. Madeline's heaving bosom adds bodice-ripper intensity to the text alongside Rush's melodramatic over-acting as de Sade. The historic context of the Bastille links with revolution, connecting de Sade, madness, murder, and sexual depravity in Gothic symbolism of which Foucault speaks. Charenton signifies chaos, revolt and mayhem, French equivalents to Bedlam, and de Sade with cruelty, deviant and overwhelming sexual propensities requiring incarceration and confining to keep rein on dangerous human urges. The *noir* cinematography delivers heightened sensory information, a tactile texture to the images and a sense of the Romantic genius's heightened sensitivity, which equates to the mad genius myth. They draw on visual motifs of disorder (unkempt hair, sexual abandon, nakedness, excrement smearing) to evoke licentiousness, base human drives, immorality, and criminality in its Neo-classical/Romantic debate around madness and genius.

The film opens with a guillotine execution, evoking revolution and *The Terror*. *Quills*'s de Sade is the degenerate with perverted sexual predilections, linking his synonym with malign egotism. de Sade becomes the icon of Onanism, the egomania of the madman enclosed and isolated without recourse to productive heterosexual relations. He is represented as the masturbatory, sodomising inmate, reduced to gibbering silence like Billy Bibbit in *Cuckoo's Nest*. His masturbatory madness signifies "[t]he weakness that leads to or is part of madness [which] is the overt link between the physical and the rational" – also a sign of the exclusion of the masturbator from the world of commerce, of competition, for which he or she is not fit.

"Language, the means by which an author defines his or her role in the world, the tool through which the author attains economic independence, is lost."³⁸⁸ de Sade is silenced through the narrative and through his history; making him the Romantic figure of excess genius and sexual desire not constrained by reason or decorum by virtue of his

³⁸⁸ Gilman, S. L. (1988). Op. cit. P. 71.

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transgressive intellectual gifts. He is removed from the cultural through discourse in the language of asylum horror, images of masturbatory degeneration³⁸⁹ relayed through his physical decline, filth, and eventual smearing of excrement in his cell, which explains his descent into the fragmented self. Gross egotism brings the anti-hero down, the tragedy of hamarta:

í Your Highness í [could] í *cure* [kill]the Marquis de Sade í [and] succeed, where countless physicians and priests have failed í

DELBEN í Might I suggest that we order an appraisal of the Charenton Asylum, and the rather notorious inmate in her care. Iøve the perfect candidate for the job: Doctor Royer-Collard, the distinguished alienist. Heø a staunchly moral man of impeccable character and iron resolve.³⁸⁹

Royer-Collard enters into a battle with de Sade, each personification of the battle between Neo-classicismø scientific reasoning and Romanticismø Byronic exile. de Sade is the monstrous mad genius, his writings insurgent and culture shaking; emerging from the asylum at a time of revolution, and contributing to it. His fame and notoriety mingles with the asylumø history of horror and the loading of the leprosaria. Royer-Collard is a devotee of Inquisition techniques and believes madness to be demonic possession. de Sadeø slavery to libidinal urges³⁹⁰ is a Romantic imperative that art critiques society. His role in the upheavals of the time due in part to his asylum status. His is øthe liberal imperative that art be kept unfettered øto critiqueø in Wrightø words øthe man-made institutions of church and stateø ö. Kate Winsletø constantly under-threat Sadean heroine Madeleine is the Gothic libertine who risks contagion and defilement in the service of freedom of speech, the free spirit who enjoys a titillating read of erotica. She is the whore of Madonna/whore Othering dichotomy, the erotic allure of the nymphomaniac, the role of the titillating heroine for the delectation of heterosexual gaze. The sexual pleasure of erotic tales serves

³⁸⁹ Wright, D. (2000). *Quills* screenplay.

³⁹⁰ øThe de Sade of *Quills* is a compulsive creator, at the mercy of his need to realise his obsessively misanthropic and pornographic imagination through pyrotechnicø and at one key point literally pyrogenicø displays of verbal exhibitionism í the myth of the Marquis had also, for Wright, enshrined him as øthe Hannibal Lecter of literatureø keeping the character caustic and witty allowed him to leaven the ideological dialogue í De Sade gave Wright the opportunity to take the conservative notion that violence in art stands in a direct and culpable relationship to violence in life, and the liberal imperative that art be kept unfettered øto critiqueø in Wrightø words, øthe man-made institutions of church and stateø to their furthest dramatic extremes í de Sade is confined in Charenton asylum for the rest of the movie, which uses his writings thereø or at least a pastiche of themø to literalise a notion of art as necessary escapism. And not just for de Sade but for his popular readership, represented in the first instance by Kate Winsletø constantly under-threat Sadean heroine Madeleine who smuggles out his work for profit and because she enjoys reading it.ö Falcon, R. (2001). Op. cit.

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more than heroic themes, connoting male desire and fear/fascination with "dark continent" of female sexuality. The spectacle is opened up for voyeuristic pleasure to colonise this powerful, uncontrollable female force.

Royer-Collard's nemesis, de Sade, clashes with his ideology, but the undertones of corruption and contagion inherent in the asylum discourse erodes his resolve. His Neo-classical stoic façade crumbles under the immense weight of pressure from de Sade's ego. The cultural debate about the merits or otherwise of de Sade's writings are part of the Neo-classical/Romantic debate that includes the asylum discourse and which have chiasmus in this text, further exacerbating the Gothic horror of the asylum rather than deconstructing it. The walls of the prison are the dungeon depths designed to address the risk of contagion; reserved for moral transgressors, Gothic symbolism drew on the Inquisition symbolism of Sin and demonism.

de Sade is the embodiment of the libertine, stigmatised by the asylum discourses of crime and pathology. He transgresses patriarchal society's order and dominance, dredging up its perverse libidinal drives and tempting moral stability and order with its own desires. These excess urges push the Romantic bourgeois anti-hero into "perverse" sexual desires and practices, like incest, homosexuality, and transgenderism, their privilege leading them to excessive self-indulgence. Like Hogarth's *Rake*, de Sade epitomises decadence, excess egomania, and the terrors and suffering of disintegrating rationality and morality which inevitably ends in the asylum or death. The silencing of madness is complete in the image of the degenerate masturbator, excrement smearer, and sexual deviate. The discourse of disease, indigence, and crime converge in the character of de Sade. Power and madness are juxtaposed in his icon of depravity, signalling his insane desire is confined as threat to order and morality:

The VOICE OF THE MARQUIS rises up from the stone walls of Charenton:

THE MARQUIS (V. O.)

Beloved Reader í I leave you now with a tale penned by the Abbe de Coulmier, a man who found freedom in the unlikeliest of places. At the bottom of an inkwell; on the tip of a quill.

COULMIER scribbles away with all the fervor--the mission--of a man frantic to impart his story to the world.

THE MARQUIS (V.O.) (CONT'D)

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Be forewarned: its plot is bloodsoaked, its characters depraved, and its themes unwholesome at best. But in order to know virtue, we must acquaint ourselves with vice. Only then can we know the full measure of man.³⁹¹

Thus de Sade's narrative is introduced, the epitome of vice held up in contrast to virtue, madness to sanity. Ultimately, the asylum is the site of struggle between the forces of reason and the irrational. Madness is the extreme form or antithesis to each other's ideology, and the Gothic overtones forebode tragedy. The stylistics create an atmosphere of evil and punishment, corruption and madness as descent into savagery and bestial sexuality, as sadism implies. Vice; one of the conflicts faced by the Abbe, the contagious, seductive threatening force:

In many ways, the most interesting conflict turns out to be the one between De Sade and the Abbe, two men seemingly antipodes apart. On the one hand, we have a man who has completely thrown away all sexual inhibitions and indeed lives to not only experience every possible sexual pleasure but to encourage others to do so. On the other hand, we have a man who has chosen a life of chastity and celibacy, opting to completely shut down the sexual aspect of his life as a pious sublimation to God and yet neither extreme seems normal. De Sade suffers the torment of his ideas run amuck, just as the Abbe finds himself inching ever closer to the insanity that he is supposed to be curing in others.³⁹²

Madness is contagion, part of the Gothic loading and attraction of the film. Sade's association with immorality and perverse pleasure is inextricably linked (in the movie) with the asylum and madness³⁹³ through perverse attraction and abjection, an uncanny identification with the doppelgänger in the Freudian sense. Madness is associated with unreason as negotiated through Gothic symbolism and spectacle of female sexuality and

³⁹¹ Wright, D. (2000). Op. cit.

³⁹² Internet Movie Database comment section. <http://us.imdb.com/user/ur0375636/comments> 11/05/2009.

³⁹³ As psychiatrists see it, the consequences of these aberrant developmental stages. Sade's extravagant behaviour was characteristic of individuals struggling against the threat of psychic disintegration through the mechanism of regressive neurosis, singled out by psychoanalysts [as]; *Narcissism*: Sade had an early sense that the entire universe had to flatter [his] whims, and that [he] had the right to satisfy them at will. Each of Sade's sexual infractions also reinforced what some psychiatrists call 'narcissistic cement' offering him the illusory but exhilarating sense of control over others. *Delusional identities*: Sade's illusory immunity to the law, the very fantasy that blinded him to the inevitable causality of crime and punishment buttressed his narcissistic chimeras. Retaining an idealised self, he saw himself as kinsman of the French Crown, permitted, like royalty, to indulge his most outrageous whims with impunity. (If the transgressions incited by Sade's delusions of grandeur seem improbably repetitive, one must keep in mind that any delusory self is perpetually threatened and must be continually reaffirmed. *Infantile anality*: the marquis's sexuality centres around the anal area, the principle site of a small child's pleasures. *Exhibitionism*. For the individual whose self-identity is threatened, shocking the community, forcing attention through sadistic acts, is yet another means of attaining a sense of heightened power and control. The only constant in the marquis's offenses is that they served to reassure him that *he was not being ignored*, that he was having an impact on his audience. Du Plessix Gray, F. (1998). *At Home with the Marquis de Sade: A Life*. New York, Simon and Shuster. Pp. 156-158.

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the asylum inmate; both unfettered by repressive Western mores, turned sadistic discourse. de Sade is the jester, the Fool who speaks unpalatable truths to the consciousness without fear of consequence because he is insane. But these perverse delectations of the unconscious are able to be gazed upon and enjoyed through abjection and the pathologising gaze. In the end, this guilty pleasure is justified as sadistic madness, shut down, just as de Sade is in the asylum, his function in Western literature. He is prostrated and surrounded by the only writing material he has left, merde, both constitutive of and constituting his material, as is his character in Western discourse, metaphorical of the human condition in the asylum.

Madness at Large

Graham: I'm not smarter than you are.

Lecktor [sic]: Then how did you catch me, Will?

Graham: You had disadvantages.

Lecktor [sic]: What disadvantage?

Graham: You're insane.³⁹⁴

What of madness outside of the asylum where representation resists enclosure inside concrete walls, behind barred windows, within essentialised stereotypes and well-understood institutional and ideological features? Is madness spectacle framed by the screen's proscenium arch, or does its manifestations and attempts at controlled designation have more nuanced, subtler reifications? The same rules of representation of madness apply outside the asylum; narrative structures and representational codes seek to shut madness down within an ideological structure, mirroring the asylum's enclosure of madness in spectacle and discourses of pathology and deviance. In cinematic terms, madness is monstrous doppelgänger of the good citizen. Let loose in and on the community, creating havoc and chaos, violence and murder in horror, tragedy, psychological thriller, and serial killer tales. Alternatively, the madman is the epitome of foolery. The idiot without superego to constrain their behaviour, their hilarious antics open for the spectator's delectation in comedy. What's more, the traditional spectre of madness at large is provisional character, emerging from, or destined for, incarceration in the prison/asylum, or simply in the loneliness of social isolation and banishment. Madness in

³⁹⁴ *Red Dragon* (Ratner, 2002); *Manhunter* (remake) Mann, M. (screenplay, director) 1986.

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cinema is reified as the psycho/serial killer, demented multiple personality, rampaging outsider; or the deviant loner preying on society's vulnerable members. Their insanity forbids them from conforming to conventional human behaviour, their egocentric mania a threat to the wider community. Like de Sade, they exhibit excessive inhuman drives blocking any vestige of morality and reason. Associations between madness and depravity are drawn from asylum discourse, lending the same horror and terror to the spectacle of madness outside the asylum as contained within. What's different is the threat is unleashed, whereas in the asylum it is contained.

Taxi Driver (Scorsese, 1976) makes spectacle of the vigilante, taking the *Don Quixote* character's loading of folly and excess to extremes in Travis Bickle. He is the knight's errand saving young women from prostitution and punishing pimps, without virtue of backing from the law enforcement systems. Bickle became the icon of the insane simpleton through this characterisation; he is the justified sinner of Gothic literature,³⁹⁵ the deluded militant at large, dangerous in his obsessions and paranoia. Bickle is a more dangerous madman than McMurphy because he is unidentified and uncontained. His representation contrasts with McMurphy's unjustified imprisonment; Bickle's delusional 'justified' sinning is as big a threat to law and order as is the serial killer/monster simply because of his irrational logic, untouchability, and freedom from processes of the law until he commits a crime. This colludes with asylum discourse in raising the spectre of uncontained and irrational violence threatening society, albeit a crusader against crime. Bickle's insanity could easily turn against innocent people, young women for instance, or worse, corporate leaders. This is a fundamental core to fear and anxiety of 'loose canons' in society, and the need to shut down their possibility in societal systems as well as cinematically.

Iconic mad doctor, Hannibal Lecter, takes *Caligari's* asylum-keeper/expert into the community as a psychiatrist. His Freudian insight into the human psyche is prodigious, and contaminated by proximity to the deviant patients who divulge their aberrant personalities to him (Buffalo Bill, for instance). Lecter's inscrutable, Romanticised logic is finally used to shut down the horror of Buffalo Bill's serial-killer slaughter, yet opens the possibility of a random, inhumane butchery. The film links the serial killer, murder and slaughter, meat

³⁹⁵ Hogg, J. (1991). *The Private Memoirs and Confessions of a Justified Sinner*. Oxford, Oxford University Press.

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as food, flesh as meat, meat and cannibalism, with aberrance, revulsion, and fascination with the Other. Lecture taps into the Orientalism of madness and colonialism through the cannibal motif, raising fears of the Other within, invisible and undistinguishable from others in the community. Indeed, not only is he invisible, he is a leader, a lauded and celebrated "expert" in psychiatry. Horror arises when the abjection of Buffalo Bill is usurped by Lecter's spectre. The genius that nullified Buffalo Bill's insanity a far greater threat, conforming to the suspicion that proximity to insanity risks contagion and corruption, linking with the asylum era and leprosy.

In *Red Dragon*, Detective Will Graham becomes the Romantic genius bordering on insanity, the cop uses his powers for Good, interchangeable with the doc who "solves" the mystery, the riddle of monstrous madness, keeping the community safe. He is the intuitive, almost divinely inspired genius, his instinctive (read non-scientific, Romantic artist genius) mastermind annulling Lecter and Dolarhyde, Buffalo Bill's infamous predecessor. In *The Silence of the Lambs*, and *Hannibal* respectively, Lecter is reprised to scare again, the return of the repressed spectre of madness reinvigorated through the image contained in the asylum after Graham exposes his criminal forensic madness. His apprehension (in both senses of the word) almost cost Graham his life, just another day at the office for the genius, whose gift is often a fatal burden. Lecter's confinement in the asylum assured the spectator of his controlled designation, and the importance of confining criminal insanity in the asylum to minimise the risk of random; aberrant murder is a relief at the closing of the film. *Red Dragon* unleashed its spectre again, reiterating madness's asylum horror; *The Silence of the Lambs* liberated/reiterated the discourse of horror and contamination in the service of sequels (and prequels).

Allowing Lecter loose in the community, or to escape the asylum, is central to the horror of *Lambs* and the others. This opens up the narrative to the possibility of the serial killer at loose in society, the worst kind of mental patient at large, invisible and unidentifiable. That someone devoid of ethics and morality should be at liberty is frightening, leading to calls of more police, greater powers of detention, and more powers of vigilance (hypersurveillance) for authorities. These films validate those calls, reinvigorating fears of mental illness as an invisible and insidious threat of violence and terror alive and well in society. Forensic madness's invisibility is an occult presence that threatens law-abiding citizens with the spectre of violent, arbitrary death, the violation of

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truth and justice that madness represents. *Lambs*' popular success exemplifies madness used to perpetuate the agency of cinema itself; representing Lecter at large, the monster undecided and unconfined, assures the producers of a sequel. The narrative structure of *Lambs* creates the desire for the spectre of madness to be closed down, letting it loose in the coda, ensuring sequels that draw spectators through a desire to collectively will Lecter confined, but also a repressed desire to see the extent of his animality and madness. The possibility that madness could exist without limitation in the community, designation, visibility, or constraint is an unthinkable horror, a Gothic discourse of the escaped lunatic.

Lecter is an example of the polarity of madness discourses; his Otherness encapsulates notions of gender confusion and transgression, crossing the threshold between biological determinism and patriarchal construct of gender as a reflection of the desire for known limits and recognisable traits. He is excess order and reason, an extreme intellect pushed beyond human into the grotesque. His *öpsychoö* is the killer elite masquerading, a societal success, like *Caligari* the learned man, intensely groomed, his status making him invisible in society, and unthinkable as a deranged killer. The antithesis of the savage, the doctor's monstrosity is undetected until his madness rises up and reveals itself through word, action, or appearance. His extreme brutality and lack of remorse is abject, the murder and violence suggested and depicted exacerbates this.

Lecter displays his genius, preternatural intuition and uncanny sensibility when Starling interviews him in his asylum cell through the window cage-front. This iterates the cinema screen, the screen onto which madness is projected and identification accepted and/or disavowed. Starling's reflection is superimposed on Lecter's image, literally collapsing the fine line between madness and sanity, unreason/reason, man/woman, old and young, and other dichotomies of identity and belonging. This technique was used in the final scene of Hitchcock's *Psycho* to demonstrate Norman Bates's fragmented and distorted identity, his transgression between his self and an other; like Lecter, Bates's excess ego is signalled by his obsessive and excessive grooming, hinting at effeminate narcissism. His clean-shaven tidiness designed to exaggerate the contrast between the monster and the civilised man. Both are embodiments of the sinister malefactors within society, invisible except for these telltale signs of abnormality.

These texts relate how detectives and policemen corral the insidious evil of the criminal genius madman, perceive and arrest them. Their fiendish crimes are

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communications to be decoded and explained by the psychiatrist; the *õexpertõ* to decipher their actions and translate their diseased minds and heinous actions to an awed and horrified audience. The spectator identifies Self and Other through this mechanism, splitting between identification and disavowal, endlessly moving between designations in search of a fixed identity and the other. Cinema exacerbates this anxious function, disseminating and exploiting the reiteration and reactivation of the identity formation, authenticating this communication and confirming one's place in the culture. Only the true deviant would identify with these visions and personifications of monstrous, cannibalistic (suspected and connoted homosexual) madmen.

The transgressive deviance of genius is transferred to Graham in *Red Dragon*, and to Starling in *Lambs*. Lecter assists Starling in her cryptic quest, his inscrutable reasoning uncovering the obsessive/excessive logic of the killer, perversely teasing Starling and justice. She is attracted to his brilliance and urbane style, and a little by his infamous atrocity exhibition status, a phenomenon attracting many to criminal law enforcement and psychiatry. The spectacle of attractions that is madness is transferred to the cinematic frame, via Starling's desire for and lack of recognition for her intelligence. Lecter toys with this in a perverse *fort/da* game which causes exquisite delights in the voyeuristic observation. The ultimate horror he represents is disseminated for the edification in popular culture through this play of desire and abjection, identification and disavowal. His cannibalistic madness, the ultimate Otherness, is closed down and captured in narrative, straightjacketed, muzzled (literally in the scene with the Senator) laid bare by psychiatry, the law, and the asylum.

Buffalo Bill, on the other hand, is the monster/freak living at large who has the community on edge, like Jack the ripper in Victorian London. His savage, inscrutable motivation creates fear of random, irrational violence. He is depicted in the basement, the contemporary dungeon where postmodern horrors and repressed nightmares are kept in the cinematic equivalent to the unconscious, the storehouse of repressed memories. The terminus of the labyrinthine nightmare is where Starling has a showdown with the monsters of madness. She gazes in horror at his evil lair where he carries out his insanely evil plan to change his skin, betray his anatomically determined gender, blurring his designation as a man transform/transgress into a woman against the laws of nature. In every sense, blurred sexuality, murderous desire, insane justification for crime, he

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transgresses the laws of God and man. The Death's Head moth is motif for this transformation, a change which is a transgression and aberrant desire signalled by his effete demeanour and his she-male genital denial. His Otherness encapsulates notions of gender confusion and transgression, the moth signalling the malign intent inherent in the sign. He worries defined human categories and monstrously attempts to appropriate innocent people's Otherness through violent and sadistic means. His is postmodern post-human, the werewolf, vampire changeling who covets human flesh and rips, tears, mutilates in order to attempt to colonise it. Bill is the Gothic eater of life, the evil threat living under disguise in the innocent old lady's house. He is the wolf in Little Red Riding Hood, the object of desire in *The Crying Game* (Jordan, writer/director, 1992), Frankenstein's monster, the changeling desiring surgical transformation; unnatural, inhuman, deviant.

Where media exploits society's fears and anxieties in sensationalist headlines evoking these categories of transgression, the 'escaped mental patient', cinema constitutes, and is constituent of, this sensationalist portrayal of madness at large. They draw on well-understood iconographies of deviance, abnormality, and transgression inherent in Gothic signifiers of madness. Labyrinthine narratives exacerbate the horror of these possibilities by returning the protagonist to the world of the everyday, like Starling's from Bill's basement, a return made more difficult and fraught because of its complex, disorientating corridors. Unlike those set in the asylum, films oscillating between asylum scenes and the outside world remind the spectator of the horrors associated with Gothic madness from the asylum discourse, liberating its spectre to terrorise and then reassert madness's containment.³⁹⁶

In *American Psycho* (Harron, 2000) Patrick Bateman (Christian Bale) is the postmodern monster at large in society, the community a Ship of Fools, and he the fool desiring solution. He is invisible *because* of his appearance: the young, upwardly mobile professional in late 1980s New York. His toned, sleek and athletic, excessively groomed

³⁹⁶ One surprising exception is mentionable; *Me, Myself and Irene* (Farrelly Brothers, 2000) the diagnosed mad person *is* an emissary of the law; Jim Carey is the motorcycle policeman diagnosed with 'paranoid schizophrenia' with associated tendencies but is portrayed (wrongly) as a person with a split personality. The saving grace of this depiction is that he recovers from his 'mental illness' and lives a contented life. He is much loved by his community, and this does not change when he becomes unwell. He falls in love, recovers from madness, and returns to a fulfilling life as a respected member of the community and a loved father. This is an example, however, of the spectacle of madness used as a premise for a representation in order to depict it and 'solve' insidious, unpredictable, potentially violent madness.

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and chiselled features make him a 20th century flâneur. He is the contemporary rake whose excesses do not lead him to the asylum but leave him trapped in an insane world, his desire to be caught and contained thwarted by the world's folly. Intensely coiffured, with effete mannerisms and demeanour, Bateman's incongruous façade belies his murderous, violent tendencies. This ambiguity ratchets up the incompatible signifiers, alerting the spectator to his danger. Bateman epitomises evil and corruption, embodied in the ambiguous sexuality of the bourgeois Dandy elite, devoid of morality and fear of consequence. Connotations of perversity, borderline homosexuality, excess ego, pathological abnormality, and of masturbatory narcissism makes him the demonically possessed justified sinner. Bateman is weird and strange in his obsessive grooming, exhibiting overt interest in himself, yet is strangely invisible in his excess ego due to the wider cultural context of capitalist consumerism's narcissistic greed. That he shows more interest in his own body in the full-length bedside mirror when having sex with a prostitute exemplifies his self-interest, and this egotism should remove spectator identification with him. Again, Romantic identification defies this, intensifying his corruption and deviance, and attracting an audience through the desire and lack of Gothic signification. He wields an axe and a chainsaw against women, misogyny carried to brutal extremes. Irony and parody make this vision of madness postmodern and camp. The horror of his blood-lust somehow less than the horror of a corporate culture which admires and allows his murderous character free and unrestrained license. That he cannot be caught for his murders is an indictment and critique on the culture, inverting asylum discourse.

There are numerous examples of madness outside of the asylum especially in the serial killer and slasher genres, beyond the scope of this work which will now turn its attention on Antipodean texts representing madness, and the Antipodes' special relationship with madness due to its Orientalism, making the Antipodes the ultimate liminal state and site from which madness and death are the only escape, like the asylum. Madness outside the asylum is psychological tourism, the representation of violence and suffering caused by the Other within society a safe gaze at the brute primitive Other. As Tracy Caldwell posits, quoting Kristeva's famous essay on abjection, this serves to exploit madness as the abject monster embodied in a character who disturbs identity, system,

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order. What does not respect borders, positions rules.³⁹⁷ Madness is this, more sinister and threatening when outside the institution designed to keep it in check. At least madness is in sight in cinematic texts, contained within the structure of the narrative therefore visible. Cinema excels in exploiting the emergence of its agency in tandem with psychiatry, drawing on the wonder and excitement of exploring the second-to-last great-unexplored frontier: the mind. Like the asylum discourse, cinematic madness at large is mock, a scaring designed to alert people of the dangers of unchecked and unconfined insanity outside the asylum, warning of the jeopardy of inattention and recognition of deviance and otherness. Othering enabled the subjugation of those represented, and those at large reigned in through representation are also subjugated in theory and artistic practice.

³⁹⁷ Kristeva, J. (1982). *Powers of Horror: An Essay on Abjection*. New York, Columbia University Press. Cited in Caldwell, T. M. (2003). -Identity Making from Soap to Nuts. *M/C: A Journal of Media and Culture* 1(6): 1.

Chapter 6

Closure, Seeing the Insane, Othering, and Antipodean Gothic

Othering Madness

There is no madness except as the final instant of the work of art³⁹⁸ the work endlessly drives madness to its limits; *where there is a work of art, there is no madness*; and yet madness is contemporary with the work of art, since it inaugurates the time of its truth.

Representations of madness occur in many texts, obliquely or overtly. They are arranged in cinematic representations in narratives, encapsulated in icons, used in algorithmic systems which seek to dissolve or close them down in the symmetry of mathematical precision, annihilate or nullify the floating, unfixed signifiers of madness in rational, man-made structures equivalent to the asylum. In traditional narratives, order is disturbed, chaos ensues, then accord restored. Madness is often a catalyst and metaphor for chaos to be closed down in the dénouement. Characters, settings, plot, genre, and *mise en scène* contribute to discourse, evoking or drawing on cultural codings of horror and loathing involving complex and discursive discourses of power and Othering, including asylum iconography and communications. The spectacle of madness is offered up for delectation, for identification with, or rejection of, its manifestations. The cathartic climax then banishes the mad to the confines of the dungeon, to moulder and seethe in incoherent mumblings and shrieks. The asylum film in particular signals madness and Otherness through various tropes and schemes, staples of horror, thriller, serial killer, and edgy independent outsider movie genres, included as emblems of Otherness, monstrosity, evil, and threat.

Alternatively, Romantic renditions involve the genius artist, suffering for their art misunderstood by the mainstream. These visions of madness help answer questions and quell anxieties about anomalous and nonconformist behaviour, imaging aberrance and deviance, identifying the unexplained and difficult questions concerning human behaviour, and power discourses. They attempt to fix the designation of madness and contain its reifications in image just as the asylum did in actuality. They are thereby assuaging

³⁹⁸ Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. Pp. 288-289.

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suspicions that madness is inherent, immanent, invisible and looming, that anyone is susceptible to the vagaries of irrationality.

The Cabinet of Dr Caligari, for instance, attempts to explore questions around motivations for brutal murder. Its impetus in terms of excess intellect, and also contagion risked by the pioneer doctors working with the insane in asylums. It sets offers madness as corruption and contamination to answer arbitrary, random, violence which occurs in society, blaming it on outsiders and the sinister others— gypsies, carnivalè, and the insane. It sets standards in the lexicon and stylistics for the model of insane murderousness, and the mad scientist stereotype as one explanation for it. It offers murder as insanity, emanating from the head of the asylum through the auspices of an automaton, a robotic inmate devoid of free will and morality. The doctor is contaminated by the very insanity he attempts to cure, like the Abbe in *Quills*, and becomes the doomed professor creating a monster like Dr Frankenstein. The occult energy of unreason is a powerful force, and it takes constant vigilance and awareness of the outward appearance and actions of madmen to root out and destroy its threat.

Snake Pit and *Bedlam* place the protagonists within asylum walls, fighting for survival not only of the body but the mind. The asylum is hostile territory, the space between reason (its keeper) and unreason (the inmates). It echoes like an aural hall of mirrors, distorting reason and logic. There is little fear of punishment in this environment as madness itself is a fate worse than death. Madness and the Other integrate in the asylum, offered up to scrutiny in the righteous gaze of the spectator which cinema continues to do for contemporary audiences. The practice of display and reveal constructs madness in the culture's collective mind, showing how stereotypes draw from madness's silencing, reiterating its confinement and Orientalism in discourse.

Shock Corridor has the inmates in quasi-military uniforms, suggesting hierarchical structures of control, or structures of command and power. Norman Bates in *Psycho* is straightjacketed, bound and trussed, fastened as surely in narrative closure and in diagnosis by the psychiatrist. "Normal" looking killers like Bates or Hannibal Lecter create anxiety that these markers are erased making the threat invisible. *Cuckoo's Nest* connects illness and invalidism with libertinism: hospital gowns indicate illness and contagion; chains and bars criminality; drugs chemical subjugation. McMurphy's decline is signalled by his appearance which becomes increasingly dishevelled, he is unshaven and ragged, his

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composure becoming as entropic as his form. Physical signs of mental decline are markers of inner turmoil, communicating emotional states through the signifying systems of clothes, grooming, and expression.

Girl, Interrupted has guards in military-style uniforms suggesting corrections/nurse guarding the ill and/or failed. It allows the spectator to experience Susannah's detachment from the world but also her re-entry to the *norm*, the transformative process of slipping into insanity allowing insight into reconciling herself with an imperfect world. *Girl, Interrupted* supposedly has the Other speak; a female pathologised by patriarchal society for the failure to reconcile her privileged existence with societal norms. She delves into the asylum and is confronted by *true* madwomen, allowed to look closely at the insane and even to interact with them in order to reconcile herself with her *normality*. Angelina Jolie's sociopath Lisa (icon of the sexual predator as threat to masculinist society) who like McMurphy is an iconic wild spirit rebelling against the mores and strictures of society. She is a modern Victorian female sent to the attic of the asylum, doomed by her excess feelings and emotions in the face of a repressive (patriarchal) culture. Here the asylum serves to contain her threat while Susannah, the autobiographer, learns to adapt to the culture and exploits it by writing a travel tale from her experience in the Orient of reason. In the logic of the narrative of descent into and ascent out of madness/asylum, Susannah is delivered while Lisa is recaptured to begin her descent again.

Gothika's Dr Gray's fashionable, expensive psychiatrist's clothes are replaced with non-individualistic hospital blues, erasing her status and individuality. Her clothes are sign of decline indicating complete erasure of identity and power, her hair becoming unkempt in contrast to her formerly exquisitely groomed persona. *Gothika* allows an unapologetic journey to the *other side* of madness, a psychiatrist realizing her (and the spectator's) worst nightmare becoming an asylum inpatient. The spectator is afforded a safe glimpse into the mind of the axe-murderer and the asylum through her as they are with many asylum movies, and by extension, the mind of the serial killer. Surveillance ensures vigilance and domination, replacing the asylum with a new technological approach; the camera-gaze.

Quills's de Sade grows progressively dishevelled and eventually naked, writing in excrement signalling debasement and degradation, arguably society's or his. The asylum contains culture's Other, either inverting or critiquing society having the asylum as true

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refuge from the insanity of the world, or caging the regressive, monstrous failures of humanity. It is in Foucault's terms as a site of contention for cultural ideological polarities and representation that extrapolates the asylum discourse that film assumes its artistic function in relation to madness.

Cinema as art exploits the contestation of madness through the asylum discourse, luring spectators to a thrilling engagement. The screen frame reiterates the hard lines of intolerance for Lecter's deviance,³⁹⁹ the mad doctor embodying Western culture's Orientalist nightmare. His cage is the mirror into insanity and the self. The camera's observation of him is both reflection and inspection. The spectator gets a brief and usually disallowed gaze at the madman in the asylum. Dissociative asymmetry and incongruity in shot construction lends a disorienting effect to the images of Hannibal Lecter. Displayed behind glass, Lecter's visage is overlaid with Clarice Starling's reflection, suggesting an unconscious likeness between them. Her descent into the asylum to observe Lecter is a two-way exchange, like the glass, as he reads her clothing and mind for connection between himself (bad) and her (good). The spectator and Starling attempt to read Lecter for evidence of monstrosity, receiving only anecdotal proof of his atrocities until his rampage towards the end of *Silence of the Lambs*, confirming his monstrosity and validating the extreme security presented to contain his madness.

Characterisation captures the iconography of madness in recognisable emblems. Where the masks of the insane are persona, they speak for those represented, with the voice of the discourse, complicit with power. How cinema madness tallies with asylum discourse relies on the images being constructed, whether by those with or without the experience who access the cultural communications and assumptions loaded in the iconography of madness through centuries of symbolism and communications. When those from the community formerly spoken for and about speak madness in images and their image is not shut down but liberated, then the asylum film will cease to trade on traditional loading of horror and Othering.

³⁹⁹ "As psychoanalytic film theory shows, any individual act of looking is powerfully negotiated through the psychic structures of the cinematic apparatus." Young, E. (1997). "The Silence of the Lambs and the Flaying of Feminist Theory." *Camera Obscura: A Journal of Feminism and Film Theory* (27): 4635.

Stigma and Its Malcontents: “They called me mad, and I called them mad, and damn them, they outvoted me”⁴⁰⁰

In the films discussed above, the asylum as metaphor for society has insanity as failures and libertines not suited or resistant to society and its rules. Bizarre and strange rejects from society stalk the corridors; each inmate represents some perverse excess of “normal” characteristic. Hostile, madness-inducing occult forces confront the protagonist entering the asylum. Hard lines and clinical surfaces surround the human, desensitising and brutalising the protagonist, threatening the viability of the hero. In an age of closing institutions and the return to the community of its inmates, perceptions and anxieties about “them” cause more angst than reassurance. Stigma associated with the spectacle of madness, and cinema’s function in delimiting, iterating, and spreading the mapping iconography of madness further motivates and extrapolates the language of alarm and corrections that asylum films communicate.

Representation performs the original function of making spectacle of madness in the asylum; to instruct, to differentiate, to caution against the debilitating, undignified, entropic descent. In the same way the cage and the asylum itself managed the subjects of madness discourse, representation displays and plays out decline in sublime scale and detail. Here the agency of cinema follows on from the asylum discourse that Foucault uncovered, subjecting those represented to confinement in plot, and essentialising in stereotype. In terms of representing madness, these agencies become “systematic disciplines” to contrast with a “norm”, the means by which we compare and contrast our cultural values and beliefs with the Other in order to reaffirm our own values. In a similar way to Romanticism’s rebellion against Age of Reason Neo-classicism, Western scientific discourses needed their others with which to construct, contrast, and validate their own requirements. Asylum films become the mechanism with which Western culture continues to produce madness as illness, as “Other containing all possible others”. Like all other discourses, madness is a socially created antagonism, and cinema becomes another agency of the Othering discourse.

Madness represented as such ensures the insane are regarded as violent and unpredictable, threats to order, and the asylum film with its discourses of power legacy creates a reality rather than reflects it. Texts of aberration and abnormality become the

⁴⁰⁰ Porter, R., Ed. (1991). *The Faber Book of Madness*. London, Faber and Faber.

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reality for the spectator and can create not only knowledge but also the reality they appear to describe. In time such knowledge and reality produce a tradition whose material presence or weight, not the originality of the given author, is really responsible for the texts produced out of it.⁴⁰¹

Unless asylum discourses are questioned, the reality of the threatening, violent and sadistic inhuman Other will continue to be reiterated and perpetuated within our culture. Gothic horror visualisations of madness are deeply ingrained in signification and narrative algorithm in films like *Cuckoo's Nest*, which use them for dramatic effect while affirming and reiterating them. Through images of asymmetry and chaos, institutional confinement, and labyrinthine narratives, images instil a desire in the audience for a return to balance and order. These tropes and schemes unsettle certainty, perversely exploiting the thrill and repulsion of desire and gratification.

As with all twilight zones, frontiers, fringes and Orients, madness is anxiety producing and fascinating simultaneously; areas of discovery and wonder, places which may lead to far greater existences and experiences beyond that which is known. The mind becomes the last frontier in the asylum film, the New World of the psyche. Until they are mapped and measured these new territories are foreign and strange, needing multiple discourses such as scientific exploration, topography, sociology, anthropology, psychoanalytic psychiatry, and representation in narratives and images to be colonised and made navigable by future travellers.

The omishapen chaos of well-seeming forms not only exacerbates an enemy within scenario, but guarantees punitive sanctions are welcomed and encouraged. Media reports of rampages and escaped mental patients reinforce asylum discourses without acknowledgement of society's failure to assist people in distress. When the Other suffers, othering discourses make this a triumph over evil, a conquest of adversaries. Narrative representations of madness reinforce this, creating horror and revulsion rather than compassion and sympathy. Discourses of exploration and discovery parallel scientific and political discourses of power, and cinema madness is complicit with these even when challenging and contesting them. When the Other speaks, these discourses are challenged.

⁴⁰¹ Said, E. (1995). *Orientalism*. Auckland, Penguin Books. P. 94.

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The asylum text and madness representations as colonising and Othering texts, and discourses of power which seek to subjugate and sanction oppressive practices and policies, relates to the next part of this thesis: Antipodean Gothic representations of madness. The claim madness is an integral part of Aotearoa New Zealand's white settler identity is examined through the framework of its cinematic texts and the genre called Antipodean Gothic, extrapolated from the earlier discussion about Romantic identification and identity formation within Western culture. That silence, solitude and suffering was the price paid by colonists for deciding and nullifying the Oriental threat to order that the Other presented is entirely consistent with the Othering of madness.

The Antipodes as antithesis of reason relates to Europe as centre of mankind's renaissance from ignorance to superstition, reason over irrationality, the Antipodes as oppositional to Europe's claim to manifest destiny. This polarity emerged from the asylum age, linking with the cultural debates of Otherness and the West's right to colonise its others. The following explores Antipodean Gothic as colluding with, and extension to, asylum narratives, ideologically linked to Western discourses of power, and that Aotearoa New Zealand cinema is complicit with this will-to-power. This work now concentrates on Aotearoa New Zealand film for complicity with, or challenge to, the world as asylum through the framework of Antipodean Gothic.

Chapter 7

Antipodean Gothic and the Labyrinthine Descent into the Antithesis of Reason

disguised as a madman í Tristan knew too well the secrets of the common-place not to have been from another í world. He did not come from the solid land, with its solid cities; but indeed from the ceaseless unrest of the sea, from those unknown highways which conceal so much strange knowledge í the underside of the world⁴⁰²

í In much the same way Maori films are driven by identity, resolution and survival, films by white New Zealanders never question their survival on a political level, only a personal one⁴⁰³

The asylum discourse was part of a system of complex social strategies and dialectics which depended on those who held power to represent, write political policy and practice, and influence perceptions on society in general about those who were òUsö and those who were òThemö. The asylum enabled the expulsion, exile, or internment of those deemed troublesome or expedient to the project of culture, to expel them on the basis of illness, criminality, or libertinism. People could be confined and/or expelled from one or more discourses; political, medical, legal, and sociological. The doctor could order confinement through a subjective categorisation; bankruptcy or poverty could result in the poorhouse; police arrest and detainment of those deemed unruly or disorderly who were denied health services; female òdifferenceö pathologised and committed formally or informally. Even the rich invented the gentrified signifier òeccentricö and committed relatives to luxurious asylums on the top of the hierarchy of Otherness. Madness through the asylum becomes illness and fault, sin and failure, disease and syndrome, or simply troublesomely and embarrassingly eccentric; taken from the human domain and ostracised into a contained space, but expelled from the collective consciousness. Resistance and oppositional theories to the asylum discourse contest this, but unwittingly, by championing the misunderstood and insane genius, Romantic identification inverts Othering perceptions of madness rather than deconstructs them.

Part One of this thesis argued that contemporary cinematic representations of madness continue emergent discourses from The Age of Reason of containment of the

⁴⁰² Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. P. 12.

⁴⁰³ Mita, M. (1997). "The Soul and the Image." *Film in Aotearoa/New Zealand*. J. Dennis and J. Beringa. Wellington, Victoria University of Wellington. Pp. 36654.

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Other in image and representation (and the asylum), in essentialised forms, similar to ways used during colonialism to represent non-Western people and ideologies. It looked at the mechanism of communications and resistances to asylum discourse, and how complex relations are continued in cinematic images and narratives communicating, questioning, and critiquing power relations. Despite authorial intention (or fallacy), representations assert the Other even when challenging the status quo. Through complex arrays of representation and social constructions, merging and diverging, cinema images are simultaneously complicit with, and resistant to, the asylum discourse of power. They collaborate and conspire with Othering through myriad connections, constructing those represented as aberrant and abhorrent, yet strangely compelling. Part Two examines Aotearoa New Zealand films to investigate this argument, weighing evidence for or against this collusion with Othering and the Orientalism of madness in local examples of the cinematic art form in the genre called ðAntipodean Gothicö.

The perfect place to begin this investigation was the symposium *Antipodean Gothic: An Interdisciplinary Symposium* which took place at Massey University in 2002. It discussed the genus through a framework of New Zealand and Australian film with their preponderance of depressing, distressing, and downbeat representations of white settler identity. What emerged from this forum was an identification of the genre stylistics, its texts, and an exploration of the possible sources and influences of its constitution. It became apparent ideas of Antipodean identity and nationhood included madness as a common trait. An essential part of Antipodean Gothic conventions were their emergence from Age of Reason Neo-classicism and Romanticism, Victorian Imperialism, the Industrial revolution, milieu which included social engineering practices such as the asylum, and Enlightenment science and reason. It was also evident that Antipodean identity is rife with themes and images of unease and trepidation, precariousness and occult hauntings, where knowledge and certainty is eroded and blurred; where ambiguity and doubt cause anxiety, constituted through Victorian conceptions of the Antipodes and the Other. Ian Conrich opened the Massey symposium with a keynote address stating:

The dominant image of New Zealand is of a pastoral paradise, a country of harmony and tranquillity and of great natural beauty. Yet, if New Zealand can be regarded as an Eden, a principal and primordial landscape, then there can also be observed to exist within this overgrown garden, excess and disorder. New Zealand's rich natural resources are a sustained part of a national myth in which the land is viewed as offering freedom and, in retreat, protection. What is rarely discussed are the images

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of hysteria, horror, despair and murder. In places of isolation, in communities geographically and psychologically on the edge, individuals appear trapped within a landscape that is both enchanting and seemingly alive. Many New Zealand films have depicted this conflict and crisis. *The Times* wrote in 1994, “judging by its recent films, New Zealand is a great place to grow mad, twisted and bitter” and this discussion will examine the characteristics of what will be argued is a distinctive cinema of fear that will be termed Kiwi Gothic. Crucially, there is not a singular form of the Kiwi Gothic, but multiple variations and through an analysis of short films and features the differences between the urban Gothic, rural Gothic, the psycho-drama, and Gothic horror, will be considered. [Italics added.]⁴⁰⁴

Over the following two days, the symposium attendees explored the proposed Antipodean Gothic genre, specifically Aotearoa New Zealand’s *Cinema of Unease* and white neurotic industry (discussed below), analysing sources and influences constituting these concepts. It concluded with attendance at the stage production of *The Rocky Horror Show*, a camp parody conflating the musical and Gothic horror genres, written by an ex-pat New Zealander Richard O’Brien. Antipodean Gothic definitions, stylistics, schemes and tropes were considered, along with the validity and status of the genre. Its conventions align with madness and the white settler identity by being riddled with guilt for unknown sins, the sins of the father, and expected punishment resulting from them. Common threads emerging from discussions were psychological disturbance, unease, trepidation, impending doom, personal and collective hauntings, struggles with a hostile landscape, solitude and suffering, estrangement from and inversion of the known. Outsiderism and dissociative identities featured consistently, with Gothic signifiers of dissolution and fragmentation of identity common. Its practitioners, the constitution of their interests, the functions, strategies, and resistances to Othering discourses were discussed along with complicities and resistances with the conventions.

Dominant themes identified were perceptions of the Antipodes as an ambiguous and fantastic destination, oscillating between paradise and purgatory, the threshold between the physical and the metaphysical. It generally conveys an idea of the Antipodes as a place oscillating between mystery and horror, utopia and dystopia. Legacies of the historical milieu of colonisation remain with sensibilities and ideologies contemporaneous, intersecting, and paralleling with asylum discourse. The impression of the Antipodes as the territory of aberrance and deviance equate with analogy of the Antipodes as geographical

⁴⁰⁴ Conrich, I. (2002). *A Perilous Paradise: New Zealand’s Cinema of the Gothic.ø Antipodean Gothic: An Interdisciplinary Symposium*, Massey University, Albany Campus, Auckland.

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equivalent to an insane asylum, its "discovery" equivalent to the history of madness in the Age of Reason. Its inhabitants are criminal and abnormal, abjected and exiled, or heroic and rebellious, emigrating with free will. Their rejection of repression and drive towards emancipation is either respected or reviled, seen as bravery or folly, and perhaps both.

The antipodes extended the reach and influence of European culture and industry, and were represented in Victorian discourses as a destination for heroic pioneers seeking fortune and autonomy. Alternatively, they became the dumping ground for its unwanted criminals, libertines, and invalids, a place to exile burdens and encumbrances on society with their insurgent and disruptive threat of anarchy and parasitic malcontent. Conceived as the earthly paradise of the Noble Savage, (or alternatively) a purgatory infested with cannibals and "Primitives", the antipodes oscillated in thought between notions of the living death, like that of the asylum (to go there represented death in life, a departure with little chance of return, with the same uncanny presence/absence of the asylum or prison) or the glorious paradise of freedom, liberty, and heroic endeavour. They contained the trials of endurance in the heroic torments of distance and depravation for the settler, entrepreneur, or visionary explorer, or the exiled criminal, libertine, or madman's punishment.

The symposium's discussions included the emergence of Antipodean Gothic's sub-genre, Colonial Gothic from an era of "Romanticism with its Gothic mindset."⁴⁰⁵ Gothic's Orientalising discourses demonised indigenous subjects of colonised lands, validating colonisation as a valiant and manifest destiny with the bonus of commercial and moral gain. Christian missionary discourse colluded with Europe's will-to-power to corroborate Imperial expansion, strategically progressing and advancing multiple discourses of power for multifarious ends. As Europe sought to divide the world for its commercial, military, and political ends, the "New World" began to be seen as a resource and non-Europeans as both resources and labour, or as "the white man's burden" to educate, subjugate, and eradicate where needed. Colonial Gothic consists of two strands; one, a British setting infiltrated by the Oriental (non-European) other, or the Other already within; and two, the

⁴⁰⁵ Enstice, A., and Webb, J. (2002). "Colonial Gothic: Australia's Literary Inheritance." *Antipodean Gothic: An Interdisciplinary Symposium*. Massey University, Albany Campus, Auckland.

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coloniser abroad.⁴⁰⁶ In each the European was the subject, the non-European the object to be observed, contained, exploited and subjugated to nullify their threat. *Dracula* and *Frankenstein* regaled tales exhibiting anxieties of fears of the coloniser colonised, with tales of the monster/demon penetrating the community from without or, more sinisterly, from within.

Conrad's *Heart of Darkness*, for instance, confronts and evades the horror of colonial enterprise⁴⁰⁷ in the metaphor of the journey, of penetration into unexplored ÷virginö territory of the ÷dark continentö. Madness is the dark heart of the territory, a vast topography far removed from Western influence, unmapped, separated from its order and civilising guidance. The travel tale recounts the descent, the estrangement from the known into the uncanny interior, the ÷dark continentö where ÷there be monstersö. The explorer without moral and/or physical fortitude risks dissolution and death here. But glory awaits those able to withstand the storms and stresses of the voyage of exploration, the maddening loneliness, the deprivation, the ÷silence, solitude and sufferingö. Similarly, Antipodean Gothic is rife with anxieties about hostile landscapes, savage cannibalistic ÷nativesö, and fears surrounding the ÷Ignoble/Noble Savageö to do with supernatural natural powers or demonic pagan gods, beyond the comprehension of Western science and in the realm of evil and idolatry.

These ideas emerge parallel and subsequent to asylum discourses of colonising the Other in image and spectacle, an aspect of Merata Mita's concept of a ÷white neurotic industryö⁴⁰⁸ which relates to cinema as another colonising discourse, and Antipodean Gothic the expression and utterance of the hell of the white native's guilt and remorse not only for the atrocities and injustices of the Enlightenment programme in which they are placed (but played no part constructing) but also for the injustice of the legacy of theft, treachery, dishonesty and denial they have inherited. This connects with Neill's concept of the ÷Cinema of Uneaseö, a genre of remorse and regret, disquiet and repentance for the colonising discourse. The camera as tool for Europeans to capture the designation of the Other and their territories in image and representation. To construct its Others as spectacle, and to contain and represent ÷themö as aberrant, requiring ÷salvationö for ÷theirö own and

⁴⁰⁶ Warwick, A, 'Colonial Gothic,' *The Handbook to Gothic Literature*. Mulvey-Roberts, M., Ed. Houndsmills, Basingstoke, Hampshire, Macmillan Press. P. 262.

⁴⁰⁷ Ibid. P. 262.

⁴⁰⁸ Mita, M. (1997). Op. cit.

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the 'greater good' is seen in postcolonial times as an act of repression, just as the asylum spectacle was a dehumanising strategy which violated the human rights of those displayed, its existence unearthed by Foucault as a strategy with which to observe, define, brutalise, confine and control the designation and freedom of that which is considered (and made) Other by the asylum discourse. This is done within the spectacle and the frame of the asylum window, and now the camera's gaze.

This Othering perception is based on the construct of good and evil, self and Other, from a Western ideological and moral standpoint, and making spectacle of 'them' acts like an asylum in that 'their' image and persona is encapsulated in stereotypes confined within the frame, edited and constructed for maximum effect, mapped and controlled in designation *by* the framing as much as by the agency of cinema, as new technological apparatus of observation and analysis. Cinema colonises through travel tales or Orientalist narratives of heroic exploration, of brave pioneering into the uncanny and 'backward' territory of the Other, moving into 'their' territory and capturing the spectacle of antithetical being awaiting salvation, taming, and harnessing for and by Western culture. The camera affords, like the asylum window cage, the safe exploration and examination of the aberrant and the anomalous, to learn ways of dealing with 'them' and performing their manifest destiny, the 'white man's burden'. It enables ideological territorialisation ahead of physical and spiritual territorialisation, and tourism into the 'strange' and 'uncanny'.

The image of the 'savage' and 'primitive' Other in their irrationality and animalistic Godlessness validates colonisation of pagan 'primitives' and their strange, monster-infested dark continents through military, political, religious, and social methods. Cinema's conception as an art form 'already colonised í [and] a powerful colonising influence'⁴⁰⁹ speaks of its 'spectacle of attractions' including exotic tales from distant lands as evidence of their desire to be conquered with narratives and images confirming this discourse, validating the gaze at the spectacle of the Other. Their sexual and cultural practices simultaneously authorise the voyeuristic fetishistic desire to identify and differentiate the Other's identity from one's own, with added guilty pleasures and erotic thrills of the gaze at the 'dark side' of the psyche, and at unbridled sexual and moral practices spicing many an Orientalist tale.

⁴⁰⁹ Ibid. P. 42.

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Antipodean Gothic cinema is already colonised because it presupposes those holding the camera have entitlement to do so, the right of might, the very technological advance evidence of this entitlement and right. The cinema becomes not only a powerful myth-spreading device capturing the image and spectacle with a scientifically objective and dispassionate recording device, but another discourse colluding with other colonising mechanisms for making Other those who require subjugations and domination. Capturing 'Them' in representation, image, and stereotype is a means towards controlling 'their' designation, in Said's sense of Orientalism.

It follows that in post-colonial times Antipodean Gothic cinema emerges as expression of guilt, an apology and self-flagellation for cinema's early colonising function. Antipodean Gothic becomes idiomatic of this culpability, an attempt to atone for the transgression of ideological colonisation. It stands as neurotic reiteration of horror and guilt of this legacy, as well as a public display of remorse. Alternatively, Antipodean Gothic becomes a plea for clemency from a group bearing the penalty of psychological horrors and torments for hereditary sins, an ideological birth defect, a cry of lament for inherited retributions for the Sins of the Father from a group suffering the torments and backlash begat by the practices and imperatives of a colonising culture. It may be a defence of non-culpability, a sense of tragedy of a people suffering for crimes they did not commit, were born into, and had no choice to follow because of cultural indoctrination through values, language, and upbringing. Their crime is committed innocently, a double-bind meaning to reject their cultural mores is to be exiled, Othered. This is an untenable psychological struggle which can only result in the madness of the accidental colonist, an unwittingly transgressing delivering them into sin and corruption without their choice or consent.

Antipodean Gothic expresses the fate of people following Enlightenment discourses of manifest destiny, the white settlers' hand-wringing admission and remorse for ignorant ideological transgression and violation of the Other, a neurotic public ritual to expunge white native identity of the inherited guilt from the Sins of the Father and rejection of its injustice. Sam Neill speaks of this legacy in his documentary *Cinema of Unease*⁴¹⁰ made

⁴¹⁰ *Cinema of Unease: A Personal Journey* by Sam Neill (Neill, S., and Rymer, J., 1995). New Zealand, Top Shelf Productions. Part of BFI's *Century of Cinema* Series, through the eyes of leaders in the industry. Ex-pat actor New Zealander Sam Neill takes a personal journey through the history of New Zealand cinema

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for the British Film Institute. Articulating his insider's perspective of New Zealand film as 'dark & brooding and troubled & reflect[ing] a nation of the same ilk'⁴¹¹ he recounts an idea of Antipodean Gothic through the lens of New Zealand films (acknowledging its subjective and pessimistic perspective of his native art). He speaks of the settler identity infused with notions which drove European emigrants away from their homeland, towards new lands of opportunity, isolation, and estrangement, liberation from oppression, property ownership, an egalitarian classless society. These ideas haunt the settler identity with separation anxieties, repressed guilt of abandonment, and feelings of inauthenticity of existence and claim to ownership emerging in post-colonial, white settler guilt-ridden identity.

Inauthenticity is counterfeit, a trope where re-workings of the past are fake and divorced from many of the social grounds and religious meanings underlying their original uses.⁴¹² This repressed trait of colonial identity mirrors Foucault's conception of the asylum discourse of madness as caged, silenced, and made spectacle, exhibited as 'inauthentic reason', reason's fraud, traitor, and progress's failed practice. This accompanies Antipodean Gothic Oedipal feelings of abandonment and treachery by the Mother country/Fatherland, reflecting mixed legacies of the missionary's good intent, the politician's strategic and military positioning, and the settler's desire for emancipation satisfied by repressing the other. Each protagonist pursued separate but linked agendas, competing and complicit ideologies, resistant and compliant with Imperialism and Othering to further their own designs. These agendas utilised representations to enrol support for, or opposition to, their respective struggles. Contention between ideological orientations helped constitute the Antipodean sensibility in a Modernist Nationalist discourse, infused with a desire to belong, worried by an underlying sense of sins of the

í argues that New Zealand cinema reflects a lonely place. He sees the desolate roads of Aotearoa as symbolic of the role that journeying plays in this nation's narratives & New Zealanders liked [their films almost always foreign] hankering as they did to be 'somewhere else.' í Neill puts forward New Zealand as place seething with horror and madness, especially citing Janet Frame's *Angel at My Table* and the killing spree at Aramoana & New Zealand film is often focused around authority or a strong patriarch & Fear was a subject of study for iwi filmmakers & the archetypal 'man apart' & [was a] recurring 'man alone' figure & hand-in-hand with the image of the road and the promise of freedom and anarchy that it represents & New Zealand as a place of psychological distress & [is] an argument worth watching.' IMDb: <http://www.imdb.com/title/tt0112677> 12/05/2009. It should be acknowledged that this account has been widely challenged as narrow and prescriptive, a discourse of power from someone with access to the means of utterance. This adds to the argument that film is an 'already colonised medium'.

⁴¹¹ Martin, H., and Edwards, S. (1997). *New Zealand Film 1912–1996*. Auckland, Oxford University Press.

⁴¹² Hogle, J. E., 'Counterfeit.' Mulvey-Roberts, M. (1998). Op. cit.

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father visited on the sons and a legacy of curse and punishment. This is a common discourse associated with madness, and the asylum with madness, as legacy of past sins.

Pathological stereotypes⁴¹³ exist alongside folk heroes, saints alongside sinners. Colonisation has parallels with psychiatric discourse in that both Orientalised their objects and dominated them within discourses of power,⁴¹⁴ one in the asylum and the medical discourse, and another in academic anthropological and Orientalist studies, disciplines, political policies and practices. Both espouse separation and differentiation, an identification of the self and Other in clear and unmistakable terms. Modernist discourses have tacit assumptions of a centre and seat of authority, whose sway diminishes the further away one travels from the core, with European culture central and ðnormö. In a similar way to a ðnormö signified by a specialist/analyst in psychiatric discourse and Orientalism, the further from this model, the closer to madness. The further they are from the centre, less controlled and ordered the colonies. The more separated and distanced from power, the less safe and secure the interloper feels. Exploring these peripheries risks separation anxieties, paranoia, neurosis, and eroding confidence and security. Antipodean Gothic identity exhibits many of these Modernist traits of distance and separation from a centre, the ðnormö, and Antipodean Gothic reifies these neuroses.

The Massey symposium discussed Antipodean texts, the competing and complicit ideological viewpoints which enrolled madness to devalue and discredit its opponents. Common to all discussions of the genre was a sense of Gothic signifiers playing with the iconography of isolation, excess egoism, transgression, deviance, and descent into degenerate self-pollution and entropic psychic collapse due to separation from a rationalist centre. Reasons included its emergent Enlightenment socio-historic legacy, capitalist ideology, and the overpowering stresses involved in heroic exploration and settlement. At the symposium, the Victorian era antipodes assumed the mantle of geographical unconscious. A dumping ground for Western culture's detritus and ðexcremental massö,

⁴¹³ Ellis, K. (2002). 'Disability and the Undead Down-under: Gothic Representations of Disability in the Australian Film. *Antipodean Gothic*. Massey University, Albany Campus, Auckland.

⁴¹⁴ 'The Other also parallels stereotyping as a strategy of symbolic expulsion, a mundane exorcistic ritual, used to control ambivalence and create boundaries í externalise, distance and exclude those designated.' Pickering, M. (2001). *Stereotyping: The Politics of Representation*. Basingstoke, Hampshire; New York, NY, Palgrave. P. 48. 'Denial of history í works as an obstacle to change and transformation í stereotypes operate as a means of evaluatively placing, and attempting to fix in place, other people or cultures from a particular and privileged perspective í an evaluative form of naming or labeling which defines someone or some culture grouping in reductive terms.' Pp. 47-48.

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they became receptacle of its malcontents and rebellious citizens, like the asylum, in the dark continents at the underside of the world. The prevalence of psychological disturbance and excess, disabling emotions in the constitution of the Antipodean identity became apparent. First, there is a need to examine the antipodesø career as a concept (to term Pickeringø phrase.)

Epistemes of the Antipodes

Ptolemy expanded Aristotleø conception of *terra Australis incognita*,⁴¹⁵ a perception of the antipodes as a great southern land balancing the Northern land mass beneath the known world. A dark, mysterious underworld where life was alien, strange, and foreign to known existence, this was an anathema to those who saw the world as two-dimensional. The antipodes was an impossibility to flat earth believers, and arguments for and against lasted centuries. To flat Earth believers, to go there was to fall off the edge of the earth, annihilation, and dissolution assured. The Greeks and Romans continued the debate, which did not abate in the Middle Ages, with Saint Augustine casting doubts on its viability.⁴¹⁶ Yet Dante cast its spectre in relation to Christian purgatory, suggesting an oppositional space of uncertainty and punishment; the opposite of Christian dichotomies of alive and dead, good and bad. In any conception, the antipodes are mythical otherworld, like the ocean depths in Renaissance thought, or outer space to contemporary thinking.

Dante forwarded the antipodes as site of purgatory, directly opposite Jerusalem.⁴¹⁷ In the *Divine Comedy* he situates purgatory at almost the exact opposite latitude and longitude to the centre of Western identity and spiritual ideology; Jerusalem. Not only is it antithetical to the core of Christian ideology, it also rivals Western concepts of *logos* with God central to all things and everything emanating from this. As the extreme fringe, the

⁴¹⁵ Terra Australis Incognita, Latin for øthe unknown land of the Southø.

⁴¹⁶ øBut as to the fable that there are Antipodes, that is to say, men on the opposite side of the earth, where the sun rises when it sets to us, men who walk with their feet opposite ours, that is on no ground credible. And, indeed, it is not affirmed that this has been learned by historical knowledge, but by scientific conjecture, on the ground that the earth is suspended within the concavity of the sky, and that it has as much room on the one side of it as on the other: hence they say that the part which is beneath must also be inhabited. But they do not remark that, although it be supposed or scientifically demonstrated that the world is of a round and spherical form, yet it does not follow that the other side of the earth is bare of water; nor even, though it be bare, does it immediately follow that it is peopled.ø Saint Augustine, *De Civitate Dei*, Book XVI, Chapter 9 ø Whether We are to Believe in the Antipodes, translated by Rev. Marcus Dods, D.D.; from the Christian Classics Ethereal Library at Calvin College.

