



Charles Dickens' *A Madman's Manuscript*: Madness and Its Aspects

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Abstract

With the rise and development of psychology and the clinics in the nineteenth century, many psychologists classify madness as a mental disorder or a mental illness. Dickens views madness as a mental illness. But, Dickens alludes to madness as a symbol of pride, power, and greatness in his short story, *A Madman's Manuscript*. When the madman says: "It is a grand thing to be mad" (Dickens, 1997, p.14), he considers his madness as a powerful, dominant, and creative tool for achieving his aims and plans. Porter and Foucault give many historical and religious explanations regarding madness and its connection to power, dominance, and pride. For example, madness is seen as a "gift bringer" (Porter, 1987, p.60) that brings benefits and blessings for them; consequently, the madmen would have happiness, intelligence, and creativity. Furthermore, Porter explains the religious meaning of the idea "good madness" (Ibid., p.83) that has a strong association between God and the worshipper, unlike the "bad madness" (Ibid.) that is associated with Satan and evils. For the madman in *A Madman's Manuscript*, his madness is considered as a bad one due to his predecessors' wrongdoings and their sins; hence, he is insulting his race and their sins. Moreover, the idea of madness as power, greatness and pride in Dickens' *A Madman's Manuscript* makes the madman suffers differently from some aspects of madness, melancholia, monomania, schizophrenia, and hysteria. The madman suffers and because of his "sadness and the great fear" (Foucault, 1988, p.120), he becomes fully obsessed with melancholic notions and thoughts. For example, his wife's dislike to him makes him melancholic and very depressed.

Then he decides to kill her rather than to see her with someone else. The complete obsession with killing his spouse makes him monomaniac as well. In addition to the madman's character as melancholic and monomaniac, he is schizophrenic. The reality distortions are a symptom of schizophrenia that the madman suffers from. The "internal heat" (Ibid., p.139) inside the body makes the madman acts hysterically when he sees the people celebrating on street, and he is not able to join them due to his insanity. Therefore, Dickens' characterization of the madman in the story is so special and unique. Finally, *A Madman's Manuscript* is an expressive short story that illustrates different notions of madness rather than its consideration as a mental disorder or illness.

Key words: Melancholia; Schizophrenia; Hysteria; Madness; Pride; The great fear

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INTRODUCTION

Insanity is a popular theme in Gothic literature, especially in many Gothic novels during the Victorian Era. Many authors write and mention the theme of insanity or madness in most of their novels. In Gothic literature, the connection between madness and the supernatural is popular. Craig (2012, p.12) says, "Madness is a psychological disorder that is depicted as supernatural". In fact, it was "one of the main factors that lead to the creation of Gothic works, which often combined the supernatural with madness or presented them in extremely close proximity" (Craig 2012, p.59). For example, when Charles Dickens was a member of the Ghost Club, he acquired an impressive experience regarding ghosts that escalated his imagination about ghosts, and he uses

and examines the “supernatural under a psychological microscope” (Ibid. p.13). The theme of insanity is expressed in most of Dickens’ novels like the madman’s character in *A Madman’s Manuscript* and Mr. Dick character in *David Copperfield*. Furthermore, in the nineteenth century, the imaginations of insanity among the Victorian people led to creation of many interesting ideas about madness. Historically, there are many different explications about the nature of madness. And there are a variety of factors contributing to madness in Dickens’ short story *A Madman’s Manuscript*, that alludes to madness as a symbol of pride, grandeur, and power in the madman’s character. In *A Madman’s Manuscript*, the madman says: “It is a grand thing to be mad! To be peeped at like a wild lion through the iron bars- to gnash one’s teeth and howl, through the long still night, to merry ring of a heavy chain- and to roll and twine among the straw, transported with such brave music” (Dickens, 1997, p.14). Dickens explores the idea of madness as something to be proud of, even to worship at times. In fact, there are historical explanations, will be discussed ahead, that Dickens, in this short story, alludes to madness as a symbol of grandeur, pride, power, and wisdom rather its consideration as a mental illness.