⁴¹⁷ Alighieri, D. (1998). *The Divine Comedy*. Oxford, Oxford University Press.

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antipodes would logically involve epic labyrinthine journeys away from this centre, Odyssean quests of distance and separation, the road of descent and trails populated with unimaginable horrors, monsters, and temptations. If they existed, the journey there would be a Persephone-like voyage into the underworld, where transformations/transcendences could result, and sinister external forces dictated a person's fate.

Medieval journeys to the antipodes were mythologised as convoluted, problematic, frightening voyages of discovery undertaken by demi-gods and superhuman heroes. The road delivered the traveller into a purgatorial, liminal existence between the world of certain knowledge; departure meant a form of death, to those left behind an irreconcilable existence/lack. Dante's hero's journey was a major influence on Enlightenment thinking. He invented the antipodes as oscillating between Hell and Paradise, a kind of medieval psychotherapy⁴¹⁸ that spoke of psychological as well as physical horrors and temptations, but also redemption upon return. As Cook would later do, the hero returns changed, redeemed, altered in some way, holding the boon of knowledge, wisdom, and information helping others reconcile their identities. The heroic quest entails undergoing sublime distances and ordeals, metaphysical and psychological struggles, but the rewards were immense, returning with greater knowledge and wisdom about the world, and other cultures with which to compare one's own; a place in the world, and an entitlement to dominate.

The antipodes' medieval ontology parallels that of madness, of descent and regression, of transgressive realities and labyrinthine journey into the void, challenging the known. The antipodes, like madness, was a nebulous concept tormenting Western thought, where surety of existence troubled reason. It needed fixing and securing within scientific designation and specifications, mapping and charting to contain its infinity. It also needed re-presenting, and representing, in a language that contained and nullified its worrying qualities.

When Galileo offered support for Copernican heliocentric theories, combined with changing perceptions post Columbus' journeys of discovery, the antipodes' concept haunted the West as a desire to know and a fear of knowing. A desire and lack which troubled the collective Western psyche. Until then they were an idea beyond legend, a

⁴¹⁸ Wertheim, M. (1999). *The Pearly Gates of Cyberspace*. New York, Random House. P. 59.

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mythology, further from the imagination than any of Marco Polo's travels. They mirrored the great threat [of madness] that dawned on the horizon of the fifteenth century in pre-Columbian Europe, looming large after the Imperialist expansion whetted the appetites of European rulers and political leaders.

Magellan, Alvaro de Medana (who named the Solomon Islands after King Solomon's fabled gold mines of Ophir – half-mad with starvation, thirst and scurvy⁴¹⁹) explored the region after Portugal and Spain divided the globe between them in The Treaty of Tordesillas [1494], which split the globe along the diameter of 51° W. and 129° E. Meanwhile, the Dutch East India Company had its eyes set on Asia and the antipodes, sending Abel Tasman to search for the mythical land in 1605.⁴²⁰ Tasman missed Australia, seeing and naming only Van Diemen's Land, discovering the East coast of Aotearoa but not landing. Consequently, the Spanish and the Dutch had failed in the Pacific; the eighteenth century would make it either French or English.⁴²¹ Expeditions followed by Roggeveen in 1721, Byron in 1764, Wallis and Carteret in 1776, Bougainville in 1766 and 1769 which were plagued by scurvy, the bane of every long-distance voyage until Cook beat scurvy – by the regular issue of anti-scorbutics. Finding longitude at this time was a matter of chance and reckoning, Cook's first voyage to observe the transit of Venus from Tahiti was a project in search of a fixed measurement of Earth's distance from the sun, making this voyage a scientific marvel. The hidden agenda for the voyage was to claim the great southern land, to conquer the unknown and claim the spoils for England. Heroic or foolhardy, his journeys into the unknown realms of fantasy and delirium were driven not only by the thirst for knowledge but also the desire for conquest and expansion, driven by desire, fear, and anxiety.

Cook did smash the mythical ponderings and avarice of European Imperialists. He proved the imagined great continent did not exist, evidence-based scientific certainty which put The Great Southern Land beyond doubt, confounding centuries of mythology and legend. The antipodes became the lesser theory, a potential resource rather than Eldorado, and a strategic military and scientific outpost enabling a truly global Empire. It

⁴¹⁹ Hughes, R. (1986). *The Fatal Shore*. London, Vintage. P. 45.

⁴²⁰ Ibid. P. 47.

⁴²¹ Ibid. P. 48.

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now existed as a final frontier, the extreme East in Orientalist terms, the closed circuit for colonisation. But polarity also meant transposition:

The antipodes was (in global reckoning) a territory of inversion, where seasons are reversed and people walk feet downwards⁴²². In Western estimations, the antipodes is reality's other, its inverse and contrary.⁴²³

The Western 'discovery' of the antipodes was the ultimate Enlightenment myth; heroic sacrifice, the endured deprivation of immense distances, withstanding cannibals, monsters, and alienation from the recognisable, and familiar, the encounter with the 'Noble Savage' and their lands, depicted in Neo-classical and Romantic art as heroic tragedies or triumphs in idealised, stylised staged compositions of dramatic theatre. These voyages were the present-day Odysseys, involving awe and terror, death, knowledge, broken dreams, risk, and gain. The epic journeys into strange and bizarre places, populated by strange and fantastic sights and beings, made The Antipodes the ultimate voyage of discovery to the end of the world, to the edge of the existence and the limits of geographic determinism. The antipodes reflects the paradox inherited from earlier times, as Henderson suggests,⁴²⁴ reinvesting it with updated scientific data as antipodes as antithesis in Victorian global aesthetic.

Cook's exploits left a legacy oscillating between heroic fortitude and foolhardy obsession, fatal flaw and imaginary genius. His contribution to Antipodean Gothic is one of rationalist disappointment and Romantic rejoicing, an ambiguous and dubious fame imbued with deprivation, distance, and madness in the service of knowledge. The legacy that emerges in contemporary cinema surrounds New Zealand's foundation in ambiguity, misunderstanding, miscommunication, treachery and guile. Antipodean Gothic and identity are contested categories seeking to reconcile their uneasy beginnings with the wider political discourses of power, neuroses and anxieties of existence, usurpation and treachery, entitlement and mindfulness of past atrocities. It was also a period of reconciliation between the myth and truth, reality and dream. Antipodean Gothic's connection to the asylum, madness and horror, and Orientalism discourses amalgamates

⁴²² Antipodes means 'opposite-footed', according to Henderson, D. I. (2002). 'Antipodes-Antipathies: Modernised Gothicism on a Victorian Globe.' *Antipodean Gothic Symposium*, Massey University, Albany Campus. Auckland.

⁴²³ Huxley, A. (1973). *The Doors of Perception: Heaven and Hell*. Harmondsworth, Penguin Books.

⁴²⁴ Henderson, D. I. (2002). Op. cit.

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with Cook's shattering of the myth of the West's rational expectation (through scientific reckoning) of *Terra Incognita Australis*.⁴²⁵

[Cook] had come in search of discovery; the Great Southern Continent, the *provincial aurea*, the mythical landscape of golden promise. He didn't find it and later, by proving didn't exist, he smashed the fantasy that had driven men for millennia.⁴²⁶

His work stretched the limits of knowledge and certainty, confounded reason and science, and theories of equilibrium and harmony, leaving long-held dreams and rational logic in tatters. This also ended Europe's dreams and myths of a Utopia to counter the harsh and cruel world of their experience, the inverse to their hard and gruelling existence. The antipodes became a remote outpost at the end of the world, a savage and tenuous existence in a strange and inverted territory oscillating in thought between the natural and supernatural. It was further than any (Western) man had ever been, bold proof of the failure of logic and reason. It was an anomaly, an aberration, mocking Neo-classical pretensions and reminding them of their hubris of dreaming of riches and resources, to tame and dominate the natural world. After Cook, the antipodes signifies irrationality, unreason, and imbalance, becoming the West's dark secret and doppelgänger. In European Enlightenment perceptions, they *were* the geographical equivalent of madness, the inverse of logic and reason because of their aberrance and illogical presence. The journey and settlement of the antipodes was therefore a voyage of descent into the unknown because of this aberrance, a possible purgatory, still holding medieval desire for redemption for aberrance as a New Jerusalem, creating anxiety because of its lack of mass and making the world precarious. "For most people, the Pacific remained as obscure and unimaginable after Captain James Cook's death as it had been before his birth, and as monstrous: an oceanic hell."⁴²⁷

⁴²⁵ Dugard, M. (2001). *Farther than Any Man: The Rise and Fall of Captain James Cook*, St Leonards, New South Wales, Allen & Unwin. Also the mythical undiscovered Great Southern Land, thought to balance the spheres. "[T]he piercing colours of nature had stopped his [Lieutenant James Cook's] men in their tracks: everywhere was vibrant, green and lush with diaphanous streams, pink and purple shellfish, black people and strange animals. His men were breathless at the wonders of this alien landscape – He had come in search of discovery; the Great Southern Continent, the *provincial aurea*, the mythical landscape of golden promise. He didn't find it and later, by proving didn't exist, he smashed the fantasy that had driven men for millennia." Collingridge, V. (2002). *Captain Cook: Obsession and Betrayal in the New World*. London, Ebury Press. P. 1. "Ptolemy had just assumed that this land existed because the great continent of Asia in the Northern part of the earth had to be balanced by an equally large body of land in the south." Johnson, S. A. (1999). *Mapping the World*. New York, New York, Atheneum Books. P. 7.

⁴²⁶ Collingridge, V. (2002). Op. cit. P. 1.

⁴²⁷ Henderson, D. I. (2002). Op. cit.

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The struggle for domination of the Pacific took place unbeknownst to its indigenous inhabitants; Australia was Locke's *tabula rasa* (scraped tablet or clean slate) after Cook; indigenous peoples were erased from its face through discourses of representation (as a clean slate) and Imperialism. The colonisation of Aotearoa New Zealand emanated from a country with politics and customs unknown to Maori, initially with the acknowledgment of prior occupation culminating with the Treaty of Waitangi, but from there deteriorating into a subsequent land grab.⁴²⁸ Western mapping and an official claims to the country grew out of disingenuousness and misunderstandings, misinterpretations of The Treaty, and sheer greed and corruption. This milieu escalated into land wars, and a growing realisation from Maori that the land had been claimed by a foreign invader in the name of a sovereign half a world away. They were uninvited, and had different plans than those presented in the beginning. Thus the country was colonised in an atmosphere of betrayal and distrust, broken promises and lies, a fatal collision of races, an uneasy settlement, with discord continuing today in legal disputes.

Colonisation was initially allowed, but then resisted and contested. The Pakeha New Zealand psyche can be seen as influenced by myths of heroism and derring-do, whaling and sealing, English exploration and conquer, and commercial logging (Kauri) and flax cropping to feed the ships and industry of England which helped drive the colonisation of the country. Christian missionaries, and emigration, powered these industries. Land exploration, mapping and boundary disputes, confiscations, and eventually wars ensued from what was to be fatal contact between the two peoples. Antipodean Gothic can be read as an attempt to reconcile the Pakeha identity with these complex and competing factors, incorporating individual hopes, dreams, and characters in a complex weave of desire and longing, exile and settlement.

Antipodean Gothic cinema complies with the stylistics of displacement and alienation through (the agency of) portable recording of images of strangeness (to the European eye) and inversion (from European environment), of psychological turmoil and the spectacle of attractions the epic voyage yields. It resounds with an overriding atmosphere of trepidation and impending doom, with man (usually male, a patriarchal

⁴²⁸ [T]he Colonial Office had initially planned a Maori New Zealand in which European settlers would be accommodated, but by 1839 had shifted to a settler New Zealand in which a place had to be kept for Maori. Orange, C. (2004). *An Illustrated History of the Treaty of Waitangi*. Wellington, Bridget Williams Books.

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derivation) at odds with the environment and madness the ultimate horror that isolation and the journey risk. It reflects the loading of trespass and betrayal inherent in the settling process, of ill-gotten gains and inauthentic ownership of the territory and the ghosts of past atrocities. Drugs and madness are the penultimate escape from this living hell of emotional and psychic estrangement, and death is the ultimate escape. These strains are often expressed with intense landscape hues, hostile sharp lines and acute angles; a disconcerting discordance to the *mise en scène* is brought to bear on a man differentiated and incompatible with his situation. Gothic tropes involve ideas of excess, transgression, diffusion,⁴²⁹ and criticism of the status quo⁴³⁰ representing a human quest for metaphysical, religious experience in a secular age⁴³¹ that pursue a desire for unity,⁴³² of belonging, and for an authentic existence in the Othersølands.

Vincent Ward typifies these aspects in *The Navigator* (Ward, 1988), a modernist version of medieval perceptions of the antipodes. English peasants burrow through the earth and discover their historical antithesis, a technological modernist world in synthetic colours and machine-dominated slavery. Mythical otherworldly-ness denotes aspects of the antipodes as antipathies of the real, and notions of transitional state of the profane as opposed to the sacred, undermined by harsh cruelty and terrestrial reality. Aotearoa New Zealand is purgatory, undecided, Gothicised in strange ways, bright colours gaudy and surreal in contrast to the black and white of the medieval world. *The Navigator* plays with the idea of antithesis, contrasting the medieval world of Christianity not only geographically but temporally with present day New Zealand. Ward accesses Gothic signifiers such as verticality and leviathans to accentuate polarity and an inherent schism, highlighting a dislocation in space and time for the protagonists. The modernised world is chaos and pandemonium, a gaudy inversion of their simple and pious existence. The entry into 20th century Aotearoa New Zealand is a dream, a psychosis which could be drug-induced, asserted by the saturated intense hues and textural clarity Huxley describes in his drug experiments in *The Doors of Perception*. They endure this madness before returning

⁴²⁹ "Gothic motifs í transformed and displaced by different cultural anxieties." Botting, F. (1996). *Gothic*. London, Routledge. P. 13.

⁴³⁰ "[C]hallenging hierarchies of literary values í address[ing] different cultural and historical issues í the questioning of boundaries." Ibid. P. 17.

⁴³¹ Ibid. P. 18.

⁴³² Ibid. P. 129.

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to the relative comfort of their moral lives in a time before there was proof the antipodes existed.

Representations of Pakeha⁴³³ identity in Antipodean Gothic cinema reflects this cultural loading of the antipodes as polarity, as furthest extent of the real, often conforming to concepts of inversion, ideas inextricably linked with the self and Other. In an existence where nothing is as it seems, outward appearances exhibit antithetical properties and natures to the known and understood, irrational characteristics emanating from the environment of antithesis. Antipodean Gothic, its provisional representation in the absence of a fixed signifier, or denotation masking the lack of significance and belief, worries and creates doubts; if these visions of antithesis are true and accurate then reality is brought into question.

Foucault mentions how in the taxonomy of madness Romantic identification bestows a legacy of heroism and martyrdom to those whose imaginations allowed fantasies of exploration and discovery to range far and wide, and how rationalists mistook these dreams for delirium and ecstasy. Madness was the risk an explorer faced journeying, the explorer often equated with the obsessive mad genius in search of an impossible quest like Captain Ahab in *Moby Dick*, the genius driven to madness in their desire to satisfy their fixation. There is a definite apotheosis of the scientific explorer to the pantheon of gifted hero in the age of Imperialist expansion. The Promethean hero was the visionary who suffered for transcendental knowledge and insight into the human condition, and, like the insane, their incarceration in the asylum of dark continents of death was proof of commitment and a sacrifice to Western manifest destiny.

Romantic identification with the intrepid explorer was often tinged with ideas of insanity and obsession, an excess of which earned people incarceration in the asylum. Tales such as *Gulliver's Travels*, *Robinson Crusoe* and *Swiss Family Robinson* critiqued Western society's madness through traveller's tales which inverted Western culture, affording a critique of society's unreason through the mirror of the Orient and the Other.

⁴³³ Pakeha is the term in Te Reo Rangatira (Maori) for non-Maori settlers in New Zealand. In the context of Te Tiriti o Waitangi (The Treaty of Waitangi, 1840) all non-Maori are Pakeha. In modern usage the word refers to non-Maori of European origin, particularly those from the UK. Self-applied, Pakeha asserts a political identification with Maori as tangata whenua (people who are the land) and their rightful participation in the governance of the country. Nairn, R. G. R. (2003). "Madness, Media and Mental Illness: A Social Constructionist Approach." *Department of Film, Television and Media Studies*. Auckland, University of Auckland. P. v.

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The Romantic's madness was an excess of humanity not controllable in the discourse of science and logic. Even the moral treatments and emergent psychiatry of the 19th century were Romantic visions of the insane freed from bondage and abuse which simply replaced the physical chains and bars of the prison for ideological ones. Where Romantics sought to wrest madness from the asylum discourse of fault and error, and engage with it on its own terms through art, its detractors saw irrationality mistaken for wisdom.

Like the antipodes, the debate continues between science and art regarding the most credible way to comprehend and describe the world, oscillating between the 'norm' and its Others. Just which is which depends on who says, who holds the camera, or after Foucault, *Who speaks? From what position?* Only when the Other represents themselves will the discourses of colonisation and antithesis break down. The antipodes aligns with this debate between reason and unreason, heroism and villainy, manifest destiny, or brutal despotism by an invincible force. Foucault posits mechanisms of expression and imagination will restore unreason to its former place within the human experience, and the Other from the antipodes of reason, when the Other speaks from within the silence created by the asylum and colonisation.

The Antipodes, Purgatory, and Madness

Without the colossal mass of [the antipodes] Mercator wondered, what would stop the world toppling from its axis?⁴³⁴

Legends on old maps warn of unmapped territories 'Here there be monsters'; this indicates a horror of the unknown and uncharted regions of the earth, mocking and taunting Enlightenment rationalism. Journeys here involved risk, trepidation, and uneasiness:

It is hard to comprehend the scope of Cook's achievements in his second voyage ' [he] scoured the waters of the Pacific and South Atlantic to prove that in terms of the Great Southern Continent ' taking his crew into uncharted waters ' what he *didn't* discover was more important than what he *did*, as it laid to rest the myth that had fuelled the fantasy of nations for over a millennium ' Samuel Taylor Coleridge's epic poem, *The Ancient Mariner*, was inspired by that voyage ' the legend of Cook, kindled by the success of the second voyage and the grief that marked the third ' dovetailed with the growing demand for romantic heroes at the end of the eighteenth century. But ' this heroic figure ' Cook on his second voyage ' grew tired, tired of the monotony of the icy seas, the relentless crash of waves on bergs, tired of *stripping his nerves raw* with ambition. *Physically and mentally, cracks emerged in the smooth, shiny gloss that surrounded this perfect naval icon, cracks that exposed*

⁴³⁴ Hughes, R. (1986). Op. cit. P. 44.

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the true cost of his obsession—cracks that would ultimately lead to his death. [Italics added.]⁴³⁵

The words *stripping nerves raw ... cracks í true cost of obsession í cracks í death* evoke ideas of psychological disintegration, ideas associated with exploration and colonialism, with the antipodes extreme example of these. The antipodes was the betrayal of logic and reason, the foil to balance, the irrefutable proof that symmetry and equilibrium in the emergent natural sciences, was mythical and aberrant in the language of reason. European colonisation relied on a belief in Western righteousness and entitlement to rule and ownership of foreign territories; people resisting invasion, disputing the European right to ownership and rule were considered hostile and threatening, troublesome and non-compliant. This non-discovery of the great southern continent worried the certainty of entitlement to the Other territories. The Other resistance to, or refusal of, Western ideology was aberrant, threatening, their resistance to Western ideological and spiritual beliefs a sign of *Primitivism* and Oriental irrationality. Conquering dissension and insubordination required representations of the Other be constructed as morally wrong. Subduing the Other, either for their own good or for self-interest, involved fortitude, robustness and resilience to fortify this sense of benevolent good work. Entitlement and righteousness gave surety of purpose and an unwavering sense of identity to the coloniser, driving policies and practices of Imperialism.

Completing this task in 1769, Cook sailed to New Zealand with Joseph Banks on board. Banks was a flâneur, his Byronic or Hogarthian rake figure contrasted with Cook's man of steadfast reason and logic. Banks was the Romantic man-of-feeling on a voyage of exploration and discovery, who supposed the Maori live entirely on fish, dogs, and enemies,⁴³⁶ adding to myths of primitivism about the Antipodean inhabitants.

Australia was designated a penal colony in Bentham's prison reforms, and Aotearoa New Zealand a strategic outpost and source of raw materials for England. New Zealand became useful to Britain as a source of military materials (masts from kauri trees) and as a territorial claim extending tactical military deployment to encompass the globe. As a destination for Christian missionaries to *save* the heathen from damnation, it became further Orientalised as the Other's land under the sway of non-Christian *logos*. It also

⁴³⁵ Collingridge, V. (2002). *Captain Cook: Obsession and Betrayal in the New World*. London, Ebury Press. P. 1.

⁴³⁶ Hughes, R. (1986). *Op. cit.* P. 52.

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offered promise for entrepreneurs, malcontents from the industrialised urbanised modernity of Britain, and those disenfranchised from land ownership and investment headed for the colonialist dream of emancipation, egalitarianism, and ownership denied them in class-ridden England. The former agrarian society of Britain had succumbed to urban drift, industrialised Dickensian squalor, and the crime, poverty, and exploitation associated with modern bourgeois culture. The antipodes was sold to settlers as land of hope, but this representation mingled with the asylum/prison discourse which followed after the ruined myth of Eldorado, so that they oscillated in thought between paradise and purgatory.

The colonial settler followed in the wake of Cook and European explorers, each doing the bidding of political and military leaders. The whalers, convicts, and the traders arrived in the antipodes fed by myths of cannibalism and monsters from medieval superstition. Visiting extremely remote places involved long voyages, and the settling of the antipodes oscillates between Romanticised heroic endeavour to provide the West with consumable luxuries and self-serving exploitation of the Other's territory for pecuniary gain. Historical revisions have exposed the dark and corrupt underside of these endeavours, the brutality, depravity and injustice that accompany Imperialist expansion. Distance erased responsibility and morality, and often the engagement between sailors, whalers, deportees, settlers, and the Other occurred with little mutual respect or understanding. This early-stage engagement riddles Antipodean Gothic identity with connotations of exploitation and manipulation, the ignominy of imposing one's culture on the indigenous dweller.

The antipodes as contested reality disproved by empirical evidence gives them their cultural loading of ambiguity and undecidedness; its legacy emerges out of a condition of deracination and uncertainty, of the familiar transposed into unfamiliar space — is this very quality which Freud identified as the condition of The Uncanny, where the home is unhomely where the *Heimlich* becomes *unheimlich*—and yet remains sufficiently familiar to disorientate and disempower.⁴³⁷ Taming the antipodes required resilience to stripping raw nerves and the psychic stresses that threatened to fragment and annihilate the reasoning cultured explorer who are in effect the tendrils of an expanding Empire. Cracks connote fracture, weakness, fault, and collapse. Stress fractures rend the smooth

⁴³⁷ Turcotte, G., (1998) "Australian Gothic." Mulvey-Roberts, M. (1998). Op. cit. P. 10.

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vener of culture and refinement, exposing the raw underpinning of Western claims to racial and ideological superiority and manifest destiny.

In Western Modernist discourse, the antipodes becomes extreme East; in New Zealand, the European colonist Pakeha is placed in an irreconcilable state between the West and East, an oscillating identity neither indigenous nor rightfully of the land. It is a presence and identity built on wavering ideas of transgression, antithesis, and betrayal, the result of exile, the dream of freedom, or a nightmare of separation and abandonment. Pakeha settler identity is of the Cuckoo, an inauthentic presence in the nest of the indigenous people, a usurper who exploits insidiously an-other's territory and home. These factors are part of the complex and nuanced dialectic at work in Antipodean Gothic film, part of a neurotic attempt to reconcile the Pakeha identity with its Orientalist sources. Antipodean Gothic neuroses and anxieties underlying identity and certainty are expressed in images of trepidation, precariousness, and madness in a land far from Europe where nature threatens and darkness looms, a living death like the asylum or the prison, the territory to where the Other is relegated.

The Antipodean Other exists in a liminal land, a shady territory between the real and the aberrant. In "Heaven and Hell"⁴³⁸ the antipodes is "the Far West of the collective unconscious" at the antipodes of everyday consciousness.⁴³⁹

Like the earth in our mind still has its darkest Africas, its unmapped Borneos and Amazonian basins in Like the giraffe and the duck billed platypus, the creatures inhabiting these remoter regions of the mind are exceedingly improbable. Nevertheless they exist, they are facts of observation; and as such, they cannot be ignored by anyone who is honestly trying to understand the world in which he lives.⁴⁴⁰

The antipodes, like madness, is on the horizon of Western consciousness, haunting and never fixed, riddled with nightmares of debauch, degeneracy, and punishment, of curse and disease, of spectacle. In many ways, Antipodean Gothic conforms to traditional Orientalising discourses in its representations, but may also be a purging and dream working of the medieval nightmare loadings of inversion and antithesis. Like the insane, the Oriental Other was aberrant and abnormal, ignorant and debased, animalistic and savage, in need of saving from diabolical degeneration and/or taming for theirs and

⁴³⁸ Huxley, A. (1973). Op. cit.

⁴³⁹ Ibid. P. 72.

⁴⁴⁰ Ibid. P. 71.

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cultures own good. The white man's physical and moral fortitude in the face of overwhelming evil and otherness, through the immense stresses of depravation and separation driven by certainty of right and entitlement to dominate and subjugate nature both in the form of the Oriental and the Orient, is at stake.

The engine of colonisation had much in common with the machinery asylum, medicine, and law, all desiring dominion over the frightening and worrying Other. All hold within their discourses elements of fear and anxiety, neurosis and hysteria. These issues underwrite Gothic literature, the legacy of which is inherent within Antipodean Gothic film. Themes of betrayal by the mother-land, and sins of the colonial fathers visited upon the sons in the form of nightmares of abandonment and Oedipal dramas of nationalism emerge in Antipodean Gothic, taking emergent discourses of domination and othering, from Renaissance Europe onwards to heart in its neurotic reiteration of adolescent angst of disillusionment, the separation from the mother, and identification with the father whose past is increasingly discovered to be chequered with transgression and cruelty. Antipodean angst about separation and disconnection, along with betrayed utopian dreams and realisation that the discourses of the identified-with culture is one of atrocity and lies, self-serving constructs and representations of the Other, and disingenuous authenticity.

Counterfeit Reason

Authentic identity and the counterfeit self underscores much of Gothic sensibility, and Antipodean Gothic in particular. The settler identity is infused with anxiety and neurosis of counterfeit reasoning, of an entitlement delusion which drove Imperialism. These anxieties incorporate unease and suspicions that culture and order are thin veneers over unreason, the persona of the cultivated civilised man a facade overlaying the animalistic, bestial and savage heart of darkness fundamental to humanity. Colonialism brought with it fears of the Other, but the asylum discourse brought neuroses reflecting misgivings about the ability of reason to change the animal within. The asylum sought to confine these reminders of mankind's animality, and colonialism the thought that the Other might rise up and dominate the reasoning man. Loss of control, the dissolution of the rational self underscores much colonial Gothic discourse.

Horror tales such as *Dr Jekyll and Mr Hyde* speak of the monster within let loose, rampant, or the sinister living dead/undead assimilated and invisible within the law-abiding

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and moral community. That sanity and culture are counterfeit and hide a thinly disguised inner savage could not be tolerated, was beyond the thinkable, and its negation needed constant reiteration to allay fears of its possibility. Gothic horror literature takes the possibility out and plays with the idea, causing anxiety and tension, before the narrative closes the possibility down. Madness threatens, monsters stalk, ghosts torment, lunatics locked in attics thwart "normal" lives. In *Jane Eyre* for instance, the madwoman imprisoned in the attic is the return of the repressed colonised other, "demonised and confined to the attic she retaliates by attempting to destroy her oppressors."⁴⁴¹ Bertha Mason, the insane wife of Rochester of Thornfield Hall, is:

mad; and she came from a mad [Jamaican] family; "idiots and maniacs through three generations! Her mother, the Creole, was both a madwoman and a drunkard! "My bride's mother " was only mad, and shut up in a lunatic asylum. There was a younger brother too; a complete dumb idiot " These were the vile discoveries; but except for the treachery of concealment " I found her nature wholly alien to mine; her tastes obnoxious to me; her cast of mind common, low, narrow, and singularly incapable of being led to anything higher " I repressed the deep antipathy I felt " her excesses had prematurely developed the germs of insanity " (since the medical men had pronounced her mad, she had of course been shut up)" "it was a fiery West Indian night " I was physically influenced by the atmosphere of the scene, and my ears were filled with the curses the maniac still shrieked out " with a tone of demon-hate " the thin partitions of the " house opposing but slight obstruction to her wolfish cries " "This life," said I at last, "is hell!" "this is the air " those are the sounds of the bottomless pit!"⁴⁴²

This highlights Gothic's predilection for Orientalist mysteries, and for the supernatural over Western rationalism. Horror films expose sinister threats to Western knowledge, vanquishing them in narrative, evidenced by the zombies of Haiti in *White Zombie* where the voodoo black magic of the colonised is mysterious and strange, aberrant transgression of God's and man's laws. They contrast West with East, White Science and Black Magic:

White Science refers to Western rational tradition. Its representatives are nearly always white males, typically doctors, and its tools are surgery, drugs, psychotherapy, and other forms of hegemonic science. Black magic, on the other hand, refers to Satanism, voodoo, spiritualism, and folk variants of Roman Catholicism. A world of crosses, holy water, séances, candles, prayer, exorcism, strings of garlic, beheaded chickens, and the like, and its inhabitants are blacks, Native Americans, mix-raced peoples (especially Cajun and Creole) and third-world peoples in general, children, old people, priests, Transylvanians" but first and foremost women. (In a few instances in which the representative of White Science is

⁴⁴¹ Warwick, A. (1998) "Colonial Gothic." Mulvey-Roberts, M. (1998). Op. Cit, P. 262.

⁴⁴² Brontë, C. (1992). *Jayne Eyre*. New York, Barnes and Noble Books. Pp. 312-315.

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a woman, she is more or less like the pants-wearing, title-bearing Dr Gene Tuskinô note nameô of *The Exorcist II*.⁴⁴³ When Black Magic is represented by an adult white male, he is likely to be a writer or an English teacher, as in *Salem's Lot*.) The inevitable lesson of the modern occult film is that white Science has its limits, and that if it does not yield, in the extremity, to the wisdom of Black Magic, all is lost. If a woman is possessed by the devil, neurosurgery is not the answer; [P. 66] and exorcism is. Before one can provide a supernatural solution, however, one must admit the supernatural nature of the problem.⁴⁴⁴ Wherein lies the plot: convincing the White Science person of the necessity and indeed the superiority of Black Magic. The drama in these films thus turns on the process of conversion: the shedding of disbelief, the acceptance of the mystical or irrational. Insofar as the occult film repeatedly elaborates the distinction between White Science and Black Magic in racial, class, and gender terms, it traffics in some of the most basic social tensions of our time.⁴⁴⁵

Madness is of course the signifier of this metaphysical leap from white science to Black magic. The East is the source of the irrational attempting to invade the West, like the plague or leprosy that spread its viral swathe through medieval Europe. Vampires follow Jonathon Harker west to London from Transylvania in *Dracula*, through the portal of Whitby from where Cook departed over one hundred years earlier. A collier delivers Transylvania's foul earth in caskets to the hallowed ground of England, depositing them at the Gothic mansion next to Seward's asylum. Housed in the asylum is the insane Renfield, Dracula's sycophantic savant, connecting Renfield's madness to Eastern "corruption". Dracula signifies the outsider who sucks the lifeblood from the culture, the moon-tanned night-worker threatening the epitome of Victorian manhood (lawyers) and womanhood (Wilhelmina, Harker's fiancé), threatening sexual violation of both. Dracula's ambiguous sexuality horrified the Victorian reader, his nocturnal insertions corrupting upstanding British minds and bodies. Van Helsing must revert to medieval solutions, unscientific rites and rituals to combat this threat, confounding rational solutions and scientific logic. The supernatural is the foil of reason, and madness the sinister laughing reminder of hubris.

⁴⁴³ "So, for example, the female doctors in *From Beyond*, *Nightmare on Elm Street III*, and *Hellhole*."

⁴⁴⁴ "According to Tzvetan Todorov, this is "the very heart of the fantastic. In a world which is indeed our world, the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experiences the event must opt for one of the two possible solutions: either he is the victim of an illusion of the senses, of a product of the imagination" and laws of the world then remain what they are; or else the event he really exists, precisely like other living beings" with this reservation, that we encounter him infrequently. The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighbouring genre, the uncanny or the marvelous. The fantastic is the hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event." *The Fantastic*, P. 25, in Mulvey-Roberts, M. (1998). Op. cit.

⁴⁴⁵ Clover, C. (1992). *Men, Women and Chainsaws*. London, Princeton University Press. P. 62.

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Here Gothic is the horrific prompt for the West's presumption of superiority over magic; the defeat of Black magic within a controlled designation of the narrative. Like a journey to the antipodes and back, the monsters of the unconscious are left behind, underneath, repressed, disavowed, with a legacy of uncanny fear and neurosis anxiety that it exists and might return in some future form.

The colonialist explorer, penetrating the East to further Western knowledge and domination, was subject to extreme conditions: tropical heat, savage customs, language barriers, exotic uninhibited nudity and sexuality in pagan cultures. The explorer/traveller/missionary could become unravelled under stress from these conditions, not to mention diseases like malaria, syphilis, some tropical disease unknown to Western medicine, or supernatural force unknown to Western religion. Often the last resort is madness in these conditions, and ultimately death. These stresses and travails linked with colonialism connect to the literary-historical-art period⁴⁴⁶ of Gothic Romanticism and classical heroic tales which:

provide[d] the principle embodiments and evocations of cultural anxieties in torturous fragmented narratives relating mysterious incidents, horrible images and life-threatening pursuits predominate in the eighteenth century in. This list grew, in the nineteenth century, with the addition of scientists, fathers, husbands, madmen, criminals and the monstrous double signifying duplicity and evil nature in⁴⁴⁷

The East, or the Orient, as the West's doppelgänger, links with these stresses and fears. The desire and abhorrence of the Oriental and their territories, admiring difference and foreign-ness, its strangeness and bizarre qualities, was a double-edged sword: "[f]or the East, at the high point of Victorian Imperialism, provided many wonderful adventures and strange tales, which, in Kipling's stories about India and, similarly, in Rider Haggard's narratives of Africa, projected the darkness of Gothic fears and desires on other cultures, peoples and places."⁴⁴⁸ Fear of and desire for Other places emerge through Antipodean Gothic in narrative of Nature and the sublime; the scale of distance, the wildness and violence inherent in foreign landscapes, people, and animals; the majesty of places which formerly had existed only in the Western imagination, present yet absent, both of this world and beyond.

⁴⁴⁶ 1789 to 1830; Mulvey-Roberts, M. (1998). Op. cit. P. 195.

⁴⁴⁷ Botting, F. (1996). Op. cit. P. 2.

⁴⁴⁸ Ibid. P. 154.

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Gothic and Romanticism are linked in that they have a pronounced interest in the idea of the Northern tradition that runs counter to neo-classical Southern tradition that was so prominent in the eighteenth century.⁴⁴⁹ The sub-genre of Colonial Gothic (itself a subset of Southern Gothic) reverses this Northern/Southern European Romantic distinction, exacerbating Gothic foreign-ness and Orientalism by inversion and mirroring. Mirroring, like the doppelgänger to the individual, contrasts and complements Western culture with its others, critiquing and evaluating Western progress against Eastern regress. Colonial Gothic exhibits fears of these repressed others and a desire for a purer time and place, for mythical medieval gallantry and simple nobility, a primitivism raised by colonialism reiterating crusader anxieties of trespass and violation, a form of working through these seemingly childish fears.

Gothic symbolism was carried to the colonies along with Neo-classical architecture of the column and plinth and the arch and verticality of Gothic revival architecture which is evident today. An aesthetic of unease, distortion, and inversion in Antipodean cinema recalls Germanic/Norse structural design characterised by experiments concentrating on reducing the proportion of the structure needed for the supporting skeleton⁴⁵⁰ gave rise to verticality of line in stained glass windows, buttresses, crypts, catacombs, charnel houses, and arches of cathedrals looming towards God's kingdom. The Romantic version of this was pantheism, God in Nature, the arch of the tree-canopy the cathedral spire, giving rise to the Antipodean Gothic signification of the bush haunted with medieval ruins and past sins. These edifices were the style for institutional and religious colonial buildings; not surprisingly, asylums and hospitals and other institutions were constructed in these styles, like the Wintergarden in the Auckland Domain, Porirua Hospital, or Carrington Hospital in St. Lukes in Auckland. Mary O'Hagan⁴⁵¹ speaks of the latter as:

a large nineteenth century yellow brick building a grand architectural masterpiece on the outside and a sad testament to the apartheid of mad people on the inside. Its proud exterior concealed a century of paternalism, neglect and abuse the dungeon with the manacles bolted to the wall, the bare solitary confinement rooms built like bunkers, the long desolate dormitories, the lost souls who wandered without purpose, their custodians who were beyond caring.⁴⁵²

⁴⁴⁹ Martin, P. W., (1998). *Romanticism*. Mulvey-Roberts, M. (1998). Op. cit. P. 196.

⁴⁵⁰ Duro, P., and Greenhalgh, M. (1993). *Essential Art History*. London, Bloomsbury Publishing. P. 142.

⁴⁵¹ Former New Zealand Mental Health Commissioner.

⁴⁵² Mary O'Hagan, draft autobiography, unpublished; given to the author at a presentation opening the Auckland Regional Consumer Network Resource Room in Mt. Eden, Auckland, August 2005.

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Visual stylistics of Antipodean Gothic cinema mirror colonial Neo-Classical and Gothic architecture,⁴⁵³ and the contextual ideological loadings these styles signified. Like Romantic Gothicism, their European medieval associations are appropriated for themes of claustrophobia, paranoia, despair as nihilism⁴⁵⁴ through anti-traditional forms, signifying Roman Empire ruin and decline rather than statements of rule and domination. *Mise en scène* helps to unsettle, jar, and disorientate in line with the protagonist's uncertainty of place and right, creating atmospheres challenging entitlement through their incongruity and displacement. Cinematically these tropes translate into asymmetrical composition, distortion, and imbalance representing psychological status of the protagonist struggling to come to terms (reconcile) their existence and presence in a new and unfamiliar state with familiar yet strange surroundings. Incongruity and ambivalent relations to the environment connotes the uncanny, repressed knowledge known to the unconscious but disavowed and inhibited by knowledge and cultural indoctrination. Jump-

⁴⁵³ Neo-classical architecture was significant for its scale, symmetry, and simplicity, drawing on classical Greek and Roman architecture for inspiration and significance. It emerged in the mid-to-late 18th century, influenced by Edmund Burke's theory of the Sublime, referenced in this work in relation to Gothic horror. It was invigorated by the discoveries of Pompeii and Herculaneum in the late 1740s, featuring column and plinth, portico. Neoclassicism was in constant dialogue with Romanticism and was a constant antithesis of Gothic revival; neo-classical architecture was used through the "New World" (especially in America, Australia, and New Zealand) stamping calm simplicity and noble grandeur on wilderness and the Other territories, visual icons of Western manifest destiny and superiority over the chaos of Nature. Famous examples of the Neo-classical style are: the Arc de Triumph in Paris; Vilnius Cathedral Lithuania; the Royal Scottish Academy in Edinburgh (employing a Greek Doric octastyle portico); the Prado Museum in Madrid; the Lincoln Memorial, in Washington, D.C., and many others. Auckland's War Memorial Museum is another example, as is the Wintergarden. Gothic architecture was somewhat antithetical to Neo-classical symmetry and Sublime proportion, flourishing in Europe during the high and late medieval period. It emerged in France in the 12th century and lasted into 16th century, known most commonly as "the French Style" (*Opus Francigenum*). The term Gothic was originally intended as an insult, meaning brutish and barbarian style, lacking sophistication. Gothic architecture's stylistic features include the pointed arch, the ribbed vault, and the flying buttress, features of medieval Cathedrals (the Florence, Cologne, Notre Dame, and Salisbury Cathedrals, for instance), and abbeys, parish churches, universities and civic buildings. Some of Gothic horror's currency comes from this basis in civil and religious order; in *The Exorcist* (Friedman, 1977), for instance, the church is the site of sacrilegious vandalism, making the evil even more horrific and frightening. Gothic architecture features in castles, palaces, town halls, guild halls, universities, and some private dwellings; in New Zealand, some churches and civic buildings mimic this style, speaking of the multiplicity of influences and trends influencing colonisation. The crypt, vault, and arch often signify opposition to Neo-classical order and dominance, and an Oriental influence infiltrating from Byzantium styles and historical buildings (including the Hagia Sophia in Istanbul, where Byzantine architecture continues the Roman style with an Eastern influence which used the Greek cross plan to counter and complement Neo-classical dominance and austerity. Gothic architecture's characteristics lend themselves to appeal to the emotions, their dramatic and overbearing styles communicating concreteness, solidity, and comfort from cold dark Northern climates. A series of Gothic revivals began in mid-18th century England, spread through 19th century Europe and continued into the 20th century.

⁴⁵⁴ Place, J. A., and Peterson, L. S. (1974). "Some Visual Motifs of Film Noir." *Film Comment* 10: 300-305.

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cuts, extreme angles, sparse camera movements, and labyrinthine narratives add to disorientating effects.

Characterisations borrow from patriarchal and/or Orientalist tropes of 'difference'; tattoos, costume (fez, turban, loincloth, 'grassö skirt, animal skins, etc.) may be utilised, and women hyper-feminised/sexualised to signify threats to patriarchal control and designation:

All attempts to find safety or security are undercut by the antitraditional cinematography and *mise-en-scene*. Right and wrong become relative, subject to the same distortions and disruptions created in the lighting and camera-work. Moral values, like identities that pass in and out of shadow, are constantly shifting and must be redefined at every turn as the narratives drift headlong into confusion and irrelevance, each character's relationship to the world, the people who inhabit it, and to himself and his own emotions becomes a function of visual style.⁴⁵⁵

Antipodean Gothic exploits and enrolls many of these tropes through visual style, trading on the incongruities and challenges colonisation presented to Neo-classical order to create a world of trepidation, precariousness, and maddening stress. The predominance of tales of estrangement and madness are apparent in many texts with underlying themes linked to Gothic stylistics.

Peter Jackson's visuals, for instance (discussed in the next chapter) links Antipodean Gothic tropes to madness and fantasy; no coincidence that Neill mentions the Parker/Hulme murders that Jackson represents in *Heavenly Creatures*. Neill recalls as a child feeling dread and fear of contagion with madness, covering his face with a handkerchief as he cycles past the asylum, and pointing to the house in which Pauline Rieper (Parker) lived. He speaks of the precariousness, the sense of impending doom living in 1950s Christchurch, of an underlying unsettled feeling bordering on the insanity.

Neill starred in *Sleeping Dogs* (Donaldson, 1977) where images of a repressive, fascist dictatorship invading New Zealand, with alien invaders seeking to enslave and restrict the inhabitants' freedoms mirror the mechanism of colonisation. The former Utopian political asylum from political oppression, a refuge from an insane world, becomes the nightmare of the return of the repressed. The police are the instrument of the state, reason in Gothic excess. Machine-like armies of faceless, automaton-like zombies who feel neither pain nor compassion, punish and destroy the egalitarian society New Zealand had become. This expunges colonial oppression of indigenous cultures,

⁴⁵⁵ Ibid.

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disavowing wrongdoing, but represents the nightmare of the sins of the father revisited on the descendants.

Neill characterises the neurotic postcolonial white native identity. This is an anxiety of an inauthentic presence, born of the land but a cuckoo in the Other's nest. The descendants of the oppressors become the oppressed, punished for crimes they did not commit, driven from their homes and outsider-ed for reasons removed from their historical basis. Therein lies the basis for Antipodean Gothic neurosis of inauthenticity, unbelonging, a longing to belong. It is an irreconcilable identity with a legacy of invasion, atrocity, and injustice. Neill's perceptions of 1950s New Zealand is one of a precarious paradise, of being unstable, an anxiety of tipping over the edge into anarchy and chaos exacerbated by New Zealand's geographical position. This view is complicit with perceptions of an immanent tipping point of unreason, always present, always a possibility. Jackson delivers this sensibility through computer-generated imagery, visual metaphors for the infiltration of unreason into seemingly coherent and contained visual imagery.

So too *The Piano* (Campion, 1993) parodies the colonialist hero myth. The foolish, awkward, disconnected settler is cuckolded, out of place, laughed at by Maori and rejected by his mail-order wife. Pakeha male anxiety of usurping images, the mockery of patriarchy and identity represents inauthenticity and white mythology inherent within the colonising discourse. Ada in *The Piano* enrolls the Gothic symbolism of the Victorian heroine, her elective (hysterical) mute-ness pathologised in the narrative, the Antipodean equivalent of the madwoman in the attic of Victorian literature and the non-conformist women in *Heavenly Creatures* (Jackson, 1994). The effete Stewart who seduces her is the dandy, the Victorian bourgeois of suspect masculinity and sexual orientation. Unsited to the antipodes, and as out of place and mind as the Victorian clothes he wears in the bush; he is the antithesis of the indigenous dweller. Pakeha-Maori Baines connects the colonial identity with the 'primitive', the corruption of culture distanced from civilising influences. His decline into savagery, his slide into 'primitive' debauchery and barbarianism, makes Ada's adultery with him more outrageous and transgressive. Her seduction by the 'primitive' dark side of human nature is indicated by Baine's tattooed marks of the Other, her sexual capitulation aligning with her 'hysterical' (in Freudian terms) mute rejection of Western patriarchy. Baines is Ada's Gothic doppelgänger, her antipodes, the exotic, erotic free-will who frees her from her repressed and suppressed nature and Western sensibility,

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enabling her to utter her tale. Neill's buttoned-down Alisdair Stewart (Aida's husband) reifies the neurosis of Antipodean identity of suspicions that the usurper is the cuckold, the cuckoo, a deluded Fool.

These samples exhibit Gothic tropes of alienation, the dissociation of modern man from his environment. Antipodean Gothic reiterates the modernist myth of dissociation from the natural, the fall of entropic decline and paradise lost. It is the extreme of unbelonging and the paranoia of displacement, of power and corruption, and misplaced control.

Insanity is an underlying theme in discourses of colonisation and social engineering, because dissenters threatened the discourse of power, were labelled libertines, invalids and criminals aligned with non-Westerners as antithetical to the capitalist ideology. Madness creates a vagueness and unruly element in a culture, the individual and collective identity. In an age of emergent nationalism, this disruptive possibility needed expunging either geographically, institutionally, or ideologically. Australia's prison colony signifies the ultimate confinement for its failed citizens, outcasts removed to a far-off territory from with little chance of return:

Australia was settled to defend English property not from the frog-eating invader across the channel but from the marauder within – Jeremy Bentham, inveighing against the 'thief colony' in 1812, argued that transportation 'was indeed a measure of *experiment* – but the subject matter of experiment was, in this case, a peculiarly commodious one; a set of *animae viles*, a sort of excrementous mass, that could be projected, and accordingly was projected – as far out of sight as possible.'⁴⁵⁶

New Zealand is tainted with this ideology through proximity. Prisoners linked with the insane through the asylum discourse, becoming a place for escaped convicts, lawless sailors and whalers, and tough immigrants whose existence depended on their survival skills in a hostile land. In the 19th century the antipodes had an ambiguous status as penal colony and land of promise:

The antipodes was no longer the vague and disruptive fantasy-world of classical and medieval times – as often situated 'around' the earth as 'down under' – but now the exclusive domain of British colonies in Australia and New Zealand – these burgeoning outposts, symbols of a modern global imperialism, retain – a shadowy 'other' meaning – refusing to offer a decisive resolution, simulating a paranoia deemed necessary to survival in a dangerous new world of the global metropolitan future – characterized – as an endless oscillation between two extremes –

⁴⁵⁶ Hughes, R. (1986). Op. cit. P. 2.

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suggesting that the paradoxical idea of the Antipodes is crucial to a modernised Victorian gothic aesthetic.⁴⁵⁷

Here the asylum discourse and Bentham's prison reforms intersect, the antipodes assuming both roles.⁴⁵⁸ Confounding reason, the antipodes as impossibility is a paradox of existence and nothingness; a neurotic presence and absence, a desire for balance and a satisfying the lack of fulfilment of that wholeness. Hughes describes the antipodes at this time as the "geographical unconscious,"⁴⁵⁹ the id of Western culture. The place to hide its atrocities, embarrassments, aberrant individuals, and criminals as with the asylum. This adds to the antipodes/Orientalism:

It made sense to assume the further south one went, the more grotesque life must become. What demonic freaks, what affronts to normality, might the Southern Continent [terra australis incognita] not produce? And what trials for the mariner? Waterspouts, hurricanes, clouds of darkness at midday, ship-eating whales, islands that swam and had tusks—this imagined country was perhaps infernal, its landscape that of Hell itself. Within its inscrutable otherness, every fantasy could be contained; it was the geographical unconscious. So there was a deep, ironic resonance in the way the British, having brought the Pacific at last into the realm of European consciousness, having explored and mapped it, promptly demonized it [the antipodes] once more by chaining their criminals on its innocent dry coast[s]—it was to become [the site] of sin.⁴⁶⁰

The antipodes is tainted with the asylum discourse of ambivalence and competing imperatives of cultural dominance; of ordering ideologies and their supposed opposites. Pakeha identity is uttered in terms of trepidation, unbelonging and clash with the environment, speaking of an ambiguous and oscillating engagement with ideas of authenticity and legitimacy mingling with Romantic Gothic ideas of transgression, misunderstood genius and extremes of human experience. The Antipodes shattered Western logic and reason, adding to its mythology of aberrance and hostility to logic and reason. Like the asylum, the antipodes is the territory of the deviant and the bizarre, strange people and creatures, psychological and physical stresses threatening Western metaphysics, its Sin and Fall.

⁴⁵⁷ Henderson, D. I. (2002). Op. cit.

⁴⁵⁸ "In the early nineteenth century there was indignation that the mad were not better treated than those condemned by common law—[whereas] throughout the eighteenth emphasis was placed on the fact that prisoners deserved a better fate than one that lumped them in with the insane." Foucault, M. (1967). Op. cit. P. 223.

⁴⁵⁹ Hughes, R. (1986). Op. cit. P. 43.

⁴⁶⁰ Ibid. P. 44.

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Topographical art from colonial times represented the antipodes as welcoming and tamed, surveyed and ordered, misrepresentations that served commercial and ideological ends. Alternatively, Romantic representations were of hostile impenetrable jungles and hysteria-inducing emptiness. The landscape, fecund in its vitality and potential, waited to be tamed and fertilised, enabling the frontiersman to reap the rewards or go mad and die:

[O]nly at life's limit / Can man reach through necessity and custom / And move self by self into the province / Of that unrealised nature that awaits him, / His own to enter. But there are none to guide him / Across the threshold, interpret the saying of perilous / Music or word struck from that quivering climate, / Whose white inquisitors in close attendance / Are pain and madness and annihilation.⁴⁶¹

Common to representations was the sublime Utopian potential of scale and order, of the unknown discovered and owned by the gaze, parallel to the spectacle of madness. The oscillation between ideas of Utopia and dystopia added to Antipodean Gothic ideas of uncertainty and extremes.

These representations territorialised the unexplored and untamed. Creating a mythical Arcadia and a sense of the unknown mapped and controlled disavowed the resistance the land and indigenous people offered. The slippage between Western disconnection from the land and an erased and disavowed indigenous people's connection to it are repeated in cinema as angst, trepidation, and horror. The land is hostile and threatening, or fertile and nurturing, the struggle to tame and subdue its fertility and fecundity superhuman. Themes of heroic toil and labour to tame the land mirror the explorer champion myth, slipping between physical and mental fortitude and the torments and stresses these struggles brought. Each risks being absorbed into the territories they transit, wittingly or unknowingly violating and transgressing in the Other's lands. Mingled with these tales of heroic endeavour and effort are undercurrents of transgression and infringement; of the right of entitlement breaching the supernatural bounds the Other represents, the insanity of believing in the hubris of entitlement. Like an asylum, the Antipodean landscape threatens to receive the trespasser, annihilating the identity and erasing the will to domination. Underpinning the Antipodean identity as heroic and noble is an anxiety which gnaws at the psyche and emerges in connotation of atrocities and encroachment performed in the name of Western domination. Anxieties mingled with

⁴⁶¹ Charles Brasch, from "The Estate; XXIV" in Wedde, I., and McQueen, H., Eds. (1985). *The Penguin Book of New Zealand Verse*. Auckland, Penguin Books.

laurels of triumph of discovery and the disavowal of atrocity and injustice emerges in texts of decline and fall, punishment and sin.

Descent, Exile, and Liminality

Australia and New Zealand's geographical opposition to the West made invasion and subjugation of inhabitants politically necessary. Annexing of their territories for strategic and economic reasons was an imperative of the colonising project. Far off lands required representing as blank slates involved the erasure of tangata whenua, and the New World to be presented as waiting for European colonisation and settlement. Representations of the ōnewö lands erred on the side of pre-Cook mythologies. Reiterating the promised cornucopia of riches and plenty to attract settlers and wealth for The New Zealand Company lead to, according to Conrich, ōNew Zealand í [being] regarded as an Eden í this overgrown garden í part of the national myth in which the land can be seen as offering freedom and, in retreat, protectionö.⁴⁶² It also evoked sanctuary, asylum from civilisation's corruption, a favourite anti-urban ōPrimitivistö trope.

Freedom, retreat and protection⁴⁶³ evokes Eden, a refuge which becomes inverted (antipodes) into ideas of landscape as hostile causing ōhysteria, horror, despair, and murderö.⁴⁶⁴ In New Zealand's case, the dream of political, religious, economic, and class freedom competes with ideas of bestial savagery, regression, and lower-class criminality that accompanies estrangement and separation from Enlightenment sensibilities. *Vigil* (Ward, 1984) and *The Quiet Earth* (Murphy, 1993) (like *The Piano*) exhibit recoil and dissociation from culture. Alienation and psychological distance mirror physical distance from the settlers' former geographical and social location coupled with a desire to belong in a hostile new world. An undercurrent of intentional abandonment by the mother country reflects a desire to gain a stable and honourable identity from a country obtained through various and dubious methods. Fear of rejection is a Freudian Oedipal drama of identity and belonging where nightmares emerge in dream images and neuroses of madness and death.

Underlying the sense of madness marking Antipodean identity is that of threshold, of being ōkept at the point of passageö⁴⁶⁵ the liminal territory marking the antipodes as brink

⁴⁶² Conrich, I. (2002). Op. cit.

⁴⁶³ Ibid.

⁴⁶⁴ Ibid.

⁴⁶⁵ Foucault, M. (1967). Op. cit. P. 11.

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of non return. It is an identity which develops across a half-real, half imaginary geography,⁴⁶⁶ a turning point for the passage home. This relates haunting images of Antipodean Gothic identity to Foucault's emphasis on water and passage from the pre-asylum days of the Ship of Fools imagery. Here water and the voyage assume connotations of madness, separation from safe harbour, disconnection from stability, and the community's cleansing/purification of the scourge of the wandering madman. This imagery haunts colonialism with its stigma of Bentham's 'excremental mass', the banished to cleanse the stock. The madman is forever at point of embarkation, about to be purged onto the seas, and the antipodes represents the geographical equivalent of the point of return that they will reach at some point in the Ship of Fools journey. But for the madman and the settler there little hope of return; that is only for the intrepid explorer or the aristocratic adventurer. As Darwin put it:

The meridian of the antipodes has now been passed; every league which we travel onwards, is one league nearer to England. These antipodes call to mind old recollections of childish doubt and wonder. I looked forward to this airy barrier, as definite point in our journey homewards; but now I find it, and all such resting-places for the imagination, are like shadows which a man moving onwards cannot catch.⁴⁶⁷

The antipodes, as outpost and frontier not only of exploration but ideologically between actuality and imagination where West/East, reason and madness, blurs in the liminal territory between the real and the unreal, the natural and the supernatural, paralleled the emergence of Darwin's (and others') natural history discourse which added to colonising projects of science and discovery that Cook championed. Sailing away from the antipodes means a return to the real. Representation in art and literature reflects these complex threads, the competing and complementary discourses which add to the antipodes' ambiguous and contested perception in the Victorian mindset.

Antipodean Gothic cinema reflects these complex and multifaceted influences surrounding the antipodes through its imagery. As film critic Roger Ebert stated in a review of Australia's *Walkabout* (Roeg, 1971) and *Picnic at Hanging Rock* (Weir, 1975), Gothic estrangement and ideas of anxiety of place derived from cinematic representations

⁴⁶⁶ Ibid. P. 11.

⁴⁶⁷ Darwin, C. (1989). *Voyage of the Beagle: Journal of Researches into the Geology and Natural History of the Various Countries Visited by the H.M.S. Beagle, Under the Command of Captain Fitzroy, R.N. from 1832 to 1836*. Auckland, Penguin Books. P. 304.

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involving fears of annihilation and erasure, suggesting an unease of supernatural punishment for past sins:

idea[s] of Australia [have] been fashioned almost entirely from its films í a necklace of coastal cities í surrounding the vast and ancient Outback where modern logic does not apply, and inexplicable things í happen í The suggestion in both *Walkabout* and *Picnic* is that aboriginal life cannot be sustained in cities, nor European-based life in nature í *these titles deal in one way or another with outsiders who find themselves in places where they are not a good fit. Somewhere at the very bottom of his imagination must lurk the conviction that you'll be all right if you stay at home, but if you wander into other lands you may find that you have disappeared.* [Italics added.]⁴⁶⁸

These comments suggest leitmotifs in tales of anomie and transgression that New Zealand film has in common with Australia, for different and similar reasons: sins of the father; anxiety of presence; precariousness in a threatening land; guilt and fear of curse; all materialise in common with Gothic literature's emergence in tandem with, and opposition to, scientific advances. Landscape is oppositional to European Victorian urban garden ideal; white people *contrast* with Nature, Europeans (out of place, mind, and sorts) struggle to survive, against the odds, in exploration tales. Brave explorers and settlers, risking madness and death, are threatened by primordial metaphysical forces. Madness is the diabolical or divine affliction/punishment of the transgressor in a pagan land, and European presence is one of exile and ostracism, chosen or compulsory. The status of the trespasser informs Antipodean identity with a fierce independence and sense of entitlement, but also carrying an under-riding sense of loss, pain, estrangement and unbelonging (or a longing to belong). This becomes evident in many Antipodean Gothic films, where existence is the exile of the asylum, the ideological and/or rebellious designation ensuring the émigré some form of stigma or mark of Otherness, desired or enforced. In the Romantic sensibility, exile is the mark of non-conformity and resistance to repressive dogma, the bravery of the rebellious desire for autonomy; in Neo-classical thought, exile is for dissenters and rejecters of just social mores, or the mark of heroic endeavour, of intense moral and psychological fortitude, the failure of which is madness and/or death.

The antipodes' colonisation was relatively contemporaneous with colonisation of the United States, India, Africa, Jamaica, and South America through political, military,

⁴⁶⁸ Roger Ebert c/- © *Chicago Sun-Times*. <http://rogerebert.suntimes.com> 12/05/2009.

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ideological and religious discourses and practices. The emergence of narrative film style and forms stands in relation to Imperialist processes. Representations depicted the Other and their lands as they had in earlier marketing images from travel literature, topographic art, and novels aimed at potential settlers. Representations translated into photography and film, capturing images from far-flung colonies for the delectation of home audiences, merging and diverging with ethnographic and anthropological streams of discourse to create an exotic image of far-flung wonderlands of opportunity and freedom. They traded on myths of riches and treasure, carrying within them constructions of colonial enterprise, with it a subtext of positive Antipodean identity. They suppressed anxieties of right to occupy, or of prior ownership and occupation, presenting a tamed and subdued wilderness bearing the mark of the coloniser's superiority. Colonial presence was presented in a similar way to which the spectacle of madness assured the spectator their superiority and right of conquest and righteousness. Antipodean Gothic continues the tradition of representing the Other and their territories as aberrant, and the self as *ōnormō*, while neurotically reiterating the monstrous and assuring itself of its knowledge and sureness of identity and difference in what Mita describes as the colonised and colonising medium of cinema.

Antipodes as Extreme East

In Orientalist terms, the Far East is as far from the *ōcentreō* as is possible to go. The near East is the next-door Other whose proximity threatens geographical infiltration and penetration by insidious means through unguarded borders. The antipodes is further away than the Far East, making it almost mythical, so extremely foreign as to be surreal. In rationalist terms, it stands as the furthest outpost from the dominant centre, a strategic position which potentially extends the reach of Empire to the full globe, a milestone in world domination terms. Significantly for colonising countries, the antipodes stands at the end of the world, the most extreme point from and antithesis to Europe.

To feel entitlement to own and rule such territories, the centre must identify itself with this extreme Other in oppositional terms; to believe in its right and justified presence and claim to ownership, it must firstly believe in its superiority to, and right to ownership and governance of, this furthest-most territory. The postcolonial challenge to this Orientalist assumption of right and entitlement to colonise and rule, like Foucault's

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deconstruction of the epistemes of knowledge which begat asylums, causes anxiety and neurosis because it destabilises assurance and sense of entitlement. Challenging European superiority and right challenged reason and destiny which drove the Enlightenment projects of colonisation (including the asylums) later instigated an identity crisis as represented in Antipodean Gothic cinema.

The tradition of expressing psychological disturbance through metaphor and artistic form is connected to Romantic identification with the Other involving a relation to the Age of Reason taxonomy invested in madness, some commonality and solidarity with categorisations and representations of the Other with which to identify and share a connection. These include 'vain presumption', 'just punishment', and 'desperate passions',⁴⁶⁹ features internalised and incorporated into the behaviour and traits associated with these identifications, common to colonialist settler identity. These facets also connect Orientalism with the asylum discourse of which Foucault speaks,⁴⁷⁰ where madness is embraced by the Romantics as the imagination acting to deliver the individual from a brutal existence, where flights of fancy become the penultimate escape from a grindingly harsh existence. Perceptions of the antipodes as pastoral haven from modernity's ambivalent programme, its brutal 'survival of the fittest' ideology emerging from Europe's crushing inequality of class-ridden oppression, as sanctuary from the harsh realities of totemic power structures, links the antipodes as an equivalent of an escape into folly or madness.

Porter suggests that 'primitivism' aligns with Orientalism in that 'the men of the Enlightenment doubtless felt benevolent towards the insane, as likewise towards savages and slaves, but only through first seeing them as quite alien from themselves'.⁴⁷¹ The Romantic tradition of defiance and heroic confrontation of domineering ideologies effectively reverses the Other as subordinate to the West, and privileged above 'Us' the 'Noble Savage', the preserve of the Rousseau-ian ethnologist and the Romantic stern social order and status signification. Identification was with artist, the antithesis of the

⁴⁶⁹ Foucault, M. (1967). Op. cit. Pp. 29630.

⁴⁷⁰ Ibid. P. 28. 'We owe the invention of the arts to deranged imaginations; the *Caprice* of Painters, Poets, and Musicians is only a name moderated in civility to express their *Madness*.' 'Saint-Évremond, Sir Politik would be, act V, scene ii.' P. 291.

⁴⁷¹ Porter, R. (1987). Op. cit. P. 15.

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Neo-classical Enlightenment figure. The antipodes became a Romantic destination, an idea, figuratively and literally, in literature and art.

Colonialism and Gothic Romanticism align historically and ideologically in many respects; Romantic literature included ðless ideal themes of violence, incest, passion and agony: Gothic becomes the dark and negative side to Romanticismö,⁴⁷² which could apply to Antipodean Gothic's conflict with Utopian New World visions, its dispute with pantheist positivism and ðGod in Natureö Christian evangelism, and nihilistic resistance to Neo-classicism's call to order. Gothic tropes ðexhibit morbid fascination with darkly exotic settings mirroring extreme states of disturbed consciousness and imaginative excess, presenting fatal beauties, bloody hauntings, premature entombment and ghastly metempsychosisö⁴⁷³ all converging in Antipodean Gothic tropes. Romantic rejection of Neoclassical desire for uniformity, proportion, order, symmetry and balance, and its preference for disorder, wildness, and disproportion added thrills and the terror of chaos to excite the senses and electrify the experience of being alive. This excess has a down-side causing unease, anxiety, and trepidation; the breakdown of order and surety signified by disorder and chaos which so animated Romantics entered the realms of The Sublime, adding terror to the appreciation and awe inspired by the scale and majesty of nature. As discussed earlier, the Sublime's terror involves a perverse awe and wonder at the forces of nature which makes human endeavour so insignificant and minute by scale, and the antipodes' vast distance from Europe was no exception. The antipodes also involves the Romantic Sublime. Its extreme East-ness, its ultimate Orientalism in terms of opposition to Western norms, makes it a near-death equivalent. Its presence supernatural because of its strangeness, and with existence a form of living death. This irreconcilable divergence from logic and reason brings terror and awe at its distance from the mediating and ameliorating governance of science and reason, opening a space between reason and the irrational, a madness-inducing, unfixed zone between perception and reality. Madness is a great source of terror in Gothic because of irreconcilable states represented by ideas such as the

⁴⁷² Botting, F. (1996). Op. cit. P. 18.

⁴⁷³ Ibid. P. 120. Metempsychosis is the ðsupposed transmigration at death of the soul of a human being or animal into a new body of the same or different speciesö. © 1994-2000 *Encyclopædia Britannica*. Here Gothic appropriates non-Western mythologies of transmigration of the soul, reincarnation, transmutation of form and spiritual renewal and presence. These values become diabolical transmutation (turning into animals; familiars, vampires, werewolves), travesties of life/death (rebirth into another form), alchemical magic, and ghosts/demons in Western terms.

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antipodes. The antipodes' associations with irreconcilable states of being, reiterated and disseminated in travel tales and myths, like visits to the asylum to gaze upon madness, are common with aspects of Antipodean Gothic where the idea of the antipodes and madness is:

[A] fundamental source of terror in Gothic is a literary equivalent to a visit to Bedlam. Hanoverian madhouses were a legitimate source of terror—ignorance and cruelty combining in a waking Hogarthian nightmare—those unwilling to see its inhabitants for themselves could read about its horrors in the rapidly expanding medical literature on diagnosis and treatment of the mad—forms of insanity were clearly gendered—mad heroines pathetically lose their wits, the male villains—driven to insanity by vaulting ambition and uncontrollable lust (often incestuous)—Their madness was little more than a cipher for immorality and evil—Gothic preserved old association between insanity and villainy, and with a great deal of confusion over how these two terms were connected. In the Gothic moral universe, madness is a fitting punishment for the guilty; but it is also the prior *cause* of evil—the conviction that Man is basically good, and that evil is a perversion of God's Reason, contends here with the fear that it may be outside the individual's power to choose good over evil, reason over madness.⁴⁷⁴

Antipodean Gothic, with its legacy of rationalist Othering and Romantic agony, its confusion between madness as code for evil and channel for benevolent genius, overlaps with oscillating perceptions of the antipodes as Eden or Purgatory. Images of constant and unremitting stress and of melancholy and malaise arising from this assiduous pressure perforate representations of white settler consciousness with guilt and trepidation in themes of betrayal, abandonment, precariousness, depravation, and threat. Conceived similarly as an underworld seething with humanity's base elements, the antipodes was a Hogarthian hero's journey to madness and debauchery, littered with vice, drink, sexual deviance, and ultimately, punishment. To allow these base desires and drives is to descend into the chaos of the asylum; the antipodes is analogous with that descent, and as the antithesis of reason and sobriety, culture and reason, the bedlam of the world.

Yet the attraction of far-flung places and the romance of adventure fuelled Oedipal dramas and Romantic fantasies of derring-do and heroic sacrifice in service of the Mother country emerging from colonialist endeavours. If the Orient is a site of mystery and imagination, of freedom and strangely beautiful differences and practices, then the antipodes is their ultimate expression. Orientalist fantasies of entitlement and power removed from, and contrasting with, Western morality and ethics (therefore freeing the

⁴⁷⁴ Mulvey-Roberts, M. (1998). Op. cit. Pp. 152-153.

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subject from cultural restraints and repressions) play beneath the surface of Antipodean Gothic cinema, threatening the fragile and unstable constancy feigned by settler stereotypes. Myths of noble and heroic settlers have sinister underpinnings much as the antipodes suggests the dark underside of the good and the noble; tales of criminal treachery and questionable sexuality repressed worry the contemporary white native's identity, right to ownership, and inheritance practices. Antipodean Gothic attempts to erase the repressed guilt associated with colonialism, the sins of the father, the atrocities undertaken in the name of progress, the gothic horror of the decent into the irrational. Questions of right and justice repressed in Orientalist tales in favour gratification and scopophilia suggest Freudian drama-states of desire and longing, of psychological dramas and ego formation trauma, both of the individual and the culture.

Madness becomes Romanticism's Gothic dark mirror, lending values that gave shape and direction to the Enlightenment,⁴⁷⁵ repressing the excesses of a disorderly and useless science – the very excess of false learning – long familiar to popular satire. Madness appears here as the comic punishment of knowledge and its ignorant prescription.⁴⁷⁶ Romanticism embraced Gothic imagery, and this sensibility included asylum connotations of disease and torment, incorporating Oriental alchemy countering Western knowledge. It is the antithesis of scientific reasoning and ordering, like the antipodes of knowledge and certainty.

The antipodes' oscillation between Purgatory and Eden, Romantic bliss and horror, made them a harrowing experience in thought and deed, tale and image: metonymic of an attendant spiritual dis/ease – spiritual malaise often communicated through the Gothic mode – [where] the possibility of transformation, of surviving the dislocation, acts as a driving hope.⁴⁷⁷ The stain of convictism merged with New Zealand's utopian premise infusing the region with an asylum discourse of libertines, invalids and criminals, of a land seething and cross-pollinating each other with drunkenness, licentiousness, sodomy, resulting in crime and punishment, the lash and the gallows. Here the inhabitants reject order and law in the homelands, fermenting in a cesspool of inequity and degradation. The antipodes becomes, at best, an inversion of the real, and, at worst, a surreal doppelgänger

⁴⁷⁵ Botting, F. (1996). Op. cit. P. 22.

⁴⁷⁶ Foucault, M. (1967). Op. cit. Pp. 25626.

⁴⁷⁷ Turcotte, G., (1998). Op. cit. P. 11.

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of culture and righteousness, not only in thought (like the insane in asylums) but also in geographic specificity. Travel and habitation risked disorientation of the senses due to reversed natural cycles of the seasons, night and day, and known natural phenomena. These alienations placed great stresses on the intrepid explorer, adding to the disease and privations of travel;⁴⁷⁸ the journey's distance, solitude, and physical stresses induced madness.

In the Gothic aesthetic madness is the antipodes/antipathies of the conscious mind, the underside of the rational and "normal," "flip-side" and dungeon of the human psyche. Transportation reinforced this,⁴⁷⁹ confirming the antipodes as social and virtual living death, being sent there simultaneously a presence and absence. The unlikelihood of returning the equivalent of an effective death, a state challenging the finality and decidedness of actual death. The inversion of fixed and reliable states of existence has correlation with the Orient of madness. The living death within life full of strange monsters and horrors, awesome attractions, and sublime scales of distance causing delirium and disorientation the further travelled from reason's homeland. Huxley describes the antipodes as the:

geographical and zoological metaphors "express[ing]" the essential otherness of the mind's far continents, the complete autonomy and self-sufficiency of their inhabitants. A man consists of what I may call an Old World of personal consciousness and, beyond a dividing sea, a series of New Worlds—the not too distant Virginias and Carolinas of the personal subconscious and the vegetative soul; the Far West of the collective unconscious, with its flora of symbols, its tribes of aboriginal archetypes; and, across another, vaster ocean, at the antipodes of everyday consciousness, the world of Visionary Experience "if you go to the antipodes of the self-conscious mind, you will encounter all sorts of creatures as odd as the kangaroos

⁴⁷⁸ A larger discussion of Western exploration and discovery in Africa in the 19th century is pertinent to the subject of the antipodes as representing the antipodes of the known world and consciousness, and that explorers suffered intense physical and psychological hardships to get to them. Madness-inducing distance and deprivation skewed and distorted the explorer's/traveller's perceptions and ultimately their representations of events and contacts during voyages. Much of what was recorded is pure fantasy and fiction relates to Antipodean Gothic cinema in that they are often narratives of intense psychological and physical suffering and deprivation; see Fabian, J. (2000). *Out of Our Minds: Reason and Madness in the Exploration of Central Africa*. Berkeley, Los Angeles, London. "[T]here is overwhelming indirect evidence that European travellers seldom met their hosts in a state we would expect of scientific explorers: clear-minded and self-controlled. More often than not, they "were "out of their minds" with extreme fatigue, fear, delusions of grandeur, and feelings ranging from anger to contempt. Much of the time they were in thralls of fever and other tropical diseases, under the influence of alcohol or opiates (laudanum, a tincture of alcohol and opium, was the principle drug used to control acute and chronic dysentery), high doses of quinine, arsenic." P. 3. The "Dark Continent" exploration under scrutiny here are tales of psychosis and delusion.

⁴⁷⁹ Hughes, R. (1986). Op. cit. Chapter 3. "The Geographical Unconscious." P. 43.

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í A man cannot control them. All he can do is go to the mental equivalent of Australia and look at him.⁴⁸⁰

Huxley's view speaks of the modernist period of Enlightenment expansion of the West. If the antipodes' Orientalism validated expansion, Maori were demonised and made aberrant, justifying the Land Wars when the Treaty of Waitangi⁴⁸¹ principles were betrayed, or they were lauded as Noble Savages. These Othering discourses colluded with representations of the antipodes as *extreme* East, the furthest outpost reachable only through suffering and endurance as a right of passage. Populated with strange creatures and 'savages', it is a destination testing moral and mental fortitude. This perception lingers still in Pakeha images accessing Burke's 'privation' í 'vacuity, darkness, solitude, silence' all of which contain, so to speak, the unpredictable; the possibility of losing one's way, which is tantamount to losing one's coherence.⁴⁸² It is madness-inducing Silence, Solitude and Suffering⁴⁸³ that is inherent in Aotearoa New Zealand's Pakeha mythic constitution.

Madness is rarely the *subject* of Antipodean Gothic, but is connoted as the result of Antipodean existence, the unbelonging and inauthentic presence and the mythic hallucinogenic presence:

manufactured in desire's economy' in a desire conceived of as a lack, absence, silence, an agonising negativity í but also a desire staged in words, sounds, colours shapes: a *productive* desire í that colours and carves, into its inchoate void, a fantasy of that thing it lacks: so, desire is a dream-work.⁴⁸⁴

The dream-work of which Pound speaks slips into Gothic nightmare, guilt, and anxiety of usurping a previous culture and imposing one's own. The antipodes as Orientalist version of New Zealand as territory of exotic other has its cinematic genesis with the 'Primitivist' appropriation of the Romanticised South Pacific. Cinema carries on the project begun by topographical art to contain and control the designation of such a phantasmagorical

⁴⁸⁰ Huxley, A. (1973). Op. cit. P. 72.

⁴⁸¹ 6 February 1840. 'The historic pact between Great Britain and a number of New Zealand Maori tribes' í It purported to protect Maori rights and was the immediate basis of the British annexation of New Zealand. Negotiated at the settlement of Waitangi on February 566 by Britain's designated consul and lieutenant governor William Hobson and many leading Maori chiefs, the treaty's three articles provided for (1) the Maori signatories' acceptance of the British queen's sovereignty in their lands, (2) the crown's protection of Maori possessions, with the exclusive right of the queen to purchase Maori land, and (3) full rights of British subjects for the Maori signatories.' Orange, C. (2004). Op. cit. P. 1.

⁴⁸² Burke, E. (1990). Op. cit. 'Introduction' P. xxii.

⁴⁸³ Pound, F. (1990). 'Silence, Solitude, Suffering, and the Invention of New Zealand (A Fictitious Story)'. *Interstices* 1: 61-83.

⁴⁸⁴ Ibid. P. 64.

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extremity, but also the exotic/erotic Other lacking Western decorum, morality, and sexual mores.

In 1912, for instance, Gaston Melies arrived in Aotearoa New Zealand to shoot *Hinemoa, How the Chief Te Ponga Won His Bride, and Loved by a Maori Chieftess*.⁴⁸⁵ The latter was a tale of sorcery, cannibalism, taboo, and curse; melodrama of the highest order trading on the currency of the antipodes as antithesis of the conscious. Its exoticism, Primitivism, and remoteness allows poetic license and the voyeuristic gaze. *Hinemoa*:

traditionally a key narrative for the Arawa people, captured the colonial imagination, not only because it was a separated lovers narrative in the vein of *Romeo and Juliet*, but because it provided some wonderful opportunities for the expression of romantic idealism in the Victorian tradition – the figure of Hinemoa also provided artists and photographers – with an eroticised subject which satisfied and legitimated a Victorian interest in sexual display.⁴⁸⁶

Not only was this land one of inversion and wonder, it held opportunities for the appreciation of the naked form in the guise of mythology, ethnography, and anthropology, as did Neo-classical and Romantic art. Masquerading as morality tales, Orientalised, anthropological representations of the Other were opportunities to gaze desiringly on the animalised/ero/exoticised subject, a psychological tourism. This was the gaze at the Other, the Primitivist stage of mankind, the undifferentiated ego and childhood phase of Western culture. Madness is also the irrational aspect of this phase, the animalistic state of immediate gratification, uncivilised and uninhibited sexualised behaviour. Asylum spectacles of madness emulated the gaze at the animalised/eroticised subject, zoological displays of Primitive beasts, allowing the gaze at sexualised behaviour, linked with images and narratives of Oriental harems and other studies of the uncivilised Other's existence.

Madness is a constituent of Orientalism in its breakdown of the division between the two signifiers, Self and Other, the fear that haunts the Antipodean explorer and traveller in colonial Antipodean Gothic. Orientalist tales when consumed as exotic otherworldly images screened in Europe or the United States in one era return to haunt the descendants of another. Viewed in contemporary Aotearoa New Zealand in cinematic images, the Pakeha must identify with the colonising tropes the outsider gaze, Othering the spectacle in

⁴⁸⁵ Martin, H., and Edwards, S. (1997). *New Zealand Film 1912–1996*. Auckland, Oxford University Press. P. 9.

⁴⁸⁶ Ibid. P. 21.

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form and content. Alternatively, the spectator must culturally cross-dress to identify with the Other, the representation, with Maori whose taonga is appropriated by the representation. This is the double-bind the Antipodean white native confronts; Maori used to identifying with the colonialist gaze as Mita suggests are further colonised by the Orientalising gaze and representation; Pakeha become tourists, never belonging, always transitory/transgressive, caught between irreconcilable states of being in an Orientalised land that equates to the geographical unconscious.

An early film utilising Aotearoa New Zealand's exotic aura was *The Mutiny on the Bounty* (Longford, 1916), shot in and around Rotorua, regaling the tale of Captain Bligh and Fletcher Christian, itself an Orientalising tale connecting with mythologies of the rum, sodomy and lash atmosphere of Australian transportation and colonisation through the Bligh figure. By extension, Bligh connotes intolerable cruelty and oppression. Fletcher connotes libertinism gone mad, irredeemable and unpardonable actions, and the subsequent breakdown of morality in incest, inbreeding, and carnal knowledge in the descendents on Pitcairn Island. Their mutiny was a suicidal resistance to British naval law. A desperate bid for freedom from oppression and tyranny staged in the South Seas, it added to the antipodes' general reading as a territory of inversion and the inexplicable. The tale is a metaphor for settlers in the New World, escaping paternalistic England, containing subtexts of corruption and sexual degeneration in the new bourgeois elite, but also sexual and moral degeneration in the settling classes. The mutineers commit the ultimate sin according to a sea-faring nation; they execute the action of last resort, the penultimate rebellion save death. Replacing Maori as stand-in for Tahitian episodes, the film uses the generalised and Orientalised South Pacific to ratchet up estrangement, enticement, and corruption common in long voyages,⁴⁸⁷ posing the mutineers as heroes desperately escaping tyranny in a Romanticised Gothic tale of exile and decline induced by the excesses of despotism. Underpinning this perception are connotations of seduction and lure by Utopian attractions of the territory's lush fecund sexual liberty and of nonconformity, of betrayal and punishment meted out over generations due to unpardonable sins of the fathers.

⁴⁸⁷ [T]he 1935 version which refers to the mutiny as "mutiny against the abuse of harsh eighteenth century sea law". The consequent image of Charles Laughton's Bligh was bereft of balance which this 1916 version appears to provide. Ibid. P. 26.

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The centripetal notion of centre and extremity, interior and exterior, core and fringe associated with colonialism is embedded in the Romanticism of the South Seas antipodes and the notion of the gaze on the ultimate Other. *Beyond* (Taylor, 1921), *The Betrayer* (Smith, 1921), *My Lady of the Cave* (Hayward, 1922), *The Romance of Sleepy Hollow* (Makepeace, 1923), and *The Romance of Maoriland* (Brown, 1930) exhibit Orientalising appropriations of exotic cultures and peoples, coded with colonising ideologies of pirating of cultures, imposing European mores by contrasting them with idealised renditions of the Other as exotic/erotic, at the margins of civilised cultures. They are replete with Gothic melodrama or sanitised idylls of the South Seas, reflecting the trauma/enlightenment of smashing of the *terra Australis incognita* myth, one still circulating in images of desire and abjection for European and American audiences. They stood as antidote to any misgivings and apprehensions of colonialist entitlement and ethics. These dialectics still haunt Pakeha images of Aotearoa New Zealand as the ōromantic foundation upon which our far-flung Empire is built.⁴⁸⁸ *The Seekers* (Annakin, 1954) ōemerge from Eurocentric fantasies about cannibal islands, evil witch doctors, and dusky maidens í records of visual histories for the settlers and thoroughly distort the evidence from Maori history,⁴⁸⁹ giving voyeuristic pleasure to Europeans, establishing these far regions as South Seas harems and cornucopias of food, sex and mystery, or brutal oligarchies and ōprimitiveö, ōsavageö, unpredictable inhabitants. This fascination/abjection also served to confine the Other in a frame of (then) new technology, a capturing within a Western construct of confinement and re-presentation paralleling the asylum.

These parallel gazes reflect Orientalism's paradox: that which is attractive, adventure, endeavour, exoticism, freedom, and derring-do escapades, also comes with anxiety and fear, like the attraction of excess freedom but also horrors connected to madness. The oscillation between these emotions associated with psychological conceptions of the antipodes creates an unsettling and unfixed designation of place between liberty and its excess in the European mindset, reflected in Neill's *Cinema of Unease*. That which is threatening and menacing needs externalising and abjecting, placing beyond the thinkable. Positioned thus, the Other and the Orient become alluring, a desire created through lack, a complement essential to the idea of self in Freudian terms. The Self

⁴⁸⁸ Ibid. P. 43.

⁴⁸⁹ Ibid. P. 53.

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needs its Other to exist, the desiring self which differentiates itself from others in the process of creating its subject.⁴⁹⁰ Oscillation creates tension, an attraction/repulsion which drives discourses to feign resolution through representational closure. At times this attempt by the unconscious to reconcile Self from Other leads to the impossibility of resolution, the site of psychosis.⁴⁹¹

Tales of adventure and derring-do which drove colonialism arose partially from the attempt to reconcile the Self and Other of Western culture and the effort to determine distinctions between them through representation. The pirate adventure and treasure island tales of Stevenson, the cannibalistic tales of Melville (*Typee*),⁴⁹² the romance of obsession, madness, and revenge (*Moby Dick*)⁴⁹³ are coded with subtexts of the psychomachy inherent in the play between seduction and fear of annihilation in the sea voyage, the monstrous Other, and the dangers inherent in the South Seas. These tales have conflicting economies of desire and abjection, signified by tattooed savage and brutal cannibals, surreal inversions, eroticised traditionally (partially) clothed females, and untenable psychological stress, connecting to writers Poe and Dickens and their accounts of degradation and poverty. They warn of the great monster of the underclasses, and deviant bourgeois mentality of excess and corruption inherent in brutalising forces of industrialisation, and the emergent bourgeois culture of capitalist consumerism. Gothic in their revolt and horror of Modernity, the Gothic melodrama and camp excesses in these literary Orientalisms express neurosis and oscillation between revolt and attraction, the tension between desire and lack, trepidation and anticipation. The monsters and ghouls in Beckford's *Vathek* were Orientalised by their setting in the Middle East; Shelley's *Frankenstein*, and Walpole's *The Castle of Otranto* accessed horror and the sublime of the vault, the charnel house through Gothic revival. Hawthorne's melancholy, the despondency of Hardy, and the mysterious, uncanny lost worlds and occult mysteries of Conan Doyle all contribute to this milieu of Antipodean colonisation and Gothic

⁴⁹⁰ Stam, R., et al. Op. cit. P. 123.

⁴⁹¹ [I]ts [the unconscious] contents (representations of libidinal energy) are known to us by the distorted, transformed and censored effects which are evidence of its work (dreams, neurosis, desire) symptoms. Stam, R., et al. Op. cit. P. 126.

⁴⁹² Melville, H. (1972). *Typee: A Peep at Polynesian Life*. London, Penguin Books.

⁴⁹³ Melville, H. (1851) in *Hermann Melville: Moby Dick; The Confidence Man; The Piazza Tales; Billy Budd*. Octopus Books. (1984). London, Octopus Books.

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sensibility, the constant neurotic reiteration of the Other to reassure the self of their righteousness.

The late 19th & early 20th century arts movements and cultural flux in sciences, industry, technical advances in photography and the moving image also brought about a rethink in the way people see perceived the world and comprehend it based on these new perceptions. New acuity influenced and constituted by representations follows on from 16th and 17th explorations of ordering, representation, and classification in discourses of reason and knowledge, power and control, as Foucault explores in *The Order of Things*:

The madman, understood not as one who is sick but as an established and maintained deviant, as an indispensable cultural function, has become, in the western experience, a man of primitive resemblance – depicted in novels or plays of the Baroque age, and as he is gradually institutionalized right up to the advent of nineteenth century psychiatry, is a man who is *alienated in analogy* – He is the disordered player of the Same and Other. The history of madness would be the history of the Other – the history of imposed on things would be a history of the Same –⁴⁹⁴

The Humanist questioning for the origins of knowledge in the project of reason also changed the way people related to space, time, distance, and travel. Paralleling sociological, theoretical, and ideological upheavals manifest themselves in schools of thought and specialist practices. From religion (Darwin's evolutionary theories, affecting ideas of manifest destiny, criminology, phrenology, eugenics) to natural history (evolution versus creationism⁴⁹⁵), and medicine (scientific discoveries including bacteria, radium, x-rays, autopsy, psychiatry, and science's role in diagnosis and aetiology of illness), the sciences quested for the theory of everything. This was in the service of a desire to know and understand the world in order to banish the anxieties of powerlessness and fear in the face of the Gothic and supernatural unknown, and to dominate and harness its resources.

⁴⁹⁴ "The history of madness would be the history of the Other – of that which, for a given culture, is at once interior and foreign, therefore to be excluded (so as to exorcize the danger) but by being shut away (in order to reduce its otherness); whereas the history of the order imposed on things would be a history of the Same – of that which, for a given culture, is both dispersed and related, therefore to be distinguished by kinds and to be collected together into identities." Foucault, M. (2006). *The Order of Things: An Archaeology of the Human Sciences*. London, Routledge. P. xxvi. Also "Don Quixote is the first modern work of literature, because in it we see the cruel reason of identities and differences make endless sport of signs and similitudes – because it marks the point where resemblance enters and age which is, from the point of view of resemblance, one of madness and imagination – [the madman] takes things for what they are not, and people for one another; he cuts his friends and recognizes complete strangers – This accounts, no doubt, for the confrontation of poetry and madness in modern Western culture – [i]t is the mark of the new experience language and things." Ibid. Pp. 54655.

⁴⁹⁵ Cadbury, D. (2000). *The Dinosaur Hunters: A Story of Scientific Rivalry and the Discovery of the Prehistoric World*. London, Fourth Estate.

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The early 20th century continued the upheavals of the late 19th century; it is not without minimal effect the settlement of Aotearoa New Zealand took place in this era of questing and seeking the ordering and classification of the unknown, those geographic and theoretical territories beyond the scope of empirical evidence. As Andrew Enstice and Janeen Webb highlighted, “[I]n an atmosphere of eighteenth century rationalism, but the development of creative writing in Australia [and Aotearoa New Zealand] occurred at a time when Romanticism, with its Gothic mindset, was the dominant literary discourse.”⁴⁹⁶ The cultural milieu with its Gothic representations allowed for the delectation of the Other as well as the confirmation of their otherness, also afforded the colonising gaze and representation. *Rewi’s Last Stand* (Hayward, 1925) perhaps illustrates this best; it is the Orientalist gaze brought to bear on the antipodes not only lauds Maori as “Noble Savages” but, like Sitting Bull at Little Bighorn, showed a doomed and dying race futile in its attempts to resist the inevitable onslaught of a greater and more worthy victor. *Rewi’s* “balanced” portrayal of the [Orakei pa] battlefield from the point of view of both parties is an acknowledgement that there *were* two sides to colonialism – privileging the point of view of the dominator and repressing that of the Other.⁴⁹⁷ It is the colonising gaze that, like the asylum, is a discourse of confinement whichever way the spectacle is framed, “Noble Savage” or “Primitive”, cinema silencing its Other, making spectacle, allowing for delectation and domination.

The Antipodean Gothic “Man Alone”

Part of the mythology of the Antipodean hero aligning with madness – Romantic identification is the “man-alone” figure. Alienated and self-sufficient, autonomous and without need of others, this alter-ego is also a deviant loner with degenerate tastes and practices. The man-alone icon is symbolic of the settler, the adventurer/artist setting out to realise fame and fortune, discovering new lands or ideas, ways of seeing, or knowledge. He (in patriarchal discourse) is the hero journeying into the wilderness to carve out a self-

⁴⁹⁶ Enstice, A., and Webb, J. (2002). “Colonial Gothic: Australia’s Literary Inheritance”, *Antipodean Gothic. An Interdisciplinary Symposium*, Massey University, Albany Campus, Auckland.

⁴⁹⁷ “[I]n a singularly New Zealand turn, of narrative, [Kenneth Gordon] forms a relationship with a young Maori woman of chiefly rank which gives him a view of Maori quite different from that of most of his fellow colonials.” Martin, H., and Edwards, S. (1997). Op. cit. P. 34.

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fashioned independent existence, or the hermit-like artist in a garret exploring the undiscovered realms of a new art form.

The dark other doppelgänger of the heroic man-alone icon is the degenerate outcast. He is the narcissistic obsessional maniac who abandons reason for folly, the mad doctor or recluse. He is the rogue or outsider, the self-obsessed aberrant prone to self-and/or other-abuse, whose sadistic tendencies and depravations have made him tend towards sexual deviance, violence, or homicide. In Antipodean Gothic the ðman aloneö morphs into sinister outlaw anarchist unable to reconcile himself with society. He removes himself to escape the madding crowd, roaming beyond the antipodes into madness.

Another variant of the excess of the settler/colonialist icon is the hermit. This recluse rejects society, and becomes the loner unable to assimilate, outcast and outsider on the fringes, the badlands, whose solitude drives causes his insanity, his insanity the cause of exile. Antipodean Gothic neurotic representations of the Romantic hero's evil twin attempts to fix ambiguity that solitude induces, and represents a subject at the extremity of human experience. Antipodean outsiderism is often at odds with a desire for ðnormalityö, to turn the wilderness into a mirror of the homeland order and control over nature. Colonisers are mainly outsiders by choice, loners actively seeking solitude and hardship, living on the edge of society and reason. Their nature requires them to shun polite society; these unique and hardy people are restless within the world of the ordinary and the everyday. They have this in common with the Romantic hero.

The stress of isolation blurs European culture's morality and sexual mores, a tension emerging from modernity and colonialism. Stereotypes of masculinity become, like culture, superficial, veneer, performance, and charade. Like all relations, sexual relations are affairs of power and dominance, and Antipodean Gothic identity dwells in the ambiguity and slippage of traditional sexual, gender, and cultural mores, between the repressed desires and base instincts. It is ambiguity which unsettles, causes anxiety, creating a uneasiness, uncertainty, and slippage between guilty pleasures and fears of punishment. Antipodean identity worries set distinctions determining sexual roles and identity, combining with other anxieties about blurring modernist gender constructs such as Onanism, the effete man and masculine woman, the flaneur, the homosexual and lesbian, and the androgen. Significantly, in *The Quiet Earth* (Murphy, 1993) Bruno Laurence wears a nightgown and contemplates shotgun suicide when his situation reaches absurd

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proportions, his alienation complete, parodying Antipodean colonialist masculinity and settler's solitude. Antipodean Gothic accesses this guilt with anxieties of punishment and abandonment, aligning with bewilderment and estrangement in the altered reality of the antipodes.

Masturbation was one temptation the pioneer traveller/explorer colonist faced, thought to lead to madness and idiotism in Victorian pathology. The pressures of the long voyage and the isolation of the antipodes collude with emergent pathologies of human sexual behaviour, and their communications about character, identity, and relation to the culture. Masturbation was the first signpost on the road to hysteria and madness; illness was (in the Victorian mindset) often an outward sign of degeneration and corruption, self-pollution, and flaw to which pathetic minds and moral weaklings succumb.⁴⁹⁸ The antipodes' ontologies of madness continue in clinical discourse of psychology, psychiatry, and sociology, and sexual collapse through the stresses of isolation, depravity, and exposure to Oriental mores. Repressed drives which emerge uncontrollably and dominating the colonial explorer/settler can draw the morally defeated into the collapse of rationality in that 'masturbation [and] homosexuality í stood for one who had gone against the will of nature'.⁴⁹⁹ The fallen bohemian artist and the sinning colonial settler attract the punishment of sins of the father, declining into mute idiotism and degenerate sexual preclusions; what marks these transgressors is the loss of the ability to support themselves, and are pathologised officially by Samuel August André David Tissot in *Onanism, Ou Dissertation Physique sur les Maladies Produits par la Masturbation* (1758). This occupation is madness-inducing, and 'central to all the literature í [is] the image of

⁴⁹⁸ Freud exemplifies links between illness and neuroses from feared punishment for masturbation, sins of the father revisited on the children, and hysteria induced by guilt manifest as 'reproaches against her father for having made her ill, together with the self-reproach underlying them í the circumstantial evidence of her having masturbated in childhood seems to me without flaw í it is well known that gastric pains occur especially often with those who masturbate í she herself had suffered from gastric pains í Hysteria symptoms hardly ever appear so long as children are masturbating, but only afterwards, when a period of abstinence has set in (footnote: This is true in principle of adults; but in their case a relative abstinence, a diminution in the amount of masturbation, is a sufficient cause, so that, if the libido is very strong, hysteria and masturbation may simultaneously be present.)'. Freud, S. (1963). *Dora: An Analysis of a Case of Hysteria*. With an Introduction by the Editor Philip Rieff. New York, Collier Books. P. 97. Forced abstinence and guilt at masturbatory relief inherent in travels of exploration and/or discovery underlie many Antipodean Gothic tales.

⁴⁹⁹ Gilman, S. L. (1988). *Disease and Representation: Images of Illness from Madness to Aids*. Ithica, Cornell University Press. P. 70.

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the masturbator [who] ceased to be a productive member of society and became dependent, often institutionalised⁵⁰⁰ connecting to the asylum discourse and banishment.

Gilman examines further the asylum discourse where 18th century artists and writers used the asylum as metaphor for the world, and sexual deviance is the narcissistic, degenerate, and sign of unreason that shapes the libertine, and the traveller who exits the lands of reason for the far-reaches of the Orient. Madness is the punishment of the weak-minded and the susceptible to the stresses of isolation, loneliness and separation from culture, leading to silence and loss of language, which distinguishes humans from animals. The insane, criminal or libertine who descends into 'deviant' sexual practices is fated to insanity, an incoherent, babbling, syphilitic deviant like de Sade. The madman's descent into ravings and irrational language is brought about through sexual perversion, homosexuality and/or masturbation, and can only end in a fate worse than death. The irrational drives of the beast in society are due to 'the nature of sexuality as the corruption of the rational and the powerful image of self-abuse' as the ultimate icon of sexual collapse. Association of masturbation with madness as well as the homoerotic places madness as a result of sexual 'perversions'.⁵⁰¹

Masturbation as illness was thought to lead to insanity and death, a habit to which melancholics were especially susceptible as was the long-distance traveller:

Sometimes boys and young men are tempted to abuse the sex organs. If one, because of ignorance or weakness, makes this practice, he runs the risk of missing the vigour he might otherwise achieve. Other serious effects are the weakening of the will-power and the loss of self-respect, courage and vigour of mind and body. To continue this habit will cause epilepsy, softening of the brain, insanity and moral imbecility. It will make the victim selfish, mean and contemptible, in his whole physical appearance. If he persists in this demoralizing habit, he will have to be put in a straight jacket and his hands tied behind his back to prevent the inevitable result, which will speedily be insanity and death. The writer has visited many insane asylums throughout the United States and found out from the wardens that a majority of the inmates were there from this debasing vice. The youth should not worry if the sex organ becomes hard and erect at time. If he is wise he will pay no attention to this.⁵⁰²

Long sea voyages and separation from mediating effects of culture, through transportation or exploration, subjected the cultured man to the lure of vice; and the invalids, criminals

⁵⁰⁰ Ibid. P. 70.

⁵⁰¹ Ibid. P. 70.

⁵⁰² Ruddick, E. H. (1940). *Vitalogy: An Encyclopaedia of Health and Home Adapted for the Home, the Layman, the Family*. London, Melbourne, Vitalogy Association. P. 862.

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and libertines more easily seduced by sin. Man-alone isolation of Antipodean settlement and Antipodean mateship are inextricably linked with the stresses of depravation, with masturbation the last resort of the lone traveller/explorer next to sex with the Other. The White native Freudian Oedipal Complex emerges in images of repressed fears of punishment for the gratification of repressed ðeviantö desires induced by separation and depravation, hidden vices repressed in the Antipodean psyche which emerge in Antipodean Gothic punishment.

Peter Jackson inverts the man-alone tradition of Antipodean Gothic tales in *Heavenly Creatures* (Jackson, 1994), transposing iconography onto two adolescent women, appropriating 1950s teen movies and their sense of dislocation, anomie, and misfit rebellion. He exploits and incorporates the Antipodean Gothic trope of character(s) at odds with their environment, constructing the characters as imposed on the landscape, not at ease, and somewhat discomfited with their right of presence. This is also evident in the tone of eeriness and uncanny dissociation and dislocation in *Vigil* (Ward, 1984), where Toss, the adolescent female protagonist is represented as a dissociative fugue through blue, cold, drained colours evoking a wet and hostile environment. She is further isolated by the soundtrack, which detaches her from her surroundings, signalled by her balaclava covering her ears and the sound of breathing. She is alone, more so when her father dies, an Oedipal tragedy which cannot be reconciled with her mother who soon after the death takes a lover. The murderous haunting in *Mr Wrong* (Preston, 1985) has ghosts with unfinished business, haunting with intent the lone female, seeking revenge and payback. The terrors of an occult presence pervade through *noir*-ish imagery.

Ned Kelly⁵⁰³ is Australia's foremost example of the dangerous man-alone outlaw. New Zealand has its tale of murder and manhunt in *Bad Blood* (Newell, 1981), with Jack Thompson starring as Stanley Graham, infamous for his police-murdering rampage. Graham's tale of paranoia and suspicion ending with suicide-by-police, is set in 1940s where he is the eponymous struggling farmer at odds with his community. Like Weir's *Ned Kelly*, *Bad Blood* has the outlaw figure as ambiguous, oscillating between hero and villain, criminal and folk-hero. The rampage is a horror trope.⁵⁰⁴ The spectre of random

⁵⁰³ Mick Jagger starred in Richardson's 1970 version, *Ned Kelly* (Richardson, 1970).

⁵⁰⁴ ðAmokö from Amuk, an Indonesian tribe whose fierce passion and violence became synonymous with murderous rampages. Berserk recalls *Berserkers*, the Norse warriors who wore animal skins in battle.

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violence and indiscriminate death meted out by a ruthless and inhuman murderer reiterated in many horror films, murder mysteries, slasher films, and psychological serial killer texts. Australians and New Zealanders are familiar with these strategies from their respective Port Arthur and Aramoana incidents.⁵⁰⁵ America has recently experienced similar in the Columbine High School, Virginia Technical Institute massacres, a continuation of earlier gun rampages by disgruntled postal workers in their former workplaces—acts which spawned the term “going postal”. Madness looms large in media stories of people lashing out, their anguish externalised, violence wreaked arbitrarily and indiscriminately. These incidents seek to “solve” seemingly meaningless, pointless, and random carnage in narrative closure, with madness the monster of horror and explanation for the misery.

The man-alone icon speaks of abandonment and solitary confinement as punishment for unknown crimes; Byron’s Manfred figure suffering existential angst and torment, taken to Gothic excess in Antipodean Gothic film. *The Quiet Earth* is a Kafka-esque neurosis and persecution complex brought about through abandonment, bringing a sublime madness, an awe-inspiring, terrible narcissism significant to the self-imposed or forced isolation and separation of the colonialist. Bruno Lawrence’s Zac is isolated in a global sense, but also in a local sense when everyone disappears. His immediate joy dissolves into self-pity and melancholy when loneliness sets in. His narcissism (extrapolated from the asylum discourse of deviant solitary practices) extends the loner state into excess, pathological, masturbatory self-absorption. Excess conceit distorts into persecution complex, with paranoid anxieties of punishment for unknown deeds derived from the horror “sins of the father” trope. Like Kafka’s *The Trial* where Joseph K is pursued and killed, dying “like a dog!” he said: it was as if he meant the shame to outlive him,⁵⁰⁶ Zac’s fight for survival becomes bizarre with punishment for crimes not revealed. It creates an atmosphere of paranoia and anxiety beyond rationality, of a shame that will outlive the protagonist. Without reason for persecution and punishment, there is no hope of resolution or salvation. There is no hope of justice or balance, reasoning or reconciliation. Silence and suffering drive Zac to suicidal insanity, not before he tries women’s clothing because he

⁵⁰⁵ Both incidents involved lone gunmen on killing sprees; 28 April 1996, Port Arthur in Australia. Martin Bryant killed 35, injured 22, and crippled two cars with only 64 shots; the Aramoana massacre occurred on 13 and 14 November 1990, in Aramoana, New Zealand. Resident David Gray went on a rampage shooting 13 people before Gray himself was shot by police. http://en.wikipedia.org/wiki/Aramoana_massacre. 12/05/2009.

⁵⁰⁶ Khanna, R. (2005). Op. cit.

has nothing left to lose, no dignity left, the epitome of the cursed man-alone icon whose existence is absurd and meaningless, a folly and delusion, a psychotic state.

Sins of the Father

Where shall we hope to uncover/The faded traces of that far-distant crime?⁵⁰⁷

Antipodean Gothic aligns with a sense of looming punishment for sins one does not commit; and with transportation of criminals the antipodes becomes site for punishment and banishment. Sent far from England to ensure little chance of return, transportation was expulsion from the hemisphere and the consciousness. Exile emerges from the Original Sin of the Fall, and the Romanticised and Orientalised perception of the antipodes merges with the Ship of Fools literary convention of the voyagers cast out and ðset upon a sea of Satan's ruses. This has ramifications on generations of the colonised and the colonisers; the antipodes as dumping ground for the refuse of Western humanity (excremental mass in Bentham's term) has parallels with the asylum discourse; both involve the abjection of society's unwanted, their threat annulled by exile, contained in discourses of expulsion and exclusion. The asylum discourse relates to transportation in the concept of containing threat in Europe's opposite, making the antipodes, like the asylum within, site of the Other. Both discourses include devaluation and regression, punishment and bondage, vice, and reduction to a primal state of existence. Both required firm and unwavering reasoning and rational governance by an elite, cultured, and educated ðexpertö class to control its disordered and ðferalö inhabitants, the criminal, ðprimitiveö, and the irrational Oriental. Both transportation, and the antipodes, become ideological discourses of power and control, institutions (one actual and the other virtual) of Othering to administer, use, and position the West for social and economic gain. The idea of the antipodes, or madness, as territories needing alternative approaches to power and control, containment, and discipline, was not conceived, discussed, or countenanced. The antipodes' European career began with myths and dreams of riches and treasures, broken by evidence and exploration, ending with the antipodes as dump for toxic human waste. This mirrored the asylum's

⁵⁰⁷ Freud, S. (1999). Crick, J., Ed. *The Interpretation of Dreams*. Introduction and notes by Robertson, R. Oxford University Press. Op. cit. ðOedipus: the protagonist of the plays *Oedipus the King* and *Oedipus at Colonus* by Sophocles (496ö406).ö í ðfar-distant crime: trans. E. F. Watling (Harmondsworth, 1964), 28 í [note] 202; ðlater tragedies of fate: Freud is referring to a genre of early nineteenth-century German dramas where a curse is worked out í an example is *Die Ahnfrau* (*The Ancestress*, 1897).ö Explanatory Notes, P. 429.

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career as dump for noxious human debris, which also offered potential income-generating streams as manufactories of redeemed citizens or holding pens of dangerous human discards. Both sought to õfixö social problems while simultaneously offering fame and/or fortune to intrepid pioneers and psychologically hardy keepers. Both became repositories for degenerate miscreants, brave and foolhardy explorers and settlers, and savages noble and ignoble.

Antipodean Gothic narratives connect to Gothic themes of sins of the father. The Antipodean context was based on erroneous, faulty logic and reasoning, unjust engagement, and inauthentic identity where the progeny suffer fallout from an unethical will-to-power of the forebears. Repressed past sins, perversely writ large in colonial tracts, held connotations of hereditary curses where evil and sin contaminate the settlersø future bloodlines. Imposed by supernatural forces in This amounts to Orientalist perceptions of revenge for colonialist atrocities and betrayals endured by indigenous peoples, a form of supernatural terrorism in response to Imperialism. These manifest themselves as genetic faults, recurring tragedies, madness, suicides, and murders, atrocities blighting families and emerging in subsequent generations the result of corruption deeply ingrained in the settler identity. The colonial curse wrought by the Other, like the medieval plague from the East in Europe, is insidious and, like leprosy, eats away at the Self, kin, and community, from the inside. It signifies ongoing corruption and burden, resounding like the dry rot of Original Sin, through family trees. Curse emerges sporadically in tragic incidents, madness, and explosive violence. Intra-family ructions threaten to annihilate bloodlines, like a viral-like DNA doomsday device resulting from the uncanny curse, set to emerge later creating chaos, trauma, and tragedy.

Christian culture instructs that this narrative logicø end-game is a day of reckoning, judgement day, making the strivings and struggles of the settler absurd. The concept of the absurd connects the asylum inmates with Antipodean Gothic identity. The paradoxical logic of the antipodes and antithesis is literal and metaphorical end-of-the-world, the equivalent of madness and death. Depression (Romantic world-weariness) is the legacy of this absurd reasoning. So too the realisation of mankindø Folly dating back to medieval eschatological function of madness. Along with this confrontation with the real and the beyond comes a fear of judgement for Original Sin, and madness as medieval reminder of mankindø hubris and folly, returning from the repressed, as Foucault reminds us, in

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nightmares of Gothic symbolism. Horror and curse through Gothic symbolism, sins of the father, plague, torments of madness, and death's haunting presence manifest themselves in Antipodean Gothic through the threat of the Other. Sins of the father as 18th and 19th century medieval eschatology, without the communication of hubris that colonialism represents, creates the uncanny feeling and mis-recognition of the warnings madness once held for mankind.

What remains from messages once conveyed about death's immanence, and the need for compassion and tolerance, is warnings about madness and death as curse and not reminder of life's transitory nature. When removed from their medieval eschatological function and symbolism, what remains in representations of madness (and inevitable death) is repressed fatalistic knowledge of the immanence of judgement day, of fatal folly and come-uppance. The knowledge that all pretensions to authenticity and power render the strivings and heroic endeavours of colonialism null and meaningless make colonialism seem absurd and unsustainable. An unviable and absurd inauthentic existence is an abject horror, an unthinkable state of non-being, unfixed and floating in the void between legitimate identity and fake. These horrors emerge in colonial uncanny and Gothic horror themes and subject matter. The rationale of this narrative logic coded in Christian orthodoxy and dogma is an irreconcilable identity with suicide, a reasonable and logical solution to an untenable state. This, the occult metaphysical haunting inherited from the fathers, is the harvest of colonial madness. Suicide, the only honourable exit, is stigmatised with cowardice and dishonour as a legacy of madness. Like madness, suicide holds stigma of curse and horror; it will outlive the person and resound through the descendents. Suicide, random violence, intra-familial abuse and torments result from the repressed anger and fear emerging from messages of madness and death, once serving to remind humankind of the need for selflessness and forbearance.

It is not difficult to see the trace of these occult codings in Antipodean Gothic films; guilty afflictions haunting the white native psyche. Atrocities committed by antecedents, skeletons in the closet, madwomen in the attic, suicides and madpeople disavowed in the family sent to asylums out of sight and out-of-mind, are the legacy of tragic afflictions dogging the white native family. *The Lie of the Land* (McLean, 1984) suggests transgression, exile, and Pakeha resentment at paying for unknown past sins. Major Martin Hudson suffers nightmares and anxieties resulting from his First World War experiences,

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not to mention lung damage from the world's first global mass killings. The issue of a Maori soldier refusing to fight for the coloniser's war, the stigma of which results in his suicide, has ramifications and connections to Aotearoa New Zealand Land Wars and colonial betrayal of treaty and word. These issues arise in this Romantic exposition and analogy of land theft and suicides due to hopelessness and excesses of power. Hudson works on a farm cursed by a kaumatua because of its legacy of theft and appropriation by Pakeha forebears. Diagnosed with schizophrenia, Alwyn's brother-in-law (her husband having died in the war) is rumoured cursed with *m te Maori*,⁵⁰⁸ the result of colonial land theft. What follows is a tale of rampage, kidnapping, and suicide, with redemption obtained upon the return of the land to Maori. Its Gothic anxiety of curse and sin speaks of Pakeha remorse and neurosis. It conveys more than Orientalist superstitions and suspicions, to an atmosphere of dread of repressed knowledge of an inauthentic claim to land ownership. Like Stewart in *The Piano*, the owner is punished for his claim to sovereignty; his power is usurped by the "Native's" sensual and homely presence in the landscape. Baines personifies Otherness in *The Piano* through his tattoos, long hair, non-European clothes, and multiple sleeping partners. He is a so-called Pakeha-Maori, rejecting his Pakeha identity and assuming an indigenous lifestyle and manner. Both coloniser and Pakeha-Maori smack of inauthenticity and appropriation. The latter colonises Maori insignia and identity and the former lands and customs, appropriations continued by Antipodean Gothic film, and resists representation and expression of Maori identity *by* Maori *for* Maori. It retains the utterance and gaze, neurotically reiterating the coloniser's discourse about inauthenticity, desire, and lack of belonging, connection, and identification with the land.

Among the sins of the father and the colonial enterprise are repressed sexual indiscretions, with distance and solitude seducing good men into non-traditional couplings. Incest, for instance, is a favourite connotation in Romantic literature, not only as violence and as injustice imposed on the victim but also a dishonourable abuse of patriarchal power. A perversion of the right to own and dominate the Other, in this instance the progeny, a violation of the familial structural syntax and structural anthropology. Incest alters the *logos* of culture, inverting and distorting the patriarchal system of exchange and currency;

⁵⁰⁸ Pronounced *māh'tay*; translation: beaten, dead, death, illness, injured, injury, overcome, sick. <http://translator.kedri.info/translate.php> 12/05/2009.

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a corruption of natural parentage, lineage, legacy, and inheritance. It also imposes a bequest of depression, trauma, guilt, and shame not earned but imposed on the victim. This is a legacy of madness; identity crisis, doubts about one's legitimate right to exist after being punished for sins one does not commit. The abuse perpetrated by the father raping his daughter is a horror connecting to stereotypes of the Other, of bestial irrationality and desire, of corruption and degeneration wrought by solitude and depravation. The Antipodean curse affronts Christian morality and man's laws. Gothic literature dallies with these repressed and disavowed sins, yet conjures its spectre, ejecting them onto the Other, the non-European, or the insane Pakeha, disavowing their presence within the culture itself, yet revealing corruption and abjecting them in the representation by making them spectacle. Transgressive sexuality arising in Antipodean Gothic suggests guilt and culpability, a remorseful and reluctant confession of its insidious presence of an inauthentic culture. It is a confession of sins of the father, a claim to evil or madness as cause. As Fuery suggests, iterating the taboo is an effort to expunge it from the realms of possibility, and, like Kristeva's theory of abjection, places it outside the thinkable. Narrative closure ensures incest remains in a form able to be closed down and contained in narrative, the perpetrator punished with death or madness, as befits the crime.

Orientalist tales of the antipodes are synonymous with seafaring and foreign practices, and mores both fascinating yet abhorrent to the repressed Western psyche, myths of transgression threatening to emerge and ruin reputations. The harem and the South Seas maiden represented licentious sexual freedom; Cook's journals regaled tales of "native" females trading sexual favours for goods of little value to Europeans. These tales were complicit with later anthropological studies of patriarchal societies, women currency in a system of exchange, with men controlling property and ownership. Orientalism ensured this practice was considered barbaric, while reasonable and logical in Western discourses; parallel but normalised is the Western class-system tradition of society arranged-marriages, mistresses, and sexual double standards. *The Piano* suggests this exchange; today the mail-order bride is associated with non-Westerners and lonely middle-aged Western men, and social outcasts such as Stewart. Sexual licentiousness is introverted yet condoned, Romanticism playing with sexual codes and systems of sexual audacity, and threatening the breakdown of Christian cultural order; the antipodes' stigma of inversion and distance corrupts "normal" patterns of reproduction and relationships.

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So too Orientalist South Seas tales of sex in the penal colony and other God-forsaken places. Sailors' dalliances had connotations of homosexuality and 'deviant' sexual practices. Sodomy was the unspoken dark other of sexual licentiousness, the perversion of heterosexual coupling and the irrational antithesis to heterosexual attraction. Sodomy existed in Victorian culture as its dark secret, like masturbation, practices connoted and intermingling with incest and precociousness in Gothic literature; the antithesis of 'normal' sexual practices and the desire of a deviant, abnormal libertine and corrupt bourgeois. The reality of long sea voyaging, colonial life, and Western bourgeois culture, sodomy is disavowed and subjugated by society, yet mythically anecdotally an integral part of its fabric; this connects to the asylum discourse through suspicions of deviant and debauched sexual practices condoned and sanctioned by the place itself. The state of the inmates, and an almost expected corruption implied in madness 'Othering and Orientalism is represented as aberrance and deviance. The repressed and disavowed desire for 'strange' and 'abnormal' sexual practices (including within madness) is dis-placed onto the Other.

Visible signs of 'deviant' sexual practices link to discourses of Othering through visual signs such as the sailor's tattoo appropriated from the Oriental/savage, and mythologies and jokes about sailors succumbing to sodomy on long sea voyages, of erotic couplings in exotic ports, stigmatised in jokes and mythologies like that of *terra incognita Australis*. These connotations attached to homosexual repute in Victorian culture as deviant and aberrant, foreign and dangerous. It belongs (with sodomy) within the domain of the asylum, the dandy, or the rough-trade, lower echelons of society, to which most sailors and the transported belonged. These stigma are most obvious in the trial of Oscar Wilde:

Wilde's popularity grew [outside Britain] almost in inverse proportion to its decline in Britain following his trials (and conviction) in 1895-96 on charges of sodomy. Wilde thus became part of the litmus test between the right and the left. quintessentially British typical of the ideology of colonialism. 'Morally this people does not know what to else to do. It seeks a replacement for morals in eccentricity. The proverbial British brutalization of the masses is nothing more than misdirected sexuality in a society deeply embedded in the perversions of all quarters of the Earth. The British are perverted because they have internalised in their wanderings all of the perversions of the world.'⁵⁰⁹

⁵⁰⁹ Gilman, S. L. (1988). Op. cit. P. 159.

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This tirade against British 'perversion' is from exiled German socialist politician Eduard Bernstein, a right-wing response to Wilde's fame and dandyism. Similar sentiments would appear nearly 37 years later in Hitler's rhetoric of degenerate art and artists as evidence of 'corruption, madness and 'cultural bolshevism' in the work of fools, liars, or criminals who belong in the insane asylums or prisons'⁵¹⁰ Bernstein exemplifies the rhetoric against Orientalised peoples. A connection between homosexuality, sexual 'deviance', and the avant-garde artist as icons of insanity and corruption anticipates Hitler's role-modelling of the use of discourses of power against those deemed 'different'. He represented Jews, Gypsies, Arabs, Negroes, homosexuals, and the insane in word and image with a barely concealed rhetoric of bestiality and sexual practices that 'deviate' from Christian heterosexual procreation. The Romantic 'dandy' artist/outsider such as Wilde was represented as example of 'sexual insanity',⁵¹¹ the icon of British subcultural Otherness: 'The British are seen as the most degenerate nation in Europe; they become, by association, the new Jews of Europe.'⁵¹²

Nineteenth century ideological cultural struggles between liberals and conservatives, specifically Oscar Wilde and his scandalous relationship with Lord Alfred Douglas, link with discourses of punishment and banishment, the Byronic hero exiled for irregular licentiousness and transgressional liaisons. Sexual transgression aligns with taboo and prohibition, lines crossed irrationally or through loss of control and reason. Romantic connotations of incest and adultery connect with madness in transgression and 'abnormal' desire, in tyrannical and destructive drives. Unless held in check by the cultured and educated superego, the underclass (who knew no better) were resistant to *noblesse oblige* in the elite classes, and transgression manifest itself through 'latent' desires and perverse behaviours. The white man's burden sometimes overwhelmed those of lesser moral fortitude, reducing them to lower-class behaviour and corruption. Insanity brought on by depravation and corruption, expected of the lower classes of sailors and whalers who do not have the breeding to resist the tyranny of vice, was the emergent bourgeois hero worst nightmare. Myths of a corrupt underclass populating asylums perpetuated and augmented

⁵¹⁰ Hitler, A. (1889/1945). 'Speech Inaugurating the 'Great Exhibition of German Art'. *Art in Theory: 1900–1990. An Anthology of Changing Ideas*. Harrison C., and Wood, P., Eds. (1995). Oxford, Blackwell Publishers. P. 423.

⁵¹¹ Gilman, S. L. (1988). *Op. cit.* P. 159.

⁵¹² *Ibid.* P. 160.

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subtexts and undercurrents in Gothic signification. The decadent corrupt bourgeois, the Byronic hero as the antipodes of the underclass detritus, was the epitome of a time when:

In the classical period, indigence, laziness, vice, and madness mingled in an equal guilt within unreason; madmen were caught in the great confinement of poverty and unemployment, but all had been promoted, in the proximity of transgression, to the essence of the Fall. Now madness belonged to social failure, which appeared without distinction as its cause, model, and limit. Half a century later, mental disease would become degeneracy. Henceforth, the essential madness, and the really dangerous one, was that which rose from the lower depths of society.⁵¹³

These classes were devoid of breeding and refinement, without pedigree which would help sustain reason and cultural mores. They descend into the pit of debauchery, incest, sodomy, and other ðeviantö acts. So too the new class, whose new money left them with little notion of how to spend their time and amuse themselves. Extravagance and excess led them into moral decay and deviant sexual practices due to their surfeit of leisure time filled with drink, social and sexual liaisons, and drugs as distractions from boredom. It was inevitable some would fall; when the new moneyed elite fell into the corrupt practices and desires that prosperity afforded, they assumed stereotypes of ðeccentricö (euphemism for upper class madness), artist, or flâneur, the decadent and indulgent nouveau rich.

Corruption emerged from (but was not limited to) the lower classes, or from bourgeois excess, relating to the Othering of homosexuality, sexual ðperversionö, and deviation from heterosexual coupling which informed Christian-based power structures. Western Othering is closely linked to Wilde and to anti-Semitism, according to Gilman: ðWilde's sexual deviancy is thus nothing more than further proof materialism (read: Judaism) leads to perversion, a thesis long applied to the Jews of Europe í the Christian focus on the Jews had centred on their sexual differenceö.⁵¹⁴ Homosexuality was considered a criminal offence and sin against culture, confirmed abnormal by its status as diagnosis in medical discourse and was considered as such until 1973 when homosexuality was designated not a sexual deviation⁵¹⁵ in the diagnostic manual,⁵¹⁶ and removed altogether from the field of abnormal psychology.

⁵¹³ Foucault, M. (1967). Op. cit. P. 260.

⁵¹⁴ Gilman, S. L. (1988). Op. cit. P. 160.

⁵¹⁵ Davidson, G. C., and Neale, J. M. (1998). *Abnormal Psychology*. New York, John Wiley & Sons. P. 382. ðDSM-III, in our view, thereby took an inconsistent position: a homosexual is abnormal if he or she is

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Pathologising homosexual relations was an Othering discourse connoting feminised masculinity, a neutering and silencing of the phallic privilege in patriarchal society. Sexual deviation leads to inbreeding:

[a] form of sexual selectivity í inbreeding led to a weakening of the stock, to the appearance of specific illnesses, such as hysteria í generally understood as being an innate, biological error í written on the body í through the appearance of specific, visible signs í [an] inborn predisposition that may well announce itself through the stigmata of degeneration í the greater category into which the nosologies of the nineteenth century placed the õpervertö í morbid deviation from an original type í the middle class, heterosexual, Protestant male í the outsider was diseased.⁵¹⁷

Wilde connects to the myth of the Romantic artist, like Géricault, who resists the classical strictures of restraint, serenity, and stoicism. The artist and õthe actor representing sexual perversion, incest, and divine punishment í [a] world of sexual pathologyö⁵¹⁸ becomes in later Modernism the antithesis of the classical artist, and reasoning objective observer and conveyer of reality. The Romantic artist therefore is ambiguous in his (usually male) sexuality and predilections, related by conservatives to corrupt practices leading to decline and fall of ancient empires and the subsequent descent into the dark ages. Anal intercourse became synonymous with bestiality or zoophilia,⁵¹⁹ or rogue outcasts in õprimitiveö tribes or corrupt Greeks and Romans, part of the downfall of their empires. This also relates to Orientalist õperverted discourse of the Jew í inexorably linked with the polluted language of the homosexualö.⁵²⁰ Wilde's play õSalomeö is example of the representation of

persuaded by a prejudiced society that his or her sexual orientation is inherently deviant; at the same time, according to the DSM-III, homosexuality is not in itself abnormalö P. 382.