Though the madman’s character in *A Madman’s Manuscript* refers to his madness as a symbol of pride, greatness power, and as something hereditary in the sinful families, Foucault (1988) views madness as a disorder that “we should always bear in mind the fact that ... madness [is] classified as a disease of the head (p.213). Moreover, according to Jason Bernard Claxton, he expresses how the madmen are seen as sick in a society and they should be isolated for their illness. He says: “I saw a madman playing in the yard as if he was child himself. He frightened me a little, I admit, but that was over as soon as my parents told me that he was sick. Because that meant doctors and nurses and his family would take care of him, someone would watch him; and [his] illness is just a tragic thing...” (“Madness or Illness?”). I argue that, although madness is considered as a psychological disorder and a mental illness, in Dickens’ *A Madman’s Manuscript*, it is signified as a source of pride, power, greatness and a hereditary thing that makes the madman’s character act as a melancholic, monomaniac, schizophrenic, and hysterical character.

1. MADNESS AS PRIDE AND GRANDEUR

Dickens accentuates the intelligence, creativity, and genius of madmen to elicit the response that madness is a noble quality among men. In *A Madman’s Manuscript*, the madman knows himself as an intelligent and very sharp witted person when he says, “... for though we madmen are sharp witted enough, we get bewildered sometimes...” (Dickens, 1997, p.16). Intelligence is one of the things that madmen in general are proud of. The madman’s

intelligence is expressed in the short story, but he doesn’t tell anyone about his madness, and his sufferings of it. He considers his madness a secret no one should know. He plans precisely how he will act normally without his madness being discovered by others. He says: “I knew I was mad, but they did not even suspect” (Ibid., p.15). His logic explains how the madman is able to keep his insanity as a secret without being suspected by others. According to H. J. Eysenck’s (1995) *Genius: The Natural History of Creativity*, he illustrates how intelligence in addition to creativity and genius are characteristic to some sort of madness (p.12). Eysenck explains that madness and creativity are closely related to each other because most madmen have the ability of thinking intellectually and creatively. For example, the madman can be described as a mad genius that has strong creativity and bravery that no one can dare stop him when his secret was discovered in public. The madman says about his power and cleverness in *A Madman’s Manuscript*, “I don’t think I could find my way along them; and even if I could, I know there are iron gates below which they keep locked and barred. They know what a clever madman I have been, and they are proud to have me here, to show” (Dickens, 1997, p.18). Intelligence and creativity are considered essential characteristics of madness that make the madmen feel proud of their madness.

There is an additional relationship between madness and creativity in Dickens’ *A Madman’s Manuscript*. In Judith Schlesinger’s “Creative Mythconceptions: A Closer Look at the Evidence for the ‘Mad Genius’ Hypothesis.” She describes madness and its relationship with creativity as a result of a divine aspiration:

Great creativity has awed and baffled humankind since we first wondered who made the weather. The creativity-madness link began two millennia ago with the notion of divine aspiration, when ideas are literally “breathed” into a fortunate few. Plato called this moment “divine madness”, explaining that all the good poets are not in their right mind when they make their beautiful songs. For him and his peers, creative madness meant being seized and manipulated by the gods. This was a logical belief for its time, given those busybody Greek deities, but the basic idea is still compelling: the artist animated by powerful, unseen, forces that he/she can neither summon nor stop. (pp.62-63)

The relationship between madness and creativity is like a divine aspiration that gives the mind a kind of power that makes it reach its strong, dominant, and imaginative summit. Schlesinger (2009) says,

... the original Greek use of madness was quite different from ours: For them [the Greeks], it meant inspiration and illumination, and was desirable, rather than dreaded state. Moreover, madness was not only externally imposed but, a temporary welcome visitation that enabled creation, rather than an ongoing fragility of the creatives themselves. (p.63)

The Greeks depict madness and creativity as a strong power rather than as a mental illness. Madness, for the Greeks, is like a process for triggering creativity which

enables one to reach and think more deeply and creatively to accelerate their thought process; therefore, The Greeks did not see madness as mental flaw or a mental illness, but rather they saw it as a source of greatness and intelligence. In Dickens' *A Madman's Manuscript*, the madman's insanity is leading him to act wisely, secretly, and creatively. For instance, when the madman knows that his spouse doesn't love him, he feels that there is some kind of secret power came over his mind. This power is aspirating and encouraging him to kill his wife confidentially; consequently, his madness makes him think with great creativity and genius to kill his wife.