⁵¹⁶ DSM-IV. (2000). Op. cit. õHomosexuality was defined as a mental disorder on page 44 of the American Psychiatric Association's standard reference book, *DSM-II: Diagnostic and Statistical Manual of Mental Disorders* (2nd edition) published in 1968. In that book, õHomosexualityö is categorised as one of the õsexual deviationsö P. 44. In 1973 the American Psychiatric Association voted to remove homosexuality from its official diagnostic categories of mental illness. (See õAn Instant Cure.ö *Time*, 1 April 1974, P. 45.) So when the third edition of this book was published in 1980 it said õhomosexuality itself is not considered a mental disorderö P. 282. The 1987 edition of *The Merck Manual of Diagnosis and Therapy* states: õThe American Psychiatric Association no longer considers homosexuality a psychiatric diseaseö (P. 1,495) í the idea of deleting homosexuality í from the categories of illness by having a vote would be as absurd as a group of physicians voting to delete cancer or measles from the concept of disease.ö Stevens, L. (2001). *Does Mental Illness Exist?* <http://www.antipsychiatry.org> (2004) 12/05/2009.

⁵¹⁷ Gilman, S. L. (1988). Op. cit. Pp. 174-175.

⁵¹⁸ Gilman, S. L. (1988). Ibid. P. 161.

⁵¹⁹ õ[D]enoting any homosexual practices between men, in allusion to the story of Sodom in Genesis 18:19; (2) as denoting anal intercourse; (3) as synonymous with bestiality or zoophilia, i.e., sexual relations between human beings and animals, and (4) as comprehending a number of other sexual activities [including sodomy] í Sodomy is a crime in some jurisdictions and is condemned as a mark of abnormality in most others. Some legal codes provide penalties as severe as life imprisonment for homosexual intercourse, even if the relations are voluntary and between legally consenting adults.ö © 1994-2000 *Encyclopædia Britannica*.

⁵²⁰ Gilman, S. L. (1988). Op. cit. P. 165.

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difference and how this text was analysed for evidence of his deviance; like the Orient in Western thought, sodomy is a constant working between desire and abjection, yearning, and loathing, as is lesbian sex, a typical trait indicating moral collapse and madness:

Here we see one of the recurring motifs and representational fields of madness and homosexuality in films. Many films will use dislocated images of lesbianism í to show the madness of the situation í By this, we have in mind countless images in films of the ðnormalö and rational character finding themselves in a carnivalesque world populated by strangely dressed people (often with hints of drug-taking) with flashes of women kissing. Such a kiss does not stand for lesbianism however, but for the forbidden, otherness of the situation. Similarly, a common representation of gay men has been the alternative, otherness to the normal world of people í ⁵²¹

Long-distance travel to the Far East and the extreme East of the antipodes involved depravation and madding pressures of distance from civilisation, and dalliance with the seductive dark continents of Oriental and ðdeviantö sexuality. Journeys to the colonies involve distances and separations from the cultural codes of decency and morality, and sailors represent the proletariat of this project. Sailors are antithesis of cultured gentlemen and officers, emissaries of the Orient from which they have entered and experienced. They bore the marks (tattoos) of heathen, evil, and sin, the slaves of culture to drive the engines of colonisation, signifiers of their descent into debasement and transgression where their travels delivered them. Like a physical disability, tattoos marked the sailor as degenerate and Other, not cultured and civilised, possible sodomites and fornicators with Orientalised (heathen) women. Like the insane, sailors are travellers between the real world and this otherworld, corrupted and polluted by journeys into the heart of darkness of mankind, and the contagion that proximity to the evil heathen threatens.

The milieu of context of Empire and its social rhetoric included emergent psychiatry, moral treatment of the insane in the asylums, and the complex discussions around art, representation, and new ways of seeing. Romantic artists, including Géricault and Delacroix, were arch Orientalists, champions of Byron's Romanticism, the former fascinated by the art of the insane (and painter of them), the latter of the Eastern lands. They were iconographic of emotive expression and ðman of feelingö.⁵²² They competed with Neo-classicists such as David and Ingres to represent Western culture as neo-Roman Empire, this time successful and sustainable. The Romantic dandy was a foil for, and

⁵²¹ Fuery, P. (2004). Op. cit. P. 170.

⁵²² Porter, R. (1991). Op. cit. P. 97.

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antithesis of, the masculine heroic explorer ideal. The antithesis of Alexander, the Byronic hero suggests Zeus of Ganymede, more overt in his ambiguous sexual orientation, and a morality towards same-sex couplings more reputable than in contemporary Victorian society. The Neo-classical/Romantic debate entering into representation, with legacy in cinematic debates about identities of self and Other, transcribed onto the man-alone as hero, with traits associated with great pressures and alienation that leadership and heroic exploration involve.

Where the upper classes dallied and experimented with sexuality through boredom and/or the corruption of privilege and leadership, the vast underclass majority posed the biggest threat to order and power with their deviant practices and aberrant morality, because it did not emerge from the stresses of extraordinary gifts of leadership and intelligence. Their alienation from culture tempted them into sexual vice, and the Antipodean identity suffers from the Romantic taint of incest with sinister undertones in line with wider Gothic stylistics. Graphic depictions of incest in *Heart of the Stag* (Firth, 1984) reify a traumatised and abused daughter violated and plundered like the land their forebears settled. A sinister and lurking presence connotes the unspoken horror of unnatural sexual connection wrought by distance and solitude that pervades Antipodean Gothic through incongruous images and unbalanced shots. It lends an angst-ridden sullenness and remoteness to the landscape, analogous to the psyche of the white settler. Cathy's mother Mary is mute, silenced and unable to warn the farm-hand of the evil underlying the seemingly orderly familial structure. Cathy's self-loathing induced by her father's rapes indicative of victim self-blaming for a wrong done to them by a supposed protector and provider; the colonial betrayer of the familial structure. Stag roaring and hunting indicate male brutishness, the excess of which leads to the delusions of manifest destiny, the narcissistic coloniser condition.

When the father is symbolically impaled on a stag's antlers, penetrated and savaged by a violent and rampaging animal, his violation and punishment is analogous to his treatment of his daughter, the natural turning supernatural judge and executioner. The vivid colouring of the images suggests a fullness and almost excess reality which slips into surrealism, the state often accompanying trauma and distress. Cathy's story is female

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Gothic,⁵²³ the domestic scene as women's prison and punishment, the horror of the protective father becoming the rapist and betraying the sacred bond of paternal protection and care underpinning orderly society. Incest is a manifestation of the inversion of power relations and the perversion of antithesis to logic and reason, a violence done to the innocent like the colonial project itself; it is return of the repressed, the settler's expression of the corruption of power and manifest destiny writ small on the fabric of the family. The blameless suffering for corruptions of discourses of power dates back centuries. It reeks of the sense of familial betrayal and sins of the father: "The more absolute the father's rule in the ancient family the more the son as rightful successor is forced into the position of enemy, and the greater his impatience to come to power himself through the death of the father."⁵²⁴ Antipodean Gothic incest may be one aspect of a psychomachy between identity and power, a reversion to the "ancient family" state of autocracy, a desperate assertion of identity and an attempt to kill the father's sins through improper relations with the daughter and assume an impossible status in the Antipodean discourse of power. Antipodean Gothic has aspects of transferring the Oedipal conflict onto the powerless members of the kinship, raping and abusing the power the New World sought to right. Incest is a manifestation of the colonial enterprise of abusing the family of man. "[E]very writer is sure of making an impact if he pushes the ancient battle between father and son to the foreground."⁵²⁵ The settler identity inverts traditional familial and societal structures, rights of ownership and power. Incest could be a doomed attempt to right the wrongs of inverted/perverted logic.

The horrors of sins of the father emerge in Gothic atmospheres of apprehension and overburdened responsibility. They are as much a struggle between knowledge of the legacy of the father's crimes, and a resistance to personally account and be liable for them. The impact on the individuality emerges in films rife with fragmented identities destroying themselves and their families as site of the emergence for this psychomachy, the victims those around them and closest to them. *Pallet on the Floor* (Butler, 1986) triggers issues of "sex, death, mateship, voyeurism, violence, booze and mayhem in bleak small town New Zealand"⁵²⁶ and evokes the Southern Gothic of Poe and Faulkner where familial relationships are ambiguous like that of Roderick and Madeline Usher, an existence "shot

⁵²³ Millbank, A., (1998). "Female Gothic." Mulvey-Roberts, M. (1998). Op. cit. P. 53.

⁵²⁴ Freud, S. (1999). Crick, J. Op. cit. P. 197.

⁵²⁵ Freud, S. (1999). Crick, J. Ibid. P. 197.

⁵²⁶ Martin, H., and Edwards, S. (1997). Op. cit. P. 121.

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through with brooding family darkness and a deeply inward sense of the past as burdenö.⁵²⁷ *In My Father's Den* (McGann, 2004) furthers transgression and its lingering tragic effects on the forebears. The deferred reveal is a horror/suspense genre trope, drawn from Oedipus drama, a Freudian nightmare of totem and taboo, incest is the tacit connotation, drawing out the confrontation of the viewer with the unthinkable truth. This aligns with the protagonist's journey towards enlightenment, however tragic, the connotation being that protagonist's object of desire is (unbeknownst to him) is his half-sister. The past comes back to haunt the son of the father with the eponymous den, who travels overseas and returns for his father's funeral. The suggestion of inappropriate sexual connection between the father and the son's girlfriend, revealed as true, is a counter to allaying spectre of (unknowing) incest between the protagonist and his half-sister. The truth made obvious, and the subsequent release of tension (as per Aristotle's *Poetics*, the cathartic pleasure inherent in tragedy) is exploitation by this example of Antipodean Gothic horror of incest taboo and the sins of the father. The trope of raising disquiet of the unthinkable then containing it in narrative closure is an ageless trope much to the fore in Antipodean Gothic. The mystery of a young woman's disappearance exposes the suicide of the protagonist's mother and the traumatic events perpetrated by the father. The offspring of the transgressive sexual liaison between father and son's lover searches for the truth and, when she learns it, traumatises her. Like the spectacle of madness, playing with the horrifying possibility of atrocity and disclosing the unthinkable involves psychological processes of lack and desire, stresses of guilt and voyeuristic pleasure.

The deviant drives and desires rising to the surface to trouble the cultured explorer and gentlemen, as well as lower classes of sailors and whalers, and others devoid of pedigree like working class settlers, is Original Sin that enters Western culture through the portal of colonialism. Like the Oriental despot, the sexual deviant is slave to their perversions. Inhuman in their practices, with collapsed reasoning and amoral laws, they are resistant to the manifest destiny of the colonising discourse of power, and become animalistic with the Orientalised conditions represented through colonial gothic as symptoms of degradation. The loneliness of the Antipodean voyage and life leads the less morally fortitudinal potentially not only to masturbation, idiotism, and degenerate

⁵²⁷ Lee, R., (1998). -Southern Gothic.ø Mulvey-Roberts, M. (1998). Op. cit.

animalism and deviant sexual practices (which in the context of the antipodes seems ðnormalö), but also to tragic atrocities inflicted on the family. Gothic traditions of incest and the blurring of sexual identity, which troubles the patriarchal machismo of Imperialism, are inherent in the antipodes, the ultimate expression of the curse of altered, blurred, and unfixed states which troubled Western Christian dichotomies.

Antipodes, Altered States and Sensibility

Where the Gothic mindset challenged knowledge and certainty as folly, it evoked altered states; chemicals, trance, depravation, mysticism, madnessö these were Gothic Orientalist tropes to challenge science and reason's hegemony. Drugs and aberrant behaviour accompany the Gothic mindset in the colonialist era; soaked in laudanum and gin, 18th and 19th century modernity was driven by the hallucinogenic dreams of artists and scientific madmen. The thirst for knowledge and exploration was fuelled by rum, quinine, and opium. The Opium Wars driven by Europe's (physiological and economic) laudanum tincture and sedative addiction.⁵²⁸ Rum fuelled colonial seafaring journeys of exile, emigration, and exploration, an anaesthetic to inure the mind from the depravations of solitude and suffering, elixirs to banish phantasms of isolation and the dreams of depravation. The navy featured rum rations, and alcohol was currency of trade in penal colonies:

officers had the economic edge on civilians; they could raise capital by borrowing against their regimental pay, and as a junta they seized a monopoly on most consumer goods arriving in Sydney Harbour. The chief of these was rum, the social anaesthetic and real currency of New South Wales. Colonial Sydney was a drunken society from top to bottom. Men and women drank with a desperate, addicted, quarrelsome single-mindedness. Every drop of the tippie had to be imported.⁵²⁹

Rum was the opiate of the seafaring masses as gin was to the industrial revolution and urbanisation of Britain,⁵³⁰ the oil that lubricated society but also corroded the morality and behaviour of its citizens. It was a means to an altered state and escape from purgatory for deported convicts and lonely settlers and sailors with access to it:

Cut yer name across me backbone,/Stretch me skin across a drum,/Iron me up to
Pinchgut Island/From today till Kingdom Come!/I will eat your Norfolk

⁵²⁸ Hogg, J. (1991). Op. cit.

⁵²⁹ Hughes, R. (1986). Op. cit. Pp. 1096110.

⁵³⁰ Dillon, P. (2002). *The Much-Lamented Death of Madam Geneva: The Eighteenth Century Gin Craze*. London, Headline Book Publishing.

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Dumpling/Like juicy Spanish plum,/Even dance the Newgate hornpipe,/If you'd only give me rum!⁵³¹

Alcohol abuse is also a symptom in traumatised people, substance abuse a self-medication to ease the pain of disenfranchisement, powerlessness, and/or torment. In colonial days, Aotearoa New Zealand was renowned for its lawlessness, vice, and corruption. When Darwin visited the Bay of Islands, he:

went with Captain Fitzroy and Mr Baker, one of the missionaries, to pay a visit to [Kororareka] í besides a considerable native population, there are many English residents. These latter are men of the most worthless character: and among them are many runaway convicts from New South Wales. There are many spirit shops; and the whole population is addicted to drunkenness and all kinds of vice í This little village is the very stronghold of vice. Although many tribes in other parts have embraced Christianity, here the greater part yet remain in heathenism í In such places missionaries are held in little esteem í I have heard these worthy men say, that the only protection which they need, and on which they rely, is from the Native Chiefs against the Englishmen.⁵³²

Perceptions of the antipodes fuelled and lubricated by alcohol and its subsequent lawlessness and degeneracy connects to asylum discourses of altered states, and the Antipodean Gothic idea of the antitheses of reason. Distance and alcohol freed the inhabitants from cultural decorum, and Australia's penal legacy ensured prostitutes were among the first deported. Images of outposts with anarchic, orgiastic rituals evoke hedonism and paganism, barbarianism and asylum regression, the antipodes represented as a prison asylum of lawlessness and vice. These align with representations of the asylum as seething ferment of anarchy and chaos *within* society, and Antipodean outposts or colonial frontiers the equivalent of these hotbeds of moral and physical decay, The Ship of Fools of corrupt reason seeking safe harbour in rationality.⁵³³ Societies ruled by brute force and

⁵³¹ It is not certain whether this canting, defiant ditty, quoted in Russell Ward, *Australia Since the Coming of Man* (Sydney, 1965), was written before or after 1830. It is not, however, an English music-hall song like the spurious 'Botany Bay,' ca. 1880. 'Pinchgut Island' or plain 'Pinchgut,' was a bare knob of rock in Sydney Harbour, now occupied by Fort Denison, where recalcitrant convicts were sometimes chained in semi-starvation. The 'Norfolk Dumpling' was 100 lashes, and the 'Newgate hornpipe' the hanged man's twitching in the air. Hughes, R. (1986). Op. cit. P. 292.

⁵³² Darwin, C. (1989). Op. cit. P. 305.

⁵³³ 'Something new appears in the imaginary landscape of the Renaissance; the Ship of Fools, a strange 'drunken' boat that glides along the calm rivers of the Rhineland and the Flemish canals. The Narrenschiff, of course, is a literary composition probably borrowed from the old Argonaut cycle í whose crew of imaginary heroes, ethical models, or social types embarked on a symbolic voyage which would bring them, if not fame and fortune, then at least the figure of their destiny or truth í pilgrimage boats, highly symbolic cargoes of madmen in search of their reason í to hand the madman over to the sailors was to be permanently sure he would not be prowling the city walls; it made sure that he would go far away; it made

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irrational behaviour become despotic fiefdoms, like medieval feudal territories, where cruelty and depravity hold sway.

The antipodes takes the legacy of Ship of Fools in that they exist in the Imperial context as a dream of fortune, with apt punishment for the folly of avarice. The brutal punishment of flogging both on ships of passage and in the colonies themselves was often taken to excess and sadistic enjoyment, blurring the line between punisher and punished, pain and enjoyment, and sado-masochistic altered perceptions:

The basis of this [undeviating standard of punishment] was the cat-o'-nine tails, whose whistle and dull crack were as much a part of the aural background to Australian life as the kookaburra's laugh. Even 25 lashes (known as a *tester* or a *Botany Bay dozen*) was a draconian torture, able to skin a man's back and leave it a tangled web of criss-crossed knotted scars. The psychological damage inflicted was worse than the physical, and its traces equally permanent. What the cat-o'-nine tails instilled was not respect for discipline, but a sullen conviction of one's own impotence in the face of Authority; this could only be expunged by violence or erased by one's own death. Next to homosexual rape, flogging was the most humiliating invasion of the body that could befall a prisoner.⁵³⁴

Punishment and cruelty, the corruption of power through the system of discipline and retribution lends seafaring and the anarchic Antipodes with a stain of transgressional pleasures, deviant and aberrant gratification that goes with the territory. The antipodes's excremental mass and utopian destination oscillates in the Victorian mind like the Ship of Fools in medieval thought, between purge and purification, but also journey towards destiny and truth. It oscillates between Neo-classical discipline and order and Romantic anarchy and chaos, between degenerate practices and guilty pleasures, and penal/asylum colony and the prelapsarian paradise of Antipodean Gothic. The lash evokes Oedipal neuroses of the cruel and merciless father(land), the unwitting crime, and the aberrant sin of incest and its resounding punishment.

Alcohol, transgressive sex, and lapse infuse *Rain* (Jeffs, 2001), a quintessential example of the Antipodean Gothic tale, with connotations of degenerate corruption and punishment. Fuelled by Gothic acts and sensibilities of female sexuality and experimentation punished with tragedy, *Rain* includes icons of the bach, boat, beach, and nostalgia, mingling with guilt for wasted licentious days of summer holidays from

him a prisoner of his own departure. But water adds to this the dark mass of its own values; it carries off and it purifies. Foucault, M. (1967). Op. cit. Pp. 76-11.

⁵³⁴ Hughes, R. (1986). *The Fatal Shore*. London, Vintage. Op. cit. P. 89.

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inauthentic white natives. Communicated via sepia tones and whimsical music, the visuals match the hung-over remorse of an unfaithful mother, adding melancholia. The sexual unions are dangerous liaisons of Romantic literature; although not incestuous, they are transgressive; carnal knowledge by the dark stranger of the 14-year-old protagonist leads to tragedy.

These play with the girl's emergent sexuality and Gothic's ambiguous morality, along with transgressive male predatory sexual urges inverted on protagonists and women; like *The Piano*, *Rain* has the cuckolded husband betrayed by the woman usurping the matrimonial discourse willingly and eagerly. The film is laden with Victorian-tinted tones of alcoholic indulgence and familial fragmentation, the breakdown of traditional values, and the underlying atmosphere of the sun setting on the utopian dreams of the white male settler. Alcohol is the self-medication the cuckold uses to anaesthetise the pain of existence which epitomises the existential angst in much Antipodean Gothic film. The first lines of dialogue, "It was sunny in mostly and our house was on the water in well in nearly" [indicating] something slightly awry⁵³⁵ lend an aura of precariousness, further indicated by the hesitant, provisional existence unsettled by doubt. Narrated as a *film noir* by a 14-year-old female (inverting tradition), the voice-over parodies and disrupts *noir* genre convention of the world-weary, down-at-heel, middle-aged male brought to his doom by a *femme fatale* and his own lust. This icon of fertility and budding motherhood is traumatised and distressed by the sins of the parents. Their sullied relationship is like that of the settler identity, the Dionysian sexual license in which they indulge symbolic of their mutual madness, and a wry commentary on Antipodean Gothic mythology.

Alcohol fuels this dystopia; dulcet visual tones and Neil Finn's solemn music belie the idyllic, holiday paradise setting, suggesting its inverse; purgatory. The libertine flâneur artist upsets the natural order, deflowering the virgin and seducing the mother. He is the usurper who inflicts the worst insult on patriarchal power—cuckolding and plundering of the familial nest. Even worse, the female Other—Dark Continent brings his downfall, a punishment wrought for the ancestral father's sublime crimes of transgression and hubris. Daughter Janey has a tryst with the dark stranger, the joker/fool adrift on the South Seas of Satan's ruses punishing the parents' sins with tragedy and calamity. The innocent child

⁵³⁵ Message, K. (2001). "Beyond Proper Comprehension: Housewife Implosions in *Rain*." *Metro Magazine* 136: 78680.

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pays with his life while the licentious daughter has sex,⁵³⁶ the mother drinks to forget, and the father descends into depression and despair. The film ends with the connotation of the family's implosion, the annihilation of their bond and the suggestion of guilt that will outlive them all. The father is the Antipodean white native son punished for unknown past sins, innocent victim of the Dark Continent of psychoanalysis, the Other of female sexuality, the antipodes of the patriarchal norm, the female point of view another marker of traditional Gothic anxiety.

The settler's precarious, anxious condition dwells in the Oedipal drama of loss and lack: loss of Mother country where one was borne and individuated.⁵³⁷ By rejecting the Mother country the settler desires and searches for unity with the motherland identity while reconciling it with the new land. The environment robs him of this accord, and complete autonomy and dreams of where peace resides. Isolation of the family (similar to that of the settler) introduces a wild element to domestic harmony, a madness that threatens the very existence of the settler by culminating in the death of the child. *Rain*'s emphasis on the psychological rather than the physical⁵³⁸ accesses the stylistics of dis-accord and upset order, and of the psychological disturbance in the struggle between motherland and adopted country.

Antipodean Gothic tropes often emulate art cinema through non-traditional stylistics complementing and augmenting Gothic melodrama's challenge to serious and credible literature. The often tragic stresses of the settler identity and existence too much to bear for the white native are expressed in dour tales of depression and loneliness, of struggle and failure, human catastrophe and calamity in inaccessible and remote places. Estrangement is both physical and psychological, relentless and persistent, the medium the message. Placed in the art-house canon (a legacy of German Expressionism's anti-traditionalist tropes and schemes) Antipodean Gothic is where people's lives are tragic as they do not belong, even if born of the place. Caught between the European heritage and the here-and now of a hostile, cursed territory, and the liminality of the prisoner of the passage, they are forever on the threshold of belonging and unbelonging. Madness is the only escape, the white

⁵³⁶ *Rain* is likened to *Cape Fear* (Scorsese 1991) by Message where the escaped criminal's paedophilic sexual predation on the pubescent female is represented as criminal insanity causing havoc in the family nest, the family a metaphor for society, and the disturbance analogous to amoral libertines at large in society or confined in prisons/asylum.

⁵³⁷ The Fatherland is the symbolic realm of the culture.

⁵³⁸ Message, K. (2001). Op. cit.

settler and their native descendents are doomed to be at odds with the feminised environment struggling to, and longing to, belong. As with horror, the relentless Antipodean Gothic's dark communication often tips into excess, and, like art house cinema, the excess of Gothic world-weariness emerges as a form of resistance, slipping into the surreal and the absurd emulating this liminal state. This resistance and solution the absurd horror of the white native identity is the antipodes of Antipodean Gothic: Antipodean Camp.

Antipodean Camp: Gothic's Other

Antipodean Camp mocks Antipodean Gothic's neurotic reiteration of culturally coded guilt and neurosis of curse, of unbelonging and inauthenticity, of being the prisoner of the passage. It attempts to exorcise white settler existential angst of counterfeit reason, satirising, parodying, and making mock through excess and surfeit. If madness results from precariousness and inauthenticity in the white native psyche, and their liminal existence is the geographical equivalent of the antipodes of reason, then its mock, contempt and disavowal (abjection even) is to assume the medieval role madness once held in culture. That was to review and hold reason to account; to challenge and deconstruct its assumptions and pretensions; to remind people of the hubris of immortality and greed, the engines of colonialism. Camp is the excess or overload of Gothic horror, an overkill of tragedy which slips into pantomime and farce: "Camp and tragedy are antitheses". Sontag famously states in her treatise on Camp, "There is seriousness in Camp (seriousness in the degree of the artist's involvement) and, often, pathos. The excruciating is also one of the tonalities of Camp."⁵³⁹ Its disavowal is denial of fear and anxiety. It is a counter or foil to anxiety belying the myth of the Antipodean man-alone. Acknowledging the "man-alone" stereotype as an "empty sign" where signification points to inauthenticity would be to acknowledge the inauthentic construct of Antipodean autonomy and self-sufficiency. Camp whistles in the dark of Antipodean Gothic, and "proposes a comic vision of the world. But not a bitter or polemical comedy. If tragedy is an experience of hyperinvolvement, comedy is an experience of underinvolvement, of detachment."⁵⁴⁰ Camp is a shallow tease to Antipodean Gothic which haemorrhages signifiers of psychic

⁵³⁹ Sontag, S. (1967). *Against Interpretation*. "Notes on Camp" London, Eyre and Spottiswoode.

⁵⁴⁰ Ibid.

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disintegration and madness to allay their fears and to rid them of their horror through incongruous dissociating images. It belies the angst and fear which worries Neill's *Cinema of Unease* and Mitche's 'white neurotic industry'.

Antipodean Gothic cinema becomes an attempt at the expression of this impossibility of reconciliation between Gothic and Camp, the iteration of the unsustainable facts and incongruous images. Neurosis and psychosis are strategies to reconcile paradoxes and aberrant thought and perceptions; Antipodean Camp mocks these psychological disruptions, parodying or lampooning them to disavow that beyond the thinkable, and creates anxiety and trepidation. Antipodean Gothic cinema aligns with Fuery's conception of cinema as a neurotic, psychotic, or hysterical spectator event⁵⁴¹ where the impossibility of madness is played out in an endless representation trying to reconcile the mind with anomaly. It contains aspects of the asylum discourse, the Othering, the horror and abjection, the Dark Continent of the Other, a dream-work attempting to manage and control an undecidable state. Yet the discourse can be used against itself, parodying strategies of Othering and contesting Romantic presumptions about the Other through Gothic excess in a form of Antipodean Camp that slips into what Perry calls a 'stylised subversion and sardonic distancing shared by Australian and New Zealand cultural producers'⁵⁴² Perry describes Antipodean Camp⁵⁴³ as 'affirmatively comic or resignedly ironic'. This is a strategy to disavow the cuckoo-in-the-nest syndrome of Antipodean Gothic white native identity. Camp transcends horror, taking neurosis into psychosis and psychosis into surrealist parody. Strategies to mock anxiety, allowing rejection and repudiation of an incongruous repressed uncanny knowledge. Camp is the excess of horror slipping into hysteria, a manic laugh-in-the-face of terror. Its rejection of terror and horror is the deflection of the Other. Wilde's Camp is the mirror deflecting heterosexual patriarchal discourses, turning them into the Wonderland looking glass of which Perry and Henderson speak in relation to the antipodes in the Victorian aesthetic. Antipodean Camp is a Wildean satire on modern Antipodean society and its codings of antithesis, inversion, and inauthentic liminality.

Antipodean Camp and Gothic emerge from a Hegelian logic of thesis and antithesis, tributaries of the poles/antipodes the West requires. At the Massey Antipodean Gothic

⁵⁴¹ Fuery, P. (2004). Op. cit.

⁵⁴² Perry, N. (1998). *Hyperreality and Global Culture*. New York, Routledge. P. 2.

⁵⁴³ Ibid.

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conference, Henderson referenced *Alice's Adventures in Wonderland* and colonial Britain's Victorian Gothic aesthetic and mindset⁵⁴⁴ in relation to Cook's voyages of discovery and their undoing of scientific logic and theory. Alice tumbled through the centre of the earth and arrived at England's antipodes, its inverse and divergent Otherland. Wonderland was a phantasmagorical place with irrational logic and reason, a surreal nightmare of estrangement that becomes absurd and meaningless. *Alice* is a camp excursion into the unreal and the delirium associated with intense alienation and separation from the familiar and the "normal" which flirts with horror and hysteria, like colonialism and Othering.

The madness Alice experiences is a mirror of reality, a clear yet inverted reflection of the known and the real. Within this superficial reality is unbelonging, a presence based on an accidental fall from reality and descent into an antithetical existence. Antipodean Camp oscillates between tragedy and comedy, a mannerist⁵⁴⁵ excess and disorientating emotional swing "move[ing] freely between dark drama and banal comedy",⁵⁴⁶ the latter slipping beyond intense and brute reality into surrealism. The excess into which Alice slips when she tires of the dislocation and detachment from her outing signifies estrangement from serious mundane reality and a movement beyond the real to relieve the constant and unremitting stress of the commonplace. Because the antipodes is the ultimate Other, it is polarised in relation to her "norm", her ordinary and everyday world to which she belongs and wishes to return.

Alice falls as far from Imperial England as is possible, and Carroll's analogy speaks of British perceptions of the antipodes as unreason. When falling towards the antipathies, a Freudian slip for the antipodes, Alice states (quoting Henderson and Perry)

í I wonder if shall fall right *through* the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The antipathies, I think í but I shall have to ask them what the name of the country is í is this New Zealand? Or Australia?⁵⁴⁷

⁵⁴⁴ Henderson, D. I. (2002). Op. cit.

⁵⁴⁵ I use the term "mannerist" in the sense of "elongated forms, exaggerated, out-of-balance poses, manipulated irrational space, and unnatural lighting", an artificiality of expression opposing and complementing late Renaissance realism and naturalism. The exaggerated, melodramatic stylistics of form and line, lighting and colour, expression and stance matured under the influence of the High Renaissance, characterised as a reaction to, or exaggerated extension of it. Mannerism is often used in the sense of the term "anti-classical" as opposed to Renaissance and Baroque classical perspectives and proportions, setting up atmospheres of drama, tension, and unease.

⁵⁴⁶ Perry, N. (1998). Op. cit. P. 13.

⁵⁴⁷ Gardner, M., Ed. (2001). *The Annotated Alice: The Definitive Edition. Alice's Adventures in Wonderland and through the Looking Glass*. London, Penguin Books. P. 12. Quoted in Henderson, D. I. (2002). Op. cit.

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She arrives at a strange and exotic place, the reverse of her known and understood world. Alice's fall has implications of The Fall,⁵⁴⁸ connotations Foucault inters from his asylum archaeological discourse of the Great Confinement, and of Satan's casting out of Heaven in Milton's *Paradise Lost*. It reflects a Victorian obsession with the centre of the Earth as lost world of fantasy and irrationality,⁵⁴⁹ with Jules Vernian fantasy and mythological pondering. These impressions connote sin, failure, a decline from one state into a lesser state. It invokes an antipodes as the extreme opposite from the point of departure, a terminus for a separation from a once known and utopian situation into its very antithesis. The Fall has connotations of prelapsarian sinfulness and curse, an extremity from the centre, a separation and disengagement from God's grace and favour. Alice is disconnected from the known world, sent to a place of irrationality and fantasy. It is a place antithetical to her point of origin, reflecting Victorian ideas of the antipodes as Wonderland inversion. It is the polarity and slide from the known and the real that Henderson and Perry use analogously in the idea of the antipodes in Victorian conception, one pervading and informing Antipodean Gothic cinema and Antipodean identity. It is this surreal, antithetical nature of Wonderland that has madness as the inverse of reality, the polarity of the known that the asylum created in relation to the norm, emerging in Antipodean Gothic and Antipodean Camp.

Alice arrives in Wonderland after an interminable fall in which she has time to contemplate her situation (reminiscent of the voyage to the antipodes). Her new situation is one of surreal logic, with benign creatures and events a parody and critique of logic through inversion and camp excess. Antipodean Camp, as Perry explores, is, like Antipodean Gothic, a response to cultural dominance – from within cultures for which colonisation was constitutive – a response [to the] master discourses of the (m)other countries – which amplify the accident of place – signalling their own fabrication and asserted through self-mockery.⁵⁵⁰ Quoting Raymond Williams, Perry claims Antipodean Camp as a cultural work – assembling a successful local vehicle from what are leftover

⁵⁴⁸ In the classical period indigence, laziness, vice, and madness mingled in an equal guilt within unreason; madmen were caught in the great confinement of poverty and unemployment, but all had been promoted, in the proximity of transgression, to the essence of a Fall – Foucault, M. (1967). Op. cit. P. 259.

⁵⁴⁹ The fall into the earth as a device for entering wonderland has been used by many other writers of children's fantasy, notably by L. Frank Baum in *Dorothy and the Wizard in Oz*, and Ruth Plumly Thompson in *The Royal Book of Oz*. Baum also used the tube through the earth as an effective plot gimmick in *Tik-Tok of Oz*. Gardner, M. (2001). Op. cit. P. 14.

⁵⁵⁰ Perry, N. (1998). Op. cit. P. 12.

pieces of overseas materials and machinery, the narrative mockingly exposes the limitations of an Antipodean mythology.⁵⁵¹ The Wonderland into which Alice enters is, like the Antipodes:

a coded representation of the location from which she purportedly departed í she tacitly relies upon a theory in which representations are understood as powerfully determined by the presumptively unproblematic reality of her (material, early modern) world í immediately and disturbingly consequential for Alice's conception of who she is í On having achieved a provisionally secure conception of herself, however, she is presented as prone to judge everyone else. It is therefore not Alice but the lessons her creator sought to convey which provides guidance to the Wonderland of Antipodean Camp í Alice í *looks forward to the modern*, which she is imperfectly aware of as ambiguously other, as antipode.⁵⁵²

This coded representation is, as Perry quotes from Sontag, "purely artifice í empty of meaning" which belies a yearning for meaning and truth, for an authenticity lacking in Antipodean self-conception. Antipodean Camp is the polar extreme of the neurosis of reiteration in an attempt to abject the unthinkable, that is the Nationalistic identity without validity, a validity yearned for and mourned. It parodies and lampoons this idea, "call[ing] up nationalist sentiments through cultural images that are constructed in accordance with bricoleur tactics, placed in quotation marks by the signalling of their own fabrication and asserted through self-mockery."⁵⁵³ The artifice of Wonderland is mocked rather than Gothicised in Camp.

The angst displayed in Antipodean Gothic can be read also as "movements in orbit around contrasting centres of gravity" and camp enjoys the oscillation and the resulting altered state that it induces. Like Alice's fall, the oscillation between Antipodean Gothic and Antipodean Camp are polar extremes of extremes, an uncertainty as to the depth and sincerity of meaning in both, "yearnings for the centre of things í the centre (of both Empire and learning) í read another way í yearnings í in which both their origins and direction are reversed."⁵⁵⁴ The movement between them is like the vacillation between angst and yearning, manifesting itself both in Antipodean Gothic and its other, Antipodean Camp, through Mita's "white neurotic industry" and Neill's "*Cinema of Unease*". The swing is comparable to the cycling between states designated in bi-polar disorder diagnosis.

⁵⁵¹ Ibid. P. 12.

⁵⁵² Ibid. P. 16.

⁵⁵³ Ibid. P. 12.

⁵⁵⁴ Ibid. P. 17.

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Where Antipodean Gothic extended Romanticism's antithesis of reason, Antipodean Camp transcends it, moving into the laughably excess and extreme realms of performance beyond verisimilitude, more real than real. It is the excess of horror that transcends the madness of reality, beyond the unthinkable into the realms of hyper-reality which defies the horror of Modernity, as Perry illustrates using Walter Benjamin's *Angelus Novus* analogy. Perry quotes a film reviewer from *The Times* (perhaps the same reviewer that Conrich sites regarding the antipodes as a "great place to grow mad, bitter and twisted"⁵⁵⁵) suggesting these (Antipodean Gothic) examples characterise "New Zealand and Australian temperament" (the remark was prompted by the film *Utu*, but the examples now proliferate).⁵⁵⁶ Perry cites the closing scene from *Smash Palace* (Donaldson, 1981) as example of Antipodean Camp, a reification of where Antipodean film moves "freely between dark drama and banal comedy". This scene is a nexus between Antipodean Gothic horror (the individual at odds with his environment, community, and family), and Antipodean Camp (parody of a society or irrational fears with excessive stress and tension diffused through slapstick tropes) as a way to scorn and parody the neurosis of Antipodean white native existence. This scene highlights the neurosis of estrangement and isolation, separation from socialising and civilising structures. It also highlights a "shared, knowing matter-of-factness" which connects to the Antipodean Gothic theme of outsiderism and estrangement, making desperate measures and actions reasonable and understandable. A madness made normal by disproportionate experience.

These extenuating reasons for Antipodean Gothic and Antipodean Camp are illustrated in the images of Peter Jackson, as Perry points out, in *Heavenly Creatures* (discussed more fully in the next chapter), where Jackson exploits Gothic horror and takes it into the realms of Antipodean Camp through excess and parody. Appropriation and spoof or the camp excesses of Romantic melodrama are the pathos of tragic-comedy and nihilistic tendencies of the theatre of the absurd. Jackson's parody of Antipodean Gothic, however, moves into and past Antipodean Gothic's tyranny over (white) Antipodean identity, resisting the Gothic connotations, making mock of the Orientalist idea of the antipodes as antithesis. Jackson treads the contested ground between Antipodean Gothic

⁵⁵⁵ Conrich, I. (2002). Op. cit.

⁵⁵⁶ Perry, N. (1998). Op. cit. P. 12.

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and Antipodean Camp's resistance to European literary discourse, both resisting Antipodean Gothic and complicit with its premise.

Antipodean Gothic and Camp relate to Foucault's history of madness as they are discourses arising from the Renaissance and Enlightenment based on polemics and discursive channels of dissemination to elucidate theories of Otherness for, amongst other things, Nationalist individuation. These historical loadings of Otherness and Imperialist right are coded with undertones of the settler's unbelonging and transgression, issues repressed and countered by an overt yet anxious sense of European entitlement and a lack of justification for its basis, a strategy of manifest destiny or the 'hierarchy of status'.⁵⁵⁷ The antipodes is located in Orientalist discourses emerging from discursive practices and policies of capitalism, law, foreign and internal politics, and religion. These imperatives drove the engine of colonialism and fortified the European sense of entitlement to foreign territories. The last and most extreme of these was the antipodes. These were the ultimate territories, conceivably home to the most extreme and Other of all inhabitants, requiring the hardest of heroes to conquer and dominate the most extreme of opponents. The antipodes' representation in discourse within dispatches and communiqués conveyed this aberration and threat to order which sanctioned and legitimated colonising practices, including missionary work and foreign aid. Believing the Other aberrant and inferior legitimised policies and procedures used against their sovereignty and power.

The premise of this discussion, aligned with Hughes' conception of the antipodes as geographical equivalent of the unconscious, is that Antipodean Gothic film has a preponderance of imagery which reiterates an Orientalising perception of the antipodes as the repressed, horrifying, irrational id of Western civilisation. It is constructed through discourse of Romanticism and Neo-classicism as a contested ground between the states of superego and id, the conscious and the unconscious, the antipodes the equivalent of the repressed horrors of its ego-driven, base human nature. The antipodes therefore becomes the site of this struggle. It is the primeval setting for the struggle for domination of the

⁵⁵⁷ Specifically, one of the three consequences premised by the theory of The Great Chain of Being, namely: 'Gradation'. The existing species exhibit a hierarchy of status, and so compose a great chain, or ladder, of being, extending from the lowliest condition of the merest existence up to God Himself. In this chain human beings occupy the middle position between the animal kinds and the angels, or purely spiritual beings. Abrams, M. H. (1985). *A Glossary of Literary Terms*. Orlando, Florida, Holt, Rinehart and Winston. P. 76. The connotation here in Imperialism is the theory of 'the white man's burden', the responsibility of benevolence and mercy to those lesser or lower on the hierarchy beings which presupposed Europeans and the West to be higher in the totemic structure than 'Others', and therefore superior and dominant.

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identity between repressed primal urges and basis for human identity (demonic, evil, chaotic, irrational, loathsome side of humanity) and the civilised, reasoning, rational man (the ordered, dominant, stoic, compassionate, objective, controlled and just identity). Antipodean Gothic films reiterate this chaotic and irrational contest within its narratives, starting from an ordered existence and descending into a chaotic, savage madness. Order is then restored, neurotically playing out mankind's emergence from the dark ages of irrationality and madness to their current reasoning humanism. Antipodean Gothic stories are asylum tales of the confrontation between the reasoning human and its irrational other. The antipodes are the last frontier where madness always threatens and fragile order reins, precariously balanced and anxious about immanent chaos breaking the civilised veneer and running amok.

Western culture invented cinema, and Americans and Europeans are the first (able) to take up the medium of film. Antipodean Gothic stylistics reflect the cultural milieu of confusion and anxiety which emerged from the colonial enterprise. This echoes the asylum discourse in that refuge sought from the negative aspects of European civilisation and modernity turns into a nightmare of violence and horror of the Victorian psychiatric hospital in the guise of a sanctuary but is, in reality, a prison for non-conformists. Like Gothic literature, the Antipodean Gothic film begins with a deceptive order and descends into violence and horror, madness and chaos. The stylistics represent the journey from a civilising place of origin into a wild, savage and 'primitive' place of irrational violence and sexual depravity, of betrayal and perverse power relations, of transgressive relationships and tragic consequences. *Pakeha* film offers the Gothic nightmare of the irrational laying just below the surface ready to rise up and dominate the psyche. Evil demons of madness revolt and rise up, colonising reason, wreaking havoc in a coup threatening colonial rule. These themes and depictions evoke the asylum discourse in seeking to control the designation of irrational fears through reiteration, bearing witness to their rout, and a neurotic need to see underlying madness in Antipodean identity subjugated.

This neurotic, psychotic, hysterical need to witness madness emerge and be defeated mirrors Gothic tropes through a constant need to contain the demons of irrationality in narrative and to close them in a known structure. Order restored reiterates and repeats this tenuous hold on reality. Belief in entitlement and righteousness of inheritance and

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existence in the contested territory between the physical and the metaphysical is a strategy of disavowal, a mock and ridicule of fears through parody. Gothic excess is satire that laughs in the face of overwhelming anxiety and terror. Excess disavows anxiety and fears of disorder and chaos, a surety and certainty of existence denying neurotic anxieties. Antipodean Gothic becomes a working through of Antipodean anxieties, a beginning to face these fears and anxieties, albeit reinforcing them as much as challenging them. Jackson exploits Antipodean Gothic stylistics *and* resists them; the Western art form of film and Antipodean Gothic stylistics and strives to achieve this dream-work and establish a legitimate place in the antipodes.

Like satire, pantomime, and melodrama, Antipodean Camp critiques and challenges the tyranny of Gothic symbolism. The Antipodean Gothic legacy in film begins to be deconstructed and decolonised by indigenous people, such as Merata Mita, using the technology and the medium to tell their stories, using cinema against itself to represent the Other's viewpoint. Once the schemes and tropes of Gothic are unravelled and exposed as a discourse, a construct from one culture, no more valid than that of another, then the myth of Antipodean Gothic will lose its potency and currency. It will become another decentralised discourse in a multitude of others, not an Other to Hollywood but a mainstream discourse in itself which deconstructs the colonising project of Western Imperialism. In doing so, it will also dismantle the legacy of madness as Other, and the madness of Antipodean Gothic.

Resistance

The Massey conference highlighted and named a phenomenon long acknowledged and understood by people who identify with the group included in Neill's *Cinema of Unease* and Mita's 'white neurotic industry'. It identified a strategy of Antipodean Gothic of a continuation of the discourse of Othering begun in cultural debates between Renaissance and Enlightenment, Neo-classicism and Romanticism. From this milieu sprung the asylum, another stream of the discourse of power involving the containment, and control of a perceived Other to fortify notions of self. It is this programme of identifying, categorising, containing, and confining the Other in disparate discourses, which colludes unwittingly and often in total complementary ways to construct the Other in process of identifying the self, validating the discourse of power over them, and policies and practices to maintain the

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power over them by representing them as aberrant, threat, and deficient. Antipodean Gothic cinema can be seen as a neurotic need to reinforce this discourse, and to make it right to be part of the colonising structures and discourses. It is an attempt to corroborate and settle the unfixed, liminal state of white settler Antipodean angst raised with the Enlightenment discourses of Othering.

Romanticism resisted these Othering discourses and attempted to celebrate and claim the Other as heroes, exotic, erotic; of being Other in terms of not like *Other* because of extraordinary, supernatural and uncanny gifts not awarded mere mortals. Included in Romantic identification with the Other was the image of the brave/foolhardy explorer, scientist, doctor, artist, detective, genius, those who forgo the safe and comfortable trappings of *normal* life and extend themselves physically and mentally to broaden mankind's knowledge: the Prometheus amongst us. This discourse too, however, colludes with Othering in a positive discrimination sense, exiling madness to the antithesis of horror to the antipodes of genius, the realms of the supernatural, the uncanny, the freakishly gifted, or the Byronic hero. Though celebrating and lauding madness as heroic, Romantic identification made inhuman those considered as such, albeit in a superhuman end of the spectrum.

Antipodean Gothic becomes an element of cultural dialectic and cinema and (as Mita points out) a tool of colonialism in the respect of capturing the Other in image and narrative. The Antipodean Other—the unstable man-alone, the Noble Savage, the drunken, sodomising sailor, the sadistic perverted government/military coloniser—is contained. The celluloid reel roped in Otherness and aberrance. The new technological extension of photography, storytelling, and containing the spectacle of the aberrant Other is extended through the antipodes' relation to Western culture as extreme East or end-of-the-world; as geographical equivalent of the unconscious, a site of worldly inversion and antithesis. The antipodes as last stop in the material world before madness or death, the double-bind of actuality and delusion, reason and unreason, existent and impossible. It is an irreconcilable and untenable space in the cultural memory, an aberration and dream-smashing affront to reason. The home of contradictions, anomalies, insane characters, people, and occurrences, the antipodes are like the asylum. Antipodean Gothic neurotically attempts to reconcile this cultural double-bind, escaping into madness and psychosis in many instances. It is often expressed in terms of asymmetry, imbalance, dark foreboding, brooding ruins and gothic

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asylum, precariousness, fragmentation, unbelonging, and an uncanny sense of dread. The legacy of curse and long-forgotten sins perpetrated by the father, of inter-generational guilt and Fall, also emerges in images and narratives conveying a sense of unease, with a fatalistic desire to belong where exists a lack of belonging. There is always a melancholy for a once-felt state of belonging to a mother-country that contrasts with the antipodes as Utopia and land of plenty. There is nostalgia for the time of the myth of *terra incognita Australis*, before Cook disillusioned the Western world, disallowing images of utopian plenty and comfortable abundance to sit easy with the viewer. In many respects this is Romantic angst writ small, displaced from dissociation and unbelonging existentialist angst onto a site far from home in an effort to put far away the unthinkable that the Enlightenment project was an injustice, undependable, and wrong.

The Massey conference identified this genre; postmodern theory, though, challenges fixed genre stylistic assumptions and begins to deconstruct its Other through the stylistics and conventions of the discourse itself. Antipodean Gothic in its strictest, modernist, genre-centric description is a debatable, contentious site for the working out of cultural angst.

Jackson's resistance to Antipodean Gothic can be regarded in the postcolonial tradition, still in the hands of the Pakeha white native, but speaking from the formerly Othered Antipodean viewpoint. The Third Cinema tradition of the Other speaking through the medium, this time the descendants of the white settler who is a paradox in Antipodean Gothic terms, neither truly belonging here or in the Mother country/Fatherland, nor truly in Aotearoa New Zealand although borne of it. Jackson's Antipodean Camp is an assertion of his right to an authentic existence in the antipodes and to reject the sins of the father, helping in the project to deconstruct traditional Hollywood narrative cinema, that patriarchal, white, Anglo-Saxon heterosexual male domain, and utter texts from within at least one of Other's domains. In this sense, his utterances join the anti-Antipodean Gothic discourse, but only in one sense.

Using the medium to deconstruct itself, and the discourse, by allowing the Other (indigenous peoples of Orientalised lands; women; invalids, criminals and libertines of the asylum discourse; homosexuals/gays; and the insane) speak of their experience and to hold the colonising discourse to account. Cinema holds within it (in a postcolonial world) the very means with which to deconstruct the discourse. Like Antipodean Camp, cinema can

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be a resistance to the asylum discourse of containing the Othering in image and text/narrative, shutting their perceived threat away in anthropological, psychiatric, ethnographic, or horror narratives. The next chapters turns attention to the Other of modernist Antipodean Gothic discourse; the white native (Peter Jackson), and the insane Other (Janet Frame) speak their truth about Antipodean identity, madness, and rejecting and resisting hegemonic discourse of colonising power (or indeed their inverse). Jackson's Gothic excess, parody, and visual hyperbole combine to constitute resistance to the tyranny of Antipodean Gothic stylistics through Antipodean Camp and 'splat-stick' outrageous overkill. His postmodern parody of Antipodean Gothic exploits the latter's horror and trepidation and laughs in its face, thumbs its nose at the anxiety and trepidation inherent in Antipodean Gothic.

At times, however, as in the Neo-classical/Romantic debate, the parody also colludes with its opposite ideology, protesting too much and perversely re-asserting its Other. Looking beyond Jackson's 'splat-stick' genre-deconstructing horror films, we concentrate on *Heavenly Creatures* which plays with Antipodean Gothic horror and exploits some of their conventions discussed earlier in relation to identity, belonging, trespass and inauthenticity inherent in white native culture and exhibited in Antipodean Gothic cinema. He plays with truth and fact, imagines history, re-images and revisits it from the Other's perspective while observing them with a seemingly objective technique of the colonising discourse of cinema. Even this is a refusal to accept Orientalising, pathologising discourses imposed on the local industry from outside and internalised by those within is a self-consciousness erosion of Antipodean Gothic construct; non-Hollywood or Third Cinema.

This resistance is a sensibility of refusal to accept the hegemony of the Western art form; it emerges from within perhaps the highest level in the order of Others, a white male Antipodean Other, but it is a start. So-called Third Cinema is a further exploration of the deconstruction of this hegemonic discourse. Maori cinema such as *Ngati* (Barclay, 1987) and *Mauri* (Mita, 1988) for instance. Nationally and internationally acclaimed⁵⁵⁸ smaller films such as *Whale Rider* (Caro, 2003) access traditional Western narrative cinematic forms, but also incorporate Maori oral traditions of storytelling such as oratory, word pictures, and mythological analogies in their communication of themes and issues. This

⁵⁵⁸ Consider Keisha Castle-Hughes' 2004 Academy Award nomination for Best Actress.

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recognition has been hard won as most countries consider Hollywood as the touchstone for film, while cinema outside of this is seen as derivative and imitative, the antipathy of Hollywood. Film emerged simultaneously from Western Modernism in Europe and America; however the United States emerged as hegemonic power post-World War Two, stamping its dominance on most things including cinema. Hollywood hegemony helped create and validate the Cowboys and Indians dichotomy, the angst of *noir*, the heterosexual norm, the nuclear family, the Red spy threat, Yellow Peril, alien invasion, monster horror, gangster, serial killer, and might is right ideologies through image and narrative.⁵⁵⁹ Pakeha born and raised here could only see themselves misplaced or Other, inauthentic and impostors, necessitating an identification with the Hollywood Orientalist gaze, or culturally cross-dressing and identifying (inauthentically) with the colonised.

After Jackson and his (debatable) resistance to, or complicity with, the asylum discourse and Antipodean Gothic, we query the mad other's utterance, the female, Antipodean, creative artist, diagnosed insane Other, Janet Frame. We look to see if the Other speaking can deconstruct the asylum discourse identified in Antipodean Gothic genre, and if it seeks to deconstruct this or affirm it. We look to see if Frame helps to decolonise this Othering strategy and to see if madness is used as resistance to cinema's modernist colonising strategy.

Like *Cuckoo's Nest*, an asylum film where madness is the subject and not simply a signifier of evil, *An Angel at My Table* (Campion, 1990) is an example of the Othered (insane) speaking for themselves in the colonised medium of film. Here Frame challenges the Western designation of cursed and evil Other through the asylum discourse. This designation is resistible through the mediums of literature and visual storytelling. *Angel* tells the story from her own viewpoint of the Antipodean identity at odds with her environment; this time it is the culture which alienates her, and her estrangement is from the excessive tyranny of Western modernism, as opposed to being reason's traitor. Discussed in chapter 9, this example of the Other speaking takes madness as central,

⁵⁵⁹ See Biskind, P. (2001). Op. cit. for discussions of Hollywood's role in ideology dissemination and discourse regarding Modernist Us/Them dichotomies. Them as alien and threatening dismemberment of the body and the individualised self of 'Us'; and the beginnings of postmodernist pluralist perceptions of the disintegration of the distinction between the diametrically opposed points of view. This has ramifications for sixties postmodernism from which *One Flew over the Cuckoo's Nest* emerged, and the representation of madness as tool of the Left and Right to represent the enemy as Other and insane because of Orientalist difference.

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resisted and questioned, inverting the gaze on the its Other (so-called culture) as strange and unnatural, with psychiatry a discourse of corrections, of silencing and colonising the creative imagination that is antithesis and complement of reason.

Official discourse (diagnosis) causes social estrangement, anomy, and a reverse Antipodean Gothic discourse in *An Angel at my Table*, a graphic illustration of the construct nature of identity and belonging. Campion images Frame's anomie and sense of the absurd inherent in depravation and dispossession felt by the diagnosed, and the real effects on real people the discourse of madness perpetuates. She is designated insane by her society, but the narrative explores the alienating nature of the culture and its madding effects on the emergent identity. Frame defies designation as insane, becoming the epitome of the cultured reasoning identity by excelling in manipulating the language to express her reality. Her story undermines and challenges not only the asylum discourse but the Antipodean as well.

Frame's story is written by the Other of Western patriarchy's women's imaged by a woman, resisting colonisation in a phallogocentric medium by challenging hegemonic Western discourses. She refutes insanity in its clinical sense, the controlled designation parodied and satirised by her literary award and reframed as genius. If there are Antipodean Gothic stylistics in *Angel* (and there are some, especially the intense clarity and unblinking gaze of the objective observer which causes her awkward visibility and the spectator's discomfort) they, like Jackson's parody, both resist and challenge Antipodean Gothic. Here, the antipodes, and madness, and female experience, are no longer the Other of the "norm", the Orient of Western archetype. They are central and germane to human experience, as valid as any other, questioning the status quo through the very telling. The telling and the showing deconstruct mythologies of which Antipodean Gothic and madness are but a few. This resistance to Pakeha Antipodean Gothic identity and Othering in discourses of power is considered further after an examination of the representation of madness in *Heavenly Creatures*.

Chapter 8

Heavenly Creatures: Peter Jackson's Antipodean Gothic and Camp Madness

At the time of their trial, defense attorneys suggested that the pair were suffering from a *folie des deux*, a kind of shared insanity, through which the girls, described by their defense attorneys as elated paranoiacs, were able to communicate and share the most minute details of their fantasies. It was a world that was open only to the two of them, and in that world, they were even more special than they themselves, in their most grandiose egoism, had previously imagined.⁵⁶⁰

Peter Jackson's representation of the Parker/Hulme murder in Christchurch in the 1950s, *Heavenly Creatures* (Jackson 1994) offers images of psychosis, criminal madness, and Antipodean Gothic (female) identity rife with dissociation, angst, and homicidal delusions. He offers a vision of two women involved in a notorious incident from New Zealand's social history: matricide. Central to the accused's defence was the insanity plea, *non compos mentis*, rejected by the jury, and the women were held responsible for their actions. Jackson's visuals cast doubt on the perpetrators' sanity; bizarre, abnormal behaviour is evidenced in images of fantasy, psychosis, and excess. Their relationship is deliberately ambiguous, and lesbianism connoted, lending an uncertainty and vagueness to the nature of their intimacy and their respective characters. Their respective characterisations are complicit with Gothic stereotypes of evil madness; Pauline Parker is the dark, brooding, *femme fatale* from the lower classes, the threat to patriarchal order and control; Juliet Hulme is the privileged, wan, fragile, artless consumptive of higher sensibility and tragic emotions, the doomed Gothic waif with seemingly supernatural powers. Jackson's images affirm then parody the women's delusions and Romantic identification with mad genius through pantomime, caricatures, and surreal visuals, mocking the horror of the narrative and exploiting the abjection of its trajectory. He plays with Antipodean Gothic and Antipodean Camp tropes and schemes of melodrama, surrealism, dream-states, and reality bending, bringing drama to a dire tragic tale. These tropes allow the spectator to Romantically identify with the women, to know their insanity and understand their acts as mitigating factors, to allow a catharsis to absolve the culture of the women's crime and blame madness for their heinous transgression against humanity. That the women's motivation and actions are derived from their delusional and psychotic state not only

⁵⁶⁰ See <http://www.crimelibrary.com/about/authors/mcgraw> 12/05/2009.

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explains their rationale, but their (un)reasoning, their perverted and inverted logic imaged by Jackson in intense hues and concentrated synthetic colours clashing with sepia tones, deep shadows, and high contrast chiaroscuro of Antipodean Gothic.

Jackson nods knowingly at the Gothic Antipodean dark underside-of-the-world mythology. This is the Southern Gothic of extreme Otherness and inversion, where the repressed surfaces and is *ōnormalō*, with Christchurch metaphor for the women's *ōmisshapen chaos of well-seeming formsō*. He parodies and wilfully misunderstands the genre, yet references and parodies its tropes.

Simultaneously an example of *Mita's* *ōwhite neurotic cinemaō* it also resists classifications and controlled designations, and is complicit with, and resistant to, Antipodean Gothic stylistics. Jackson parodies neurosis with its antithesis and complement, psychosis, laughing in the face of horror and horrifying comedy. These strategies critique and confirm white native Antipodean identity's links with madness and horror, reifying underlying connotations in Antipodean Gothic connecting with ideas of neuroses, madness, and the asylum with Antipodean citizenship.

Sam Neill (in recreating his youth enacting cycling past the asylum) expresses fear of contagion with madness that he perceived as permeating his home town. The asylum connotes sinister links between madness, irrationality, violence and murder, and more telling, contagion and quarantine. Similarly, Jackson frames the women in an enclosure of narrative and screen within Antipodean Gothic stylistics and Camp ridicule. Making spectacle of madness, the text acts (like the handkerchief Neill wears cycling past the former institution) as a barrier between madness and the spectator, warding off contagion and air-borne corruption. He controls the women's designation within a framework of pathology, colluding with Antipodean Gothic and Antipodean Camp explaining and justifying their actions within perverted logic of their identities. This does not absolve them of guilt, however the strangeness and bizarre apparitions informing and influencing their actions akin somewhat to their Antipodean existence of inauthenticity, unbelonging, and Fall, illuminated in the stained-glass jewel-like colours and harsh clarity of Antipodean sunlight. The surface abundance and perfection of the Arcadian tranquillity hides underlying flaws, like Jackson's quaint, picturesque visuals disavows the inherent evil underlying the tale.

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The beautiful dream world of the women's delusion contrasts with and complements Burke's sublime in Romantic identification. The Romanticism of the women's *folie des deux* is portrayed as a camp parody of Neill's *Cinema* and Mita's *white neuroses*, while exploiting the fear of contagion the asylum implies and the antipodes threatens. The women's personas confirm the irreconcilable nature of Antipodean identity of unbelonging and precarious mental states, the motive and *modus operandi* of the murder affirming Victorian conceptions of the antipodes as place of strange happenings and bizarre (heavenly/sublime, purgatorial/diabolical) creatures, with Pakeha identity as aberrant, displaced, inauthentic, and unsustainable. This cinema of trepidation, angst, and precariousness is complicit with the asylum discourse, making spectacle of madness scapegoat for criminal behaviour, confining madness in a discourse of criminality, wayward delusion, punishment, then silencing them in the algorithm of narrative closure⁵⁶¹ to disavowal the unthinkable happening, attempting what the justice system was unable to do – shut the women down for eternity and punish them for their heinous crime. *Creatures* both parodies and asserts Antipodean Gothic, the Alice-like surrealism bringing an uncanny atmosphere to the fantasy visuals, confirming inversion and abnormality. An attempt to process and explain the inexplicable and shut the story away in the closet of a cultural artefact is in lieu of culture's impotency to punish and contain.

Pauline Parker is the daughter of the victim Honora Rieper (Parker),⁵⁶² a scowling and surly ambiguous protagonist who resents authority, and is out of step with her peers. Confirming the troubled adolescent stereotype in narrative and representation, Pauline compounds the analogy of self-destructive rebel/hero of Romantic Gothicism. Her rebellion is doomed and tragic, her mother the victim of her delusions. Milton's fallen angel, she is the pitiful tragic figure guilty of monumental crimes, the icon of the fallen

⁵⁶¹ *Confinement, prisons, dungeons, even tortures, engaged in mute dialogue between reason and unreason – the dialogue of the struggle. This dialogue was now disengaged; silence was absolute; there was no longer any common language as a fundamental structure of asylum life, has its correlative in the exposure of confession – When Freud, in psychoanalysis, cautiously reconstitutes exchange [between reason and unreason] or rather begins again the listen to this language henceforth eroded into monologue, should we be astonished that the formulations he hears are always those of transgression? In this inveterate silence, transgression has taken over the very sources of speech.* Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. P. 262. Here, I posit, Jackson speaks for the women, an apologist for their madness.

⁵⁶² During the trial it was discovered that Honora Rieper was not married to Herbert Rieper.

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angel in Dürer's *Melancholia I*.⁵⁶³ The frustrated and angry metaphysical being sitting slatternly and world-weary, disgruntled and disillusioned, with the limitations of corporeality, Pauline is the avatar of Dame Melancholy. She is the brooding dark angel who, (according to Hollander and Kermode), Dürer makes into as personal a myth of the internalised imagination as Milton's Eve or Burton's in the *Anatomy* [of melancholy].⁵⁶⁴ She is the epitome of clinical depression, or Romantic world-weariness, delusional and extraordinary in her fantasies, her excess dreaming leading to a distortion in rationality. Not an innocent and respectful adolescent on the cusp of woman-hood, Parker is the libertine with a death wish, indulging in risk-taking behaviour to alleviate her disenchantment.

The reference to Dürer's *Melancholia* connects the heavenly creatures; Jackson's depiction suggests a representation of the human psychic state, symbolising the internalised imagination and the destructive and entropic decline ensuing when thought is misdirected from practical wholesome reflection. Both Parker and Hulme exhibit aspects of melancholy; they are disillusioned with the world's brute realities, despondent and dejected, escaping into dark musings and medieval fantasies à la Don Quixote. Recoiling from their perceptions of actual life and longing for a more chivalrous age lacking in the Antipodean colonial existence. Their shared delusion is Romantic Gothic melancholy, a fatal world-weariness, and Jackson's representation oscillates in tone and tenor between Gothic doom and Camp comedy. His parody connects to discourses such as Robert Burton's *The Anatomy of Melancholy*⁵⁶⁵ in an attempt to control the women's designation, reiterating Burton's text which preceded psychiatry's *Diagnostic and Statistical Medical Manual* by some three hundred years, anticipating its strategy to isolate and image symptoms symbolically and textually to capture the essence and symptomology (like the *Malleus Maleficarum* did for witches in the Inquisition) in icons communicating the outward signs of melancholic madness. Dame *Melancholia* is not a graceful, beatific,

⁵⁶³ 1514, Fogg Museum, Massachusetts. "From Dürer's diaries and letters we know that he felt himself subject to the melancholy temperament, at times divinely inspired (as indicated by Dame Melancholy's wings); at others, unable to rouse himself to productive action (as indicated by limp manner in which she hold the compass)." Harbison, C. (1995). *The Art of the Northern Renaissance*. London, Orion Publishing Group. P. 22.

⁵⁶⁴ Hollander, J., et al. (1973). *The Literature of Renaissance England*. Oxford, Oxford University Press. Plate 16.

⁵⁶⁵ Burton, R. (1971). *The Anatomy of Melancholy*. Amsterdam, Theatrum Orbis Terrarum, New York, Da Capo Press.

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serenely content being, but the dark angel of malcontent, the sinner against hope and positivist reasoning, the antitheses and anomalous inversion of stereotypical images of angelic youth abounding with promise and fertile potential. The women are this antithesis to the angels of contentment and benign benevolence— malevolent malcontents, the Other of compliant feminine settler stock needed to continue the colonisation of the antipodes.

Jackson's visuals also connect to Dürer's Renaissance iconography and artistic conventions to make Parker the "monstrous double signifying duplicity and evil nature."⁵⁶⁶ Both Pauline and Juliet are tragic figures, doomed and degraded, grounded and disconnected by their unsustainable ideals. The oscillation between fallen angel and ciphers of evil integral to Pauline's (and Antipodean) identity, her ambiguity parallels the mythology which made the antipodes:

the Far East of the collective unconscious, with its flora of symbols, its tribes of aboriginal archetypes; and, across another, vaster ocean, at the antipodes of everyday consciousness, the world of Visionary Experience — if you go to the antipodes of the self-conscious mind, you will encounter all sorts of creatures as odd as the kangaroos — A man cannot control them.⁵⁶⁷

Creatures suggests man's laws and boundaries cannot control the dark angels among us, that some people do not share the same reality as the majority. It colludes with the Victorian concept of the antipodes as geographical unconscious, in form and content, and attempts to contain the antithesis of the "good girl" fertility icon; the destructive, malicious, ambiguous *femme fatale*, in narrative, to mock characters who extend the stereotypical boundaries of white settler identity. It attempts to answer core questions of why a daughter would kill her mother, why any child their parent? Their excesses and deviant characters are punished accordingly, their angel potential stripped from them; they are demonical, psychotic, possibly "deviantly" sexual, criminally insane.

Juliet Hulme is the blonde English princess/damsel displaced to the antipodes, wrenched from comfort and privilege into an-other-world of strange creatures and experiences. She is the bourgeois consumptive marooned at the fringes of the world, distant from the centre of culture at the frontier of reality between worlds as the antipodes represented in Victorian thought. Wan, educated, her pure-bred pedigree and sensibility places her as Pauline's doppelgänger, the mirror of Pauline's evil nature and social

⁵⁶⁶ Botting, F. (1996). *Gothic*. London, Routledge. P. 2.

⁵⁶⁷ Huxley, A. (1973). *The Doors of Perception: Heaven and Hell*. Harmondsworth, Penguin Books. P 72.

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identity. She is the angel of Gothic literature. The Jane Eyre of abandonment and tragedy, she is the English aristocrat corrupted by the dark Antipodean psyche. Yet she is simultaneously antithesis of Pauline's world-weary cynicism, an ailing waif crushed and misled by the vagaries of life. She is misused and maltreated by family and society's changing mores. That familial roles do not conform with myth leaves her distraught and feeling betrayed, a domestic-bound invalid, the delicate Gothic heroine swooning with failing health and unbearable suffering. Her consumption lends her a transient and transcendental quality, like Catherine in *Wuthering Heights*, or Lucy Westenra in *Dracula* who suffer, decline, and fall victim to dark forces. She is the Gothic tragic figure of higher sensibility and Romantic identification with madness, (discussed later in relation to Susan Sontag's illness as metaphor theory and signs of disability as markers of evil). The bourgeois woman who dallies in the arts and literature corrupted and ailing due to an excessive indulgence in Gothic fantasy literature, she is the female equivalent of Don Quixote driven mad by excessive fantastic tales of romance and chivalry. Her persona lies in "mak[ing] problematic the safety of the domestic sphere,"⁵⁶⁸ troubling domestic harmony. Juliet is the Northern woman of culture and discernment, the daughter of intellectuals and the protégée destined for a refined bourgeois life. She is the coloniser abroad in this Colonial Gothic text, corrupted and damaged by the colonising enterprise and her parents' emigration to an Antipodean academic institution (an oxymoron in Imperial sensibility), and by the heathen native in a place where "both landscape and people are uncanny, exceeding rational explanation in European terms"⁵⁶⁹ in the darkness of separation in the colony.

Yet Jackson's rendition of Parker and Hulme's story also challenges Antipodean Gothic tropes through its comic images and Alice-in-Wonderland farce, disavowing the tragedy of the event. It is "resolutely resistant to tragedy as to almost invoke it."⁵⁷⁰ Defiant to a humourlessly fearful existence "inscribed by the facts of geographical position"⁵⁷¹ *Creatures* is also paradoxically confirms them through narrative trajectory and the inevitable violent coda, a contradiction between form and content. Jackson confirms

⁵⁶⁸ Millbank, A., (1998) "Female Gothic." *The Handbook to Gothic Literature*. Mulvey-Roberts, M., Ed. Houndmills, Basingstoke, Hampshire, Macmillan Press. P. 53.

⁵⁶⁹ Warwick, A., (1998). "Colonial Gothic." *Ibid.* P. 262.

⁵⁷⁰ Perry, N. (1998). *Hyperreality and Global Culture*. New York, Routledge. P. 8.

⁵⁷¹ *Ibid.* P. 14.

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Victorian concerns about women and other Others threatening the fabric of society and its colonising project. He oscillates freely between dark drama and banal comedy.⁵⁷² The women stagger from being situated in Utopian bliss in ethereal sublime landscapes to dystopian tragedy in their brute reality of their pedestrian lives, from pantomime silliness to melodramatic tragedy. *Creatures* is at once an example of Antipodean Gothic cinema characterising New Zealand and Australian temperament (the remark was prompted by the film *Utu*, but the examples now proliferate)⁵⁷³ imaging pent-up subterranean forces at work in the Antipodean psyche and assuaging them in camp parody. It highlights the notion of Antipodean tendency to make light of serious subjects, parody them, laughing in the face of horror to nullify and exorcise their dominion over the constant and unremitting presence of neurosis and anxiety. This propensity is a legacy of Western perceptions of the antipodes as liminal and transgressive. England's horrors were expelled and disavowed to here, a contested location between reality and the metaphysical due to its geographical position and extreme distance from the centre of culture. Their flawed, perverse reasoning as inverted form of European sensibility colludes with this perception; hand-held camera-work suggesting stark reality juxtaposed with computer-generated imagery exacerbates this implied incongruity.

Antipodean alienation and isolation meant autonomy and independence became a necessity for survival. The number eight wire mentality includes psychological fortitude, often requiring the disavowal of horror and tragedy; laughing in the face of danger, and ridiculing trauma and horror through camp buffoonery. This is certain madness. The psychological dislocation from reason necessary to ward off despair creates a cognitive dissonance between the known, understood, and their others. Herein the source of camp derived from the explorer and the coloniser stock. The psychic dislocation a component of silence, solitude and suffering⁵⁷⁴ creates a heightened anxiety, often requiring laughter and ridicule to diffuse. That the monsters within emerge spontaneously from the once familiar relates Antipodean white native identity to the asylum discourse, the anxiety of distance and solitude creating unsustainable stresses and inappropriate responses such as maniacal

⁵⁷² Ibid. P. 13.

⁵⁷³ Ibid. P. 12.

⁵⁷⁴ From the title of Francis Pound's essay on the invention of New Zealand and its settler background. Pound, F. (1990). "Silence, Solitude, Suffering, and the Invention of New Zealand (A Fictitious Story)." *Interstices* 1: 61-83.

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laughter and irreverent humour. The monster within wear façades of innocence and purity, requiring constant vigilance, and laughter at their insidious corruption is to deny the currency of threat. The asylum mythology connotes madness as diabolical affliction and is parodied, but reaffirmed with supernatural overtones through the surveillance function of cinematic representations disseminated to reiterate madness's spectre. This allows the gaze upon the Other of homicidal madness to assure the spectator of their difference. Representation allows the spectator to identify and recognise these fallen angels and recognise their emergence in the future. It is a reminder of the need for vigilance, even of those least suspected of deviance. Theirs is a world of excess imagination and fancy which slips into illness and disorder. The narrative creates a tension which correlates with the spectacle of madness in the asylum by allowing the spectator to see and know madness. It is compatible with Romantic identification with madness in the subjects are fallen creatures, tragically deluded fools, excessive malcontents whose higher sensibilities signal tragic waste of youth, self-harm and destruction.

Traditional Hollywood cinema narrative constructs a discourse around the subject allowing a protagonist to move from one state of psychological being to another, to be redeemed or annihilated, either way delivering the boon of knowledge to the spectator in the resolution. Jackson undermines the Antipodean man-alone discourse. Doubling it within the inversion of the Shakespearian star-crossed lovers' double-jeopardy; the mirror of doomed heterosexual love becomes the ambiguous relationship of the buddy movie. *Creatures* parodies respective genre formats, mocking and exploiting their communications and understood trajectories to invert and exploit them. Slipping Pauline and Juliet into a gangster/spy narrative, the antithesis of the female romance literature style, carries a certain element of humour through parody. The heroine(s) must kill the threatening force which restricts their escape into fulfilment; the nurturing mother is the stifling peril; like the spy or the gangster. They must eliminate the repressive force, violently if they must, to obtain their liberty and to deliver the boon of knowledge to the spectator. Their doomed relationship is like a 1950s *Thelma and Louise* (Scott, 1991). Their road-trip is a journey into the heart of darkness of colonial experience. Their existence a mixture of love-madness and betrayal by familial and cultural systems, theirs is an unbelonging typically Antipodean, a tale of outsiderism and folly, of precariously balanced minds and madness their only escape from perceived deprecation and suffering.

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As in buddy movies, or doppelgänger tales (Heathcliffe and Catherine in *Wuthering Heights*,⁵⁷⁵ Dr Jekyll in *Jekyll and Hyde*,⁵⁷⁶ Jack and Tyler Durden in *Fight Club* [Fincher, 1999]), Parker and Hulme are different aspects of the same individual, the duality of the psychomachy between good and evil, the apocalypse now of humanity, identity containing its opposites and complement, the self and Other. They are the street-wise, problematic, obtuse, and defiantly reckless characters and the delicate, precocious victims complementing each other's personalities. Pauline is the dark half of the duality, the repressed ego of hate and evil. Juliet, in contrast, is pure and innocent, the artless naïveté whose outlook is dismantled by life events and journeys from innocence to experience.

The Gothic doppelgänger is a trope of tragedy. The war between good and evil, where evil can be the more attractive and dynamic option, the doppelgänger is the Romantic antipodes of Calvinist Puritanism. Their identities merge and diverge, and Jackson's representation suggests they lose the ability to recognise boundaries between reality and fantasy, self and other, amalgamating into a seamless whole. Their relationship is so intense it is unsustainable, and Romantic supernova intensity preferable to the slow-burning mediocrity. This persona excludes them from "normal" society as Antipodean exiles in a conformist world. Theirs is the attraction of opposites, the matter/antimatter of convergence and annihilating divergence. It is a nihilistic affiliation, one that science insists must exist to balance the natural world, as the antipodes was supposed to the globe.

Here Antipodean Gothic and camp continues the asylum/penal discourse of madness as spectacle of deviance and transgression. The alluring but insidious evil corruption of the Other within, is the lure of sin and transgression abjected and displayed for delectation and witness to its animality and brutality. Parker/Hulme's tale constructs the women monstrously as Other. They are psychotically psychopathic, the Gothic abject fear of the irrational Other,⁵⁷⁷ and threat to order deviant libertines posed.⁵⁷⁸ They are the evil

⁵⁷⁵ Brontë, E. (2004). *Wuthering Heights*. London, Collins.

⁵⁷⁶ Stevenson, R. L. (1984). *The Strange Case of Dr Jekyll and Mr Hyde*. London, Octopus.

⁵⁷⁷ See Creed, B. (1993). *The Monstrous Feminine: Film, Feminism, Psychoanalysis*. London and New York, Routledge. The patriarchal fear of the castrating Other in Freud's terms, rather than the mythological castrating vagina, relates to power and the phallus as signifier of power within the cultural hierarchy. In Freudian terms, the signifier arises from fears of being castrated, identifying the vagina as the missing signifier post-castration. *Vagina dentata* in myth refers to the risks sexual intercourse pose to the dominant male, entering triumphantly and conquering but leaving diminished and weak.

⁵⁷⁸ "Confinement, that massive phenomenon, the signs of which are found all across eighteenth-century Europe, is a "police" matter. Police in the precise sense that the classical epoch gave to it – that is, the totality of measures which make work possible and necessary – confinement was something quite different from

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madpeople who transgress ðnormalö society mores to the extent of matricide. The narrative maps their eponymous and anomalous avatars, returning order through the resolution and decree of law containing their aberrance. Law discourse closes them down just as does the narrative algorithm, proving reasonø's dominion over murderous irrationality and aberrance. Good triumphs over evil, reason over madness; their insanity plea is rejected even though they are, by their own admission ðcompletely madö. Jackson produces visual evidence of their insanity, a flag unfurled during one of their psychotic episodes, a banner proclaiming ðM A Dö, revealing the sign signalling their cultural ambiguity and anxiety of difference; as in the difference between Romantic divine madness and Neo-classical tragic evil madness. Insanity is no defence; they are bad, the penal system required to show clemency due to their minor status, the act of spectatorship affording mercy in identification with their plight but not their madness. Their wickedness is punished, actions controlled in the designation criminal pathology, libertarianism decreed unreason and felony; their threat is conquered, colonised, judged, punished, shared identity disunited and banished. Unsettling aberrant behaviour is closed down in narrative; one is exiled, the other vanishing into the national identity and anonymity of the law-abiding masses, the contained Other within. Laughing at horror, Jackson parodies and embraces Antipodean Gothic, fearlessly engaging with the horror troubling and worrying the settler psyche.

The backdrop for Peter Jacksonø's *Creatures* is the conception of the antipodes as antithesis, furthest extreme and mirror image of Western dominance and power. The matricide is proof of its newsworthy-ness as aberrant Orientalist site of strange and bizarre occurrences and beings. Appropriating *Citizen Kane*'s (Welles, 1941) ðMarch of Timeö newsreel, Wellesø relevance to the narrative is Jacksonø's narcissistically embrace through imitation of Wellesø cinematic tropes. Interpolating the man into the narrative (Welles the actor, Welles the tragic supernova/genius artist fallen from grace, flying too close the sun of perfection) is metaphor for the womenø's misplaced existence as heavenly creatures trying to transcend their terrestrial existence. Jackson exploits Wellesø *auter* status, his texts, his tragic genius. A stereotype embraced by the women themselves, Jackson insists in his representation.

any concern with curing the sick. What made it necessary was an imperative of labor. Our philanthropy prefers to recognize the signs of a benevolence towards sickness where there was only condemnation of idleness í For the first time, purely negative measures of exclusion were replaced by a measure of confinement í öFoucault, M. (1967). *Op. cit.* Pp. 46ö48.

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Welles is synonymous with the genius rise and fall, his creativity bright and strong but unsustainable in the ordinary world. His *The Third Man* (Reid, 1949) persona connects to the women's apparitional superficiality, their personas ruse for their true identities. The chimera-like persona of Harry Lime, and the shadowy underground existence he inhabits in *The Third Man*, is metaphor for the women and their lives. Like Harry Lime, they are phantoms, existing in the shadows of the world. They are spectres of transcendental psyches moving beneath the surface of ordinary life. Welles' occult presence through reference to his texts, and a cameo appearance as 'The Thing' in the women's fantasy world speaks of deceit, subterfuge, the illusionary real. Parker and Hulme identify with the shadowy, subterranean figure rather than the officers of the military law who seek to impose order and truth on the narrative, exemplifying their taste for subterfuge and self-destruction, narcissism and self-interest personified by Harry Lime.

Jackson's images add to legal and clinical discourses associated with the case in an attempt to map, understand, and treat accordingly an aberrant and bizarre event in history. He offers a further discourse to the mystery of 'Why did they do it?' a question not answered by the legal process. The verdict found against 'Not guilty by reason of insanity'. Therefore, madness was not official designation for the murder, although, in this representation, it is. Jackson's Antipodean Camp and excess Gothicism, honed in an 'apprenticeship' in 'highly accomplished schlock, splatter and bad taste of (Jackson's) *Brain Dead* [that] were a preface í [to *Creatures*]'⁵⁷⁹ Jackson boldly engages with the Antipodean Gothic folk-mythology of madness and violence looming just below the surface. He delights in the idea of Antipodean Gothic as a sinister presence lurking beneath the surface of Utopia. Death and chaos stalk his early works, reified as parodies of world-domination in early movies. Madness undermining the very fabric of society is resisted and contested through camp stylistics, but is also reasserted and reaffirmed through this derision. The women's madness is a real-life example of Jackson's earlier surreal visions, where slippage between fantasy and reality is an Alice-like anomaly. His *Brain Dead* (Jackson, 1992) is a splatter movie. Gothic horror excess slips easily into camp here, and reinvigorates Antipodean Gothic stylistics with mock and humour. Transgression and dissolution of the self both psychologically and physically in *Brain Dead* imitates the

⁵⁷⁹ Martin, H., and Edwards, S. (1997). *New Zealand Film 1912–1996*. Auckland, Oxford University Press P. 161.

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horror narrative trajectory of decline into chaos and murder,⁵⁸⁰ mocking the tropes which made horror perversely distasteful and pleasurable. Jackson teases us with excess, drawing us in through perverse pleasures derived from tragedy. *Creatures* accesses this dubious delight, quasi-Shakespearian^o making violent delight meet violent ends.

oThe fact that we could disintegrate mentally by way of natural processes^o as the schizophrenic does^o is a monstrous, uncanny concept.⁵⁸¹ Gilman quotes Bleuler in his exploration of the imaging of madness, discussing how Western culture has Othered and made monstrous the insane in image and text in emergent discourses. Gilman suggests this process of imaging madness externalises a o^ofear of collapse, a sense of dissolution, which contaminates the Western image of all diseases, including elusive ones such as schizophrenia^o.⁵⁸² Imaging madness is, he offers, a method by which we o^oproject this fear onto the world in order to localize it and, indeed, to domesticate it^o.⁵⁸³ This is literally true here in cinema, capturing images of madness and projecting them on to a wall so the spectator may observe the spectacle of madness safely. Having observed the insane create chaos and mayhem, then witnessing their capture and containment, the spectator has their own o^ofear of our own dissolution removed. Then it is not we who totter on the brink of collapse, but rather the other. And it is an-Other who has already shown his or her vulnerability by having collapsed^o.⁵⁸⁴ *Creatures* represents collapse and deterioration, helping o^oUs^o recognise o^oThem^o, a catharsis of identification with the insane Other.

Gilman finds drama a representative world; the BBC^os Nick Hilditch says of *Caligari*, for instance: o[t]he shadowy symbolism í show[s] that cinema was well suited to fabulous psychotic dramas^o.⁵⁸⁵ Peter Jackson has taken this local version of psychodrama to the world, de-centring the production of Hollywood blockbuster to runaway productions like *The Lord of the Rings: The Fellowship of the Ring* (Jackson, 2001) and *King Kong* (Jackson, 2005). His stylistics are Hollywood film language, exploiting the lexicon of excess in horror and psychological dramas to melodramatic

⁵⁸⁰ o[G]reat pleasure is shown in taking things, gross when they were conceived í and winding them up^o Ibid. P. 161.

⁵⁸¹ Bleuler, M. (1984). "What is Schizophrenia?" *Schizophrenia Bulletin* 10: 8. Quoted in Gilman, S. L. (1988). *Disease and Representation: Images of Illness from Madness to Aids*. Ithica, Cornell University Press. P. 1.

⁵⁸² Gilman, S. L. (1988). Ibid.

⁵⁸³ Ibid.

⁵⁸⁴ Ibid. P. 2.

⁵⁸⁵ BBCi reviews. http://www.bbc.co.uk/films/2001/03/01/cabinet_of_dr_caligari_1920_review.shtml 12/05/2009.

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excess. His stylistics are rooted with 1930s Universal Studios horror clichés, and 1940s and 1950s *noir* psychological dramas, and later Hammer Studios horror genres stylistics. These inherent codings trade on asylum discourses of murderous madness, and are entrenched in the currency and lexicon of anxiety-ridden genres.

Pauline Rieper, also known as Yvonne (her middle name), Paul (nickname), soon to be known as Gina (her fantasy name), and eventually recorded as Pauline Parker, was charged for murder under her mother's maiden. Her multiple signifiers represent her unfixed identity, her fluid cycling and chameleon-like transition into the persona she assumes in any given situation. Sometimes choosing her persona, other times the situation chooses for her. Jackson's omniscient camera follows her, observes her, watches for signs to differentiate her from the norm. She leaps over a fence with tomboy athleticism, resisting stereotypes of femininity, connoting the rebel smoking behind the bike sheds or exploring her sexuality there. The low angle stance and sharp imagery suggests the cinematic discourse of the gaze and the spectacle. The spectator is aware the focus and framing signifies her importance. It is the discourse of the diagnostic eye beholding the subject, interpreting actions and words, and solving the puzzle of the subject and narrative, that is cinematic asylum.

Juliet enters Pauline's classroom, the blonde angel from England reining supreme over her colonial counterparts. She corrects the French teacher's pronunciation, oblivious to transgressing power structures in her sense of entitlement and *noblesse oblige*. Like the Mother Land, it is her burden and duty to correct the colonial, to improve their inferior knowledge and learning. She ignores the art teacher's instructions, drawing a medieval scene of courtly love and knights errant. Defiance and aloofness unites the two outsiders in resistance to pedagogical and hegemonic discourse.

Pauline's Freudian Electra complex⁵⁸⁶ manifests itself in big close-up images of her mother (Honora) silently speaking, frowning in disapproval, and figuratively finger-

⁵⁸⁶ Electra complex: the female counterpart to the Oedipal complex of Freud, although he rejected the term. He preferred an analogy to the male Oedipal complex, and even abandoned this description for a more complex one later. Here, though, the familial identifications are played to camp excess by Jackson in *Creatures*. Along with the demolition of the Oedipus complex [in the ego formation] the boy's object-cathexis of his mother must be given up. Its place may be filled by one of two things: either an identification with his mother or an intensification of his identification with his father. In a precisely analogous way, the outcome of the Oedipus attitude in a little girl may be an intensification of her identification with her mother (or the setting up of such an identification for the first time) a result which will be fix the child's feminine character. Freud, S. in Gay, P. (1995). Op. cit. The Ego and the Id. P. 640.

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wagging while Pauline drifts off into her imagination. Hulme's consumptive waif abandonment complex is catalyst to the pair finding 'The Key' to their Fourth World, a mythical Arcadia replete with unicorns and giant butterflies. On holiday at a bach (or 'crib' south of Christchurch) on Banks Peninsula, the girls learn of Juliet's imminent separation from her parents when they are told of the latter's trip to a conference in England. The news of her father's return to England accompanied by her mother causes Juliet's emotional crisis, a fugue (in psychiatric terms, from Latin *fugit*, or flight) of mind and body. The vividly colourful New Zealand holiday at Port Levy is turned bitter and treasonous by the news, the illusion of family unity shattered.

Jackson oscillates between parody and tragedy, accessing melodrama through imitating the iconic shots of that saccharine tale of triumph over adversary, *The Sound of Music* (Wise, 1965). Huge soaring sweeps over the Port Hills makes light of Juliet's devastation and feelings of abandonment, the tragic news causing her subsequent flight. The caricature of *Music*'s opening scene accesses that text's sense of treachery and escape, subterfuge and deceit to afford getaway. The symbols of goodness and wholesome-ness (the family and the nun) are under threat, escaping from monstrous tyranny. Pauline and Juliet feel under siege from evil forces reified by the parents; they embrace and swirl as the extreme high angle helicopter shot circles around them. The high angle suggests attack from above and entrapment on a precipitous peninsula from which there is little escape illustrates the Antipodean condition, rather than *Music*'s sense of freedom and joy. Jackson parodies *The Sound of Music*'s good triumphing over evil; here the reverse is inevitable, known outcome. Pauline calls after a fleeing Juliet, finding her in a foetal position precariously lodged in the steep peninsular hills, an image of Neill's concept of the precarious nature of Antipodean film and identity. High angle crane shots give an added sense of precariousness and vertigo, as do low angle *noir*-type shots of the women and the hand-held camera pseudo-reality sequences at the beginning and end of the text. Jane Campion uses this metaphor in *An Angel at My Table* (Campion, 1990) with children singing nursery rhymes and telling fables of mythical lands overlooking the sea, in danger of toppling in, dwelling in fantasy, the natural delusional play of children pathologised in adults.

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Jackson signals Antipodean Gothic ambiguity and changing designation by morphing the rugged Banks Peninsula⁵⁸⁷ into the Neo-classical garden; announcing the start of the women's descent into murderous psychotic madness. Giant butterflies wing through the air, unicorns trot through the glade; images incongruous and fantastic, a shared delusion or *folie des deux*, mass-hysteria writ small. Juliet implores Paul(ine) to look, or more significantly, to see, and a thunderclap and cloudburst (a European artistic tradition of epiphany, sublime disclosure, spiritual illumination) heralds their Fourth World revealed. They have discovered The Key, their gateway through the clouds, their trauma transmogrified into fantasy. Madness here is The Key, the Romantic identification with madness as genius sensibility, supernatural gift/burden, and hubris. Parody and Camp excess defers tragedy, the foreboding leavened and made palatable. Their madness is not yet malign, but the psychosis points to their descent into criminal hysteria. They swoon and emote grandiloquently as they imagine their new world. The clouds open to assuage their shared grief, an escape hatch from a cruel existence revealed metaphysically to counter their trapped physicality. They comfort each other in this dire hour, entering a world of theatre and artifice, delusion and empty signifiers devoid of meaning, full of sound and fury signifying nothing; where murder is logical and rational in their thought processes, far outweighing the gravity of their situation. Their response is distorted and skewed, and this scene marks the fulcrum where the camp parody turns sinister. The women transform from troubled teens to psychopathic killers in cinematic terms.

The Empty Sign: Antipodes as Antithesis and Madness

Parker and Hulme's shared delusion is an indexical sign pointing to their criminal insanity; that murder becomes the empty signifier masquerading as liberation is, in reality, a façade, a tragic delusion, a tragicomic plot point in the narrative. The women's revelation and enlightenment is the antithesis of Humanism. Jackson appropriates Antipodean Gothic inversion and applies it to this tale of innocence lost in the mists of Antipodean madness. He laughs at Gothic pretensions, and drains the horrific ramifications of the women's psychosis through the frivolous and playful images. He invests the characters with a Wildean excess and camp theatricality and histrionic response to real life events, deferring

⁵⁸⁷ The peninsular was named after Joseph Banks the famous flâneur and socialite who accompanied Cook on one of his voyages to record, collect, and map the antipodes.

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horror until the inescapable conclusion, thus ratcheting up the shock by lulling us into a false sense of playfulness and frivolity. The overblown and exaggerated stereotypes are so obviously satirical their words and actions are meaningless, empty and ineffectual, referring to nothing substantial; signalling a disconnect between signifier and signified, the women's identities and notions farcical. Their camp aesthetic and overplayed acting is a hollow ruse to critique tragedy's traditionally overstated signifiers, making the delusion more poignant and disconcerting.

In a landmark text regarding Antipodean Camp, Perry cites Sontag's conception of camp in his designation of the Antipodean cinematic variety. Perry sites Sontag's positing of camp as an empty sign, a pure artifice and "authentic fakery". This point aligns with Jackson's visuals in that *Creatures* constructs the women's Fourth World Borovnian personas as psychosis and illusion, without substance, artifice and façade hiding their true existence, antithetical to the raw reality of their lives. The key to the Fourth World they discover is a mechanism for unlocking the barrier to a repressed and disavowed area within the imagination. It is repressed and sublimated in order to cope with the exigencies of the world in the ego forming stage; symbolic of their shared escape from the empty, surface harmony of cultural order. Borovnia, their Fourth World beyond physical dimensions, slips into subconscious, an escape from reality into a repressed desire in Freudian terms. It is a construct, a liminal portal between the physical and the metaphysical as was antipodes in medieval thought; the women have moved with the exposure of the Fourth World into an empty domain of disavowal and delusion.

Borovnia's medieval aesthetic is used in a "general and derogatory term for the Middle Ages which conjured up ideas of barbarous customs, and practices, of superstition, ignorance, extravagant fancies and natural wildness".⁵⁸⁸ The characters within are obviously fake plasticine figures; inauthentic, fabricated, devoid of animus. Unicorns, mythical and unreal like the giant butterflies denote fantasy, barren signifiers without referent in the real. There is no pretence nor misunderstanding to their fakery; the image is hollow, superficial artifice, clearly a construct: "style is the meaning" – their self-mocking patterns of self protection,⁵⁸⁹ which also refers to the *actual* delusions of the women as reasonable response to their perceived treatment. Borovnia and their Fourth World as self-

⁵⁸⁸ Botting, F. (1996). Op. cit. P. 22.

⁵⁸⁹ Perry, N. (1998). Op. cit.

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defence mechanisms, and Jackson does not attempt to represent them as anything other than fake. He mocks the cinematic discourse signalling dream and imagination, and takes them to excess (madness) eschewing the signalling wipe and the fade-out with his morphing transformations enabling the spectator to apprehend the images as manipulated and fake. Unlike the women's delusion, these images are signs the spectator knows are empty, belying the tradition of suturing the spectator into the illusion of reality inherent in Gothic stylistics. Their delusion is their reality, a sign of their detachment and isolation from actuality.

An empty sign is absurd, devoid of reason, or is the logic of reason's antithesis, disavowing truth and authenticity. In this respect, their conscious entry into delusion is the excess of fantasy. An association between empty signification and abdication of and flight from social responsibility connects to the asylum discourse of libertines, invalids and criminals escaping the realities of existence, sheltering in the asylum a weakness of character and failure of resilience. The women chose to hide in fantasy rather than face up to the terrible news. Hauntingly, this has Antipodean overtones and parallels with nationalist dramas of abandonment.

Jackson works the horror of the empty sign. The women's Antipodean angst, their abandonment neurosis and fugue mocks Gothic's Romantic psychological angst and emotional agony. Jackson employs the artifice of pantomime and melodrama, acknowledging simulation and affectation as Dadaist and Surrealist nihilism, which mocks and resists Modernist culture as those respective early 20th century movements did in reaction to the horror of global wars, and mechanised mass destruction. The juxtaposition of incongruous images signals the emptiness of the sign and the collapse of meaning. They revolt against the rhetoric of propaganda and political discourse, belying inhumane and malicious treatments on those deemed Other. Inverting reason's rationale and logic, Dada and Surrealism rejected the Enlightenment project of progress, a theme Perry discusses in relation to Antipodean Camp with Walter Benjamin's allegory on modernity, the *Angel of History* essay conceived through Paul Klee's *Angelus Novus*.

Klee emerged from the Victorian-age Expressionist and symbolist art movements in Europe, touching on objective signification and merging into Abstraction, Cubism, and Dadaism. The angel of history evoking past tragedies and a yearning to return there and make them right; it also connects Dürer's *Melancholy*, the fallen angel of history. Dada and

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Surrealism (which deconstructed traditional forms of representation) emerged from this milieu, indicative of artful, knowing, acknowledgement of form, and the subjective experience of art and representation. It was an anarchic and anti-traditionalist response to modernity's madness, mindfully constructing art as deception and politically motivated signifier, meaning nothing, mocking the absurd. Klee's *Novus* critiques progress and the Enlightenment project of reason and logic, and Jackson's images could be read in the same light as these anti-traditionalist critiques and exploitation of traditional stylistics. These historic art movements challenged accepted notions of madness and reason, oscillating between designations of reality and meaning as contested and perception-dependent, just as Parker and Hulme's reality suggests through Jackson's visuals.

Antipodean Camp and the National Psyche (Emergence)

Perry cites an example of camp in the closing scene from *Smash Palace* (Donaldson, 1981) where laughter results from the parody of horror and trauma. Like *Palace*, *Creatures* lulls the viewer into a complacent sense of joviality and harmony before lurching into sinister plotting and criminal conspiracy. This illustrates Antipodean Gothic's tendency to reify extremes of behaviour to pathologise it, to explain aberrant behaviour as a response to trauma. It then caricatures it in camp stereotypes to make it visible, less frightening, and recognisable in a grotesque and dark humour. That the eponymous heavenly creatures are murderers that resist monstrous stereotypes makes this local tale more frightening. Their disconnection from society is the ideological Gothic mansion outside of town, on the fringe and margin, the asylum both within and without, a hermetically sealed world of shared delusion. They are the subjects of Colonial Gothic, the uncanny residents of a space that was "disputed and for a time heretic"⁵⁹⁰ where the "home is unhomey", simultaneous familiar and unfamiliar in Freud's "Heimlich" and "unheimlich", monsters from a land that is the "dark subconscious of Britain" – the "dungeon of the world."⁵⁹¹

Antipodean Camp, as Perry explores, like Antipodean Gothic, is "a response to cultural dominance" – from within cultures for which colonisation was constitutive – a response [to the] master discourses of the (m)other countries – which amplify the accident

⁵⁹⁰ Turkotte, G. (1998). "Australian Gothic." Mulvey-Roberts, M. (1998). Op. cit. P. 10.

⁵⁹¹ Ibid. P. 10.

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of place í signalling their own fabrication and asserted through self-mockery.⁵⁹² This aligns with Alice's Wonderland because it is:

a coded representation of the location from which she purportedly departed í she tacitly relies upon a theory in which representations are understood as powerfully determined by the presumptively unproblematic reality of her (material, early modern) world í immediately and disturbingly consequential for Alice's conception of who she is í On having achieved a provisionally secure conception of herself, however, she is presented as prone to judge everyone else. It is therefore not Alice but the lessons her creator sought to convey which provides guidance to the Wonderland of Antipodean Camp í Alice í *looks forward to the modern*, which she is imperfectly aware of as ambiguously other, as antipode.⁵⁹³

This representation is, as Perry quotes of Sontag, a self-mockery in the sense of Alice's shifting perception of self, the "imperfect awareness" of identity which troubles Antipodean Gothic and belies a yearning for meaning and truth, an authenticity lacking in Antipodean self-conception. Whether "affirmatively comic or resignedly ironic" Antipodean Camp furthers the strategy of making mock to disavow the cuckoo-in-the-nest syndrome of Antipodean white settler identity, taking the horror expressed in the figure of the parasitic cuckoo to extremes. It is a neurotic reiteration of existential angst, and an attempt to exorcise the impediment of white settler identity, making the horror of the women's act (masquerading as fairytale), bookended by documentary realist reconstructions; it is the horror of homicidal madness.

The underlying wildness of Antipodean Gothic and dark undercurrents flag the fallacy in the myth of New Zealand as a rustic idyll, where "The dominant image of New Zealand is of a pastoral paradise, a country of harmony and tranquillity and of great natural beauty í Yet í there can also be observed to exist within this overgrown garden, excess and disorder."⁵⁹⁴ *Creatures* vacillates between these extremes, leaving the spectator encouraged to identify with the protagonists who are the antithesis of Western mythological heroes, yet bold enough to act out the psychic drama to its logical conclusion. They are simultaneously, like the original settlers of the antipodes, brave and suicidal, heroic and foolish, neither fixed in either designation. They are mad in the self-destructive, irrationally violent, rebellious sense yet unable to recognise the signifiers of madness and crime. They are delusional and without insight, the first things to manifest in madness.

⁵⁹² Perry, N. (1998). Op. cit. P. 12.

⁵⁹³ Ibid. P. 16.

⁵⁹⁴ Conrich, I. (2002). Op. cit.

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Jackson's Antipodean Gothic/camp can be read as a starting point in reconciling contemporary white native identity with the sins of the past in order to move into an authentic, unrestricted future by faking bravery, acknowledging past sins, and ring-fencing it in narrative closure.

Perry's notion of Antipodean Camp connects our heavenly creatures to the *Angelus*; this links with Wim Wenders's *Wings of Desire* (Wenders, 1997), a movie (like *Creatures*) involving mythical angels as subject. Unlike *Creatures*, *Wings*'s angels are 'real' in the sense of authenticity of vision, the protagonists of the narrative, whose motives are pure and holy in a serene goodness. It takes the angels' point of view. The fantasy world is their reality. Cassiel rejects the bliss of eternity for the undulating pleasures and melancholy of mortal existence in an inversion of *Creatures*'s desire for the bliss of fantasy. *Wings* exploits German Expressionism's bleak and unrelenting images of dark, brooding winter exteriors, cold and alienating, yet imbued with hope and joy in the midst of hopelessness. This contrasts with Aotearoa New Zealand's bright light and intense colours, tropes of New Zealand nationalist art. Perry reads Camp as Gothic's light-hearted but equally serious authentic fakery, horror's doppelgänger. Unlike *Wings*, the angels in *Creatures* cannot swap their existence for reality except through death, remaining earth-bound masquerading as innocents. The imagery in both angel movies undermines modernity's boundaries between the real and corporeal, erasing meaning from the sign or exploiting their artifice to excess. They slip seamlessly between alternate realities, the contrast and juxtaposition of angels with brute reality, dismantling divergence between Neo-classical logic and Romantic imagination. Jackson exploits this slippage, exacerbating them within images; his angels are deluded and evil, deviant and cruel, not beneficent and good, the inverse of Wenders's divine creatures. The women are scarred and corrupt, corporeal and riddled with Original Sin, unable to transition into the sacred realm, drawn inevitably into the profane.

Through the film, the women's actual existence seems traumatising and surreal, so they create their own identities in a mirror phase mimicking Antipodean Gothic's search for a viable, coherent, and authentic identity. Jackson creates a distancing between the empty sign of order and civility and the women's reality, parodying culture through the mask of their fantasy. Their identities are as hollow as New Zealand and Australian colonial nationalism. Constructs without basis are built on an unstable and faulty platform.

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This comments on and parodies the culture that the women's Fourth World (and Jackson's Antipodean Gothic/Camp) does through esoteric knowledge and cult-like shared in-jokes, similarities which link the women with colonial identity. The combination of images and styles becomes Gothic symbolism silenced of critique and satire, confined within the discourse of madness. The uncanny and the weird in *Creatures* comes in a seemingly "normal" package of teenage girl friendship which through scrutiny becomes distorted, unnatural, askew, queer (in a Freudian sense of sinister and uncanny), at least by the traditional, patriarchal, Western heterosexual, Eurocentric perspective that Jackson lampoons. These signifiers of imbalance: lesbian relationships, scars, consumption, disability, conspiracy to murder are the madness of the antithesis of reason. The spectator is asked to identify with the women's reason, a premise bound for tragedy in a grotesquely comic fashion due in part to Jackson's stance.

Jackson's antithetical stylistics utilise and satirise knowingly historical discourses involving homosexuality and insanity. The women's relationship is never clear, is ambiguous, their undressing and dancing in the forest and their shared bath connoting excess female intimacy, that dark continent of patriarchal heterosexuality. Tropes such as these exploit the:

recurring motifs and representational fields of madness and homosexuality in films
í dislocated images of lesbianism í show the madness of the situation í a
carnavalesque world í with flashes of women kissing í [which] does not stand for
lesbianism however, but for the forbidden, otherness of the situation í the
alternative, otherness to the normal world of people í ⁵⁹⁵

The women represented as borderline lesbian (refuted by Hulme, later crime writer Anne Perry), mingles with their psychotic designation, allowing the spectator to weigh evidence presented against them as insane and deviant in narrative algorithm. This effectively controls their description, their deviance "solving" the mystery of this seemingly irrational crime, their madness and sexuality placing them outside the pale.

The abjection arising from their ambiguous relationship derives from Colonial Gothic's myth of fertility and promise shattered by lesbianism, similar to incest's perversion of the lexicon of inheritance. The promise of youth corrupted and turned deliverer of death confounds Freud's Eros principle. It becomes Thanatos in the form of the maiden; potential bringer of life, the failed logic of the necessity of reproduction to

⁵⁹⁵ Fuery, P. (2004). Op. cit. P. 170.

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assure existence in a hostile territory makes the tragedy profound. The women exist as evidence of the Antipodean inversion, the fertility myth of the Brave New World inverted. The constant and unremitting stress the women endure boils over like New Zealand's volcanic pools responding to the subterranean pressures, and the myth of moral and physical fortitude in colonial stock smashed like the dream of *Terra Incognita Australis*. The women's hubris places them in mythological madness, the altered state of delusion, their hysteria a designation harking to humoral theories of madness, and Freud's Dora whose troubled psyche can only arise from sexual frustration in psychiatric terms. The myth of the wandering uterus and orient of female sexuality suffices to signify mystification, women's fertility and reproductive capabilities enough to emerge in images of unusual and perverse sexuality, suspicion and wonderment at female genius in a paternalist colonised medium.

Their connoted sexuality has undertones of acceding to irrational drives, morally dubious and repressed yet acknowledged and avowed. Humoral theories emerged from an early understanding of anatomical knowledge and an ignorant fear of women⁵⁹⁶ contributing to the mythological basis of hysteria. Group hysteria connects to these misunderstandings, emerging throughout history in *The Bacchae*, and later in Salem witch trials in Massachusetts. These mythological tales access patriarchal horror/fascination with group orgiastic experience, alluded to here in the Dionysian romps the women share. Simon moots a cultural relation between the social status of women and ritualised forms of possession, suggesting í

women having hysterical seizure is remarkably similar to that of women involved in some group ecstatic or semiorgasmic experience. The dishevelled hair, the head tossed back, the eyes rolling the body arched and tense or writhing, the sudden cessation and quietó these can be found in graphic accounts of Charcot's ward at the Salpêtrière, in Attic vase paintings of Maenids, and in descriptions of contemporary Haitian voodoo rituals.⁵⁹⁷

Parker and Hulme cavort in the woods early in the film, dancing, signing, the camera following them through trademark tracking shots swooping, yawing and pitching in omniscient observation. They remove their clothes down to their underwear, laughing at

⁵⁹⁶ óThey enshrine the conviction that women are inferior to men, and that female sexuality (the belief that women are castrated men, for example, or that the clitoris is a *forme frustrée* of the penis).ö Simon, B., (1980). *Mind and Madness in Ancient Greece: The Classical Roots of Modern Psychiatry*. Ithaca and London, Cornell University Press. P. 243.

⁵⁹⁷ Ibid. P. 252.

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the surprised fencing contractor who catches an appreciative sight of them. Their play is that of Maenads, of the *Bacchantes* who seek ecstatic release from the strictures of patriarchal oppression. The camera substitutes for Pentheus who watches in wrapt wonder, hidden from sight and possible irrational violence whipped up by their orgiastic rituals and trance-like activities. Theirs is the ecstasy which ðstriv[es] towards fusion with powerful fantasy figures⁵⁹⁸ substituting Pauline's mother for Pentheus to be annihilated in the woods. Madness in the form of female hysteria is contained, allowing the spectator to bear witness to the dangers of the irrational female behaviour. They are of animalistic drives kept normally repressed yet threateningly close to the surface. This representation confirms patriarchal fears of female irrationality, requiring women to bear witness to their own Othering.

Creatures is Gothic in its fascination with extraordinary events driven by excess emotion. The women are represented early in the narrative as the least likely monsters, more culture's angels, fallen and corrupt with distorted perceptions of events. *Creatures* plays with connoted lesbianism, neither confirmed or denied, and parodies contemporary cultural mores and socially constructed gender identity. Juliet's father visits Pauline's parents, shown in low-angle shot (à la Universal horror movies of the 1930s) of Professor Hulme framed by a window, the storm outside signifying the emotional disturbance inside. Rife with Gothic symbolism of elemental disorder, the night skies are rendered by lightning and thunder, signifying sublime natural forces in disaccord,⁵⁹⁹ a cinematic horror convention tacitly conveying chaos and conflicting humours.⁶⁰⁰ The portentous setting and

⁵⁹⁸ Ibid. P. 252.

⁵⁹⁹ Storms are visual metaphors for chaos, elemental dis-order: ðStorms, in the medieval world, whether they occur within the mind or the forest recall the time before the golden age of Christianity, the terrifying barbarism of heathens, even, by implication, the moment before creation í Like the storm, insanity was unbridled passion, unpredictable, incomprehensible, dark and ungodly. It was the emergence and the dominance of the forces forbidden man. Neaman, J. S. (1975). *Suggestions of the Devil: The Origins of Madness*. Garden City, New York, Anchor Press/Doubleday. Pp. 55-57.

⁶⁰⁰ Ibid. P. 7. ðHippocrates formalized the humoral theory of medicine based on the physical properties of the universe í These four elements [fire, air, earth and water] were analogous to four conditions. Fire was hot and dry; air was hot and moist; earth was cold and dry and water was cold and moist í Hippocrates isolated analogous substances in the human body and projected mental and physical states which arose from each. Blood, like air, was hot and moist and it the rosy cheeked face and the cheerful or sanguine temperament. Phlegm, like water, was cold and moist and its perceptible traits í were a watery, colourless complexion and a sluggish (phlegmatic) behavior. Black bile, generated by the liver, was cold and dry like the earth. Its features were the dark, shaggy appearance and the sad solitary behaviour of the melancholic (a word which means black bile). Yellow bile, a substance generated by the spleen, was hot and dry, and it produced the fiery-face splenetic or choleric man. If it was burned by internal or external conditions of

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atmosphere prefaces Professor Hulme's awkward discussion with the Reipers about the girls' relationship; his inability to name his fears, to use the word lesbianism, exacerbates the tension and incongruity communicated by the narrative. Jackson plays with Gothic symbolism to access Victorian hangovers about sexuality, homosexuality considered deviance and mental illness. That the diagnosis was refuted in the nineteen sixties is another example of the discourse of madness and its diagnostic signifiers as empty, meaningless, and subject to erasure given the agreement of experts. The tacit and connoted communication inherent in classical Hollywood horror of superficial and inauthentic disapproval, and denial of lesbianism and homosexuality, while being fascinated and obsessed with the idea lurks beneath the surface of this scene, where the cultured man dares not speak the name of lesbianism in order not to evoke it. The turmoil of abjection of lesbianism, with repressed desire, stirs in the heterosexual psyche, signified by the storm without and skewed angles. This adds to the parody of the social context. The spectator enjoys a 'shared, knowing matter-of-factness'⁶⁰¹ with Jackson's allusion to the period's repressed sexual mores from the standpoint of contemporary mock based on the knowledge Aotearoa New Zealand's homosexual law reform bill⁶⁰² did not bring about social and moral chaos.

Yet signs indicating underlying tensions and traumas are analogous to misshapen chaos of wellseeming forms suggested by the orderly and tidy city of Christchurch from the air. The seemingly cultured appearance of the women disavows the emotional scars they bear. Juliet's previous enforced separation from her parents had left her emotionally scarred, mimicking the disease scars on her lungs. Scars are the signifiers of emotional wounds in cinematic parlance. Visible signs of inner wounds, the external signs of internal turmoil unite the heavenly creatures in solidarity of suffering and abandonment. Pauline's scars from multiple polio operations on her legs leave with her a legacy of a noticeable limp, sign of asymmetry and imbalance, fault and flaw, curse and disease as affliction and burden. Pauline was hospitalised for four months at five years of age, undergoing five operations for polio mellitus. This left her externally scarred and physically weakened, and

excessive heat, it became dark and was known as unnatural black bile, or adjust melancholy, the psychic symptom of which was mania. Pp. 769.

⁶⁰¹ Perry, N. (1998). Op. cit. P. 13.

⁶⁰² The New Zealand Homosexual Law Reform Act 1986 legalised consensual homosexual sex and removed the provisions of the New Zealand Crimes Act 1961.

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excluded from physical exercise. This parallels Juliet's condition. Her internal scars of consumption prohibit her from exercise as well. They share the invalid designation through their sickness and marks of disease, the discourse of failed vitality, the anti-fertility myth of corruption and parasitic Otherness alongside the designation of criminality and libertinism.

Complicating this stigmata is the Romantic identification with asylum exclusion, suffering and mental anguish which manifest themselves with the decay of Gothic symbolism⁶⁰³ that separates the Other through Divine/Diabolical affliction marked with exclusion by physical signifiers. Here also Jackson's visual representation of the women's psychosis symbolises their traumatised corruption and dissociation. Their scars are Gothic symbolism, connoting homicidal madness and defective morality aligning with Victorian communications of disfigurement and suffering as sin made visible.

Parker's (Reiper's) polio has scarred her literally and figuratively. The medical treatment leaves a trail of agonised and disfigured flesh as physical mark of the disunited mind.⁶⁰⁴ Her scar is physical sign of the traumatised and ill-healed divided psyche; it is stigma, mark and sign in film language. It is equivalent to Pakeha-Maori Baines tattoo in *The Piano* which connects to colonial identity, and seduction by the dark side of human nature. As Hulme says, "The best people have scars and chest diseases". Pauline's scar and limp, and Juliet's gaunt features, are tropes of "making the pathological visible",⁶⁰⁵ stereotypical signifiers of meaning conveyed by image, encapsulating and essentialising a group to be Othered. They are stereotypes in the sense of Lippmann's "pictures in our heads", and both senses Everette Dennis cites in preface to Lester's investigation of cultural mass media images⁶⁰⁶: "conventional, formulaic and oversimplified conception, opinion or image" and "communicat[ing] dramatically and well".⁶⁰⁷ Popular

⁶⁰³ Foucault, M. (1967). Op. cit. "The dawn of madness on the horizon of the Renaissance is first perceptible in the decay of Gothic symbolism; as if that world, whose network of spiritual meanings was so close-knit, had begun to unravel, showing faces whose meaning was no longer clear except in the forms of madness. The Gothic forms persist for a time, but little by little they grow silent, cease to speak, to remind, to teach anything but their own fantastic presence, transcending all possible language (though familiar to the eye)." P. 18.

⁶⁰⁴ Ellis, K. (2002). Op. cit.

⁶⁰⁵ Ibid.

⁶⁰⁶ Lester, P. M., Ed. (1996). *Images that Injure: Pictorial Stereotypes in the Media*. Westport, CT. Praeger Publishers.

⁶⁰⁷ Ibid. P. x.

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representations play a profound role in social memory⁶⁰⁸ and compound assumptions of what is represented in these texts the insane. Whatever reasons for exploiting stereotypes of madness, representation defies intent, therefore images must be scrutinised for loadings that affect those classed in the category of those represented.⁶⁰⁹ Pauline's and Juliet's visual representation not only accesses Gothic significations and codings of otherness and corruption, but also re-animate them for contemporary audiences.

That the women are marked as damaged, weakened by their experience, Gothicised through having their psychological and physical signs pathologised, confirms their psychological and moral degeneration. Pauline's scar and limp, and Juliet's gaunt features, are narrative shortcuts [which] construct disability as equal to death.⁶¹⁰ Their existence as irreconcilable identities within a surreal culture with its superficial perfection and order is indicated by their surface appearance. Katy Ellis posits film representations of physical disability are signifiers of Otherness. They are instruction manual illustrations on how to identify a mad/bad/abnormal person, these compound other Gothic signs, such as Pauline's raven hair and pale skin, indications of witchery, connotations of night creatures; with occult hauntings of the Black Arts as opposed to angelic conformity. Jackson weaves disability, Gothic sensibility, and surreal visions together with Wonderland visions to create an intertextuality of madness and illness, disability and crime.

Juliet's name evokes Shakespeare's doomed heroine, victim of feudal irrationality, violence and suicidal madness. Pauline scowls and plots against her mother, looks from under her eyelids and pouts rebellion, her melodramatic expressions Gothic in manner. Juliet swoons and weeps. Both dwell in the antipodes of the patriarchal mind. Scars mark disfigurement and evil, of agonised and disfigured flesh as physical mark of the disunited mind⁶¹¹ (to quote Ellis), compounding signifiers of emotional turmoil. The scars and limps, tattoos and sunken eyes, dishevelled hair and lumbering gait, brooding scowl and windswept visage shortcuts to narrative closure. Physical disability or disorder were often

⁶⁰⁸ Ibid. P. x.

⁶⁰⁹ Ibid. "For a member of a dominant group, the sense of self is enhanced by a conviction of the inferiority of the other. Colonists may become more British or more French than they would be at home. Any nation that has suffered or benefited from foreign [control] rapidly develops stereotypes and theories to explain behaviour that seems bizarre. Such situations of sustained contact and contrast often find their own equilibrium, and, in doing so, cease to be context for learning. Instead they become layered with rage and frustration." P. xii.

⁶¹⁰ Ellis, K. (2002). Op. cit.

⁶¹¹ Ibid.

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indicators of inner corruption,⁶¹² and Jackson utilises Sontag's illness as metaphor for madness in the Gothic tradition, a regular feature of Antipodean Gothic film.

Susan Sontag posits illness is the mark of higher sensibility – [of the] consumptive or cancer-sufferer.⁶¹³ Here the outward signs of illness are romantically associated with near-death altered states. They signify a transcendental state between life and death, affording the sufferer a spiritual dimension beyond mortals. Juliet has such marks – dark rings under her eyes, the consumptive pre-cursor to today's heroin-chic and Japanime/manga stylistics – slipping between the marks of higher sensibility and illness as diabolical curse or divine affliction. Consumptives and cancer-sufferers spanned the gulf between life and death like mediums or witches, travellers in the occult, like the asylum inmates occupying a liminal, transitional state between life and death, presence and absence. They contravene dichotomies of natural laws of fixed designation, between living and dead, sacred and profane. Sontag writes that latterly madness overtakes consumption and cancer in this regard. Haggardness and anaemic countenance become signs of degeneration, just as madness inherited the mark of the leper from the asylum discourse. The consumptive's one-foot-in-the-grave and the pale, corpse-like visage gave them the transitional status and the sublime eminence of proximity to death. Gothic tropes, like Juliet's consumption and its connection to Gothic literature in Sontag's discussion of the iconography of illness and its signification, in her famous essay *Illness as metaphor*,⁶¹⁴ where external marks of a higher sensibility change with eras, and madness now assuming the mantle coded into consumption in the 19th century, and cancer in the early 20th. They respectively become communications of the intuitive, the sixth sense genius, the mediums as conduit to the beyond and privy to the secrets of the eternal – blessed in the pre-asylum sense of Scottish folklore classification system of fairies into malevolent or benevolent classes, *seelie* and *unseelie courts*—closer to the mysteries of the beyond. Pallid features and sunken eyes are Romantic signifiers of higher sensibility from a time when it was glamorous to look sickly.⁶¹⁵ Juliet conforms to the stereotype of the blessed doomed waif.

⁶¹² Ibid.

⁶¹³ Sontag, S. (2001). *Illness as Metaphor. Health and Disease: A Reader*. B. Davey et al. Buckingham. Philadelphia, Open University Press. Pp. 28632.

⁶¹⁴ Sontag, S. (2001). Op. cit.

⁶¹⁵ Ibid.

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Juliet's consumption indicates her tragic morbidity, her doomed fate: with TB the idea of individual illness is articulated, along with the idea are made more conscious as they confront their deaths in the images that collected around the disease one can see emerging a modern idea of individuality that has taken in [a] more aggressive, if no less narcissistic, form.⁶¹⁶ Madness as fatal borrows from consumption iconography, only now, like the exigencies of consumption and cancer, self-centred and conceited, vainglorious and stagey. Along with the consumptive's fate of a sanatorium and eventually a hacking death, the only resolution for madness is exile or death, co-mingling with discourses of pity at affliction and resentment at special (albeit negative) designation. Both incorporate similar states arising from the asylum discourse of antithesis to the norm, of burden and shame, of curse and affliction, and unreal states of being.

Madness is, in this estimation and in common with the texts in this work, a living, transitional stage between life and death. The liminal crossing of the boundaries that keep the natural and supernatural differentiated, ordered, fixed, is a transgressive, aberrant act. Consumptives and cancer-sufferers span the gulf between life and death like mediums or genius spirits, travellers in the occult, and Sontag writes madness becomes the new romantic indicator of the transcendental persona, where haggardness and anaemic countenance are not only signs of degeneration but also heightened sensitivity and transcendental knowledge. The consumptive's proximity to death lends them an occult presence, markers suggesting communications of evil and diabolism as well spiritual enlightenment. Dark lipstick mimics the blue lips of the corpse, dishevelled hair the chaos and torment of the madwoman in the asylum. Juliet's pale, wan, wasting laudanum-chic visage evokes an anxious and neurotic restless nomadism between the natural and supernatural worlds. These tragic heroines of Gothic are reincarnations of the sister of the Lord of the House of Usher, the hidden shame and corrupt degeneration of a privileged culture. The features are also those of victims of poverty, and Industrial Revolution atrocities and human rights violations, the Victorian waifs of the French Revolution, and of Dickensian London. Gothic tropes like Juliet's consumption connect to Gothic literature in Sontag's theory: "Like TB, insanity is a kind of exile,"⁶¹⁷ a banishment to escape punishment, and Romantic suffering marks the tragic Wandering Jew of Biblical myth.

⁶¹⁶ Ibid.

⁶¹⁷ Ibid.

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The women become, like medieval madness, floating signifiers of diabolical affliction at large. Madness is ejected from the community before being contained and controlled in asylums, giving rise to abject horrors of those Gothic institutions.

Sontag posits that madness replaced consumption in this role as signifier of transcendental awareness. The consumption signs remain, along with the 'Gothic symbolism' of the asylum, the monster, the unkempt hair and the pallid features. This signification marks what she calls the 'romantic agony' of the consumptive. 'Wan, hollow-chested young women and pallid, rachitic young men' describes Juliet and other Antipodean Gothic characters, including the hysterically mute Ada and the insipid dandy Stewart in *The Piano*. These marks contribute to other signs, such as Pauline's raven hair and pale skin, indications of witchery, the Black Arts as opposed to White angels of salvation. Jackson weaves disability, Gothic sensibility, and surreal visions together to create an intertextuality of madness and illness, disability and crime.

Creatures' slippage between Gothic symbolism of disability, illness, and its status as liminal state between fixed signifying designations, oscillating between the sacred and profane, is reinforced with Jackson's vacillation between documentary realism and surrealist hallucination (each in vivid clarity). The hybrid nature of parody and camp, realism and surrealism, and the antipodes as site of aberrance and transgression is analogous to Roland Barthes' Japan in the sense of its construction as an Orientalised Victorian Other. Antipodean Gothic's reiterated anxieties do little to allay fears of the emptiness and vacuous nature of the sign; the antipodes becomes, like Barthes' Japan, a hollow real belying a substantial actuality, an Orientalist mythology through the discourses of fantasy and horror, a designation practitioners neurotically reiterate to exorcise. Perry discusses Barthes' Japan in 'The Emporium of Signs'⁶¹⁸ the antipodes is a territory 'filled with signs, but in which all those signs are empty'. The antipodes Antipodean Gothic practitioners assert is this Japan, 'a nineteenth century [territory] í outside the modern í an *uncentred* and reversible space in which 'there is nothing to *grasp*' (Barthes, 1982. P. 109. Italics in the original.)⁶¹⁹

So too madness; the women's implied relationship combine with the rhetoric of the image of deviance, criminality, and libertinism, all converging in Jackson's characters and

⁶¹⁸ Perry, N. (1998). *Hyperreality and Global Culture*. London, Routledge. P. 69.

⁶¹⁹ Ibid. Pp. 69-100

images. The heinous crime committed by its unlikeliest citizens made more grotesque and bizarre through the appropriation of hackneyed tropes, an attempted disavowal or resistance to the hegemony of the machinery and agency of the 'white neurotic industry'. Jackson attempts to refute this insubstantiality while simultaneously affirming it through mock sentimentalism and affected exoticism; his surrealism also struggles with certain British 'kitchen-sink' equanimity, veering between Modernist Impressionism and realism. Yet its oscillation between horror and mock leaves it devoid of either, reinforcing the anxiety and neurosis of inauthenticity and unbelonging in white settler identity. Parker and Hulme embody this void, caught between worlds and states. The empty sign invested in signification through its polarity to traditional signification. Its Antipodean Gothic and Camp stylistics are a 180-degree rendition of the same nationalistic neurosis. Theirs is the empty sign that Jackson fills with images of psychosis and delusion to ease the neurosis created by the crisis of designation and identity the women threaten.

Identity Crisis

Parker and Hulme embody stereotypes of Nationalistic (Pakeha) identities of unease and unbelonging of the Antipodean transitional state, alluded to by their respective Gothic consumptive and *femme fatale* representations. New Zealand nationalism, for instance, was an overt and conscious construct. This involved a willing disavowal and erasure of an existing and long-standing culture and peoples' existence before European occupation. Aotearoa New Zealand Modernists like Allan Curnow⁶²⁰ encouraged 'writers, musicians, artists and architects'⁶²¹ as a way to 'invent' New Zealand:

'Strictly speaking, New Zealand does not exist yet' says Curnow. 'The country and people have yet largely to be created' says *Landfall*. There are always, it seems, 'at most only the 'beginnings of a journey which might be travelled in search for the truth as it exists for New Zealanders' 'in the silences of the land that has received their fathers' 'in a sense, it is still an enigma, terra Australis Incognita, the elusive southern land.'⁶²²

Even more so Australian culture, colonised on the basis of *tabula rasa* waiting for the civilising influence of a far distant British culture. This colonisation of Antipodean identity erases indigenous peoples' prior presence. The women in *Creatures* exhibit this disavowal

⁶²⁰ Curnow, A. (1960). *The Penguin Book of New Zealand Verse: Introduction*. Harmondsworth, Penguin.

⁶²¹ 'Allen Curnow, in 'Allen Curnow and Ngaio Marsh, A Dialogue by Way of Introduction' *First Yearbook of the Arts in New Zealand*, Wellington, H. H. Tombs, 1945; P. 2. 'From Pound, F. (1990). Op. cit. P. 63.

⁶²² Pound, F. (1990). Ibid. P. 78.

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and subconscious restlessness inherent in Antipodean Gothic identity, the sense of displacement, of dislocation, and spiritual homelessness, A longing to belong with an authentic presence colludes with Gothic sensibilities of liminal status and a temporary corporeality.

Jackson's Camp parody attempts to exorcise the anxiety and neurosis caused by this inauthentic presence in the white settler identity, and the ambivalent relationship with Britain informing the Pakeha identity. Originally dependent and reliant on the mother country for its constitution and ideology, white settler society identified with English or European culture. Settlers are by definition somewhere else, living in and on the land but not of it. This Oedipal psychodrama plays out in its texts of alienation and disconnection. It is a crisis of identity informed by overwhelming scale of distance and separation, hardship and suffering. Often Antipodean Gothic texts seek to reconcile the white settler identity with new land in the process of separating out from the mother in an irreconcilable ego-formation. The sublime scale of distance terrifies and exacerbates the magnitude of isolation, and the majesty of landscape and natural phenomenon at times, like the vast distances involved, threatens to annihilate the settler. These existential anxieties and trepidation contribute to Antipodean unsurety of being, a psychodrama connecting to Antipodean designation in European thought. The settler identity involved great risks and rewards, the exaltations and terrors of immense striving, and ambivalent oscillating notions involved with pioneering as foolhardy or heroic often trouble as much as assure the pioneer. Within the nationalist call for identity lay the seeds of Antipodean anxiety, the Romantic Sublime a curious mixture of abjection and desire, like the Orient itself. Within this ambivalence is the basis for Pakeha precariousness and unstable, perilous existence—the need to invent the empty sign of mother/fatherland; to disavow trespass and erasure of indigenous occupation in order to gain authenticity of presence; all collude with the colonising discourse, which includes madness as punishment for trespass. Its texts, like *Creatures*, represent an effort to construct a stable and authentic identity, to settle the mind and the land. This neurosis, reified in *Creatures* as psychosis, and in other texts as a struggle with the land and the psyche, is a strategy of escape from the nightmare of inauthenticity of existence, an Oedipal drama of misplaced identities. This psychotic attempt to reconcile counterfeit existence with individuality and belonging lends itself to film. The women's hollow identities mirror Antipodean angst of unbelonging. The women

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create their Borovnian homeland just as Pakeha invented New Zealand, imagining their sovereignty and autonomy in a mythical territory.

Juliet's eccentricity and ordeal arises from her rootlessness, her unsettled, nomadic existence and situation in a land antithetical to her persona. The news that her parents are returning to England, leaving her in South Africa with an Aunty, is catalyst for trauma, triggering her abandonment memories of consumption quarantine when she was young. Her grown-up sophistication (like that of New Zealand's) is a charade. Parker's rebelliousness is that of an adolescent desiring autonomy, fighting and raging against conformity. In forming their unified personality, the process of separation and identity formation requires the death of the Mother figure and a birth of a new identity, like that of a dominion, requiring a transition from dependence to independence. The symbolic cutting of the cord and death of the mother is made real, the process literal rather than symbolic. That the women plot in a bath, and correspond through letters in their fantasy personas indicates a submersion in their new identity, an adoption of the symbolic for the real. They mistake their Borovnian identities for the real, the real a surreal nightmare of treachery and abandonment mirroring the antipodes' forsakenness.

Their representation conforms to diagnostic attempts to fix identities in designation, and derivation, to delimit floating characteristics and personalities in a pathology to know and colonise them just as colonialism conquered the unknown Other/lands. Their pathologies are not only criminally disordered, as the film suggests, but schizophrenia in the sense of restless, fugit, unsettled thoughts and actions, irrational, random minds and fragmented identities desiring unification, akin to the Antipodean condition of longing to belong. Their Fourth World is their unification, and, in the context of this text, evidence of their pathology. Their relationship is of disparate and complementary individuals informed by the trauma of inauthenticity and unbelonging, abandonment by the Mother, separation from the parents, and resistance to a repressive paternalistic cultural system. *Creatures* reiterates, amplifies, gives credence to, and reinforces Enlightenment ideas not only of the antipodes but also madness, and Jackson complies with this Orientalising asylum discourse of delusion as response to this identity crisis. This is much replicated in Jackson's subversion of the Antipodean Gothic genre.

Antipodean Gothic and identity (as *Creatures* would suggest) is not a closed, fixed entity however, and Perry questions the validity of Antipodean Gothic as preset field

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closed to resistance and challenge. He cites Jackson's Antipodean Camp as a divergence from the hegemony of the sub-genre. Reading *Creatures* thus implies a break away from the tyranny of European Orientalised notions of antithesis, including representations of madness, and a significant move forward in the formation of a unique, independent, white native self complementary to, and of, the colonised Antipodean landscape and peoples. That Jackson appropriates Antipodean Gothic conventions and parodies them seems proof of this divergence and challenge, evidenced in his camera work which affirms reality and delusion, tropes he replicated in his later (non-Antipodean Gothic but Orientalist) *King Kong*, of which a film critic wrote for The Independent:

What delivers an extra frisson to [a scene where a film maker loses footage of the monster] is its calculated innocence. [Jack] Black wants the film not just as money-making raw material, but as proof. It harks back to a time when celluloid counted a kind of evidential gold-standard and yet it sits at the heart of a movie that proves with every frame that you can't believe anything you see on the screen – our need for some visual affidavit of the truth hasn't disappeared – [it] would have to carry these hallmarks [the smeary monochrome of closed circuit television footage – the jolting incompetence of home-video camera] of disbelief – the crash zoom and the flailing frame.⁶²³

Creatures simultaneously offers evidential proof of the women's madness in the shared delusional identity formed outside of white settler society but also alludes to the inauthenticity of his representation. Jackson uses seamless editing and surreal, high-resolution *mise en scène* reverting to hand-held documentary and news reporting signification in the opening and closing scenes of the murder to achieve a contrast with the fantasy world of Christchurch and the women's Fourth World. The murder's vivid depiction is in stark contrast to their Borovnian delusion, a dark and sinister trauma in slow-motion hand-held camera dissociative images which proves to be a barrier to their utopia, not the conduit to it. Alternatively, Jackson's Camp reasserts Gothic tropes and schemes simply by referencing and critiquing them, deferring the horror which we know or suspect must eventually be realised. The spectator learns that this film is a conscious fabrication early on due to the hypnotic clarity and hues of the visuals; yet the fantasy scenes belie truth and certainty and slip into dream-imagery and muse. This is inconsistent with the spectator's knowledge of the factual events, indicated by intertitle in the beginning, the parody an camp belying this knowledge. This is, however, what one would

⁶²³ Sutcliffe, T. (December 31, 2005). -If the Footage Isn't Shaky, Then it Can't be Real. *Weekend Herald* 31 December. P. 12.

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expect in a movie with madness as subject, the unfixed and undecided nature of representation errs on the side of confirmation of Antipodean Gothic and madness through indirect, disingenuous means, never settling on one style, creating dis-ease through psychopathology. Madness is afoot because of the spectator's knowledge of the factual basis for the story, and perhaps the artist doth protest too much—madness denied is reinforced by this light-hearted treatment of delusion rendered in hysterical, rushing visuals and dream-like fantasy sequences. These polarities confirm the suspicions alleged and rejected at trial; the insane are murderous, threatening, and invisibly assimilated in "normal" society.

Yet Jackson as both practitioner and resister of Antipodean Gothic critiques the asylum discourse Romantic identification suggested by the women's characters. While they are depicted as subscribing to Romantic medievalism and fantasy, and the modernist misunderstood genius stereotypes, his parody questions this identity formation as much as constructs it. While, as Fuery extrapolates from Foucault's theory, representations constitute madness beyond itself, becoming "part of the larger order that does not just represent [madness] but also formulates [it] beyond itself."⁶²⁴ Jackson's ambiguous critique formulates a common misunderstanding of madness, reifying and confirming the suspicion that madness is a criminal and violent delusion, even when seemingly questioning this by having the women central to the representation.

Madness as sin represents doomed affliction and destiny; Parker and Hulme are oppressed within Western patriarchal culture in more ways than their scars and traumas would suggest. They are Othered as women, labelled hysterical by phallogocentric and psychiatric discourses, silenced, represented, spoken for, directed in their social options and desires subordinated to men.⁶²⁵ Within this discourse, women and madness are complicit, are inseparable and synonymous, the Freudian dark continents of savage irrationality and violence. Female madness is "a fitting punishment for the guilty; but it is also prior *cause* of evil. Only a disordered mind could plan and put into effect the acts of destruction—evil is a perversion of God's Reason, contends here with the fear that it [madness] may be outside the individual's power to choose Good over Evil, reason over

⁶²⁴ Fuery, P. (2004). Op. cit. P. 16.

⁶²⁵ Like Ada in *The Piano* who transgresses sexually in response to this oppression and rejects the stress of *logos*.

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madness.⁶²⁶ That women are complicit with sin in Christian thought, merging with ideas of The Fall and madness, and can never be free of this connotation, is certainly asserted here. Jackson's representation mocks the Freudianism which sought to resist madness as Divine affliction and reduce it to scientific reasoning, yet the judgement of culpability in this text colludes with the idea of deciphering and understanding madness in terms of an Other sensibility. The unicorns, giant butterflies, and tussock-land morphing into a country estate garden suggests and asserts their psychotic illness and therefore their criminality, their delamination from the real. Their Fourth World (like Frame's Third Place⁶²⁷ discussed in the next chapter) is an hallucination, and not a benign and innocent fantasy and imaginary world, but a dangerous exile in the antipodes of reason. Jackson's imaging signals this as a threat to others, a state which if left unchecked can morph into criminal delusion. The plasticine model violently stabbing the psychiatrist that counsels Parker in one scene parodies science's dominion over madness and denies the dominion of psychiatry. The large and full moon rising over the medieval ramparts festooned with the 'MAD' banner is a literal sign of lunacy, of nocturnal transformations and transgressions and violent delights of medieval Borovnian-like courts. The Pre-Raphaelite iconography of the court and courtly love links their Antipodean Gothic madness in pathos and pathology of delusion, the excess female attachment a threat to patriarchal order heralded by Dionysian imagery reiterating myths of the emergence of the irrational murderess reverting to actions attributable to the diabolical affliction of female sexuality.

Jackson exploits the Victorian conception of antithesis and utilises pantomime-like characterisations which play on difference for currency and meaning. He extrapolates the paranoia-inducing strangeness of British Orientalising creating a 'Modernised Gothicism on a Victorian Globe' where the antipodes produces monsters and antithetical creatures, 'there be monsters' of medieval maps. Henderson suggested at the Massey symposium that the antipodes oscillates between the conception of a site of moral and physical fortitude needed to sustain existence, and the anxiety-producing place of isolation and depravation, ideas he exploits to create unease and tension. In the Victorian aesthetic that Jackson parodies, the antipodes is:

⁶²⁶ Small, H. 'Madness.' Mulvey-Roberts, M. (1998). Op. cit. P. 153.

⁶²⁷ It is interesting to note that Frame's 'Third Place' is appropriated for Playstation virtual reality console advertising.

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no longer the vague and disruptive fantasy-world of classical and medieval times – as often situated – around the earth as – down under – but now the exclusive domain of British colonies in Australia and New Zealand. And yet these burgeoning outposts, symbols of a modern global imperialism, retain – a shadowy – other meaning, as much the originating site of proliferating anxieties and uncertainties as the place to get – back to basics – and nurture the physical fortitude and mental exactitude to combat those concerns – a tension between these two meanings of the Antipodes, stimulating readerly anxiety by refusing to offer a decisive resolution, simulating a paranoia deemed necessary to survival in the dangerous new world of the global metropolitan future – ⁶²⁸

It is this oscillation in thought that suggests psychological swings between madness and sanity in the women's psyches.

Christchurch's specificity too is fundamental to *Creatures'* unsettling rendition; more real than real, more England than England,⁶²⁹ surreal and apparitional in Jackson's camp send-up of the newsreel, it suggests an unstable and unsustainable order imposed on a wild substrate. The BBC newsreel commentary in the beginning matches Juliet's plummy accent and the finishing school that they attend connotes English public school bourgeois that Christchurch signifies. This utopian dream has connotations of Blake's New Jerusalem in a Romanticised South Pacific; it seems apt that these earth-bound heavenly creatures should emerge from a mythical antipodes, Jerusalem's inverse, apt because of the broken dream of balance and harmony that the antipodes represents. The delusion that is Christchurch is thwarted because of the conception of the antipodes as prison and exile, signalled by the latitudinal and longitudinal grid of city streets as seen from the aerial shot in the newsreel. The set-up, aerial view of Christchurch opening is a camp parody of colonial Englishness and the delusion of order and dominion over Antipodean wilderness. It warns of Christchurch's well-seeming order and underlying disorder, metaphor for the women's characters and Antipodean identity. The mesh of streets and avenues disavows the mythical South Seas islands, an artificial construct attempting to assuage the neurosis of loss of control and reasoning. The suburban neurosis which reached epidemic proportions a decade later is implied by this urban anxieties which emerge in the 1960s as the post-war Antipodean Gothic condition.

⁶²⁸ Henderson, D. I. (2002). Op. cit.

⁶²⁹ Lippy, T. (1993). *Writing and Directing Heavenly Creatures: A Talk with Frances Walsh and Peter Jackson*. Wellington.

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Jackson's use of madness plays on the slippage between urban order and suburban neurosis. The newsreel structure is juxtaposed and intercut with hand-held images of the hysterical, blood-splattered women screaming and running towards the spectator; this jump-cut between traditional, ordered documentary and contemporary shock images jars the spectator from complacent contemplative viewing and heralds the unease ahead. The surface order is a precarious, fragile existence like that of Antipodean settler identity, implied as a cultural construct like the city layout. Below the surface lies madness and violence, and chaos is immanent. The angel(s) of melancholy and unreason can usurp reason, rise up and strike out from this orderly grid of Englishness transplanted in the South Seas. New Zealand is the seemingly stable and fertile Arcadian paradise in the South Seas that hides a volcanic temperament, and *Creatures* reminds us of the hubris of fallen angels, and science that presumed to usurp God's laws, is madness. It also suggests madness is a natural force which erupts randomly like geysers anywhere, anytime, and in anyone, despite efforts to civilise the environment. That murder erupts from tranquil Christchurch testifies to the need for vigilance against the evil of dangerous desiring creatures. The spectacle of madness in a seemingly tranquil idyll evidence of its insidious nature and presence.

The travelogue was a style of documentary common at the time of the movies' context, usually running before the main feature (after God Save the Queen), replete with male Queen's English BBC accent camp narration. Such a film would have run before the text used by Jackson to indicate the women's deviant sensibility; *The Third Man* (discussed earlier) is a tale of deception and treachery. The women are fanatical devotees of the film, the popular culture images and Welles' modernist celebrity. Their use of the word 'oider' for murder indicates mistaking of film images for the reality, and their carrying out of pop culture mythologies (Mario Lanza as Romantic hero, Orson Welles as 'Thing', object, villain) into their lives shows they lost the distinction between imagination and reality, fantasy and actuality, authenticity and simulation. *The Third Man* is a clue to this, also referenced by the *Citizen Kane* (Welles, 1941) newsreel; deception, illusion, treachery and deceit in post-war Europe aligns itself with *Creatures'* Antipodean Gothic stylistics. The women's adoption of Hollywood gangster language ('oider') signifies not only popular culture's surface identities and personas but also its ubiquitous, insidious

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nature and effect on Antipodean identity, which is cut loose from British culture and colonised by American pop culture with its superficiality and depthlessness of identity.

Third Man is also a tale of occupation and domination, atrocity, capitulation, and punishment for megalomania analogous to Germany's recent (to them) murderous rampage in Europe. It is set in a country fragmented and contested—its national identity in chaos—its pride and dignity annihilated post the madness of war. It alludes to the women's state of siege after their catastrophic act. To represent and parody Christchurch's seeming order links *Creatures* to *Third Man* and *Kane* through Welles, and the parallels between his life and those of the protagonists of those features; the rise and fall narrative structure, marked by the unsubtle travelogue "March of Time" sequence, signifies the superficiality and artificial construct of real-life characters and events that cinema offers. The women's inevitable capture and punishment is signposted by *Third Man* and *Kane's* reference, telegraphing the rise and fall narrative of those texts. "The March of Time" also links 1950s Christchurch with *Kane*, and also Jackson's own *Forgotten Silver* (Botes, C. and Jackson, P., 1995) his rendition of mythical historical events and characters an intertextual nod to mock realism and the nature of cinematic discourse.

Jackson's representation, while parodying these Victorian pretensions and neurosis, also confirms these underlying discourses, exacerbating patriarchal fears that "making actual female nightmares of oppression and enclosure" allows radical and social protest might undermine orderly and reasonable society. A mock cautionary tale with a subtext of contested "truth", the kernel of truth concept in stereotyping suggesting misconceptions in their exaggerated and overstated icons:

The "kernel of truth" hypothesis, once widely accepted in the social sciences, did in a particular way attempt to address the contradiction between a necessary economy of attention and reductive views of others by advancing the notion that although stereotypes deindividualise, they nevertheless validly depict certain basic characteristics of social or ethnic groups — if we push the logic of this hypothesis we soon arrive at an absurd consequence: the endorsement of white racism on the grounds that African-Americans, say, are in the kernel of their "black souls" are actually how they are alleged to be in racist stereotypes.⁶³⁰

This derives in part from theatre where persona and meaning were deduced from masks worn by players, emphasised and embellished for effect and to ensure those in the back could discern meaning and relevance to the action from them. The villain is disfigured,

⁶³⁰ Pickering, M. (2001). Op. cit. P. 25.

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signified by black clothes, somewhat irrational in his (usually his) outsiderism. Jackson inverts these stereotypes and imposes them on (colonises) the women. In Antipodean Gothic these outlaws are often ascribed charming attributes, folk heroes as opposed to villains. These icons can also represent the vulgar signifiers of deviance or imbalance, their features disfigured or asymmetrical, expression sinister, or body language suggesting imbalance. These signifiers of madness are exaggerated and overplayed, and this is also a feature of camp. Jackson employs this embellishment, working to assert the kernel of truth as much as refute it.

The cinematic media allows for a greater dissemination of these mythologies of stereotype, and are, as Pickering suggests, partly responsible for a resurgence of psychologistic and psychopathological ways of explaining and moralising crime and deviance.⁶³¹ In this manner, Jackson's representation may be considered part of a contemporary discourse which vindicate[s] the concept of scapegoating í [and] involves the symbolic identification and isolation of a social problem in a single individual or stereotyped category of person í whose ideological value lies in deflecting attention from real social problems and contradictions.⁶³² *Creatures* seeks reason not excuses for the women's actions, veering towards mythological explanations rather than sociological ones. As an expression of personal angst and frustration, Parker's and Hulme's shared dissociation from society becomes folk devil mythology, the moral panic continually renewed in different incarnations of madness. His parody incorporates the kernel of truth in madness stereotypes as impetus for murder.

Jackson accesses madness with myths of harpies, furies, sirens, valkyries, vampires, werewolves, and zombies as messengers of diabolical unreason. Sent from beyond to trouble and cause chaos, the supernatural madness of the Sublime enters through the portal of the innocent. The women are possessed by demonic visitations corrupting and scarring these folk devils of contemporary culture. Those represented become the scapegoats of societal failure, helping the spectator to identify those failing and threatening chaos. Their stories of capture and confinement become the Fiction[s] of a whole world [where] we find solace í [one] of the structures we employ to exorcise the fear that we

⁶³¹ Ibid. P. 183.

⁶³² Ibid.

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may lose control – indeed that we are not really in control at all – [in] the rigid forms of art.⁶³³

The women are scapegoated in image, part of Jackson's Antipodean Gothic/Camp critique of New Zealand in the 1950s. He agrees with Neill's perceptions of this period and place in New Zealand's history, rejecting the repressive social pressures and constraints which Othered people outside the "mythical components of national identity, the standards of society" which is a normative framework [which] tend to be nebulous precisely because they are advanced as a set of universally shared moral principles and precepts.⁶³⁴ In parodying the discourse of nationalistic normality and conformity, Jackson constructs another mythology and pathology around the murderous mad person at loose in society. That asylum discourse madness, so threatening because it is unpredictable, invisible because of the great expertise needed to identify its subtlest manifestations. He constitutes the women as products of their culture and failures of Western ideology, exceeding, expunged, and let loose on a superficial order that is Antipodean cultural settlement. They of course had a different view; they were the misunderstood genii of Romantic literature.

Genii

There are living amongst two dutiful daughters / Of a man possesses two beautiful daughters / The most glorious beings in creation í / And above us these goddesses reign on high. / I worship the power of these lovely two/With that adoring love known to so few. / 'Tis indeed a miracle, one must feel / That two such heavenly creatures are real. / And these two wonderful people are you and I

Pauline Yvonne Parker

The women's delusion is alluded to through Parker's belief in their genius, the Romantic identification with supernatural gifts and transcendental intelligence. Their belief in their personal attendant spirits of the gifted accesses folk hero/devil mythology, but also psychiatric signifiers of grandiosity and narcissistic delusion. Romantic in conception, their delusion (reinforced by Jackson's visuals similar to the medievalism of Ward's *Navigator* relates more to New Romantic or Neo-Pre-Raphaelite Victorian medievalism as does the chivalric Gothic symbolism. Madness and irrationality, the heart over the head, figures

⁶³³ Gilman, S. L. (1988). Op. cit. P. 2.

⁶³⁴ Pickering, M. (2001). Op. cit. P. 180.

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heavily in the Romantic privileging of head over heart rationalism. Gothic signifiers co-existent with New Zealand settler symbolism; what arose in Victorian Gothic was a distortion of the genius myth, taken from the original meaning of attendant spirit as gift-coach, changed to a more personal 'gift from the gods' conception of excess intelligence, sensitivity and intuition.⁶³⁵ This hubris emerged from Humanism's project to demythologise experience, and to own genius as an existential mark of progress. Mary Shelly warned against this in *Frankenstein*, the monstrous intelligence that spawned a monster, the overarching hamarta which leads the hero to a fall from grace. The symbolism is obvious here.

The local home-grown monster of hubris is reified in *Creatures* in the form of two adolescent females, self-designated genii whose gifts exceed that of mortals. This motif is common in horror, begat by Gothic's predilection for the supernatural and hubris. Jackson accesses and channels this hubris via contemporary serial killer genre stylistics, the Jack the Ripper and Hannibal Lecter mythology taunting and parodying police efforts with their grandiose narcissism and egoism. The Romantic veneration/pity for the genius links to the perverse attraction of madness in the Bedlam visit, the gaze upon the insane monster whose pretensions have brought about decline. Similar to gazing upon other natural wonders, the sublime awe of standing before an uncontrollable force of nature, witnessing the majesty of hubris is akin to gazing upon the monumental narcissistic pride and fall madness. The majesty of hubris is a natural cataclysm. Witnessing its rise and fall is (like gazing upon the sublime unreason of the insane) is a cautionary tale of humility. This also makes for good cinema, the scale of the representation evoking the spectacle of attractions of the Victorian age that brought panoramas of Pompeii to awed people through new technologies, precursors to cinema.⁶³⁶ Jackson's movies are significant of the dream-state of spectatorship allowing an altered state of consumption of images to experience alternate realities, making madness another sublime force of nature in the tradition of Romantic tragedy. He allows the spectator to share the women's reality as altered state of reality in their delusion of supernatural genius.

⁶³⁵ In Gothic, the psychological (paralleling progress in early psychiatry) began to supersede supernatural explanations in the Humanist strategy to defeat superstition. See Botting, F. (1996), *Op. cit.* 'Psychological rather than supernatural forces became the prime movers in worlds where individuals could neither be sure of others nor of themselves.' P. 12.

⁶³⁶ Sweet, M. L. (2001). *Inventing the Victorians*, Faber and Faber. P. 3.

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Though set in the 1950s, *Creatures of Gothic* harks to Victorian supernatural and altered states, and transcendental intellects searching for untapped territories to explore. Madness is the last frontier (after the antipodes) to be colonised and psychiatry the emerging discourse with which to attempt this. The Victorians experimented with mind-altering substances to enhance the experience of living and expanding the consciousness into the sublime realm of the unknown. Sherlock Holmes for instance, bored with life, takes cocaine to alleviate his hyperactive genius and to anaesthetise himself against the loneliness and angst of genius, the man alone due to his intellect:

“My mind, he said, rebels at stagnation. Give me problems, give me work, give me the most abstruse cryptogram, or the most intricate analysis, and I am in my own proper atmosphere. I can dispense with [cocaine or morphine]. But I abhor the dull routine of existence. I crave mental exaltation. That is why I have chosen my own particular profession, or rather created it, for I am the only one in the world.”⁶³⁷

In this, Holmes embodies the Romantic genius stereotype and the desire to colonise the unknown. He is the Byronic hero whose gifts border on superhuman. Holmes uses his powers for good in the service of (white) science and logic as opposed to the mad geni of crime, altered states helping his Herculean brain rest outside banal existence. Similarly, Lewis Carroll suggests altered states in *Alice in Wonderland*, adding to the antipodes as Orient of reason thesis. Jackson parodies and exploits the context which connects these Gothic stereotypes to the antipodes. The women err on the side of the feet-of-clay Orson Welles icon of genius and are “solved” by the law. They are, like Welles, tragically deluded. Jackson takes a knowing, satirical approach of pantomime placing the “heavenly creatures” into the divergent model of antithesis to the mad genius—the fool. They imagine themselves to be at the apex of cultural refinement and sophistication, an antithesis of Antipodean nature in Victorian perceptions. Yet their fantasy is almost laughable, tragic-comic, excessively deceived to the point of apparition. They are the pretentious deluded fools who imagine themselves as intellectual giants.

Jackson’s imagery accesses alternate realities and psychological tourism. Drugs, like dreams and madness, are Romantic Gothic agencies of “the infinite.”⁶³⁸ The Romantics saw genius as accessing the sublime the ordinary person has access to only through these induced altered states. Huxley felt the insane, artists, and genius had access to this other

⁶³⁷ Doyle, S. A. C. (1984). “The Sign of Four.” *The Complete Sherlock Holmes Long Stories*. London, Guild Publishing, John Murray. P. 125.

⁶³⁸ “The lunatic is one who dreams while awake.” Freud, S. (1999) in Crick, J. Op. cit. P. 75.

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realm, and those not able to cope with this "infinite" are driven mad through an inability to process this sensory data.⁶³⁹ Creatures reifies genius as known transgression and delusion through which we are able to explore an altered state without recourse to chemicals and/or Dionysian rituals. This altered state to which the artist, insane, and the genius had access is also the realm of drugs; conversely, in asylum discourse, these categories of altered realities are "cured" by drugs and not liberated by them. The little understood mechanism through which drugs placate the insane replace Pinel and Tuke's moral treatments which attempted to shock "them" back to reality. Insulin shock (a precursor to electric shock therapy) became the scientific method in which to control and contain the insane, science's counter-measure to Romanticism's drug-induced altered states.

Drug experimented on veterans to treat their post-trauma war experience was being done in the fifties. This permeated society in the form of recreational drug-taking, a type of holiday from reality, or (like Holmes) an escape from a banal reality. In line with the genius delusion, drugs allowed a transcendental journey of discovery which Huxley felt was the means of access to a greater reality to which the artist, the genius, and the insane had access. He posits the "Mind at Large" delivers the mortal from the ordinary world of experience to a higher sensibility. This "higher sensibility" would (and often did) swamp the ordinary person, driving them insane. Entered into voluntarily (drugs, trance, motion, chant) or involuntarily (madness, emotion excess, trauma, sickness, diabolical intervention) altered states transcend the known and the expected, allowing for logos to be surpassed into what the Romantics thought of as the infinite.

In the 1960s Ken Kesey (author of *One Flew Over the Cuckoo's Nest*) undertook LSD, mescaline and peyote research,⁶⁴⁰ exploring altered states through "psychomimetic"

⁶³⁹ Huxley, A. (1973). Op. cit. "I find myself agreeing with the eminent Cambridge philosopher, Dr C. D. Broad, that we should do well to consider much more seriously than we have hitherto been inclined to do the type of theory which Bergson put forward in connection to memory and sense perception – that the function of the brain and the nervous system and the sense organ is *eliminative* and not productive. Each person is at each moment capable of remembering all that has ever happened to him and of perceiving of perceiving everything that is happening everywhere in the universe. The function of the brain and nervous system is to protect us from being overwhelmed and confused by this mass of largely useless and irrelevant knowledge – According to such a theory, each one of us is potentially Mind at Large – we are animals, [and] our business is at all costs to survive. To make biological survival possible, Mind at Large has to be funnelled through the reducing valve of the brain – What comes out – is a measly trickle of the kind of consciousness which will help us stay alive on the surface of this – planet." P. 21.

⁶⁴⁰ Wolfe, T. (1968). Op. cit. P. 36.

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drugs that brought on temporary states resembling psychosis.⁶⁴¹ These would induce *ö*eyelid movies*ö*, visions and images in the mind with a logic and algorithm of their own, outside the structure of logos, narrative, and order in the natural world. Drug induced thoughts are fragmentary, disjointed and tangential, euphoric and/or tragic, invigorating or traumatic, and any number of variants on this. Huxley (and Kesey) wished to access these states like the Romantic poets with opium-laced laudanum tinctures, the Orient of the imagination where excess and passion had free rein.⁶⁴² They, like the Romantic poets, sought channels to experience knowledge outside the ordinary, the genius mind accessed through drugs. The women's visions align with drug-induced altered states and Romantic ideas of freeing the mind from its fettered self and the genius restrained.

The psychological strain of the geni is another representation of how the troubled minds of madness links with mythology, dreams, altered states, and Romanticism. The slow entropic decline of the bearer of the signifier of sin and evil, unbearable knowledge leads to the nihilism which is Camus' absurd, the myth of Sisyphus. The chaos and irredeemable nature of existence, the antipodes of logos and the impossibility of stasis and rest, becomes the overwhelming depression and world-weariness of Freud's Thanatos. Parker and Hulme felt the burden of existence; misunderstood by mortals, deluded in their sense of destiny and entitlement. Their misery and despair at the tribulations of the *ö*real*ö* world, and their inability to cope with these, are variants on the Classic/Romantic debate, where the former see lack of resilience and moral weakness; this crisis and breakdown of logos, the inverse of logic and reason. This connects not only with its stylistics and Antipodean Gothic sensibility itself but with psychiatry and colonialism through the milieu of gothic Romanticism, and the Victorian drive to conquer the Other through discourses of horror and irrationality. Here Jackson colludes with the dichotomies of Us and Them. This accesses the vibe of occult presence and of the demons of madness. When altered states of experience risk the dissolution of self, and the alienation of abandonment (similar to that risked by the settler) this aspect of transgressional experience and natural response to trauma haunts the Antipodean identity, and the national psyche, through the auspices of the

⁶⁴¹ Ibid. P. 36.

⁶⁴² *ö*Indeed, in our dreams we are able to experience ourselves almost all the phenomena we encounter in lunatic asylums.*ö* Freud, S. (1999) in Crick, J. Op. cit. P. 75.

basis of Victorian perceptions. Fear of risks involved entering altered states (like the antipodes) has equivalence with Jackson's computer-generated images of madness.

Making Mock

Jackson's Antipodean Gothic manifests itself in cinematic representation that affirms the need for constant surveillance for threats from the enemy within, reiterating social responsibility to be vigilant of those who conform to stereotypes of the Other and connect to the asylum discourse. The women's represented demeanour ensures their 'difference' and deviance is overtly visible, yet the community, unable to conceive of the horror of their plans, especially by citizens such as them, ignored the looming crisis. The possibility of two young women killing (especially one of their mothers) was absurdly unthinkable and unimaginable. This disavowal makes the tragedy more potent, the cultural blindness misreading of their insanity a disastrous oversight. Jackson mocks this guilt and shame through parody, oscillating between Antipodean Gothic's 'dark drama' and Antipodean Camp's 'banal comedy', yet asserts tragic metaphors of deviance and threat. *Creatures* challenges assumptions surrounding both tragedy and comedy. The 'knowingness and ambivalence' creates a mythological, surreal quality to the tale which conforms to expectations of the strange and bizarre yet mocks formulaic assumptions. As Perry cautions, to read *Creatures* as a 'farfarcical repetition of a European tragedy [is m]isleading' because the very tendency to turn away from colonial history, or towards a transparently mythical version of it, becomes supportive of colonising in the present.⁶⁴³ To attribute a direct and simplistic causal link between Antipodean Gothic and the Parker and Hulme murders is too large a claim. Yet the assertion that *Creatures* is another discourse attempting to colonise deviant behaviour and control madness's designation seems likely. The position here is Jackson's 'knowingness and ambivalence' actually 'permits' the endorsement of that which it purportedly mocks:⁶⁴⁴ supports this claim, the disavowal an avowal.

Jackson's mock can be read as a foil for the 'white neurotic cinema' and '*Cinema of Unease*'. It is a 'narrative of reconciliation' that addresses the concerns of the dominant white majority by providing a textual palliative for postcolonial anxieties generated by the

⁶⁴³ Perry, N. (1998). Op. cit. P. 14.

⁶⁴⁴ Ibid. P. 12.

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contemporary struggles over the nation's past.⁶⁴⁵ Mocking a frightful past is a strategy of disavowing disavowal; a knowing acknowledgement of the insanity of the past, and an acknowledgement of the Pollyanna tendency attempting to erase it. It may represent a collective acknowledgement of the insanity of colonialism and the repressive hegemony which created such murderous heavenly creatures, and their environment such as Christchurch, or an attempt to explain such horror as inexplicable and possible only through madness. This works however, to create madness beyond itself, to use madness in the asylum discourse sense in the service of postcolonial reconciliation with the self and the world. Its sly wink, and knowing matter-of-factness draw in part from the discourse of antipathies and Othering, its appropriation reasserting the ideology it critiques. This does not help deconstruct or address the injustices and inequities of the asylum discourse as an integral part of Othering and colonial discourse, the Other as irrational and deserving of colonisation and repression.

Making mock and ridiculing Gothic conventions in *Creatures* helps control and confine delusional insanity in discourse; in the end, dark (melo)drama wins, tragedy prevails, assuring the spectator of order and punishment for transgression and madness its cause. Jackson's postmodern parody plays with horror conventions and finally, like carnival and the grotesque, settling the uncertainty of Antipodean inauthenticity with a final Victorian cinematic convention: the intertitle. This announces their punishment with prison (despite their age) and exile from each other (and the country in Hulme's case). The archetypes of evil, albeit inverted and antithetical, are controlled within cultural systems including the cinematic apparatus, in narrative closure, confined within a cultural construct, an ideological asylum.

The mimicry Jackson employs in retelling this tale emerges as the representation of a difference that is itself a disavowal⁶⁴⁶ but which is itself a discourse, like colonialism, which is constructed with insight and knowing, an understanding and a mapping of the era represented. Its ridicule, contempt, and renunciation masks the dark underside of the Antipodean myth. But to invert and ridicule a past delusion is not to address it; the antipodes inverted still is a model of poles/antipodes. Jackson derides the Antipodean

⁶⁴⁵ Dyson, L. (1995). 'The Return of the Repressed? Whiteness, Femininity, and Colonialism in *The Piano*.' *Screen* (36): 267-276.

⁶⁴⁶ Bhabha, H. K. (1994). *The Location of Culture*. London and New York, Routledge. Pp. 85-92.

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Gothic myth in a postmodern knowingness that borders on conceited superiority. The difference here is the conceited knowingness about Antipodean identity is constructed by an Antipodean himself, from inside the subject, and with his own representation lexicon which places the antipodes as the centre and not the periphery. That the centre is corrupt and malign plays with assumptions inherent in Romantic Gothic and colonialism, which involve madness as ways of explaining criminal acts of atrocity. *Creatures* resists the mythology of stereotype through parody, yet asserts it by articulating it in caricature.

Jackson's challenge and exploitation of madness and its antecedents relies on a shared understanding of reason and its others deeply ingrained in Western culture. The women's Fourth World of myth and fantasy, inversion and perversion aligns itself with Antipodean self-loathing, and recognition of the corrupting influence of Antipodean life. Rejection of hegemonic discourse in the past, and especially the belonging nowhere white native lost in ambivalence between indigeneity and migration, nervously but overtly begins the process of reconciling the white native's incongruous presence. White natives fit like an orderly English town in a South Pacific landscape, or a pale, freckled, consumptive aristocrat in the subtropics. The representation allows for this integration of incongruous elements through melodrama and camp, a play between horror and delight, and when this situation exceeds comedy, it enters the badlands of melancholia, tragedy, and despair. This is the territory of the heavenly creatures, the madness of bi-polar swings between affirmative comedy or resigned irony.

Creatures' oscillating representation veers from harsh clarity (evidenced in the visuals of intense colour and intense light emulating nationalist and topographical art from New Zealand's Victorian settler past) to the vague unfixed designation blurring the line between childish imaginations and criminal psychosis. This oscillation makes spectatorship of Heavenly Creatures' Antipodean Gothic/Camp especially fecund and open to insider jokes. These misfits in the orderly town mimic the town itself, a seemingly tidy and respectable city which hides a heart of darkness. Jackson's text join the discourse of the panopticon which emerged from the asylum discourse, where í

The judges of normality are everywhere. We are in the society of the teacher-judge, the doctor-judge, the educator-judge, the 'social worker'-judge; it is on them that the universal reign of the normative is based: and each individual, wherever he may find

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himself, subjects to its body, his gestures, his behaviour, his aptitudes, his achievement.⁶⁴⁷

This text informs the spectator of deviant behaviour masquerading as Romantic fantasy, parodying its features yet affirming its iconography in stark clarity as the antipodes was presented to Victorian audiences. The angels exist in overt displays of delusional behaviour, and film allows us to witness the excess delusion of the breakdown of the sometimes tragic and nihilistic pressure of the white settler identity. It warns against going too far with the postcolonial dissolution, where it has nowhere else to go but to stray into pure fantasy and madness, thus extending the Imperialist narrative. Jackson's visuals allow for recognition of types prone to these stresses and conditions from which madness can arise. The parents are laughable: Honora (Pauline's mother, the victim) almost human in her dour Māori-battler working class Puritanism; Juliet's mother (and her lover) the epitome of pretentious English aristocracy and the corruption of privilege. Juliet's father is the cuckold, the betrayed fool who is almost as ill-at-ease in society as the girls, but who holds power and status. He is deluded, betrayed, the fool in the Antipodean cuckoo's nest. They reflect Monty Pythonesque characterisations and dialogue in the film preceding the surreal violence of the coda.

Jackson employs anxieties of madness and non-being with high-contrast lighting, incongruous (synthetic) jazzing colours standing in bas-relief to the muted chiaroscuro, where excess emotional maelstroms of violence and terror erupt from seemingly innocent social outings to the park. The park is in the New Zealand native bush; the park is a liminal space between order and chaos, town and wilderness, civilisation and barbarianism. Jackson's camera takes us into this territory, the maenad's natural habitat (the interior of the Dark Continent), hand-held like the (near) future Vietnam War newsreels bringing vivid, live horror into living rooms for the first time. The harsh clarity of New Zealand light reveals the native park order as a veneer, a hallucination, the women about to shatter the myth of Pakeha dominance over native bush and the female psyche. Like Christchurch, the trail through the bush is a journey into the heart of darkness, from the genteel tea-rooms to the brick attack on a muddy track. The righteousness and entitlement to existence in this far-flung colony is questioned by the violence done to the familial, societal and legal constructs by the women's attack. The brutal bloodletting in the final scene stands in stark

⁶⁴⁷ Foucault, M. (1967). Op. cit. P. 304.

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contrast to the camp excesses preceding it, the images of savagery erasing and nullifying camp's humour and snide disavowal of Antipodean Gothic horror. Jackson changes the visuals to documentary realism, a stark contrast to the fantasy of the women's shared delusion. In the end, the truth cannot be renounced, and Jackson's parody turns ugly and real. The hand-held camera-work disqualifies the false sense of comfort that the camp stylistics had instilled. He has not resisted Antipodean Gothic, but exploited its excesses and heightened awareness; the women, instead of flinching and renegeing on their vow to each other, realise it for youthful excess, commit to the brutal, vicious, most heinous violence to the most unsuspecting victim. Jackson's text exacerbates the ambiguity and estrangement of Antipodean identity, presenting an irreconcilable, impossible designation to the spectator. Antipodean identity is not contained by or exceeded by Gothic, is less than camp, its controlled designation impossibility and paradox, like the seeming oxymoron of female killers.

The Impossibility of Antipodean Gothic Madness

The impossibilities of defining madness are also part of the impossibilities of representing it⁶⁴⁸

Jackson's denial of the hegemony of Antipodean Gothic through parody signals the impossibility of fixing Antipodean white settler identity into a stable unity, and the folly of attempting this in a fixed genre. Antipodean Gothic attempts to fix madness as an integral part of the Antipodean psyche, and Jackson's camp disputes this as superstitious Orientalising. The neurotic reiteration of visual motifs of Gothic fear and loathing do not assuage the neurosis, Jackson determines, and their mock attempts to remove them of their potency. Better to acknowledge the dark beginnings and the impossibility of reconciling settler identity with white native belonging, and start afresh with appropriations of Antipodean Gothic to ridicule them. This will involve a reimaging of signifiers of difference and aberrance, and a deconstruction of Orientalising images, beginning a project of decentralisation and mapping of difference that antipathies/antithesis, and remapping this formerly Antipodean space as a homeland for white natives.

This requires an acknowledgement of the Other and past transgressions without fear and trepidation, to begin dissolving Gothic neurosis. The space is made then for a re-

⁶⁴⁸ Fuery, P. (2004). Op. cit. P. 13.

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imaging of New Zealand as a shared space on equal terms. Dismantling the discourses of power (which Foucault discusses in relation to emergent practices) enables us to see their ruptures and discontinuities, their construct and representation. This applies to representations of the Other in images of horror, and madness in relation to threat and reality. This acknowledges the impossibility of the Antipodean Gothic project of reconciliation of identity in cinema, the discourse of neurotic iteration, requiring another approach. The antipodes now needs mapping as another space, a *heterotopia*:

In *Of Other Spaces* Michel Foucault (1986) argues that a variety of social sites can be read as *heterotopic spaces*. Here, he declares that places such as prisons, brothels, cemeteries, cinemas, gardens, libraries, and fairgrounds constitute so-called heterotopic space due to tensions revolving around deviation, marginality and contradiction. Kevin Hetherington (1997) notes the recent popularity that the concept has enjoyed within cultural studies and cultural geography, and summarizes how the term has been applied to both spaces of total control or places on the margins in which potential acts of resistance and transgression take place. Further, he draws attention to how some social theorists have suggested that heterotopic spaces can have some *aura* of mystery about them, and be both geographical and textual sites.⁶⁴⁹

These images of heterotopian spaces need not be ones of psychosis and neurosis or hysteria; they are free now to be Wonderlands of divergence and departure from the Antipodean nightmare, and be places of rational yet antithetical notions to European conception.

The women are the spectacle/spectre of madness via Gothic symbolism. Making spectacle of the insane allows a gaze upon the antipodes of the real, the inverse and irrational complement to the cultural being that stands before it to delimit it as recognisable manifestations, even in the most unlikely places. *Creatures* is a particularly Antipodean view of madness, it moves towards an acknowledgement that it is a cultural construct, the product of society rather than its individual failures. Like the antipodes, madness is the inversion, aberrant site of contention. Its representation derives from a culture which disavows and rejects its problematic people to the opposite extent of the consciousness and the Earth as England did transportation and (to a certain extent) colonialist expansion. This is an extrapolation of the asylum discourse which reached its zenith in the transportation and colonisation projects of the Enlightenment, the renunciation to the Other through

⁶⁴⁹ Griffiths, R. D. (2002). *Antipodean Angels of Sorrow: Gothic Subculture as Heterotopia. Antipodean Gothic. An Interdisciplinary Symposium*. Massey University, Albany Campus, Auckland.

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stereotype and categorisation of what is essentially a human experience. That madness confounds and tests the limits of knowledge is reason for its exile. Exile and exploration corrupts the antipodes with communications of madness, depravation, and asylum punishment for hubris.

Cinema tests the limits of knowledge because the impossibilities of defining madness are also part of the impossibilities of representing it. For madness is never a single moment, a composed paradigm that remains fixed.⁶⁵⁰ Cinema is, as Fuery discusses of Foucault, another mediating discourse that constitutes part of the discursive formation of madness, about madness not from within the experience so that we experience madness through something. It is the paradox of representing madness which states for it to be madness, there is an almost necessary resistance to any form of representation.⁶⁵¹ In this instance, we experience the madness of the women through the visuals of Peter Jackson, the extreme Other of those already fixed in a Gothic portrayal. Yet he dwells on the other side of the mirror and attempts to bring authenticity and non-traditional observation to the women's represented madness; he does not however, share their delusion but attempts to re-present it. His cinema replicates the mediating set of discourses (medicine, the textualising of it as painting, literature, music etc),⁶⁵² attempting to speak it and allowing it to be spoken as opposed to letting madness itself speak. The women's voice is conspicuously missing from the representation.

The spectator also plays a part in the impossibility of representing madness; Fuery suggests it is only through a version of madness that being a cinema spectator is possible⁶⁵³ moving towards Lacan's idea of [t]he principle difference between you and the insane is perhaps nothing other than this [placing oneself in a position of not taking the greater part of one's internal discourse seriously] the insane embody what we would be led to if we began to take things seriously.⁶⁵⁴ Jackson takes the women's delusion seriously, all the while mocking their madness somewhat neurotically, and makes the spectator enter the site of potential madness. This forces them to cross and recross the line through the images and the mechanism of the omniscient eye gazing on madness.

⁶⁵⁰ Fuery, P. (2004). Op. cit. P. 13.

⁶⁵¹ Ibid. P. 4.

⁶⁵² Ibid. P. 13.

⁶⁵³ Ibid. P. 6.

⁶⁵⁴ Lacan, quoted by Fuery, P. (2004). Ibid. P. 6.

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Psychosis becomes the language of these crossings. Cinema becomes a means by which we as spectators participate in madness, just as Jackson participates in cinema to play out acts of resistance [and] experience the pleasures of both having resistances and giving in to them. í Cinema can be seen as a type of resistance to what constitutes analysis and, like madness, ends up producing new types of analytical processes.⁶⁵⁵ Jackson does not analyse the murder and the rights and wrongs of the women's reasoning, but questions the process of interpretation through anti-traditional representation. Mocking cultural conventions therefore can be perceived as breaking down the real into an acknowledgement of cinematic subjectivity, that 'there is a navel to dreams, and films, which is acknowledged as the point of the unknown and beyond that, as unknowable, [and] part of [cinemas] function is to hold up interpretation and test the analytic process.'⁶⁵⁶

The women's Fourth World and their madness can be read as a test to accepted reasoning. To challenge assumptions about madness as cause of murder, and of challenges to the status quo, allows the spectator to experience psychosis as a strategy of survival in hostile circumstances. The resolution is the only limit to this reasoning, the coda which conforms to traditional asylum discourse and closes madness down, instead of the aporia which 'marks the point which cannot be resolved.'⁶⁵⁷ Their Fourth World Wonderland helps the spectator adopt 'a type of psychotic language in order to watch a film',⁶⁵⁸ yet the dénouement allows the film to close down the impossibility of madness the narrative has allowed. Fuery posits it is cinema's relation between sign and signifieds which acts as communication; any disjunction of these brings a derailment of meaning and the narrative algorithm moving towards a resolution. Psychosis challenges this straightforward relation, and the Fourth World of giant butterflies, unicorns, and plasticine figures in medieval castles (especially in New Zealand) breaks with signs and objects in the real world, attempting to capture madness in incongruities.

Fuery posits, 'these commentators become part of the language of psychosis' it is the moment where all discourses meet, from the psychotic's invention of the signs to the attempts to read them outside of the context in which they are generated.'⁶⁵⁹ Although

⁶⁵⁵ Ibid. Pp. 46-47.

⁶⁵⁶ Ibid. P. 48.

⁶⁵⁷ Ibid. P. 49.

⁶⁵⁸ 'The Psychotic Spectator who Transgresses.' Ibid. P. 73.

⁶⁵⁹ Ibid. P. 82.

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Jackson speaks from the mythical territory of the Other, the Antipodean, he cannot enter the psychotic world of mad Other, he can only imag(e)ine it. He reverts to the traditional lexicon of antithesis, surrealness, parody, and the absurd, albeit in anti-traditional style, to attempt the impossible communication. This is the neurosis of cinema and madness; to reiterate and repeat madness and confine it in narrative and image is an attempt to erase anxieties about the subject, becoming white neurotic cinema. "Ways in which the cinema spectator is formed within a context of obsession and neurosis"⁶⁶⁰ mirrors the women's experience in that they "dissimilate their condition in everyday life."⁶⁶¹ Their obsessions and neurosis assimilated into their everyday life, yet their Fourth World is kept separate from their actual existence, accessible but separate from it. Unlike the spectator who enters the psychotic space of the cinema and participates in the language of psychosis, the neurotic cinematic discourse involves an obsessive relation to narrative and images in order to identify and understand issues and subjects represented. Jackson's obsession with movie making is well documented, and his passion for the medium is also obvious. For him to represent *Creatures* from the Orientalised world of white neurotic cinema is to partially identify with the women, to understand and believe in their psychosis. He shares their delusion through cinematic agency, joining the neurotic need to visit the site of cleavage between the sign and the signified, and exploits madness's impossibility to bridge this divide through cinematic representation.

Or is it a neurosis about madness as motive for crime that drives the film maker to continually represent it, and enclose it in a cultural system, packaging and commodifying strange and unusual events and happenings as subjects for consumption? There is also a suspicion of enjoyment of neuroses, the continual search for gratification of a lack, and the resultant desire to fulfil lack with fetishisation that neurotically plays with and worries certainty, seeking to assuage the tyranny of ambivalence and unknowable-ness. Herein Freud's wish-fulfilment in dreams. The impossibility of this end point occurring is the anxiety that drives reiteration of the image of what cannot be decided and fixed, extremes of human nature. The intense fascination with a specific site of anxiety which is fuelling and galvanizing representations. That angst and drama are enjoyed is a sign of this neurotomania. A "type of transformation of the libidinal process" where *Angst* becomes

⁶⁶⁰ "The Neurotic Spectator who Eroticises." Ibid. P. 50.

⁶⁶¹ "(Freud 1990b: 38)." Ibid. P. 50.

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an essential component in becoming the spectator of a film⁶⁶² makes watching cinema a seductive process of lack of, and desire for, answers to the mystery of matricide.

Why would we want to position ourselves as participating and creating terror and angst in the psychotic, neurotic process of Jackson's cinema? Jackson's position as an Antipodean white neurotic spectator adds to the libidinal, hysterical, and neurotic pleasure of the film. The pleasure derived from madness and murder, represented as such, is a constituent of the discourse of both. The spectator enjoys reason's antithesis in a psychological tourism and transgressive foray, and Jackson is the tour guide in Parker's and Hulme's Orient of madness. This makes representation a troubling oscillation between closing down the spectacle of madness within the crime and asylum discourses, and identification with troubled and rebellious subjects in images and narrative (not to mention repressed guilt and shame at having voyeuristically trespassed on their private worlds). Trespass is, of course, a component of Antipodean Gothic and guilty pleasure in Camp.

The angst displayed in Antipodean Gothic can also be read as a "movements in orbit around contrasting centres of gravity" as Perry suggests. Like Alice's fall, an oscillation between polar extremes of extremes of uncertainty. The play of signification exploits the discourse of madness, yet "yearn[s] for the centre of things" – the centre (of both Empire and learning) – read another way – yearnings – in which both their origins and direction are reversed.⁶⁶³ In *Creatures*, guilty pleasure resides in enjoyment of the spectacle of madness. The asylum discourse contains, and does not release, the Romantic identification which desires the psychotic, neurotic, angst-ridden pleasures of release of pent-up tensions of repression. The irreverence and impertinent mock of Antipodean Camp draws pleasure from laughing at excessive psychological tensions and delights. The risk of indulging in excessive guilty pleasures is hysteria.

The closing scene of the blood-splattered women running hysterically towards the camera is a participation in the guilty pleasure of excess emotion. The chaos and panic of fantasy and dream-work transgresses into paranoia. The Gothic excess of the drive towards guilty pleasures exacerbates the ritualised ecstasies and pleasures already displayed in the film. Pleasure is derived from the irrational risks of Dionysian pleasures, the altered states of consciousness, abdicating responsibility for one's actions and the freedom of ego-

⁶⁶² Ibid. P. 57.

⁶⁶³ Perry, N. (1998). Op. cit. P. 17.

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gratification; Freud's Pleasure Principle. The drunkenness or drugged-ness of altered states borders on madness. A guilty pleasure and an acknowledgement that madness is sometimes a liberating state, one that must not be enjoyed, however, and holds the risk of non-return. Fetishised pleasure comes from a guilty and repressed desire to participate in transgression and psychotic rituals of murder and madness. Yet is not the same as the possibility of psychosomatic blurrings, of the spectator's body capitulating to a hysterical spasm of laughter, fear, and even the orgasmic (shadows of Charcot's exhibitionist scotomisation) but more a spectatorial process on how the cinematic discourse challenges the order of things,⁶⁶⁵ bringing us back to the roots of horror and Antipodean Gothic in particular.

The closing scene is drained of sound except for distant screams, a dissociative reality. The inevitable result of the women's descent into madness in Gothic terms. The nadir of the whimsical fantasy degenerating into unhealthy obsession and delusion, or so the narrative would have it. Ultimately, like any good Gothic horror, once the border between the Fourth World and the physical world are breached, the threshold between imagination and madness disintegrates. This is expressed crucially in *Creatures* in that the death is not a stranger's death, or a lover's death through crime of passion, but a mother's death. The form masquerades as a Hollywood narrative, exploiting the Orientalising nature of Antipodean Gothic, and madness's inextricably linked representation and construction within that Othering, is *Creatures*' inauthentic bluff. The style is the meaning in their self-mocking patterns of self protection – the shield which allows Jackson to use a New Zealand story on a world stage using a Western medium of discourse by exploiting its perverse affiliation with the discourses of psychoanalysis and colonialism.

Jackson places himself simultaneously within the asylum discourse by taking the spectator to the women's Fourth World, a world he can have no knowledge of and only guess at through their words. He re-presents this as an antipodes to our known and normal; yet he challenges it by offering readings of crime as ambiguously evil and delusional. Jackson uses othering as a point of difference, his difference as an attribute and not disadvantage. The neurotic, psychotic and hysterical pleasures from cinematic discourse parallel those of unreason, emerging from Western discourses, becoming

⁶⁶⁴ Fuery, P. (2004). Op. cit. P. 106.

⁶⁶⁵ Foucault, M. (2006). Op. cit.

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Jackson's stock-in-trade. Yet his ambivalent Gothic/mock troubles knowledge and certainty, as did the notion of the antipodes.

Jackson's attempt at representing madness and suggesting it as reason for murder, yet inviting identification with the heroines of Gothic literature and exploiting guilty pleasures in observing madness, is an exploitation of his Antipodean identity and its associated Othering. That he is not from the traditional "centre" and shows an irreverent disdain for tradition, yet exploits the foibles and idiosyncrasies of traditional discourses shows an excessive talent for manipulating the medium (a genius if you will) or extreme sensibility and dexterity in manipulating the forms and content of cinematic discourse. Ironically, and in keeping with his Antipodean Camp mock of convention, this is a Romantic genius in the same sense meant by Parker in the quote beginning this chapter. Jackson seems to have an attendant spirit guiding his creative talents, taking him beyond the ordinary journeyman-like talents of the majority. He is the Romantic genius in the sense of the iconoclast, turning conventions upside-down, and inverting and challenging precedents. He does not create the new, but inverts the old, including discourses of madness, in a play of images which questions discourses from within.

Jackson's very geographical location allows all this, staying in New Zealand and creating films from a remote site far from the cinematic cultural centre as it once was from the coloniser's cultural centre. Receiving eleven Oscars at the 2004 Academy Awards Ceremony for *Return of the King* is itself Gothic excess; a single Oscar is deemed the epitome of career achievement, but eleven is genius bordering on supernatural. In the make-believe world of Hollywood, this is hubris, an hysterical exaggeration of a fantasy of recognition for the creative medium of dream-making. It is antithetical to an Antipodean Gothic nightmare of estrangement from the centre of power.

Heavenly Creatures is an empathetic, undecidable discourse on madness that is complicit with yet resists the asylum discourse. It makes a spectacle of madness, exploits traditional stereotypes and conventions of Gothic madness, yet mocks them in grandiose affront to traditional stereotypes. Jackson's very success smashes the Antipodean curse, yet confirms traditional beliefs about the antipodes as antithesis of reason, confronting the Western myth of centrality and its margins. It confirms the notion of the delusion of colonialism, the sense of entitlement of usurping the Other's autonomy, exemplified by the women annihilating Parker's mother. It is analogous to the antipodes's Oedipal struggle for

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authenticity of identity, both individual and collectively. Jackson reifies the hubris of challenge and victory over a monolithic cinematic discourse and agency; rising above the doomed project of colonising Hollywood from an insignificant country, and decentring a colonised medium. He dismisses the trepidation of doing so with an easy manner and comfort within an industry of unremitting high stress; like venturing into the wilds in exploration, preternaturally calm and proficient in navigating its stresses and pitfalls. Hollywood is legendary for crushing and destroying those lacking psychological and physical fortitude, as did exploration into the 'dark continents.' Jackson parodies and rejects this idea as absurd. Showing no respect for the system and its mythology is a madness like Cook's, the foolhardy heroism of the man alone, yet he prevails as Cook did in his monumental challenge to colonise the colonising medium and deconstruct the white neurotic. He channels his genius for good unlike Parker and Hulme who succumbed to the deviant and dark side of genius, succumbing to the madness of Antipodean existence and exploration of the world from downunder. The inverse of Imperialism's project defeated the tyranny of distance through new technology and the grim determination (like Cook in his day). His antipodes is an Earthly Paradise, not Dante's Purgatory; his heroic madness of dreaming and succeeding against the odds; of course, this merely complies with Romantic discourse of folly in the face of overwhelming evidence. Again, this challenge inverts the discourse, plays with it and mocks it, but leaves it unchanged, creating unsurety where at least narrative closure in the asylum discourse promised knowledge and certainty. What disturbs here is the women of *Heavenly Creatures* are humanised. The asylum discourse demands they be represented as monstrous females to satisfy the parameters of its narrative closure, the controlling designation of its boundaries, and, like the psychiatric discourse, silence madness in its signifiers and signification. Jackson eventually silences the women in narrative closure, yet the tag-line at the end denies the image-capture in the film. The images conform to and confirm the asylum discourse, albeit challenging it in the process, yet the Camp, the brevity, and the women's humanity belies madness as animalistic and the antithesis of reason. Silence resounds with narrative closure, and the spectacle of madness shut safely away until the next horrific excursion into the Orient of reason. The suggestion signalling the women's latter freedoms accesses and exploits anxieties around madness's unfixed derivation and release in society. Horror trumps, in the end.

Chapter 9

Mad World: The Other Speaks in *An Angel at My Table*

From the first place of liquid darkness, within the second place of air and light, I set down the following record with its mixture of fact and truths and memories of truths and its direction towards the Third Place, where the starting point is myth⁶⁶⁶

An Angel at My Table (Campion, 1990) is profoundly invested with humble intimacy and unassuming insight into the life of a person diagnosed with mental illness. The representation of Janet Frame's autobiography exemplifies the stigma (internal and external) of the psychiatric system, and the immense effort and struggle (and luck) required to resist the asylum discourse and its ramifications of Otherness, unworthiness, and failure. It allows a close-up perspective of Frame the woman, person, writer, New Zealander, and national icon; the cinematic representation speaks *with* her, not *for* her, and she is not spoken *about* except by other characters in the narrative. Frame tells her own story, sanctioning Jane Campion to reify the images from the place of air and light with its facts and truths and memories of truths (and painful memories) she constructs. The statement 'I set down the following record' significantly establishes the terms of this engagement as *her* recollection, acknowledging memory as a construction of a truth. This cinematic self-referencing is an acknowledgement of the unreliability of memory and imagination, but gives primacy of voice to the subject. Frame's story (via Campion's images) resists mythologizing memories or identity and respects Frame's intention to debunk folklore or parable, setting the record straight on her own terms. The unreliability of memory and idealising of the past is absent here. Frame's story confronts aspects of a life affected by stigmas and mythologies of madness. Mythologising, a common trope of biography, is allayed. *An Angel at My Table* is a bold and honest look at the life of the Other, reflecting a conscious intention by Frame and Campion to resist the mad-genius myth. The Orientalising and Othering inherent in stereotypes of madness are confronted, refuted and challenged in a quiet bravery that belies Romanticism and horror yet addresses such myths matter-of-factly, deconstructing yet acknowledging and engaging with the asylum discourse. Frame's exploration of her cultural engagement is heroic, as fearless as Captain

⁶⁶⁶ Frame, J. (1994). *To the Is-Land*. Auckland, Vintage/Random House. P. 7.

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Cook's voyages of discovery, yet humble. She is our Janet Frame, a voice of reason from the Othering discourse, a quiet yet assertive Other speaking.

Now considered one of New Zealand's foremost writers, Frame was diagnosed with schizophrenia as a young woman, incarcerated in an asylum, subject to electro-convulsive therapy (shock treatment), and delivered by mere minutes from a lobotomy. She was Othered by the culture and herself, emerging from the triple repression of poverty, patriarchy, and a pathological diagnosis. Her life refutes autocratic cultural discourse and stands in evidence of an autonomous, self-directed identity resisting conformity and stereotype. She quietly asserted her unique personality in a foreign and often hostile world, becoming a globally lauded artist, a national treasure and pride. If not for a psychiatrist who identified her gift and rejected the culturally sanctioned violence of lobotomy she would have been permanently silenced and incarcerated. His intervention meant New Zealand and the world avoided being deprived one of its great writers and her stories. Her dispatches from "The Mirror City" were alternative viewpoints using non-traditional stylistics and techniques, distinctly Frame's anti-traditional style. She has added to the world's store of artistic riches, resisting mythologies and stereotypes about people diagnosed with schizophrenia, Antipodeans, women, and writers. Her story challenges assumptions of master/subject relations, of Who is Other? and Who decides? Her talent and perspectives challenge ideas of the centre, who holds power in society; her voice challenges constructs of gender roles, societal structures, medical discourses, and the arts, in New Zealand and all Western culture.

Her autobiography was of great importance to her because of her imposed and assumed Othered status, having a diagnosis, and having been in an asylum against her will, because it was her record and not the constructed reality of the dominant culture like that of the asylum and/or the culture, moving to speak for herself before someone else assumed the function. She sanctioned Jane Campion to reify her record in a courageous and generous act, still holding power of veto over the images, making sure representation matched her vision. Frame rejected the asylum discourse and "normalised" her Antipodean-ness and pathologised character. She spoke from the place of the Othered, and triumphs over disempowering subjectivity at great personal cost. *Angel* is her gift to the world, and Campion's images the articulation of that vision, a vision which confronts culture and its discourses that sought to silence her.

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Frame uses analogy to describe states of being, and language to signify meaning. Her language does not always follow expected grammatical logic, nor standard imagery and metaphor. Campion uses strikingly clear, unmannered images unlike Peter Jackson's stylised and mediated images, eschewing computer-generated or other special effects to elucidate her subjective experience. Unlike Peter Jackson, Frame's experience is reified in unblinking actuality in 'kitchen-sink' realism. Her 'different' perceptions and points of view are rendered matter-of-factly, treated seriously, proscribed by Frame as subject. These images of madness take the subaltern's viewpoint, significant because it resists the spectacle of madness arising from the asylum, challenging the tyranny of psychiatric discourse. That Campion also does this in cinematic discourse of homage parallels Frame's struggle for voice and validity.

The Antipodean Gothic discussion in chapter 7 explored the antipodes as a construct of Eurocentric Enlightenment thought, emerging contemporaneously with the asylum ideology of containing and confining its Others in communications and institutions. Representation can collude with this project, weaving and diverging with other cultural discourses, constituting and constituent of the construct of national and personal identity which is premised on the Other. This also infected white settler identity with a particular appropriation of Romantic Gothic themes of silence, solitude, suffering. The extent of the descent into deprivation and degeneration correlates to the distance from European culture. The antipodes (as geographical equivalent to the unconscious in the context of a 'modern global imperialism') means isolation and estrangement from the mother country, and this construct weighs heavy on Pakeha cinema and on the socio-historic context of Frame and Campion's *Angel* in particular. White settler and native identity brings with it a sense of guilt and abandonment, especially for Frame's generation of British immigrants who thought of Great Britain as 'The Old Country' in an Oedipal drama of separation and rejection. This conception was loaded with ideas of transportation and emigration, punishment and liberation, mingled in emergent discourses of the asylum (in both positive and negative senses of the word) and psychiatry (aberrance, illness, inversion, lack and desire, expert and subject). Ideas used as subject matter for the emergent art forms of New Zealand nationalist art, photography, and cinema also emerged within Frame's context. She was to study Freud whose emergent discourse was gaining credence through psychology/psychiatry in tandem with cinema's new technological advances, which

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intertwined as a representational discourse of subjectivity and psychological processes. Ironically she was destined to become topic within both discourses.

To consider if Frame's story adds to the mad/genius myth or dismantles it, reasserting the Orientalising discourse against madness rather than deconstructing it, the context of Frame's multiple Otherings must be considered. Possible frameworks for analysis include feminist, auteur, genre, [post]structural; and her status as Antipodean Pakeha woman, supposedly part of the colonising culture but Othered within society comes to bear on Champion's representation. Apparent throughout Frame's narrative is a sense of Pakeha precariousness of identity, of internalised stigmas of transgression and unbelonging. *Angel* can be read as an example of Neill's "Cinema of Unease" with madness a legacy of displacement and past sins revisited, a resistance to Othering that would disallow her to state her case,⁶⁶⁷ and of the artistic temperament pathologised.

The film opens with baby Frame's viewpoint, symbolic of the unique, innocent, and naïve world view through which the narrative assumes. Her mother looms over her in a low-angle camera shot, casting a shadow over the first person framing. The sun's aura obliterates details of her mother's face, yet her soothing voice and protective looming presence also has hints of threat and impending action. Her silhouette protects baby Frame from the harsh light, communicating love and protection in the esoteric language of motherese. Like the colony's connection to the mother country which began with a protectorate and nurturing, Frame's character arc mirrors the country's estrangement and abandonment from the mother, foreshadowed by this scene where the mother is silhouetted by the sun and indistinct, present yet absent like the Antipodean motherland.

The next scene of young Frame walking towards the camera is a metonym for Antipodean identity and hers in particular; she is estranged, isolated, and contrasted with her environment. She is alienated by the *mise en scène*, the long shot, and the soundtrack, evoking an Antipodean Gothic sensibility of being at odds with the land, contrasting with the territory, of unbelonging and a desire to belong. What differentiates her from traditional Antipodean Gothic narratives of estrangement and loneliness is she eventually makes peace with her self and her life, reconciling with her identity and accepting her

⁶⁶⁷ ōIkin, Champion and Jones were grateful for Frame's recognition that the film was ultimately *their* property rather than hers; and for trusting them sufficiently to allow them to make their own artistic decisions.ō King, M. (2000). *Wrestling with the Angel: A Life of Janet Frame*. Auckland, Penguin Books/Viking. P. 484.

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“difference” as legitimate and not in terms of illness. In this set-up shot she is afraid, absorbed into the landscape, her visibility a complement to her environment more than a contrast, recedes in a self-effacing action which is a feature of Antipodean identity. The crane-shot tilts the camera’s gaze slowly downwards and looks into the face of the girl who moves towards the camera with a reticent manner. The voiceover says, “This is the story of my childhood” mentioning her un-named twin who died two weeks after their birth. A close-up of her “beastie dress” (her icon of poverty and Otherness) and she turns and runs away from the camera into the background in a flight from the camera’s gaze, a metaphor for her flight from publicity and notice, the gravel road marking her progress with scrunching footfalls.

Campion made *An Angel at My Table*⁶⁶⁸ from the three books of Frame’s autobiography. It is an example of film imaging of madness taken from the perspective and recollections of a person diagnosed as such. The three-act structure helps the spectator receive a sense of structured progression and order often missing from the memory and consciousness of those diagnosed as mentally ill, giving meaning and purpose to her existence. Confusion and disorder compound barriers to participation in life like shyness and anxiety. Lack of practice at life events and necessities can increase confusion and bewilderment, exacerbating typical traits which can appear as foolishness or lack of intelligence. Frame’s bemused stare and shrinking shyness is complicit with many stereotypes of madness, yet through this representation the spectator has an idea of the causes and sources of some of these behaviours, even some sympathy if the situations are identifiable with, and compared to, one’s own life events. The structure of the film informs the spectator of the progression towards meaningful reconciliation with self and world. A conscious strategy in her autobiography is an enlightened journey from colonised identity to autonomous, intelligent, thinking individual. Campion adheres to this structure yet conveys the disorientation, dissociation, and fragmentation her asylum admission imposed on her.

Frame should have been doomed indefinitely to the asylum in the terms of understanding of madness within the discourse of the time; with luck and sheer force of will and resolve she resists the controlling designation being imposed on her. This is not

⁶⁶⁸ Campion’s film is referred to as *Angel* from here onwards; Frame’s autobiography is referred to as *An Angel at My Table*.

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without personal pain and loss, and much confusion. Eight years of her life in the asylum are erased in favour of her return to society, dealt with in other texts (as far as Frame was concerned). That psychiatry stole eight years of her life is connoted, not foregrounded, yet lost time and identity feature large in her narrative communicated through images rather than words. Her world view differed from the prevailing ideology, and she struggled and suffered because of this. The reconciliation with her and the Second Place was not comfortable, nor a contented, settled existence signalled by Campion placing a later incident in the book in an early shot in the film. The ðloonyö on Seacliffe train platform portentous of her later struggles:

As the train approached Seacliffe and once again there was a movement in the carriage as the passengers became aware of *Seacliffe*, the station, and *Seacliffe* the hospital, the asylum, glimpsed as a castle of dark stone between the hills⁶⁶⁹

Pre-schooler Frame sleeps on her mother's knee inside the train which stops at Seacliffe station. A man stands on the platform, the icon of madness, lost in inner turmoil, raging against unseen demons. He writhes in uncontrolled contortions, gnashes his teeth, mumbles (unheard), froths at his mouth; a stereotypical madman in terms of Foucault's ðgrinning gryllosö.⁶⁷⁰ He looks like a wild animal in a rage, is dreadful as an unpredictable irrational threat; or he serves as a reminder of life's vicissitudes and temporality. He stands below the Seacliffe sign: the two signifiers are linked; juxtaposed, the icon and the designation/destination and the signifier of place both communicate insanity. It is the icon of madness Foucault says is ðkept at the point of departureö,⁶⁷¹ always in transit, never arriving or settled, liminal and transitory, the ðprisoner of the passageö paralleling that of Antipodean identity. Many names conjure up these associations for New Zealanders: Sunnyside, Porirua, Lake Alice, Kingseat,⁶⁷² Carrington. The dynamic placement of the

⁶⁶⁹ Frame, J. (1994). *An Angel at My Table*. Auckland, Vintage: Random Century New Zealand. P. 10.

⁶⁷⁰ Foucault, M. (1967). *Madness and Civilisation: A History of Insanity in the Age of Reason*. London, Tavistock. ð[T]he soul of desiring man had become the prisoner of the beast; these grotesque faces set in the bellies of monsters belonged to the world of the great Platonic metaphor and denounced the spirit's corruption in the folly of sin í in the fifteenth century the gryllos, image of human madness, becomes one of the preferred figures in the countless *Temptations* [of St. Anthony] í The gryllos no longer recalls man, by its satiric form to his spiritual vocation forgotten in the folly of desire. It is madness become Temptation; all it embodies of the impossible, the fantastic, the inhuman, all that suggests the unnatural, the writhing of the insane on the earth's surfaceö all this is precisely what gives the gryllos its strange power.ö P. 20.

⁶⁷¹ *Ibid.* P. 11.

⁶⁷² Kingseat Hospital's Nurses home is now a horror theme park called ðSpookersö where park attendants rush visitors with bloodied knives, chainsaws, and axes, shouting and screaming dementedly. Their intention is to frighten people, using horror movie conventions and references to specific texts (*Texas Chainsaw Massacre* (Hooper, T., 1974); *Children of the Corn* (Kiersch, F., 1984) (there is actually a cornfield maze to

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loonyö, the station sign, and an overheard conversation (öSeacliffe, thatö where the loonies goö) conveys the internal monologue Frame has with herself in the book, one of madness and stigma as punishment and horror beyond reckoning. Her mother shields her from this vision,⁶⁷³ a Freudian fort/da game in which Campion disavows the madman and references the Gothic horror of the futility of closing the eyes against the presence of the abjectly unthinkable. Madness representation in this sense is a scaring, making mock of madness in the form of affliction, of the unremitting horror of endless torment at the transition point between states of beingö home and away, living and deadö the railway station and the madman reminder of the purgatory of madness as limbo between lifeö situations, communications begun with the asylum discourse. This man seems to have escaped, and acts as a cautionary figure in the film and the station. The train station hints at madnessö transitional nature, the madman always at the point of embarkation but never leaving, the Antipodean Ship of Fools.

Seacliffe was the Gothic mansion asylum, New Zealandö Bedlam, imported along with Pinel and Tukeö moral treatments, which replaced the dungeon and shackles for ideological restraints in the guise of humanitarian alterations to the Gothic asylum. Drugs, shock treatment, and institutional regimes designated those diagnosed Other by virtue of its discipline, clinical hierarchy, and discourse of illness, error, and fault. These were the prisons of the insane, the internal exile of the libertines, invalids, and criminals, the asylums in the geographical unconscious of the antipodes. Asylums haunted those outside with connotations and myths of unthinkable horror and degenerate aberrant and animalistic

navigate and in which to be chased); and *Halloween* (Carpenter, J., 1978) not to mention numerous sequels and other B-grade schlock-horror imitations. Stereotypical serial/crazed psycho killers are the premise, frightening visitors through association with escaped mental patient connotations, as in Jason from the *Friday 13th* series. The escaped mental patient, psycho/serial killer, haunted mansion, supernatural horror stereotypes trade on asylum horror, and specifically Kingseatö status and currency as former asylum; öIn films of the *Psycho* type (*Dressed to Kill* [De Palma, 1980], *The Eyes of Laura Mars* [Kershner, 1978]), the monster is an insider, a man who functions normally in the action until, at the end, his other self is revealed. *Texas Chain Saw* and *Halloween* introduced another sort of monster: one whose only role is that of killer and one whose identity as such is clear from the outset. Norman may have a normal half, but these killers have none. They are emphatic misfits and outsiders. Michael is an escapee from a distant asylum í ö Clover, C. (1992). *Men, Women and Chainsaws*. London, Princeton University Press P. 30. Quoted in öFilm Essaysö on <http://www.fridaythe13thfilms.com/disc/essays/chainsaws.html> 12/05/2009.

⁶⁷³ öDante, like a scared boy peeping through his fingers, is still hungry for more sight of these [bogeymen/ogres]ö Warner, M. (1998). *No Go the Bogeyman: Scaring, Lulling and Making Mock*. London, Vintage. P. 96. öBogeyms come to our consciousness through visualisation above all: oneö inward eye sees them, but so vividly that they appear before the eyes of the body, too, as in phantasms. And because sight is the principle instrument of verification and guarantor of knowledge, these visions affirm the reality of the fear.ö P. 43.

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existences within. This exile was even more isolated, primitivising, open to abuse and atrocity due to distance and separation from mainstream practice when in the antipodes. The asylum in the antipodes was an exile within an exile, the penultimate escape from the physical Second Place.

Campion's camera stares unblinking at the contorted figure, cutting away but returning to the monster. He is grotesque, troubled, and possessed by demons; knotty and grizzled, grimacing and snarling in a bestial sneer, mumbling incoherently. A grotesque gargoyle like Satan's heralds Gog and Magog stand guard at the entrance to Bedlam. His hair is wild, his presence pointless. He waits at the station for no train, scares the passengers, and stands as metonym for the asylum population. Little Frame connects the image with the atmosphere of fear surrounding the name of the sanatorium, connections cinema makes with horror and Frame's diagnosis with the stereotype. It is torment and useless struggle, aligned with Frame's sense of the absurd existence. Frame's railway family (transitory, nomadic) pass this spectre; the spectacle a harbinger of her destiny.

In the lexicon of cinema, the gaze lingers on significant objects such as the loony on the platform. His presence affronts the dignity of human potential, the child as hope and promise for the future. To expose children to this vision of madness is to expose them to a latent vision of pointlessness and horror, the irrational loss of self and ego the culture struggles to instil. The loony image presents infant Frame with the horror of a futile existence, the grotesque gryllos that begins to move to the macabre rhythms of *terribilità*, rather than *capriccio*, and twists into the personal psyche and its unnassuageable terrors.⁶⁷⁴ Expending effort fruitlessly, his existence is a menacing foreboding of her narrative trajectory and designation as mental patient, punishment with madness for unknown crimes, and subsequent exile at Seacliffe. This icon is a sign at the gateway into the narrative that haunts her life. Perhaps he awaits her at Seacliffe Station, the porter for her journey to the asylum? Champion shifts the madman on the platform to highlight Seacliffe's significance not only to Frame but to the culture; he is the icon of the bogeyman, the evil spectre haunting her and Western culture. The cipher of evil stalks Frame from the moment she hears the fear and trepidation from her fellow passengers about the loonies.

⁶⁷⁴ Ibid. P. 250.

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Through the medium of imagery Campion signals the significance of madness on Frame's story more overtly than she does in her books. Transcribing word signifiers into visual metaphors, Campion never underestimates Frame's intelligence, never asserts the pitiable fool stereotype usually complicit with the diagnosis. Frame's diagnosis of schizophrenia is an affirmation and acknowledgement of her experience and words, her thoughts, and reasoning are inherent within this retelling. Frame is introduced to Othering at primary school, and learns about stigmatisation aside from madness but aligned to the discourse of invalids, criminals, and libertines.

Poverty is part of the asylum discourse of libertinism and malcontent, the social threat to bourgeois culture the Other presents. Aligned with the insane in the urban drift of the Industrial Revolution, the poor are a parasitic evil spreading disease and pestilence brought about through overcrowding, precocious lewdness, and drunkenness. Here consumption and typhoid spread, adding to the privilege of the rich to have country houses to escape the contagion of the air and water in the city. New Zealand offered an escape from overcrowding and poverty in European cities, one of the selling points for colonisation, with the promise of land and opportunity sold on utopian ideals and mythologies.

The reality was much worse, and the colonial myth of silence, solitude and suffering in the far-flung lands was born. Poverty in the colonies was an affront to the settler project of New Jerusalem which sought to escape conditions in the 'old country'; it is an unremitting stress, a shackle and a stigma experienced by Frame and her family in a supposedly classless New Zealand society. Her hand-me-down threadbare clothes signify lack of money, itself a sign of failure. The poverty trap means the working class cannot rise above their station; education is difficult and often children are required to leave school for work. In the asylum discourse, the poor were the blood-sucking drain on the common wealth. Thrown in asylums with criminals, the poor were contaminated with the ills of other non-participants and enemies of democratic capitalist modernity, and poverty looms large as one of the social determinants of madness.

Frame and her siblings are in a large double bed, an indication of their lack of resources; they hear thumping from another room and the muffled voices of panic, fear and confusion of their parents, emotions that accompany unfamiliar and frightening experiences. Curiosity and trepidation forces them to investigate; Bruddie (their brother)

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has a seizure and is being put in the bath because the book says so.⁶⁷⁵ This signals Frame's further education about Othering through Bruddie's diagnosis of epilepsy; her Father's grief at his son's condition reflects a sense of failing and punishment with the imperfect offspring, the curse of the forebears realised in the child. Frame notices Bruddie's ostracism and loneliness at school results from ignorance and fears surrounding epilepsy, not unlike that of madness in some respects. His designation as failed and less than human. When Bruddie has convulsions at school, perversely fascinated peers observe him, and she hides from him in abject recoil and shame. She fears the unknown, this conveyed through images of shame and guilt for not coming to her brother's aid, and also for being *ashamed* of her brother. Later in the books she returns as an adult to her family house after her parents have died. Her relationship to Bruddie is still ambiguous in a love/embarrassment sense, compounded by her own feeling of humiliation at her incarceration in the asylum and its stigma. Frame is human, no saint, and this natural human emotion allows for some understanding of the fear and haunting felt by families of those diagnosed insane. She experiences Othering, the mark of moral fault made physical lack by disorder and illness communicating outsiderism.

Later, Frame experiences this Othering first-hand. She rejects him yet desires his brotherhood; when the family are transient, transferred from town to town, they have a gypsy camaraderie, the shared sense of the otherness of the transient which provides solidarity in adversity, and Bruddie's illness a part of this. Yet his illness fragments this solidarity too; Bruddie's convulsions link with the loonyö on the platform. The spectre of horror threatens the family bond, the menace and antithesis of kindness and love. She comes to realise she and her family are Othered through a complex system of discourses, insidious mixes of stigma, which compound to create their designation as outsider and not wanted infiltrating their identity through the social structures to which they are subjected. Stigma is embedded and nearly invisible because they are deeply written into the discourses of the institutions; school, railway employment and housing, class, poverty, embedded and invisible like racism: [s]ince racism is a complex hierarchical system, a structured ensemble of social and institutional practices and discourses, individuals do not

⁶⁷⁵ A book of therapies given to Bruddie's parents when he is diagnosed with epilepsy.

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have to actively practice racism to be its beneficiaries.⁶⁷⁶ So too discrimination against poor, the insane, women and other subjugated subcultures in society. It is a multifaceted, convoluted network of interconnected discriminatory practices and policies, built up over eras of time. The image of the loony and Bruddie's attacks converge in Frame's diagnosis and treatment, her guilt coalescing in self-shame and withdrawal. Madness contains the scapegoating of aeons, the accumulated hatred and fear, and contamination from degenerative and insidious disease. Her family subject to this, designated poor they are already failed citizens, and poverty of a corruption like leprosy which threatens with proximity; Bruddie's condition confirms this, his fate the village idiot, condemned as genetic defect and familial flaw. His bullying in the playground is a pre-asylum tradition, so too the perception of his condition as a curse for past unknown or undisclosed sins. His victimhood is bestowed by discourses of disease and contagion inherent within the asylum system, which sought to segregate and remove icons of human weakness from view and contain them.

Later, Frame is singled out for punishment in retribution for lying about the source of the money for the lollies she was caught issuing to her classmates. This was an attempt to gain popularity and entry into an in-group from which she was excluded by poverty and outward appearance. The teacher assumes the inquisitorial tone and demeanour of an affronted official or authority figure who wields power to uncover corruption and insurgence. As guardian of discipline and conformity, the teacher asserts her power and control over the lowly caste of public students, mindful of her role of refining unruly egos to fit into culture's grammar and structure; a child with disposable wealth is an anomaly, a threat to the ordered hierarchy in the student body. As discussed earlier, the poor and the insane are equally among the lowest social group on culture's totem. Their designation aligned and mingled, as Foucault says, in the great threat to society that invalids, criminals, libertines posed. Singled out, exposed at the front of the class, she is made spectacle and exemplar of the latter two categories; stood at the front of the room facing the blackboard is reminiscent of the dunce's role, asserted by her being situated in a site of public humiliation and ridicule. Her red hair is the dunce's cap, signifying irrationality, volatility, and Celtic barbarian-ness, mark of her heredity as the pagan Other. She is visible without

⁶⁷⁶ Stam, R. (1993). "From Stereotype to Discourse: Methodological Reflexions on Racism in the Media." *cineaction* 32(Fall): 12629.

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returning the accusing gaze of derision and contempt like the Bedlam inmates of old, presaging her future asylum-spectacle role. The little girl stands exposed and isolated, marked, humiliated, displayed as exemplar of corruption.

This is an attempt to contain the threat of dissent and insurgence in a well-understood cultural ritual of public identification and ridicule, not yet understood by the children but a stigmatising ritual which will live in memory serve as cautionary deterrent for witnesses of this punishment spectacle. Rituals and discourses of punishment such as this (and the spectacle of madness) are often not deterrents, but the shame and humiliation are integrated into identity, internalised, repressed, the horror living within the trauma until its is integrated into the person's ego. The punished will conform to the designation of Otherness and shame; this exacerbates and compounds Frame's feelings of otherness, isolation, and withdrawal, further asserting stereotype as constituent of and constituting itself. She learns more shame, difference, discernibility, marked as thief and liar, and Campion signals Frame's ostracism and dissociation, the long suffering and exclusion spent in the dunce's position while the others play, finally being forced to confess after extended humiliation and suffering is internalised and incorporated into her self as corrupt, faulty, and unworthy.

Campion focuses on Frame's discomfort in the sharp clarity of New Zealand's harsh intense light, a feature of Antipodean topographical art from the colonising era. Under the unforgiving concentration of authority, Janet is banished to the back of the class under muttered reiterations of the designation of 'thief'. The sterile sound-bed accentuates Frame's estrangement, her high-sensitivity to environment. The low-angle shot of her humiliation magnifies her shame and differentiation, visibility and torment. The pitiless and hostile environment in which she lives, and the cruelty of unbelonging of poverty and illness, combine in her female Antipodean identity to convey a sense of maladjustment and misfit, amalgamating with an associated bewildered engagement with the world which marks her confusion and asserts the fool's/dunce's role.

Marked as thief, the ridicule compounds and energises the Otherness of her family's poverty and uncleanliness. Later she is singled out by the school nurse reading her name from a list of pupils chosen for lice inspection. This is another public humiliation ritual similar to the dunce's appellation, the public naming and shaming differentiating the unclean from the clean; the leprosia connection to madness. This is a discourse akin to

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the stigma of mental illness diagnoses condemning those labelled with a chain of signification coded into the asylum mythology. Listed and given the appellation of lice infestation carries connotations of disease and contagion, questionable personal hygiene, and the pupils iterate the horror and revulsion felt conveyed in the process of school inspection, and the effect of social exclusion. Her childhood stigmatisation is nearly complete, waiting for the indignities of puberty combined with poverty and tragedy to compound her sense of curse and affliction to add to the complex systems of cultural stigmatisation.

The personal connection with her precocious childhood friend Poppy is the only alleviation from her feelings of otherness and outsiderism. Poppy is also poor, their pariah status connection assuring each other of their common humanity and ðnormalityö through childhood play and friendship. This commonality enables Poppy to testify about her own subjugation and abuse, divulging her thrashings by her father (ðDo you want to feel my legs? My father did thisö). They play at teaching, punish those under their care, enacting the tendency for the subjugated to subsume and abuse whoever they can.⁶⁷⁷ Their intuitive solidarity is scuttled by naïveté; Poppy and Janet are inseparable until they are punished for an incident starting with their spying on Janet's older sister in a tryst with her boyfriend. Janet discloses this innocently at the dinner table causing a violent punishment rage from her father. The household erupts into chaos; Janet learns the devastating power of knowledge and the consequences of its use. She is forbidden to see Poppy again; she is alone once more, punished as traitor to the appearance of family unity and harmony, and her sister's collusion with stereotypes of loose morality in the lower classes. The writ introduces Janet to loss, grief, social isolation and depravation to add to her internalised stigma, states with which she will become very familiar.

Frame is subject to sexism as a woman in working class New Zealand, another othering exacerbated by Victorian colonialism. She has limited scope for employment, and her family destine her through hopes and ambition to be a teacher, a role with which she complies despite her misgivings. Her escape from traditional female stereotypes and societal roles was assisted by the historical efforts of the suffragette movement and early

⁶⁷⁷ For example the ðBlack Boysö in *One Flew over the Cuckoo's Nest* maltreat the asylum inmates with disdain and contempt compounding the generational abuse and humiliation of slavery, racism, and atrocity. In the asylum, at least, they have power over others, albeit ðlooniesö.

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feminism, Mary Wollstonecraft, the Brontë sisters, Voltairine de Cleyre, George Elliot, Margaret Sanger, Jean Batten, Virginia Wolfe, and other feminist icons. Her white settler pedigree, as well as her Antipodean background may have assisted her passage to self-hood where female power and governance is welcomed as an assertion of human rights, an ascendance of identity and belonging. Her femaleness is not diminished by this narrative but highlights the struggle and concerns of her gender in a patriarchal society.

Frame inherits her poetic sensibility from her mother, but not her mother's subservient character. She resents her beloved mother's subaltern role, where she denies and represses her desires and ambitions to become a faithful wife and mother. Frame awakens to the actuality of an Antipodean woman's designation, the reality and absurdity of a "norm", the waste and cruelty of her mother's artistic talent through compliance with social discourse. Frame herself resists the "good child"⁶⁷⁸ sensibility which designates behaviour and role along gender lines; the female child domestic and the male child societal. This is absurd to her, her mother's wasted talent an affront to humanity and a personal sacrifice to power. This is incongruous to Frame's sensibility, setting her path to outsiderism and an identity crisis, which precipitates her admission to the asylum through her bewilderment with, and alienation from Western patriarchal Antipodean society.

To resist sexism, with the added tyranny of a diagnosis of psychiatric illness, is extraordinary. A seeming impossibility (considering the tools and strategies to resist patriarchy) are patriarchal language and cultural systems themselves. That Frame is deft at manipulating language has precedence in Modernism and the emergence of the celebrity novel writer. But this phenomenon is slow to develop in Aotearoa New Zealand, and indeed stymied by its working class anti-intellectualism and "cultural cringe" inferiority complex due to its Oedipal dramas. Alternatively, the (arguably) egalitarian basis for Pakeha culture allows some room for acceptance and welcome for the Other to succeed and prosper within its dominance, but Frame's subjective experience belies this possibility. In this, she (and Campion within film making) paves the way for future female leaders and luminaries, her narrative one of resistance to the hegemonic discourses of power. Where

⁶⁷⁸ "The Envoy [from *Mirror City*] the power of the imagination, led the revolt against the role of the "good child" whose life was determined by the expectations of other people. The revolt issued in bizarre, attention-getting behaviour; this led to a diagnosis of schizophrenia, which once made was never re-examined. Schizophrenia then became the "reason" for her behaviour, which during her long incarceration she perfected from text books and observation." King, M. (2000). Op. cit. P. 470.

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the images of Frame writhing and convulsing under ECT are extreme versions of cultural strategies of submission, they are countered somewhat by the scenes of her leaving the asylum and returning to the world, assuming a citizen role in spite of her traumas.

Campion signifies Frame's alternative sense of words and language in the scenes where, as a young child, she writes a poem for a favourite teacher. This highlights the arbitrary nature of words; when her older sister wants her to change a word in a poem, she feels confusion at someone in a position of authority advising her to change an artefact that she created. She feels full governance over the creation, and is astounded at someone deciding *for* her what works and what doesn't. This is her voice silenced, foreshadowing a much more malign silencing later by her silencing and loss of autonomy accompanying her sublimation in the psychiatric discourse. Assisting with young Frame's homework, Myrtle advises her to change her word choice from *to touch the sky* to *to tint the sky* as more poetic. This causes Frame to ponder the arbitrary and subjective nature of words and their interpretation by a reader. Her construal of *Island*⁶⁷⁹ transforms a banal signifier into a source of wonder and astonishment, highlighting how the restructuring and misinterpretation of a signifier changes value and currency in the trade of communication. Mis-understanding can deliver the reader to another world of imagination through the portal of the word signifier, as *Alice in Wonderland* illustrated. Her mis/interpretation is also an indication of her worldly mystification, relevant to her later misdiagnosis of schizophrenia as a signifier setting off a drift of meaning; signifying other meanings which indicate pathology and abnormality more readily than artistic virtuosity. Rather than opening out an unlimited organic tapestry of networks of meaning about artistic merit and aptitude, the diagnosis contains her in a set framework of illness, closing her down in a discourse of failure, horror, and burden on society rather than wonder, astonishment, and reverence. Even though a word designates her insane and specifies her treatment, it is her words and her manipulation of them which allows her to be released from medicine's violence.

New Zealand, the *Island*, conveys to her the magic, imaginary world words offer her. It transforms the island into a land where objects and ideas are reified, possible,

⁶⁷⁹ Helen Bevington in the *New York Times Book Review* had more to say about the book itself, explaining that *Island* was Frame's childhood pronunciation of *island* but that even after being corrected she went on thinking of it as the *land of is* not the past or future. In the autobiography the *is-land* became the place of her childhood and adolescence. Ibid. P. 448.

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mystically catalysed through thought and intellectual conjuring. Campion places an image of the female Frame children in the woods at night, lantern-lit in a magical fairy/Maenad image, as close as is possible to the Third Place of the ðIs-landö, or Yeatsö ðWater and the Wildö. Here the image is not frightening or evil, but magical and delightful, an escape from the brutality of her environment and conditions of existence. Like Queen Mab's drug-altered state in *Romeo and Juliet*, this is a place of enchantment and wonder. Read in conjunction with a diagnosis and without artistic genius, this escape into dream becomes a symptom of psychosis, the fantasy mistaken for pathology,⁶⁸⁰ the dream for psychosis, passion for delirium. Words used in diagnostics take on an arbitrary nature, their overlapping boundaries rendering indexical links to real world objects meaningless. Like the fracturing of sense ðIs-landö does to ðislandö, making absurd the logic of words and diagnoses brings into question all words and by extrapolation, the signified reality within the social construct.

The imaginary is her preferred world, a state to where she travels to escape her powerlessness and silencing to a place of authority, security, and competence, her Third Place. Her Second Place is exile from this sanctuary; the Third Place is the *antipodes* of the real. In a positive sense, this is the reverse of Victorian colonial/settler communications about the antipodes. This is the place she feels she belongs and is comfortable, one she formulates herself rather than one where she must find her niche within roles mapped and designed by someone else, or by a culture in which she has no part in constructing. The Second Place is her podes, the real where she is Othered, stigmatised, ostracised. The Third Place is her safe place, a place (unlike Parker's and Hulme's in *Heavenly Creatures*) that she *brings to* the Second Place rather than *goes to* from it. The Third Place is the ðIsnø-Landö of her imagination, where images interact free of the logic imposed by culture and language (and the inextricable links between them). In medical language this is psychosis and delusion; imagination allows metaphor and analogy to extend beyond the concrete and the literal psychiatric discourse into pathology. Diagnosis turns thoughts and imaginations into symptoms of disorder, of warped reasoning. To her the use and interpretation of foreign and strange word combinations is logical. Her imaginative use of language is her

⁶⁸⁰ ðI realised I *was* a dreamer simply because everywhere reality appeared to be so sordid and wasteful, exposing dreams year by year to relentless decay.ö Frame, J. (1994). Op. cit. P. 99.

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antithesis to ordinary everyday communication, her artist's sensibility, and her prescience, her safety valve allowing her to cope with the real.

Campion's leitmotif of McGlashan's version of the Robbie Burns folk song "Duncan Grey" ("You may go to France for me, / Ha Ha the wooing o' it") becomes a cuckoo-like refrain in its insistence and reiteration, a haunting echo evoking journeys, fables, childhood and fantasy play. This becomes a motivated sign when overlaid with a vision of the young Frame girls singing on a hill overlooking the sea, dreaming and ritualising the romance and the lullaby to assuage the realities of the here and now, accessing the hope and succour of the transcendent reality (repeated in the third act when Frame reaches France.) The song is a lulling ritual, a chant and oral/aural mythology, a disavowal of their poverty and depravation. Campion makes this folk tale a mantra to ward off harsh reality in a similar way to Frame's use of lulling words, a chant transforming them from their point of passage to the mythical ideal.

Child Frame wins a prize and membership to The Atheneum, the library where her interest in words and language intensifies. She gains pleasure from sharing literature with her family, analysing their interests and chooses the books accordingly. She matures and writes, growing to high school-age and has friends like most teenagers. Campion images this transitory pubescent transformation stage in sparse, spare elements, a somewhat sterile manner connecting to the harsh clarity used earlier. The spare soundtrack mirrors the images in this respect; whimsical music (when apparent) lends a cold and detached atmosphere to the images indicating her emotional detachment and strangely removed interaction in this temporal rite-of-passage stage of identity formation. This adds to the liminal quality of her growth, and the quantum effects of trauma on her emergent adult identity. Drawn to study (conforming to stereotype in Burton's *Anatomy of Melancholy*) the ambiguous nature of which is illustrated when she declines to join Myrtle and others for a swim at the public pool, preferring to study. When the doctor obtrusively and insensitively calls announcing Myrtle's death by drowning, the horror and disbelief resonates within the family and the text soundless austerity reminiscent of trauma detachment in shock. She mourns Myrtle, a survivor guilt, which Campion captures in a whimsical shot of Frame remembering watching Myrtle dancing down the street on her way to the baths on that fatal day, also a sign of her detachment, her longing to belong, and wonderment at Myrtle's ease and poise with life. Frame declines to join Myrtle, staying in

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her room with her words, removed from the tragedy that unfolds but which affects her profoundly, assaults her with survivor guilt and bewilderment at the brutally arbitrary nature of the Second Place.

Campion's stylised direction is reminiscent of coloured Victorian photographs where translucent colour was applied over sepia-toned images, an early colouring process which sought to add another dimension to the emerging art form. The technological advance applied a veneer of hue to black-and-white images to enliven or erase the monochrome homogeneity imposed on the snapshot of time, this still-life taken from real life. This is somewhat akin to Frame's conception of the Second Place and its harsh realities, and her process of bringing the Third Place to the Second place to make it more appealing, to reduce the grinding sameness, binary social dichotomies, and crushing limitations imposed on the lower echelons of the social hierarchy. Exterior shots of hillsides and sky are deeply hued like Impressionist oil paintings. Interiors are drab, like realist social commentaries which sought to expose the brutal conditions experienced by the working classes, conditions erased and repressed by bourgeoisie Academy paintings which idealised peasant life and 'Primitive' societies. The images reflect Frame's connoted impressions of life in the oppressive atmospheres of poverty and Antipodean isolation in her Second Place.

Like these tightly repressive social conditions rendered in coloured sepia-tones, Frame's high-school years are punctuated with images of ill-fitting 'hand-me-down' clothing, her shame and feelings of strangeness increasing with puberty, the clothes rendering this more visible and apparent. Highlighted by the horror she feels at menstruation, 'leaking' onto a stool at school, this particularly confusing and frustrating time of transformation is where many people first experience 'mental illness' with social concerns part of a complex mix of environmental and personal factors affecting sense of identity and belonging. Being unprepared for this rite of passage, in spite of older female family members with had the knowledge and experience to advise and educate her about this natural transition, reflects patriarchal cultural attitudes to reproduction and female issues; the 'dark continent' of female sexuality had made strange and foreign by patriarchal discourse.⁶⁸¹ Natural reproduction and human sexuality were taboo and

⁶⁸¹ Stephen King's *Carrie* (King, 1974) and the subsequent film (de Palma, 1976) links patriarchal discourses, female reproductive sexuality, and the horror genre. In the book text, Carrie's first menstruation is traumatic, being unexpected and linked with death through internal bleeding, not reproduction and

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repressed in Victorian society, connected to paganism and "primitive" societies by Christian discourse and colonialism. These emerged as neurosis and psychosis, fetishes and obsessions, often debilitating and shameful. Based on lack of knowledge and ignorance, reflecting patriarchal fears and anxieties of female reproduction, female wisdom and knowledge about a human phenomenon become unclean and horrifying. The Age of Reason and the emergence of science and medicalisation of human biology, like the asylum and the clinic, removed natural functions and physiology from the everyday, making them the preserve of the "expert" the physician, the doctor.

So too madness, Foucault points out; the asylum excluded the insane from the everyday and the community, outside the city boundaries or behind high walls. A legitimate human experience, sequestered apart from society, made unclean and contagious, threatening and dangerous, and spectacle through the Orientalism of containment, madness gains infamy as the hidden dark continent of a long-hidden past in human development. Associations with leprosy ensures the asylum Others through exclusion and containment, just as female sexuality is Orientalised by the clinic and patriarchal discourses of medicine, marriage, incest taboo, eroticism, and psychiatry. It took Freud to open female sexuality up to scrutiny and discussion, giving females voice once more to express their experience of psychomachy at being a woman in a patriarchal society, of female sexuality in a repressed society. Albeit through a patriarchal lens of psychoanalysis and psychiatry, Foucault argues that Freud enabled pathologised female sexuality and otherness (hysteria, irrationality, lunar cycles linked with lunacy) to find voice, however it is argued that this not only enabled the experience to be engaged and

continued life. This is the reification of her feelings of ostracism and otherness. Her fellow women ridicule her distress rather than comfort her with knowledge and "normalising". Her lack of patriarchal education on natural life events and womanhood is parodied, human empathy non-existent. They collude with her mother and men to make sexuality strange, foreign, and threatening, and her feminine powers are taken to supernatural extremes at her final humiliation at that most American of social rites of passage, the Prom, culminates in the most terrible and visible of public humiliation. She is covered in pig's blood after being fooled into thinking she has been elected Prom-Queen, the pinnacle of American social acceptance. She wreaks catastrophic vengeance with her supernatural powers (shades of witchery) and cataclysmic devastation upon those who Othered her in an orgy of violence wrought by the humiliated female Other upon that most patriarchal of heterosexual discourses, the debutante ritual of entry into adulthood. The symbolism of blood as a body fluid ejected from the body, and female reproduction, relating to the Oedipal complex, vagina dentata, castration and the phallus, is the subject of Kristeva's *Powers of Horror*, where the breaching of contained boundaries, and the order of internal/external, death/life, and male/female is abjected beyond the thinkable and returns as a source of horror that Gothicism exploits. Carrie's supernatural powers of death and destruction, and ability to create chaos out of man-made order connects with this patriarchal fear of female sexuality.

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dismantled, but also made spectacle for titillation and eroticism. This links with the spectacle of madness in that female subjective experience is analysed through supposed male objectivity for knowledge and treatment. It is as much a perverse scopophilia and exploration of the Other for fetishistic sexual gratification in the same way that colonialism opened Oriental lands to benevolent missionary colonisation, but also eroticism, exoticism, and Romantic identification with the Other.

Whatever the discourses of power involved, as Foucault says, the opening up of silenced and repressed human phenomenon paved the way for the Other to find their voice within Western discourses of power, which hold within themselves the very means of their own deconstruction. That Frame wrested the pen and literary agency to find her voice (notwithstanding the personal cost and courage required) highlights how the repressed struggle to be heard. Using patriarchal language to express her discomfort and Otherness starts to deconstruct the Orientalising patriarchal discourse of power, to re-colonise the language from within. The expression of her own struggle with her identity and biology is aligned with her using language to re-colonise madness from psychiatric discourse, to resist the discourse of power using the very elements which constituted it. The uttered struggle between herself and her modes of existence, her intense feelings of visibility and strangeness, when described and uttered by those that experience it, begins to deconstruct its construction of difference.

The spectator is also alerted (in act two, her teens) by the importance her hair has in her identity as another external mark of difference compounding her tight uniform, another stigma drawing attention to her poverty, puberty, and 'difference'. She is nicknamed 'frizzy' and her school friends advise her to straighten it, pitying her for her wiry red hair, an Orientalising feature attributed to non-European women (African, or Gauguin's South Seas maidens).⁶⁸² Red hair evokes Orientalist discourses of the Celts, Irish, and Scottish barbarian rebels who resisted Norse and Roman domination, exiled to the fringes of the British (Is)lands. Frizzy hair is the marker of irrationality, volatility, and violence since the Celtic barbarians resisted colonisation by invading powers. Their hirsute appearance and wild behaviours coded with ideas of animalistic impulses and brutal violence. Red hair, in Victorian times, bears vestiges of this coding of Celtic ancestry, wild passions, and violent

⁶⁸² 'And no-one had hair [like yours], except Fijian and African people in faraway lands.' Frame, J. (1994). Op. cit. P. 111.

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behaviour. As Darwin imaged in his study of expressions of the emotions in man and animals (where a photograph of a woman deemed insane was used to exemplify disorder and turmoil through external signs) red frizzy hair is incorporated into the communication of fear and aligned with the de-humanising discourse of pathology and objective semiology:⁶⁸³

Dr Browne further remarks that the bristling of the hair which is so common in the insane is not always associated with terror. It is perhaps most frequently seen in chronic maniacs í the fact of the hair becoming erect under the influence of both rage and fear agrees perfectly with what we have seen in the lower animals í the state of her hair is a sure and convenient criterion of her mental condition.

At a time of emergent photography paralleling psychiatry and Darwin's evolutionary theories, the concept of Medusa-like hair drew from (Neoclassical) myths of madness and emergent theories of links between animals and mankind,⁶⁸⁴ linked discursively to barbarian discourse of Gothicism and Roman mythology, connoting descent into a 'primitive' (pre-enlightenment, post-lapsarian) state of exile from God's light. The dark-ages of Gothic brutality, resistance to the civilising influence of Rome, and a reversal of manifest destiny and the Great Chain of Being⁶⁸⁵ of Western culture. Post Darwin, this communicates a regression towards the 'primitive' state of the ape or savage from which humans had been striving to escape in the name of progress and enlightenment. The insane now shackled to degenerative regression in emergent theories of natural selection, and the animalising discourse of the asylum and psychiatry/psychoanalysis. Already marked Other by poverty, Frame's red hair accentuates her divergence from the 'norm'.

Yet this designation ill-fits; her external signs of 'primitivism' and regressive decline belies her intellectualism and emergence from the uneducated ignorance of the working class to which social Darwinism would relegate her. She is enamoured with the Romantic poets at high school, evidence of her sensibility and virtuosity with words. The

⁶⁸³ Darwin, C. (1889). Op. cit. Pp. 296-297.

⁶⁸⁴ This relates madness to theories and ideas of animal/human relationships in myth and legend of the berserker (bear-skin wearing Norse warrior), the werewolf (transformation and transgression), the savage (bestial ape-man), and even the monsters in *The Lord of the Rings* series which inhabit the in-between space of man/monster; the extrapolation of this Gothic conception is the crossover from man (logic and reason) to animal (irrational and brute), and madness as the ultimate state of distance from the culture of man.

⁶⁸⁵ 'And so the optimism which created the asylum system left in its wake a new pessimism or fatalism í the verdict í [of] the profession í from the mid-nineteenth century onwards was that most lunatics were obviously incurable. And this í in turn gave a new boost to medical theories of insanity as an ingrained physical disease, perhaps even a hereditary taint í sober realism demanded a 'degenerationist' theory, the mad seen as retrogressives, as throw backs.' Porter, R. (1987). Op. cit. P. 20.

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mythology of the mark of the Romantic spirit to suffer the torments of madness adds to the predestination of the family's identification of her as the great hope of intelligence and her destiny to be a teacher; a Romantic dream of rising above the brute existence of working class designation, which virtually designates her within the Romantic identification with genius to madness within the asylum discourse. Frame talks of the Romantic spirit in her literary heroes; in romantic terms, within the stereotype and narrative construct of Romantic sensibility, madness is almost a prerequisite to being a poet. Romantic stylistics and sensibility demand psychological suffering and torment to achieve a higher sensibility the mark of the man alone and explorer of the dark continents of the human experience. These derive from the Romantic concept of the place of virtual primary imagination which gives birth to fiction, stories, and myth. She goes on to state, "I was fascinated by the gap, the darkness, the Waste Land between fancy and Imagination, and the lonely journey when the point of Fancy had been passed and only Imagination lay ahead. It became my goal, a kind of religion – I held it in my secret poetic life."⁶⁸⁶ She is the envoy from this "Mirror City" of imagination, the parallel universe of creativity, metaphor, and the transforming and transporting mechanism of language.

Frame's Romantic poet sensibility and Gothic fascination and excess through which to transcend the world of pain and suffering makes words the passport to the Third Place. That she identifies with the Romanticism of Tennyson and Keats, the medievalism of *The Idylls of the King* and Arthurian legend, connects to the Romantic celebration of medieval chivalry and idealism rather than Gothic horror and trepidation, a Romantic reverence for the faraway temporally like that of Antipodean reverence for the faraway geographically – the Motherland. She is elated when the teacher reads Tennyson aloud, and Campion intersperses poetic images into the narrative, suturing metaphor into realist narrative with a mythical image (a hand catching a sword reifying lines from *The Lady of the Lake* in symbolic metaphysical images) bookended in the stark reality of the classroom scene of her in her tight uniform and frizzy hair. Later, Frame marvels at her intelligentsia friends reading Yeats's *The Stolen Child* where the listener/reader is coaxed to "come away – to the water and the wild" because "the world's more full of weeping, than [you] can understand". This appeals to her internalised stigma and discomfort within the world,

⁶⁸⁶ Frame, J. (1994). Op. cit. P. 23.

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enticing her with the sanctuary away from shame, tragedy, and unbelonging. Poetry, literature and words are her portal away from her realm of pain and misunderstanding, worries, and care. She makes a point in her book that to dwell in the Third Place invites deciphering and containment in psychiatric discourse, evidence of psychosis and dementia, a tendency to read the over-identification with Romanticism as madness articulated in *Don Quixote*.

Frame talks of the Romantic spirit in her literary heroes, and is driven to flights of fantasy in poetry class. In the words and images conjured, madness is the result of *not* returning from the metaphysical, the world of Coleridge's *Biographica Literaria* where í

The primary imagination I hold to be the living Power and prime Agent of all human Perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I Am. The Secondary Imagination I consider as an echo of the former, co-existing in the conscious will, yet still as identical with the primary in the *kind* of its agency and differing only in *degree* and in the *mode* of its operation í ⁶⁸⁷

Frame privileges this concept of primary imagination which she brings *to* the world, not as an escape from it, a distinction differentiating artistic imagination from psychosis. She holds this space to be a metaphysical place but not an irrational one; it is not others from the Second Place that construct images for her, but her special skill at retrieving images through words *from* this liminal space. It is miscommunication and misinterpretation of these communiqués which are read as symptoms of madness and not imagination. The rupture in the space between these worlds the contested site from where she encounters problems. Its realities are a Gothic twilight, an open asylum where she dwelt before her genius was recognised. As writer, she became artist, not schizophrenic in designation, but early 20th century Western culture which sought to control her artistic imagination within psychiatric and literary Othering discourses.

Having excelled at school, Frame's designation as most likely to become a teacher, "The first in the family" conforms to the dream of Antipodean endeavour. It is a return to the class structure of social climbing, the settler/working class ascend to the ranks of the professional, intellectual, bourgeoisie, was a struggle from which they had fled from in the mother country. The height of intellectual endeavour for a family in the colonies in the early 20th century, teaching was a social status and the only educated office for women alongside nursing or secretarial work. Leaving home to attend college is a wrench, and

⁶⁸⁷ Ibid. P. 23.

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boarding with an Auntie lends an uncomfortable uncanny feeling, a (dis)connect which sometimes occurs with meeting distant family, and the strangeness of the unfamiliar yet strangely familiar people who are strangers, yet family through heredity. This uncanny sense inhibits her socialising with her relatives, and she withdraws into her room taking meals alone, strangely disconnected from her kin. Her teeth cause her embarrassment and she feels particularly visible and monstrous, visual signs telling of poverty, neglect, and lack of access to health resources. They are her stigma, her mark of shame and difference from other people. It is this mark of poverty (yet to be overtaken by a diagnosis) that haunts her and compounds towards her adolescent shame. Poverty and madness will exacerbate her sense of unbelonging, her struggle and outsiderism. This informs her college and university years, where she cannot visit the ðcommon roomð and socialise. She studies Freud and learns of phallic symbolism, patriarchal discourse and the repressive sexuality his emergent discourse uncovers. That she is at university studying this is a mark of the deconstruction of this discourse. A radical and shocking enlightenment illustrated when she returns home and discusses this with authority and assurance, much to the horror and consternation of her parents. Freud also illustrates to her the mythical nature of words and the importance of people in power and how they interpret communications, metaphors, and imagination. This becomes crucially significant, as it is a psychiatrist who later ðsavesð her from the violence of leucotomy,⁶⁸⁸ her words recognised and judged literary genius instead of evidence of madness. He decides to leave her ðunalteredð. This distinction is symptomatic of Romanticism's quarrel with scientific discourse and the reasoning of objective specialist designation and interpretation as a diagnostic analytic tool. Words in these discourses affect people, their perception of the world, their identity, and ultimately their conditions of existence through their diagnosis, which determines a patient's identity and social role. It may remove their liberty and freedom, their sense of entitlement to culture's resources, and condemn them to a life of abject poverty and outsiderism through the invalid designation, a burden and leech on the (then) emergent benevolent social welfare society. This withdrawal and reticent approach and engagement

⁶⁸⁸ ðIn the early part of this century, many psychiatrists believed persons with epilepsy were somehow immune from mental illness, particularly schizophrenia í It was widely believed that seizures protected patients from mental illness. It followed that, if persons with mental disorders had seizures, their mental illnesses could be cured í In the 1950s both electric shock and insulin shock became accepted treatment methods.ö Wedding, D., and Boyd, M. A. (1999). *Movies and Mental Illness: Using Films to Understand Psychopathology*. Boston, McGraw-Hill College. P. 167.

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with the world is evidence of abnormality according to psychiatric diagnosis, contributing to psychiatry's surveillance function and capturing in designation a self-fulfilling prophecy. This can remove and confine those deemed insane from society and designate them unfit for community life.

Throughout the film *Campion* attempts to image Frame's "difference" not solely as society's error. Frame admits herself that people try to include her; the school-marm at graduation attempts a conversation but her shyness forbids this and an awkward silence ensues. This shyness results from her already Othered identity, and withdrawal compounds and adds to this in turn exacerbating her emotional remoteness. Her low self-esteem and internalised discrimination does not allow her to feel entitled to participation like "normal" people, ensuring she is not and asserting her suspicions of unbelonging, and she deflects the teacher's approach. Others are cruel in a typically self-centred way, the school friends offering to "fix" her hair, the colleagues inviting her to join them in the common room, all requiring certain amount of self-esteem to surmount anxiety and apprehension for interaction and participation. Her social reluctance is not unusual, somewhat debilitating, and requires some of the discomfort depicted.

Her graduation as a teacher leads to the revelation of her designation as the family's great hope is one she cannot maintain. When her teaching is to be inspected for registration, she is confronted with her unsuitability to the profession and her realisation she was proceeding on a path chosen for her. She is confronted by her inauthenticity as a teacher. The revelation wells up in a flight response, signalling a rupture within the construct of family and societal roles. The close-up of her scrutiny of a piece of chalk, the embarrassed twitching of the class and the inspector, highlights the psychological revulsion at her situation, and also reaction to her absurd situation of trying to inhabit a character role that does not "fit". The inspector, agent of the education discourse, catalyses her mind's revolt, and the psychological freezing is a reaction to the absurd which confronts her sense of inauthenticity, of faking an identity assigned to her. On reaching the survival-state of mind which sees continuing as illogical, a faulty logic, the reasonable response is flight. Unfortunately, in the modern world of social constructions, this Romantic impulse of flight from the absurd causes shame and guilt, not to mention difficulty maintaining income. The reality of her poverty as a result of her actions erases Romantic ideas of the starving poet, and becomes another signifier of Otherness to add to her collection of abnormal markers.

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Her sister visits Frame at her workplace as a waitress, asking her the reasons why she disappointed her mother and father by leaving teaching and a legacy of a family's broken dreams. They are society's and the family's representatives, the whistle-blowers taking her to account for their grief and bewilderment at the failure of the "golden girl", the watchdogs of conformity and social mores. Not only did she break the family contract of hope and responsibility, but the social contract as well which states a citizen will earn lawfully and consume to the highest level of ability; to them Frame's flight is a libertarian act, a wilful abdication of responsibility akin to criminality and elective invalidism. When she states "I'm going to be a writer", she confirms her heresy, condemning herself to the judgement of Romantic delusion and proof of madness in a capitalist consumer society. Passion is a threat to order, and throwing in a hard-earned job social suicide. She is devastating her family's dreams, destroying their hopes that someone will rise above the working class poverty trap the family has endured. She becomes an exile from the working-class ethic instilled in Antipodean identity.

Still attending university, however, her psychology essay seals her fate. She learns of the arbitrary and subjective nature of interpretation, a process which has ramifications when she writes a self-disclosure for an adored lecturer. This disclosure, her only access to communication and the relaying of her emotions, is used against her. When she relates her suicide attempt in an effort to exorcise its horror, to communicate her distress, this is interpreted as suicidal ideation. The psychiatrists read this as a cry for help, not of pain. When she submits the essay to her (object-of-desire) psychology lecturer, she reveals her intimate disclosure of actions and feelings in a Romantic poet-like cathartic outpouring, her emotional revelation of suicide as indication of the depth and profundity of passion, and enunciation of emotional distress misinterpreted by the scientists as pathological madness. She is diagnosed with schizophrenia when she is admitted to hospital, the beginning of her designation as "abnormal". She becomes used to pathologising when people do not comprehend her poetic communications. Three men visit her at home and explain they feel she needs a rest; the incongruous image of power imbalance of three men talking to one diminutive woman not lost in the image. Her protestations are futile, the community experts and judge her objections as more evidence of madness. Her words are dismissed and nullified, becoming palimpsests for pathology.

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They have deemed her insane, decided her fate. Their word is her designation, her word invalidated and meaningless other than as intention of suicide. With no right of redress, the protestations of sanity and extenuating circumstances confirm her fate. Anger compounds this perspective, and Frame is condemned, powerless, silenced and invalidated. In her bewildered state, her diagnosis is withheld, not made clear, nor was her assignment to psychiatric hospital. After her admission, coming out of the ward, she sees the psychiatric ward sign, the horror of her predicament becomes clear: she has become the loony of the Seacliffe station platform. This admission is a formal ritual of Othering, a ceremonial rite of passage into invalid status and the dark continent of madness. It is a condemnation and censure, a confirmation of her otherness and unfitness for community life.

Frame spent eight years in out of asylums after this, until offered a new treatment at Sunnyside (the one Sam Neill used to cycle past in his youth covering his mouth with a handkerchief). She was subject to shock treatment which held the equivalent in fear to an execution. Shock treatment was used for punishment as much as treatment, and Frame's reaction to it would indicate its currency in the asylum discourse of discipline and punishment. Again, Foucault's discourse of power, who decides, and from what position of power, makes ECT a powerful disciplinary tool to be used only on those with a psychiatric diagnosis, a culturally sanctioned violence. On anyone else it would be considered torture, a human rights violation. Her words had bought her salvation and respite from brain-damaging surgery; she was going home, but her salvation relied on someone with the power to release her from the discourse.

This Othering is evident when she recoils from discharge, refusing to go home. Her face is scabbed, teeth worse, her hair in disarray after years of depravation. Frame spends her young adult years in an asylum being treated with ECT, although this is not a focus of *Campion's* film. It is imaged in a few asylum scenes, prominently populated with people with Down's Syndrome (indicating disability) a common trope of asylum movies to seek (inaccurate) visible markers of abnormality. That people with Down's Syndrome at this time were confined in places such as Seacliffe, or Kimberley in Levin,⁶⁸⁹ deemed imbeciles, idiots, mental deficient or defective, is part of the asylum discourse reified in

⁶⁸⁹ Hunt, A. (2000). *The Lost Years: From Levin Farm Mental Deficiency Colony to Kimberly Centre*. Christchurch, Hunt Publishing.

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Campion's images. Frame reluctantly agreed to Champion's use of parts from *Faces in the Water*⁶⁹⁰ involving her electro-convulsive-therapy writhing seizures appearing as anything other than therapeutic. Frame did not want to dwell on these experiences in her autobiography as she felt they had been dealt with elsewhere; there is a sense of the sensationalist use of the images, the Gothic Frankensteinian horror as her tormented body writhes with the treatment's violence. Like Brudie's epileptic seizures, her shock treatment is an electrical storm in the brain causing random contractions of the body's muscles. A precursor to insulin shock, this is reminiscent of hydrotherapy and other shocks applied to return the person back to sanity from the Victorian 'moral treatment' age of Pinel and Tuke. ECT's effectiveness (or otherwise) is a mystery, with no scientific evidence existing to demonstrate why and how it works. It is a horror, a punishment, and 'cure' with connotations of correcting evil, to rectify a fault. It is not a compassionate method to alleviate pain and suffering, having suggestions of inquisitional methods of torture.

Frame bites down, the seizure causing white noise in the brain, her muscles contort her body in convulsions. The shot lingers on her body recoil, her clench and groan a Gothic nightmare like the unnatural re-birth of the monster, this time to control it. Indeed, ideas of the hubris brought about through electricity, of the monstrous egotism in breaching the limits of scientific knowledge, of harnessing and controlling the Sublime magnitude of electrical energy runs through the discourse of sin and punishment, exemplified by this ECT shot. An association between ECT and punishment is common visual currency, in *Shock Corridor* and *Cuckoo's Nest* for instance. Occult overtones of electricity and Black Magic connect with cultural loadings of horror and transgression, extrapolating out to ramifications of the electric chair.

The scene evokes *The Exorcist* (Friedkin, 1973), where a young woman 'possessed' by demons is probed and x-rayed by medical machines, the inhuman invasion of scientific apparatus. They bombard her with radiation, sterilising her evil and exorcising her demons with machinery of White science. It channels pre-medieval and medieval ideas of madness as evil possession, of animality ensuing from the loss of reason and demonic possession, with the asylum imagery of irrational violence and brutish appearance. The irrational is

⁶⁹⁰ King (2000). Op. cit. P. 474.

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monstrous, terrifying, abhorrent until nullified by a religious sacrifice or scientific expertise. The martyrdom of a Christian is required to exorcise the demon of madness, or at least to mark the brave exploration of the scientist into unclean territories of the dark continent of the psyche. *The Exorcist* tortures the female icon of fertility with evil demons (resulting in her animalising, and convulsions in the midst of her madness similar to Frame's treatment). Her monstrous marks of malevolence her dishevelled hair, dirty teeth, scabs and ejected body fluids, her bedridden invalidism, much like an asylum inmate. These marks appear in *Angel*, only less spectacularly and sensationally; Campion handles madness in a human and humane way, rather than Friedkin's Gothic horror. To Frame, a word, a diagnosis, takes her from being an eccentric, painfully shy but likeable person to a visibly failing and struggling one. In *The Exorcist*, that word is possession, the inquisition equating to madness.⁶⁹¹ Frame's labelling brought with it much anxiety and trepidation in the family and within herself, indicated by the fear, unease of rejection, and shame she anticipates upon her return from the hospital to announce her diagnosis to the family. They are bemused, a dreadful silence between them at first. When she and her sister research the word in that repository for meaning and decipherer of ciphers and signs, signifiers, synonyms and antonyms, the dictionary, it is described as 'a gradual deterioration of the mind with no cure'. In the context of the narrative, and in Frame's social context, this is communication of curse and affliction condemning her to a socially stigmatised fate without hope. Schizophrenia symbolises, like a medieval designation of witch, a social Othering and sanction to punishment.

Back in the asylum in the film, judging by the images, there is little rest and much trepidation due to the unpredictable nature of the inmates with violence always possible. She deteriorates physically, becomes animalised, conforming to the stereotype of the 'loony'. Her father does not identify the person he knows with the asylum inmate she has become; not with the stereotyped idiots and mental defectives waltzing without music or banging on locked doors. These are the grinning gryllos and gargoyles that Foucault mentions, incomprehensible and ignorant of social mores, slatternly women without self-respect or personal hygiene, using toilets without doors, which further de-humanises them. There, the windows were meshed over, the beds lined up like a hospital looking very much

⁶⁹¹ Szasz, T. S. (1970). *The Manufacture of Madness: A Comparative Study of the Inquisition and the Mental Health Movement*. New York, Harper and Row.

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like the sanatorium in *Heavenly Creatures* where Juliet Hulme convalesced from consumption. Significantly, many of the asylum inmates are depicted with sunken eyes like that of consumptives discussed earlier in relation to Sontag's *Illness as Metaphor*, with grimacing, leering demeanours and slack-jawed idiocy, the antithesis of Frame's intelligence and creative mind.

The fulcrum of her life, and the movie, is her admission to Avondale Hospital, or Carrington. She has *Owls Do Cry* published while in the asylum, her identity confirmed as author not imbecile. Suddenly she is an artist and not psychotic by virtue of the social discourse. This salvages her from the curse and doom the diagnosis has cast on her. Later at Seacliffe she is put on the hospital's operating list for a Prefrontal Leucotomy (lobotomy.) "The risks were that the patient would be left vegetative or that depressions or obsessions intensified. There was an eventual consensus that the harmful effects outweighed likely benefits."⁶⁹² On the eve of leucotomy, she is saved by a psychiatrist who had learned of her having won the prestigious Hubert Church award for *The Lagoon and Other Stories*. On 26 December "newspapers around the country carried a story headed, "Writer Wins Prize for Prose" The prize was at the time the country's major literary award for prose. To those in the know it represented a prestigious honour."⁶⁹³ Geoffrey Blake Palmer perhaps should be awarded a medal for services to the country as "because of [the award] she would be taken off the operation list. I've decided that you should stay as you are. I don't want you changed." Even so, hospital staff felt now she was being treated as a person of worth, she was being "spoiled" and "spoke pessimistically and perhaps enviously of my being made a fuss of" hospital notes record that "various concessions have been made [and] she is rapidly becoming a law unto herself"⁶⁹⁴ Palmer averted a tragedy, and salvaged a life wrecked and abused by the psychiatric system. His contribution cannot be overstated; from within the discourse, an interest in literature and an ability to read the newspapers changed the course of Frame's life immeasurably, as well as that of New Zealand's literary history. His efforts allowed Frame a life, and single-handedly ensured the world received more of Frame's works.

⁶⁹² King, M. (2000). Op. cit. P. 112.

⁶⁹³ Ibid. P. 112.

⁶⁹⁴ Ibid. Pp. 112-113.

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The shot from inside the taxi of Frame leaving Seacliffe asylum after this miraculous escape mirrors the early shot of the loony on the platform; the station sign indicating a point of departure, of embarkation for places outside its geographical and ideological location. The over the shoulder rear-view shot of Frame in the taxi as it embarks from the hospital frames the Seacliffe sign, Frame looking back like Walter Benjamin's Angel of History being transported into the future wishing to fix the mistakes of the past. It is Frame's embarkation from her designation, her fate and curse, the doctor given the authority and power to release her from purgatory. She embarks on her adult life; at home, she is accepted back into her family who, knowing the girl and the young woman, receive her as a person and not a diagnosis. She is not the monstrous Other of the asylum, the scabbed, slovenly automaton of Gothic horror. She had begun to assume the stereotypical traits of the bizarre and strange behaviours surrounding her everyday, colonised by the discourse, the treatments and medications causing her to lose hope and neglect her appearance. At home, she becomes the timid and shy woman they know and love. Her father indicates this by saying, "You're not going back into that nuthouse". She parodies stereotypes of madness, using humour to mock and disavowal, "You mean with all the loonies? Aw Dad, that's my own private rest home", suggesting the less stigmatising signifier of invalidism. This evokes McMurphy arriving at the asylum believing he was about to rest up, although he was not to leave as Frame does. Herein Frame triumphs, her gentle humour a heroic watershed in light of her near annihilation, her escape a near-miss for a beautiful mind.

Part three deals with Frame's post-asylum life, her re-orientation to her self and society. This involves time spent with Frank Sargeson in Takapuna, before the suburb was urbanised, ensconced in his tin shed in the Antipodean version of the Romantic writer's garret. His homosexuality is not overt, certainly not a liability, connoted by his alternative sensibilities, eccentricity, and propensity to sunbathe naked seemingly ignorant of (or unconcerned with) anyone else's discomfort, and Aotearoa New Zealand's anti-intellectualism as the antithesis of Western reason. His belief in writing as a profession is antithetical to working class ethics of hard labour and hard play. His was the effete, anti-rugby, -racing, and -beer persona that would have been unmistakably queer (in the then sense of abnormal) in the 1950s. His intellectualism would have confirmed this somewhat Romantic stereotype, his sexuality a diagnosable illness and evidence of aberrance. Frame

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is nurtured as writer by Sargeson, shown a world where writing is an acceptable and viable occupation, not a hobby. He encourages her, holding literary dinner parties with (in the film) anonymous literary types; a bohemian existence without the Victorian connotations of decadence and depravity. Her longing look at the couple's embrace signals her forthcoming romantic encounter where, at Sargeson's insistence, she applies for a literary grant and receives it. We see the rare sight of Janet Frame jumping for joy, excited, an aspect of her personality erased by emotional suffering and outsiderism, certainly from earlier images of her life.

Frame's return to the mother country after traumatic adolescence does not bring a return to this state of protection and nurture; it confronts her with her alone-ness which she overcomes and transforms into autonomy and transformation, into self-reliance and determination. The mis-booked room, her alone-ness in a foreign country half a world away enlightens her to the fact this was not home, not the centre of her being, and is the antipodes of *her* world. Frame's observational gaze and intellectual musings bring her a resolution with this epiphany. Her language and writing is the mediating path to reconciliation between her Third Place and the Second Place after this experience. She cannot return to the womb of the First Place, her Antipodean identity dominating her English ancestry. She is Antipodean, and the English culture of women's subservience, domesticity, and irreconcilable social status with her intelligence is now an absurdity to her. Champion's camera helps express this enlightenment, and throwing off the yoke of cultural discourse. She does not shy away from her Antipodean identity, nor her writer-status, but rejects the demons of sin and curse in Antipodean identity and her diagnosis full of the knowledge they are cultural constructs imposed on her. She sees them for what they are, ways of controlling the identity which does not conform to traditional mores.

We are introduced to Frame's overseas excursion with shots of the wake from the stern of the liner which transports her. Like the trains and railway life that made her family itinerant, always at the point of departure, the wake reifies her restlessness and unsettled persona, the sea the channel to elsewhere, the ship, like the train, the vehicle.⁶⁹⁵ Overseas,

⁶⁹⁵ Foucault saw the "Stultifera Navis" as the way medieval cultures dealt with the insane. Frame's hero journey is her Ship of Fools, a search for belonging and meaning and purpose in an increasingly alien and absurd world. It seems a destinationless journey whose lesson lies in the journey and not the destination. Trains and boats provide impetus towards experience and knowledge, an alternative knowledge to "ordinary" experience which critiques knowledge and certainty through her life experiences of madness and crisis.

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outside of Aotearoa New Zealand, her madness designation and fate, she finds romance, adventure, artistic seclusion and an idyllic Spanish *pensione* in which to write. This is somewhat of an awakening to another identity not based on her poverty, heritage, or psychiatric labelling. It is a re-birth, one which generations of white native and other Antipodean citizens undertake to shrug off the cultural cringe, and the mantle of Antipodean-ness, which informs their identity with ideas of Otherness; hers is a precursor to the mythical Antipodean overseas experience as rite of passage.

After a traumatic start in England (her accommodation booking is not received; she is homeless) she finds shelter in a rat-infested YWCA; later, in a boarding situation, she receives a life-coaching experience from an eccentric Irishman. Setting sail for Spain where the living is cheaper, she rents a small *pensione*; here she is not Other through having a psychiatric diagnosis but because she is foreign and does not speak the language. Her awkwardness and strangeness could be cultural, and she is shielded from stigma by virtue of her anonymity. This foreign-ness is signalled by flamenco music and foreign language, helping the spectator to identify with her Otherness. These travails seem ðnormalö, part of every foreignerö experience. There is a sense of building resilience and fortitude through adversity, an Antipodean trait carried over from colonial days.

The return ðhomeö to the mother land extends the Oedipal drama acted out by many post-War Antipodeans, a confrontation with abandonment and the antipathy shown by the larger world and England in particular, and a realisation the traveller is alone in the wide world is part of the road of trials of the overseas experience. This often includes homage to battlefields in which predecessors died for King and Country, were betrayed and sacrificed, part of the separation and ego-identity formation of new generations as no longer British; it is also the colonial working-class version of the Grand Tour, a heritage birthright, a journey from innocence to experience.

Frameö sea-sickness signals a difficult transition like adolescence into adulthood. The sea is a metaphor for the cleansing and passage of times past, the return to the ðOld Countryö, and the exploration outside the confines of her asylum, which could be the country or the institution. She is no different than others on the voyage, and the images are one of a young woman making her way bravely in the world, a solidarity with the ðUsö (other travellers) due to her predicament, subject to vagaries and necessities of survival. A glimpse of the Eiffel Tower, some accordion music; this is France, the nation that

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competed for Aotearoa New Zealand's colonisation way back. She writes in a small room overlooking Paris, cooks over a camping stove, she assumes the struggling artist in the garret persona. Romantic identification (as Foucault explains) embraced madness as an act of resistance to conformity and oppressive cultural mores; these images play with that signification. The iconography connotes France and revolution, the repression of the Bastille in which de Sade was imprisoned and lauded by liberals, and the freeing of the insane from the shackles of the asylum by Pinel.⁶⁹⁶ Foucault reminds us though these shackles were replaced with ideological discourses, stigma, and discrimination, literary and mythical constructs of madness as threat, and through social policies and practices ensuring the mad are Othered through representation. She has moved out of this discourse and into the 'Romantic abroad' persona replete with its currency of Orientalism and exile all too familiar to Antipodeans.

Abroad she discovers love, betrayal, sex, pregnancy, and tragedy when learning of the death of her father spurs her return home. She is colonised emotionally and physically by the 'Americano', much as the antipodes post-World War Two was ideologically and commercially. Her bewilderment at the sexual act is depicted in the scene where Bernard wants to read poetry before making love. Her confusion and dissociation is obvious as she pulls a pillow up to her chest for protection. They consummate their relationship and she feels comfortable enough to pose for him naked, living the bohemian myth of the Beat Generation and later hippies. An alternative liberal, she fits into this Mirror City of magic and dreams, art and imagination. Her disillusionment with Bernard is signalled when he tells her he admires Kipling, and she asks 'What about Yeats?' to which he seems ignorant, shattering her idolatry of him. His idealised persona fades a little, and the mythological romance diminishes into one of the exploitative, sexually predatory male devoid of sincerity and honesty, personifying paternalism and repressive masculine Modernist discourse. This suggests the inverse of the Byronic hero myth of the Rake, with Frame left pregnant and alone, the raped and abandoned Gothic heroine. Here she is not oppressed by psychiatric but patriarchal discourse, disempowered by her own heterosexual libido and romantic yearnings, the female fate of being 'left holding the baby'.

⁶⁹⁶ 'In the history of madness, two events indicate this change [in the perception of madness by society] with singular clarity: 1657, the creation of the Hôpital Général and the 'great confinement' of the poor; 1794, the liberation of the chained inmates of the Bicêtre [by Pinel].' Foucault, M. (1967). Op. cit. P. xiv.

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Katherine Mansfield had to travel to Europe to be taken seriously in New Zealand, to join the Modernist avant-garde in challenging the patriarchal order. This precedent obviously influenced Frame's decision to repeat the homage to the roots of colonialist New Zealand. The emergence of women writers in Victorianism had laboured under the burden of romance categorising, a marginalising discourse relegating women's writing as lightweight, insubstantial, hysterical (in the Freudian sense, connects with *Don Quixote* and the dangers of romantic fiction), sensationalist, effete, and ineffectual in relation to (masculine) Literature.⁶⁹⁷ This parallels the emergence in the late-20th century woman filmmaker; and Champion's relation to the Other speaking in this discourse, and the chiasmus of these two Others within this text. Here Otherness represents (little other) otherness, challenging (big Other) Othering from outside the mainstream speaking for itself. Frame returns to New Zealand enriched, convinced the artistic sensibility is not madness.

The Asylum Discourse

Still nobody had informed Frame that she had been diagnosed as a chronic schizophrenic, though this term had entered her medical records at Dunedin Hospital. Because all discussion about her symptoms had ceased with the banishment of John Money – he was forbidden by medical staff to visit her at Seacliffe – she remained unaware that she was in fact being observed closely and her behaviour interpreted and recorded in her medical notes. On 7 December, for example: "Transferred to Cottage [an open ward] today, her behaviour has been more stable of late – although still rather foolish. She has a detached mien and appears still to live in a fantasy – Writes extremely foolish letters."⁶⁹⁸

Frame speaking her story contributes to the deconstruction of the social theory of madness,⁶⁹⁹ madness as cultural construct, not pathology, an alternative as opposed to different. It is diversity in a positive sense speaking against exclusion and stigma, for inclusion and respect, celebrating difference and respecting multiple simultaneous truths. Through another framework (the play between framework and Frame-work a conscious one) – a non-scientific, artistic/creative construction – her aberrance is poetic, original, genius. The asylum discourse would have had her hospitalised, medicated, assisted in rectifying her strangeness and Otherness. The literature framework encourages her originality, her re-orientation to signifiers and signs, her manipulation of their meaning and

⁶⁹⁷ Mulvey-Roberts, M. (1998). Op. cit.

⁶⁹⁸ King, M. (2000). Op. cit. Pp. 74-75.

⁶⁹⁹ In Liz Sayce's opinion, there are varying models of madness arising from societal discourses, medical illness is one of them. Sayce, L. (2000). Op. cit.

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descriptive qualities. It is this love of words and combinations of words which will be her saviour from repressive and authoritarian discourses, the key to her recovery and reconciliation with the world.

Myths of madness conveyed and portrayed in television, film, and print media can contribute to perceptions of mental illness which in turn influence and affect not only self-perceptions and those of family members and friends, but also laws and policies of the diagnosed mentally ill.⁷⁰⁰ The media is usually the main source of information most people receive concerning madness. And most of this is negative. Depicting Frame in a creative art form, from her perspective and in her words, addresses at least some of the negative monster stereotypes assigned to madness since the Enlightenment. Anxieties about monstrosity and irrationality, danger and violence are at least balanced here by another perspective; the ordinary, kindly person struggling with a difficult world, and people's propensity to exacerbate and precipitate estrangement and anomie through their cruel and thoughtless actions. In Frame's case, non-acceptance is interiorised by herself, and the myth of unbelonging and curse affects her self-esteem and sense of belonging. Madness is seen here as a social problem, less an individual's, although Frame encourages a personal responsibility to fight for one's identity. She is (because of circumstances and situation) deemed insane, and these cultural agencies collude to ensure she believes this. It is only her free will and the intervention of a perceptive and progressive psychiatrist, that allays historical cultural agencies of pathologising and transgression, that they are diffused and nullified, stripped of their potency.

Applying for a job as a nurse in London signals the scene changing from welcoming acceptance to one of horror and abjection, encapsulating discrimination inherent in policies, practices that filter through from the Enlightenment stigma of madness. Frame happily discloses her credentials to the nurse interviewing her, and formalities proceed with a tacit impression (the Nurse's facial expressions, body leaning forward, soft inflection of voice) and connotation of Frame having been accepted for the position. Asked

⁷⁰⁰ Where mental health is concerned, the development of knowledge about the part played by media in shaping beliefs and attitudes is not simply of academic interest. In particular we are concerned with the significance of our research for the development of community care for people – Philo, G. (1996). Op. cit. –User of Services, Carers and Families. This chapter examines the possible impact of media output on users of services, their carers, families and others who are close to them – P. 105; see also Nairn, R., et al. (2001). –From Source Material to News Story in New Zealand Print and Media: A Prospective Study of the Stigmatising Process in Depicting Mental Illness. *Australian and New Zealand Journal of Psychiatry* (35): 654-659.

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about any psychiatric treatment history, Frame answers in the affirmative, disclosing her diagnosis of schizophrenia and treatment in asylums. The Nurse interviewing her recoils, asking how long she was in hospital? She is incredulous at the answer, unbelieving that Frame could consider applying to be a nurse with that history. The denotation of likely appointee and the transition to rejection is a jolt, a jump-cut in narrative progression, a surprise which shocks but is an everyday experience for people with a diagnosis. The nurse censures Frame for wasting her time; with her diagnosis, appointing Frame as care-giver is an absurdity. This reification of stigma and discrimination is almost understandable within its historic context; the nurse is responding to what she has been taught by the discourse in which she is trained. Schizophrenics will never work, are dangerous, potentially violent, unpredictable, and not to be trusted. Frame had attempted to rupture this communication the diagnosis communicates, damning evidence of her insanity. The nurse would have been affronted by the audacity and irrationality of the attempt, and the emergence of supported employment agencies which refute this discourse is still 30 years off.

Frame's story mirrors the trajectory of the history of madness— from inclusion and acceptance in the family and society to rejection and alienation; from awkward and often maleficent community inclusion/exclusion, to abjection and expulsion in asylum; finally she is returned to the community, a citizen with the foibles and shortcomings similar to anyone. Her diagnosis and incarceration resemble witch-hunts of old. A stigma was applied condemning her to the designation of the psychiatric patient, colonising her until fame catalysed a renaissance of identity and returned her to the status of a valued and valuable member of society, revered and celebrated, not hidden away and disavowed. Until labelled and designated officially insane by the diagnosis of schizophrenia, she is merely an imaginative child, gifted and shy, weird, different. The diagnosis contains her in an alienating discourse; the autobiography and the film narrative trajectory resist this exile, returning her voice and asserting her identity. She slowly assumes her identity as *öalternativeö*, outside the bell-curve of ordinariness, rejecting the omen of her vision of the *öloonyö* on the platform seen as a child in her transitory state of childhood and travelling as portent of her destiny. Initially she submits to the hegemony of the diagnosis, then exploits it to receive treatment, utilising the Romantic connotations of the mad genius, then reconciling herself with her *ödifferenceö* and adjusts her existence accordingly outside the patient stereotype. Using the communication role of the author she helps dismantle the

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designation formerly assigned to madness, infiltrating society through its higher echelons of the arts, disconfirming stereotype. The pathologising label becomes a punitive consignment to the medical/corrections system, but her creative access to the Third Place keeps her connected to the real. Her strength to return to The Second Place defies the system's power.

Where initially New Zealand was Frame's purgatory, the triumphant return to Aotearoa New Zealand her literary grant allowed provides a perspective on Antipodean estrangement. As part of an overseas experience forming part of her identity making process, she is freed from the colonising notion of New Zealand as purgatory, an English colonising Gothicism which had colonised her own thinking. Texts and communication spoken by the exiled themselves help deconstruct that Orientalism precisely, because Aotearoa New Zealand is central to the narrative and Europe the periphery, a long way from the protagonist's home, a reversal of the European Antipodean myth.

Campion participates in complicity with this discourse, but also Frame's resistance to it; she often Gothicises images with Victorian stiltedness with undercurrents of seething emotion visibly repressed, the effort of controlling the emotions threatening to overwhelm the demure woman with a fainting fit. Sumptuous and tactile visuals, the stained-glass window stylistics of Pre-Raphaelite paintings (in common with Vincent Ward's *Vigil*, *The Navigator* and *What Dreams May Come*) evokes the Romantics' predilection for altered states, artificial or otherwise, and the intense realism of Frame's childhood railway house homes rendered in hyper-realistic detail contrasts with mythical imagery to suggest bipolar mood swings and emotional transience. The darkness and coldness of New Zealand railway houses, informed by Victorian affronts to sunlight and comfort, oscillate between bright and luminous outside colours, further asserting this emotional complex engagement of the artist with the world and perception. The oppressive high-studded, small-windowed gloom and authentic tung-oil and lead paint colours of the interiors harks to New Zealand's imposition of architecture on a South Seas country. The dark, Victorian interiors are an inauthentic overlay contributing to white settlers' discomfort and discomposure with their colonial identities and their environment. This visual metaphor for the Pakeha settler identity as ideology under siege, reifies Frame's transition from psychiatric patient to citizen of the world, from working class failure to working class hero. Frame critiques the

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primacy of Antipodean Gothic by questioning Antipodean Gothic identity, stereotype, and cultural loading based on colonial neuroses and anxieties.

The third and last act in the film reveals Frame's inadvertent deconstruction of the asylum discourse and Antipodean Gothic mythologies, returning her to an imperfect and fraught world in which she has a legitimate place, on her own terms. That Frame survives and participates in mythologies of the writer, the Romantic artist, the lover, and the Antipodean abroad helps reconcile her reality with the world. Her return home is another endurance feat, mirroring the voyages of discovery of Cook and Fitzroy whose learned passengers (Banks and Darwin respectively) seasickness exemplified their heroic endurance and desire for knowledge. Suffering for their work is their road of trials, their romantic identification with knowledge and discovery, knowledge the Promethean boon brought home for the benefit of progress, and of humankind. Her return to her sister's house, and her interaction with her nephews, is a familiar, recognisable local image, softened slightly and warmer like the Mediterranean scenes where she assumes her place in the world. Her difference is now a mark of uniqueness, not a sign of banishment to the confines of stigma and discrimination. Her genius is a peacemaking journey from which she returns battered, but stronger. That she writes (on a typewriter) in her caravan (a portable bach/crib, a New Zealand icon of rest, humble ownership, utopianism); she smiles, and takes time out to do a tentative twist to popular music playing (on a transistor radio, like the typewriter and the caravan signs of modernity), indicating a reconciliation with her personality and the wider community. This is required to survive the practicalities of life, her atonement no miracle of existence, but anything beyond the psychiatric discourse achieving this state of grace is a personal success. Her difference becomes an asset, not a comfortable one (her movements are awkward, stilted, her enjoyment self-conscious) now informed and cognisant of entitlement to non-conformity. That she now adopts contemporary clothes also signals her reconciliation with the world, and her hairstyle indicates self-esteem enough to care about her appearance and the persona she presents. Her return to the world is tentative and awkward, her movements suggest, but her existence belies the attempts that have threatened to erase her individuality.

Back in her hometown, fêted by reporters looking for a scoop, Frame is now the literary star, her triumphant a victory over Othering and her testing of the colonial mettle against the motherland and the continent. She is foregrounded in a shot perched on a

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steeply slanting hill. The sharp diagonal of the crest bisects the frame from top right to lower left. Framed by the photographer's camera, her position is precariously skewed and disconcerting on this ground. A visual metaphor of her identity, the rushing and sliding hillside threatens to shed her, her hold is marginal, insecure, yet demonstrates a tenacious determination to remain. Her red hair jazes violently against the iconic vivid green grass of New Zealand hill country. She is uncomfortable being photographed because of her experience in the asylum of being observed and scrutinised, the subject of spectacle, or perhaps because of her low self-esteem resulting from the experience. Alternatively, she clings on determinedly, aware of her visibility but resistant to erasure; although incongruous with the landscape, imposed on it and risking a undignified tumble, she defies the instability of her ground and location and is comfortable with its risks and dangers. This is her home, Willowglen, the first and only house her family ever owned and settled for a substantial time. It is emblematic of her tenuous existence, but her consistency and strength to hang on against a background that would send her downwards. She is placed there by the press, the media, the foremost stigma-disseminating agency now a vehicle for her to assert her presence and voice. She is vanguard, internationally renown, having returned from exile (overseas and asylum) recognised as brilliant and iconic, celebrated, owned by, and belonging to, the country proudly and lauded in its mass media.

Her previously perilous and tenuous existence suggested by the photograph is challenged by her returned gaze, no longer the averted gaze of the Other but the positive and confident expression of an affirmed identity. She has now emerged from the masses as celebrity, the antithesis of the madperson whose prominence is notoriety. She is famous for her talents and skills, not her "deviance"; she is remembered with reverence for her art rather than for her "madness". Rather than disavowed, she has become public property (at least her image and words have). Positioned left of centre, off-balance in a distortion of Renaissance perspective. The newspaper photo sets up a tension between her uncertain position (in the world) and her tenacity and resilience to remain there, earned and witnessed by the spectator, by the journey from the horrors of the asylum to the bright light of a new day. She smiles in defiance of this staged instability, stubbornly part of the landscape, proudly Janet Frame.

Conciliation and Reconciliation

It was as if the whole of human existence was a joke – a black one perpetrated by the gods. Here we are – on earth – destined to live (good), but also to die (bad), and with nothing certain – beyond – except extinction, and nothing that alleviated the starkness of this fact except our own inventions. That – why the inventions – which we could make only because we had the gift of language – were the most important expressions of our humanity. There was truth and there was fiction; but in a way everything was fiction, because it seemed we had no choice but to go on behaving as if everything was forever – Janet – presence – had the feel of a self-recognising fabrication.⁷⁰¹

Frame – Third Place – her Mirror City, is the – staged fabrication – of the construct that is the world. She sought to become an envoy, a mediator and translator between the – world – (norm) and her Third Place – a place of imagination – worlding⁷⁰² – to use Khanna – term for reifying imaginary texts that is the artist's function in the world. She is Antipodean, of European descent but not of Europe; she is female alone in a patriarchal world, carrying the burden of psychiatric discourse and designation as ill and invalid informing her Otherness and unbelonging. She refuses the *logos* of imposed suffering and wishes to be a willing emissary, not an exile through her diagnosis. She fights Othering, claiming entitlement to existence on her terms through her privileged access to *logos*, if only someone would recognise her despatches.

There are no Maori in this text, and, as Mita says of – white neurotic cinema –, *An Angel at My Table* is about a white woman's personal survival story, a person – at odds with his/her environment, with his/her country and himself/herself.⁷⁰³ It is about her reconciliation with herself and environment, a (wo)man alone fighting for (psychological and physiological) existence in the wide world as opposed to just the antipodes. From Frame – Third Place of experience she brings to the Second Place of imagination fears and anxieties about madness, loaded and fed through ignorance and misinformation. Madness as sin and evil, the monster which stalks her from the edges (platform) of the mind, shadows her, a metaphor for madness's immanence and menace which threatens her in the actual world. Imported through settler and the colonisation, madness as curse becomes

⁷⁰¹ Stead, C. K. (2004). –The Gift of Language.øListener 192.

⁷⁰² Ranjana Khanna's sense, borrowed from Martin Heidegger, of worlding is that the – production of art in the space between earth and world – the imaginative and ontological labor performed in art objects, are the essence of art because art objects do the work of opening up the world so that one can imagine a way of being within it.ø Khanna, R. (2005). Op. cit. P. 3

⁷⁰³ Mita, M. (1997). Op. cit. P. 47.

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leitmotif underlying Frame's life. Champion's observation helps the spectator gaze unashamedly at Frame as people on the train stare unashamedly at the 'loony' on the platform, without the horror and trepidation the figure evokes. Her cautionary tale is of condemning people through diagnosis to the liminal, twilight, living death of the asylum as the loony inhabits, always at the point of passage and never in a situation of belonging. Champion renders in *mise en scène* situations that increasingly divorce Frame from the social world of Aotearoa New Zealand in the 1920s and 30s. The delamination from the 'norm' she feels culminates in her exclusion from society in the dreaded Seacliffe.⁷⁰⁴

Frame's diagnosis and her challenge to its hegemony represents another resistance: if Othering through discourse and representation, as Foucault posits, takes on an active and dominant imperative in the Enlightenment, requiring specialist knowledge, training, and terminology, then her genius belies this discourse through her self-taught writing skills. The drive towards knowledge and science to usurp superstition, and to empower people over the unknown extended to the frontiers of madness through the invention of psychology and psychiatry, evolving into a professional discipline. Her story regales that madness is one of the least understood Orient of knowledge and areas of study, and her tale questions these pathologising discourses. That it is a psychiatrist who ultimately holds the key to her freedom speaks of the subjective power that specialists hold.

Frame finds the treatment of the insane is far worse than the treatment of criminals. Like Randal P. McMurphy in *Cuckoo's Nest* Frame finds culture insane, and her so-called insanity a rational response to the unnatural and bizarre condition of an irrational condition of cultural citizenship. Kesey questioned madness, her journey from patient to writer is a processes of containment and resistance, labelling and categorising the unknown in an effort to map and territorialise it. It is a journey from innocence to experience, a survival story. She rejects mythologies of madness as monstrous and dangerous, showing the culture to be more of a threat than the insane. These characters give a human face to the

⁷⁰⁴ King points out that Champion and Ikin wanted to dramatise parts of *Faces in the Water* 'to compensate for an absence of such material'. King, M. (2000). Op. cit. P. 473. That book had Istana Mavet narrate her experiences in an asylum, and the book has a dreamy, surrealness to it similar to Chief Bromden's monologue in *One Flew over the Cuckoo's Nest*. Frame was a little concerned that 'Faces in the Water' is a film in itself and ought to be portrayed as a period of years and years rather than 'dipping into' to get a taste. [It was] a time of the seemingly everlasting nightmare' which still haunts me. King, M. (2000). Ibid. P. 484.

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myth of madness, one non-fiction and the other fiction, a distinction that Frame's autobiography disputes and slips between.

Frame questions her diagnosis, exploits its Gothic connotations and puts on her schizophrenic 'fancy dress' to manipulate the system. When the doctor at the Maudsley in London (a progressive asylum) informs her she has been mis-diagnosed, she is a little nonplussed, asking, 'How can I ask for help when there is nothing wrong?'. She uses the fear of madness against itself, mining its unknown-ness for positive creative aspects, rather than occult horror. She escaped the medieval asylum using a sheet-ladder of words, and wrote about it in *Faces in the Water* (for a brief time prescribed as a textbook for psychiatric nurses). She rejects and refuses Othering, constructing the label of envoy from Mirror City, her work helping building a sustainable ego from the outside in. Her literary awards are *rewards* for that refusal, for bravery in the face of clear and present danger, for risking exile for asserting her difference.

Frame's aversion to having the hospital aspect of her life imaged in film (she had written her asylum experiences elsewhere)⁷⁰⁵ and her urgency to write an autobiography⁷⁰⁶ to tell her own story is a resistance to the asylum discourse; someone diagnosed with psychiatric disorder has their life story read through the interpretive device of psychiatric records and counselling, and this text is the reverse of that process. Creative artefacts and utterances are often deciphered using other discourses including psychoanalytical criticism, and their texts used as access to their psyches for interpreting motivations and perceptions. Frame makes quite clear her Third World/Mirror City are despatches from the imaginary and not psychotic mumblings or ravings, imaginative products rather than symptoms of a diseased mind.

The impossibility of representing her Third World except for herself informs her reluctance to have aspects of her autobiography filmed. She was eventually appeased with

⁷⁰⁵ 'The only point of issue between them [Frame, Campion and Ikin] was that Ikin and Campion wanted to dramatise hospital scenes from *Faces in the Water*, to compensate for the absence of such material in *An Angel at My Table*' - King, M. (2000). Op. cit. P. 473.

⁷⁰⁶ 'And in April, in [a] letter Frame told [Peter] Dawson that she had encountered resistance within herself to the act of writing autobiography. '[Yet] when I overcome the resistance, I'm enjoying it immensely, particularly the new insights and the glimpse of the pattern, the *absolute pattern* of my life, which I think would be true for everyone's life. The wholeness of being alive, of past present future is quite overwhelming.' - King, M. (2000). Op. cit. P. 433.

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the visualisation,⁷⁰⁷ writing to set the story straight before anyone could mythologise and speak for her. *Campion's* visualisation took considerable negotiation, and permission received only after her control of the images was assured. Through *Frame's* discourse the spectator apprehends the alienating effects of a diagnosis on people's perceptions. *Frame's* account and *Campion's* imaging places madness as strength, a unique quality which overcomes moral and cultural strictures. That Western culture has a propensity to pathologise, categorise, and classify people into groups reflects *Modernity's* neurosis and pathology. Two people subject to various hegemonic discourses, who have resisted them, using the agencies of society to debunk them, enunciate this film narrative and images.

Frame's text and *Campion's* visualisation withstands and critiques Antipodean Gothicism, using its conventions and negating their currency. Even though strangeness and dislocation from the real are aspects of Antipodean Gothic, Gothic tropes are denied and devoid of neurosis here. The imagination and dream-like words/images, the intense realism and lack of dream-state imaging, resist Gothic conventions. Her fame is humble, sober, restrained; she is ordinary, smaller than life, a woman at odds in the sense that she seeks reconciliation with the world rather than annihilate herself in the struggle, and this is within her power to achieve. *Angel* is perhaps the answer to *Mita's* claim that Antipodean Gothic films are:

deeply etched into the national psyche – the way that these films repeatedly fail to analyse and articulate the colonial syndrome of dislocation that is evident in such works. What appears on the screen are the symptoms of a deeper malaise represented as matters of the heart, acts of rebellion, insanity and misunderstood genius – what becomes clear – is the absence of identity and how driven by repression and fear these films are – In much the same way Maori films are driven by identity, resolution and survival, films by white New Zealanders never question their survival on a political level, only a personal one.⁷⁰⁸

Frame questions the personal as political to debunk hauntings and horrors. *Angel* turns towards redemption and deliverance. Where another's perspective might have delivered a viewpoint of *Frame* that confirms *Mita's* perspective of a white neurotic industry, or *Neill's* *öCinema of Uneaseö*, this film questions survival on a personal level and critiques

⁷⁰⁷ öShe told a reporter subsequently that when she ran it [videotape of the film] the first time she was too emotionally caught up in it to make a judgment. But by the third viewing she was pleased with the result. Indeed, she used the word 'thrilled' – Her only mild reservation was – when reality was altered for creative purposes, it tended to become 'fixed' on film as it did in print. There were things that did not happen in her life which would now become part of the 'authorised version' of her life.ö King (2000). Ibid. P. 495.

⁷⁰⁸ Mita, M. (1997). Op. cit. Pp. 47648.

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Western culture. In many ways Frame's story colludes with postcolonial narratives of decolonisation without being the Third Cinema of indigenous peoples. Her purgatorial state of mal-adaptation and uneasy assimilation is analogous to Maori Renaissance, certainly an iconic text and renaissance of madness.

Frame with the family cow, Janet photographed on a steep hillside; shot from high on a long and dusty road; grotesquely smiling with rotten teeth, perversely startlingly obvious with her shock of red hair when she wants efface herself, epitomises the anomie and aloneness felt by more people than just herself. The absurdity and counterfeit notion of her identity is shared in excess.

Western measures of time are perceived differently by Frame.⁷⁰⁹ Listening with a growing sense of Romantic awe at the sublime of an outside sadness – I felt a burden of sadness and loneliness as if something had happened or begun and I knew about it – I knew I was listening to a sadness that had no relation to me, which belonged to the world.⁷¹⁰ Her place in time and space lends her the transgressive trait of the writer, and Campion accentuates this with a clinical gaze and an austere framing, barren soundscapes and carnivalesque musical tones. The sound of an unspecified wind instrument evokes the fear of the wind in the wires Frame describes in her book. A sound evoking an eerie occult presence, and natural forces invisible except through sense and intuition, a sonic signifier of the Antipodean sublime. Aotearoa New Zealand is the bridge between reality and the infinite, and she is able to traverse that bridge to access the Sublime independent of European discourse.

Frame proves that return from *Mirror City* is not only possible, but a valuable experience that informs and adds value to the life of a person labelled with a psychiatric diagnosis of so-called mental illness. Her Antipodean Gothic estrangement is hers to refute. Her courageous story is an inspiration and a mighty tool against stigma and Othering, a hero journey of contestation of discourses of power. Her unbelonging becomes, through Campion's images, the postmodern Pakeha equivalent to the Maori Renaissance, the taking back of power from a cultural system which sought to subjugate and disenfranchise her from individuality, sovereignty, and respect. She asserts her identity on

⁷⁰⁹ "The wind was blowing from place to place past us, and I was there, in between, listening." Frame, J. (1994). *Op. cit.* P. 13.

⁷¹⁰ Frame, J. (1994). *Ibid.*

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her own terms and refuses to allow the past to weigh down the conditions of her existence while acknowledging their burden. In many ways Frame is the poster-girl for the absurdity of psychiatric discourse. Not accepting a subservient or subaltern role, she is not disrespectful or violent in that resistance, again working against stereotypes of madness. She refuses the designation of the oppressor, her identity coloniser, rising up from the haze of medication and discourse to declare her individualism as an artist, a manipulator of words, the very tools of discourse itself, while not conforming to the conditions and stipulations imposed by those authorities. She wrests the power of words from the culture, and owns them, de-colonising herself from capitalism, patriarchy, and psychiatry. In the end, the Antipodean culture admires this, and reveres her heroism in overcoming all odds rather than the Romantic resolution of annihilation.

Postscript

Janet Frame died during the initial writing of this paper; the news report came over National Radio as I sat at the computer with Michael King's authorised biography of Frame beside me for reference. She was mourned as a national hero, spoken of in reverential tones, with great fondness and with an overwhelming sense of loss and grief. Her visage appeared on the front cover of the *Listener*,⁷¹¹ featured in retrospect on the *Holmes*⁷¹² current affairs show where he recalled (teary-eyed) his past meeting and brief talk with her. She was featured in readings of her works and interviews on National Radio and on national news television. Her refusal of stereotype, and her return from geographic and psychological exile has at last been lauded by the Antipodeans as heroism and genius. Yet, as with Champion's film, the public outpouring of grief was not melodramatic or angst-ridden, but a gentle and fond farewell to a national treasure. Remembrances of her were not ones of horror and terror, of the psychiatric patient but a tale of quiet strength. She is acknowledged as one of our own, Aotearoa New Zealand citizen, quietly astounding the world with her monumental talent. She was not Other, but eccentrically quaint, our very

⁷¹¹ *Listener*. 192, February 2004; subtitled "Janet Frame 1924-2004: Her extraordinary life, her unique talent and her 'dangerous intelligence' remembered by C. K. Stead." The article inside Stead, C. K. (2004). "The Gift of Language."

⁷¹² A one-time high-rating current affairs/pop-culture celebrity show anchored by Paul Holmes, local celebrity.

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own Janet, her stature within and prescience into New Zealand society truly endearing, the loss more painful, the void left more abysmal. She was a true Antipodean hero.

Chapter 10

Conclusion

Cinema has become a repository for the discourses and images of madness that have developed over thousands of years. In its relatively short history, cinema has effectively absorbed, conventionalised, and established the representations í for itself as a textual practice and for the wider social domain. In this way, cinema has become one of the primary producers of representations í a dominant representational mode í However, it has also become part of the discourses í that, significantly, were being produced out of medicine, notably with the birth of psychoanalysis.⁷¹³

This work began with a discussion on Foucault's archaeology of madness in the Age of Reason, and the discourses of power involved. Its intention was to explore how Foucault's exploration related to cinema representations of madness, based on his premise of the spectacle of madness in the asylum. His archaeology was the basis and point of departure for discussions in this thesis; they proved germane to the subject of how cinema representations constitute and collude with the asylum discourse, even to local domestic versions of it incorporated into white settler identity. It also helped ascertain that (as we saw with Janet Frame's narrative). It also enables the seeds of deconstruction of the asylum discourse if the subject were given voice, and stereotypes loaded with aeons of asylum horror, since the Enlightenment can be dissolved and nullified of their currency by decoding the experience in the language of the Othered.

Foucault unearthed the "zero point" in Western culture where madness was separated off from human experience, banished and exiled to the foreign lands of the animal or non-human realm, made spectacle and displaced into the dominion of the Other, that capital "Other" that contains all possible others in Fuery's conception. At this point in cultural history, madness becomes contagion, a disease and punishment, or divine affliction, a degenerative regression towards animality, separated out by the asylum's links to and associations with leprosy by virtue of old leprosaria used as hospitals for the insane. It is replete with medieval superstitions about, and iconic manifestations of, madness devoid of eschatological functionality and service to assist the living. This served to remove madness from the social realm and quarantined in institutions, furthering the process of disconnecting madness from shared understanding, and responsibility of the community.

⁷¹³ Fuery, P. (2004). *Madness and Cinema: Psychoanalysis, Spectatorship and Culture*. Houndsmills, Palgrave MacMillan. P. 14.

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Placing it with the specialist, the doctor and the keepers of the insane charged them with the responsibility of stopping them from contaminating the community. Demonised and pathologised to sanction stringent methods of containment through religious, medical, legal, and artistic methods, the mad are disavowed and rejected. This is a neurotic desire to consciously act to contain, reject, and deny the less desirable aspects of humanity. This process serves to repress and confine these disavowed human traits and experiences in a space outside of the community, a place of abject horror, projected upon scapegoat stereotypes and discriminated against through policies and practices masquerading as benevolent and compassionate protection. This protection constitutes containment and punishment, or expulsion and abjection, divested of care and responsibility due to the evil nature of corruption and threat to community.

This abjection was accompanied by a guilty, repressed suspicion of human hereditary in regards to psychic turmoil. A fear of curse transplanted into genetic theory which imbued madness with an occult connotation of curse. This would emerge obliquely with Darwin's (and Wallace's) evolutionary theories of survival of the fittest and natural selection, formulating themselves in eugenics and health drawing on connotations of corruption, disease, and failure drawn for leprosy's legacy. Connecting with the emergence of psychoanalysis and psychiatry, each respectively striving to establish themselves as credible sciences, madness was subsumed within the clinical discourse, an extrapolation of the asylum discourse. Previous to this, creationism separated men from beasts, with madness Divine or Diabolical affliction visited upon chosen mortals, yet still a human condition imposed on frail humans too weak to resist temptations and base instincts, polluting themselves with excess desires and sins. Now, joining the asylum discourse of containment and confinement to fix and secure the unknown possibilities of madness, new sciences collude with literary and artistic dialectics about the nature of madness to banish and contain it in stories and images, in other representational discourses.

Parallel with these emerging discourses, the West continued its construction of communications of otherness, not only around the insane, but also non-Western peoples to collude with its ideological manifest destiny. The printing press had enabled representations and myths of Otherness to be formulated and congealed, shared and disseminated in a more efficient and efficacious way: virally through mass-production. With exploration and "discovery" since the 14th century, reasons beyond greed and power

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needed to be constructed to manufacture consent and authority for invading and claiming another's lands, and subjugating them to cultural hegemony.

Representation joined discourse to depict the other as the West's antithesis, sanctioning domination and subjugation for their own good first, and the glory of Empire second. Images and stories of the Oriental non-Westerner communicated tales of supernatural pagan people in exotic and mysterious places, barbarian and 'primitive', child-like and naïve, or sinister and cruel without human compassion or morality. Cruel and inhumane despotism, aberrant practices and mores represented helped the West convince itself of the validity and righteousness of Imperialism, its manifest destiny and divine right to do so, the beneficence of their actions similar in form and concept to the asylum discourse, which also emerged from conscious ideas of mercy and humanity to conquer madness's evil threat. They each became demonised or infantilised, studied and mastered in meta-disciplines, and mapped in discourse to colonise 'their' culture and identity. They then needed to be represented (spoken for and about) and reproduced in mass-mediated mechanical reproducible forms and agencies be recognisable, categorised, and classified on the oppressor's terms and methods invented to control 'their' designation.

Orientalism includes the antipodes as geographically opposite Europe, and Cook had proven them not to be the mythical Great Southern Continent of *terra nullius Australis* thought logically and reasonably to balance the spheres. They became the irrational, the geographic equivalent to the unconscious. They were the geographical equivalent of the antithesis of reason, laughing in the face of the Enlightenment. It was 'conquered' for tactical reasons: natural resource, political strategic value and currency, and to beat the French. Australia was considered an empty land for the colonists to inhabit at whim, then a place to send its detritus. New Zealand was initially inhabited with the permission of its indigenous peoples, but later (arguably) taken by force and treachery. Political arguments aside, the antipodes has an ambiguous, oscillating perception from Europe, never settled, and representing the geographical unconscious of the Eurocentric psyche. The antipodes are contradiction, a paradox, the Other of the known and the certain despite mapping, quantifying, and measuring its proportions and boundaries. It remains often the site of presence and absence, here and there, a liminal space between this world and the next akin to the asylum's conception in Western thought. This aligns the antipodes with the

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irrational, the antithesis of the centre of science and reason, Europe. Ideas manifest in, and informing, concepts of *“Cinema of Unease”* and *“white neurotic industry”*.

The emergence of Gothic from English literature culminated in Victorian concepts of, and revelling in, the Other, Orientalising difference in a curious paradox of attraction/repulsion, desire and lack, included the antipodes in the South Seas Orientalism of the extreme Far East, the farthest from reason possible. The colonial and Antipodean Gothic associated with this perverse attraction of the Other and the ambiguity, both separate from, and essential to, ideas of the Antipodean self play with ideas of madness as always immanent, threatening and within, the heart of darkness repressed and disavowed, but deep and profound within the individual and collective psyche. The Antipodean project involves the risk of madness and immense psychological and physiological stresses, anxieties repressed of fear the Other was *“Us”*, and the disavowal of an inauthentic presence in the Other’s lands. Gothic horror plays with these ideas in a neurotic attempt to banish the idea of the horror of possible error in the colonialist project from the psyche.

Western society desired clear and distinct differences in categorisation to give certainty and sureness to communication. For messages and knowledge to be understood and reliable, clear fixed and finite, distinctions between signifiers of meaning needed to be recognisable and distinguishable. These are fundamental aspects of Greek *logos* and the rational principle, co-opted by Christians in The Word and essential meaning and truth in The Age of Reason. That madness blurred these distinctions, and worried the clear delimitations of signifier and signifieds, causes anxiety just as the antipodes did to balanced-earth theories. The containment of these Others in the asylum eased this angst, and the enemies of reason were clearly enclosed in these institutions. The clinic for the *“illegitimate”* (curable) ill arose from this discourse, as did medical language and disciplines of law and social policy, arts and literature.

That stereotypes and traditional narratives attempt to order and decide what is essentially a disorderly and random world ensures madness remains a thrilling challenge to decided meaning and the *“controlled designation”* of human nature. But nothing is solidly distinct and clear in Western culture; there are dialectics, debates, disputes, challenges and contentions resisting fixed designation and unilateral viewpoints built into the liberal democracy the New World offered from conservative repression. The Romantic movement, always in existence as a counterpoint and complement to conservative, stoic,

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and now Neo-classical viewpoints, was constantly engaging in dialectics and debates disputing power and knowledge. Rebellion and insurgency is a pervasive and constant aspect of culture, and madness is used to denigrate political opposition, and as a derogatory term for the other's viewpoint. Madness (and Otherness) oscillates between evil, diabolical, heathen threat, and the cultural "primitivism" of noble savage, innocence, incorrupt, natural, and apolitical aspects of the divide. Discourses and representations are used to enlist sympathy and support on both sides of the debate, and for various points of view inbetween. Just as the arts are an essential foil for scientific knowledge and certainty, madness is the unknowable, unfixable signifier of transience and randomness, of death within life without the memento mori of life's simple pleasures. It is this unknowable, unfixed designation that worries and causes anxiety in classical philosophy that enervates and energises its icons within artistic and scientific discourses. Each attempts to capture and contain madness in designation and settle the anxiety it represents.

The art of cinema emerged with psychiatry in the 19th century as avant-garde aspects in their respective fields taking representation of psychic states further in cultural debates. Cinema is perfect for the representation and dissemination of images of madness through its popularity and viral-like spread in, and permeation of, society. What makes madness an ideal subject for film is this unfixed, unknowable nature and debate which adds drama and tension to narratives. Its Otherness incorporates all feared and threatening others, its Romanticism and its designation as challenge to certainty, meaning and knowledge. Cinema joins the discourse of madness, circulating and broadcasting its images and perceptions (depending on who constructs and controls the image) in constructing madness outside itself in the continuing project of controlling its designation through signification; trading on its inherent intensity and tragedy, its cultural currency and loading with horror, death, and violence.

This is relevant to the argument of this thesis; by adding to the discourse of madness, cinema has influence on stigma and discrimination, policies and practices regarding, and laws concerning, those designated insane by society. Someone described as "remanded for psychiatric treatment" in news media, is automatically suspected of criminal insanity, defaulting to the asylum discourse of sickness, criminality, and libertinism that contaminates ideas of madness. This connotation directly impacts on anyone reading/hearing reports of an incident, and accesses age old discourses of horror,

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supernatural, and brutish non-human savagery. It evokes tragic deviance, fault, blame, and scapegoating as methods of apprehension, understanding, and abjecting unspeakable crimes. Images and narratives of criminality are brought to mind, fictional and journalistic, mingling, cross-pollinating, and corrupting reinvigorated ideas of evil madness.

Cinema replicates images of a dream or nightmare, derived from conscious and unconscious images and texts. It is an agency enabling the spectator to make sense of and apprehend the world, seeking to contain and control its multifarious and incomprehensible facets in representation. The spectator participates in the cinema discourse because of its agency and form. The images presented put into some semblance of order in a narrative, deciphered by the spectator, scaring and thrilling audiences with representation before being closed down and shut away when the film ends. The spectator leaves the theatre with the thrill of the spectacle, the unfixed signifiers of the horror of madness, with the knowledge they are safely contained in text and image. Just as the bourgeois felt were the insane after their Sunday excursions to Bedlam. This allows the spectator to see, participate in, and recognise the angst and excitement of the ambiguous, threatening, unknown Other fixed and contained in thought like the madman in the asylum. It allows the cathartic expulsion of the spectre of madness into the realms of oblivion.

Accordingly, these images are recalled in ñormalö life, and recognised as signs of deviance, criminality, anarchy, and/or self-destructive nihilism. In this way, the spectator participates in the panoptic system of controlling Others in society, judging actions based on images and narratives, adding to the ideological and repressive apparatus of medicine, law, social institutions, arts and popular culture. The ideology of containment Foucault explores shifts from the asylum to the community, from institutional geographic site to multifarious ideological metaphysical discourses. The shackles and harsh treatment in the dungeons and vaults of Gothic asylum and charnel house become the policies and procedures society sanctions through its agencies of repression, social services, and charities. The chains and beatings, stripping down and punishment of the insane are now ideological, within the community and part of the cultural fabric.

Cinema draws on the spectacle of madness that the asylum created. The drivelling bestial monster writhing in his own filth; the deluded genius driven insane by scientific enquiry and the hubris of certainty and knowledge; the serial killer without compassion or human feelings, monstrous in his inhuman callousness and cruelty; the slatternly, drug-

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addicted, syphilitic nymphomaniac harlot or rake; the fool drivelling and grinning-at-nothing gryllos; or the deviant masturbatory idiot, stuttering, faulty, and regressed due to gross self-abuse, unable to control his natural drives and lusts. These icons have been in existence since mythology sought to encapsulate characteristics and foibles in representation, to be read and deciphered for meaning and import, and to be recognised in the street. Cinema continues the function of recognition, lay-judgement, making mock, lulling and succouring the culture against that which wishes was not part of itself.

Cinema mostly repeats neurotically and replicates cautionary tales of Otherness, to have its horror change, like Benjamin's *Angel of History* trying to get back to the past to make it right, to return to the zero point in history when madness became the spectre haunting us ever since. It is a childish refrain against the darkness of ignorance. These icons are the serial killers, the slasher-movie monsters, the Hannibal Lectures of popular culture. They are the Oriental terrorist, the brutal non-Westerner whose only motivation is hate and revenge for long forgotten offences. They are the vampire and the werewolf, the Frankenstein's monster arising from the beyond with super(un)natural powers, the insidious invisible threats who morph and transmogrify on occult signals to do the devil's work. They are the enemies of irrational violence without mercy and compassion, who wreak havoc and destruction, or spread disease and annihilate life.

However, madness's controversy in Western culture means the monsters of the id, the images of madness, are contested representations. They exceed the monster/beast to become the noble savage who stands firm and sure of their identity in the face of the overwhelming power and repression; the misunderstood genius imprisoned for their prescient knowledge and foresight not in accord with Western ideology; the dreamer and the artist whose mind is Huxley's "Mind at Large" exceeding and surpassing Western knowledge, who see beyond the natural to the Sublime. These are threats promised in The Age of Reason. Challenges to knowledge and certainty and the Enlightenment project of Reason, unsettling peace and harmony. They confront power and ideological hegemony, and hold within their knowledge the means and mechanisms for escape from the prisons of representations constructed for us by those in power. They are also the brave and selfish explorers who boldly go "farther than any man".⁷¹⁴

⁷¹⁴ Dugard, M. (2001). *Farther than Any Man: The Rise and Fall of Captain James Cook*. St Leonards, New South Wales, Allen & Unwin.

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Yet madness is beginning to speak again; voices of the Other emerging in a post-Hollywood age are playing a part in deconstructing and dismantling the structures and devaluing the currency of exchange invested in political discourses and dialectics of madness. As well as taking part in its construction, cinema and the wider media are also learning to balance representations, and make other viewpoints central to narratives lending them authenticity and validity, but also an honest admission of difference from a supposed norm. These alternatives may take an antithetical stance in form and content from traditional (Hollywood) cinema, and sometimes exploit them, but they add the subject's voice to the debate where once they were silenced. Contemporary challenges to traditional ideologies involving madness and Othering in some form take the stance of those Othered and make their story central, if not challenging blame and constructions of difference, then at least changing the point of view. Peter Jackson joins the pantheon of non-European directors delivering these challenges to Hollywood hegemony, adding to emerging voices, ambiguously challenging mainstream discourses while reaffirming and exploiting them.

This brings the discussion to bear on those diagnosed insane who speak and represent themselves in cinema; examples are few, notably Suzanne in *Girl, Interrupted*, and our own Janet Frame in *An Angel at My Table*. The close reading of the latter explored how the spectacle of madness can debunk myths and fears, delivering empirical evidence of the construct nature and power imbalances inherent in the psychiatric discourse, as well as having the potential for exponential benefit and life-saving influence of those with authority on the system. This emergent discourse (arguably a science) can harm and heal, empower and disempower. Evidence from the inside, from a survivor of the system lauded and revered in society, is proof of the discourse and its power over real people in real communities, of how stigma and discrimination affect those labelled with madness. Frame is triply Othered; woman, Antipodean, and someone with a psychiatric diagnosis, she speaks with authority and ability from within the Western discourse of the devastating and powerful ramifications of a system seeking to understand madness but is co-opted into the asylum discourse. Reified as real and beyond dispute in a representation controlled and commanded by the subject of the narrative gives authority to these effects, another aspect to the asylum, a voice to the subaltern.

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The difference in this Antipodean representation of the Gothic horror of stigma, and the scapegoating madness has inherited from mythologies and stories from the past, is highlighted by Frame's real-life story of narrow escape from brain surgery (which is little researched and little understood). That she went on to succeed both critically and commercially, and earn a living from her craft, is a testament to the struggle for her to extract herself from the asylum discourse and overcome its stigmatising effects, not the least of which was on herself and family. Compounded by the barriers of being poor, Antipodean, and a woman in a patriarchal society, Frame resisted hegemonic discourses, and the discrimination which affected her life greatly to succeed on her own terms, overcame the asylum, and assumed her place in society.

Of prominent interest is *Angel's* use of traditional Gothic asylum images and stereotypical, categorical images of its madness to refute their authority, their designation, and their brutalising effects. Specifically, the creative author of this autobiography of a person with a diagnosis of mental illness. The stylistics of Antipodean Gothic are there, but because Frame is the subject, and the ending opens the narrative discourse to hope and promise, Antipodean Gothic horror is refuted and resisted opened up rather than closed down. Her narrative and communication does not idealise or invert stereotypes and Othering strategies but deconstructs them, informing the spectator of the folly of believing controlled designations and categories such as symptoms and diagnosis as they pertain to individuals, and determines how someone will act within a limiting and pathologising term. Hers is a tale of survival from brutal and omnipotent, pervasive and insidious discourse backed by legal and socio-political agencies and powers. Hers is a chilling tale of escape from a repressive tyrannical, institutional colonisation of the individual by Othering through medical discourse, who, unlike McMurphy in *One Flew over the Cuckoo's Nest*, is not sacrificed and martyred to the Gothic horror of the asylum narrative.

This study of film representations of madness argues representations have profound and immeasurable effects on those deemed insane in society, both externally in the community and through internalised stigma and self-perceptions. Each sensational incident reported, represented, and sensationalised, involving someone who uses mental health services sets discrimination projects back years, and a vocal minority utter a repressed but shared community belief and fear; it reverts to the known, understood, and re-affirmed in popular culture texts as default mechanisms in the asylum discourse. This is so ingrained

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and deep-structured, its roots and tendrils forming part of the weave of the fabric of society, that these deep-structural threads are invisible and undetectable, tacit and systemic rather than overt and conscious. Cinema furthers this in representing the insane, even where Romantic texts invert the asylum discourse, asserting that which it critiques rather than dismantling and deconstructing it. To challenge these will take research that explores the loadings of stigma, its sources, currency of exchange, and political economy. This is not to disavow extremes of human experience that impact on one's freedoms, ability to enjoy life, and are not in keeping with society's mores, but to explore them and see them as other than excess libertinism, criminality, or pathology as legitimate human experiences. To embrace positive aspects of extreme experiences is to learn from them.

Positive representations of madness do exist (not necessarily happy, upbeat representations, but ones which explore the realities and actualities of human experience and the extremes life entails, something cinema does well) helping assuage people's reluctance to seek support and recovery, or to reconcile their personalities with the world before survival strategies of hide and remove (before being removed) force their madness to become problematic. These texts open madness up to discussion, investigating alternatives to the asylum discourse and traditional clinical and institutional systems of treatment, enabling an investment in community resources by encouraging people to take control of, and responsibility for, their own lives, despite stigma and stereotype. This acceptance is through acknowledging that change is possible, or accepting who they are. When cinema discourses portray someone with whom a spectator identifies as monstrous, heinous, violent and irrational, it is likely that eventually the subjects of that representation will assume that persona and/or traits or withdraw from society. To depict someone with a diagnosis as a unique individual and autonomous rather than the stereotypical asylum character, showing the brutalising effects of the discourse on a unique personality such as Janet Frame, opens the representation up to the idea of recovery and full community participation. Spreading knowledge and debunking negative myths of the Other help towards this goal, and cinema has a large part to play in the project of deconstructing the asylum discourse that Foucault explores, which brings the discussion back to its point of departure.

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