Another quality of madness as a symbol of pride is its strong association with gods and creation. In Roy Porter's (1987) *Mind- Forg'd Manacles*, he says: "The classical legacy encouraged the possibility of viewing madness as essential, even a positive part of experience" (p.21). Furthermore, madness is viewed as the holiest blessings and virtues from heaven that resulted from a mystical heaven-sent soul. Madness is seen as a gift that brings benefits and advantages for madmen. Consequently, the relationship between madness and heaven is that "the greatest blessings come by way of madness... [as] a heaven sent" (Porter, 1987, p.60). Socrates says, "Our greatest blessings come to us by way of madness, provided the madness is given us by a divine gift" (Dodds, 1951, p.64) that brings happiness and power. For example, when the madman is afflicted by madness, he becomes prosper and wealthy. He also becomes highly appreciated man among people in his society. He married a beautiful lady. As a consequence, he is proud of his madness. Though the madman sees his insanity as a bad thing at the beginning of the short story and a result of his race's wrongdoings, he views it as blessings that makes him very wealthy, wise, quick-witted, and genius person.

The madman in Dickens' *A Madman's Manuscript* alludes to madness as a great thing. Further support making madness is a grand and great trait is the notion of the good and bad madness. In Porter's (1988) *A Social History of Madness*, he mentions the idea of the religious madness as a good madness and its association with God. He signals that:

It was easy to call a true Christian of this stamp "mad". Many Christians themselves had traditionally welcomed this label. After all, God himself had been mad to send His son to be crucified for man's sake, and the "madness of the cross" had been echoed in the Patristic idea that the spiritual "ecstasy" of the true believer was itself a form of going out of one's mind or senses, through literary "standing outside" oneself, being "beside oneself". "Good" madness of this kind had a long and noble pedigree in Christian theology. (pp.82-83)

This good madness is associated with God and his blessings on his believers, whereas the bad madness is associated with Satan who is "always striving to take possession of weak and tempted sinners, and those possessed by the temper duly manifested their own

marks of senselessness" (Porter, 1988, p.83). Therefore, madness is considered good and virtuous if it is associated with God and its blessings. Religious madness is good and can have a useful element for bringing blessings and other graceful things because it is ascribed to God and his blessings. Whereas the notion of "bad madness" (Ibid.) and its association with Satan is represented by the madman. Because of his madness, he becomes criminal by killing his wife.

The primary reason that makes madness a symbol of grandeur and greatness is its role in escalating knowledge and wisdom. According to the proverb, "take wisdom from the mouth of crazy people," wisdom and madness are related to each other. Foucault (1988) says, "at the opposite pole of the nature of shadows, madness fascinates because it is knowledge.... This knowledge, so inaccessible, so formidable, the fool, in his innocent idiocy, already possessed" (pp.21-22). Madness and wisdom are interrelated. They both represent knowledge and intelligence. Foucault (1988) mentions in his book *History of Madness* that "wisdom invests madness," and "for if the reason does exist, it lies precisely in the acceptance of the unbroken circle joining wisdom and folly, in the clear consciousness of their reciprocity" (pp.32-33). Because of reciprocity of madness and wisdom, they escalate the intelligence and creativity. In Dickens' "A Madman's Manuscript," the madman's saying about intelligence and how all madmen are sharp-witted is a result of the interrelation between madness and wisdom.

2. MADNESS AS POWER

Madness can be a symbol of power. Porter says, "A patient in a Parisian asylum early in the nineteenth century used to cry out: I am man, God, Napoleon, Robespierre, altogether. I am Robespierre, a monster..." (p.39). Similarly, Dickens uses madness as a symbol of power and dominance in "A Madman's Manuscript." The power of the madman's character can be extraordinary because of his ability to plan, and has an exceptional strength.

It was a fine struggle that; for he was a tall, strong man, fighting for his life; and I, a powerful madman, thirsting to destroy him. I knew no strength could equal mine, and I was right. Right again, though a madman! His struggles grew fainter. I knelt upon his chest, and clasped his brawny throat firmly with both hands. His face grew purple; his eyes were starting from his head, and with protruded tongue, he seemed to mock. I squeezed the tighter. (Dickens, 1997, p.20)

The madman has a powerful mind that makes him act very nicely when his wife's brother doubted him about killing his wife. The madman uses his physical and mental power to struggle with his wife's brother and finally, the madman attempts to kill him. The madman's physical and mental ability refers and signifies that madmen can have a highly ability of thinking and planning due to their sharp mind

and creativity, especially when the madman is describing his power and no one can be more powerful than him. Dickens explains how the madman has such a great power and the ability to struggle and fight others intelligently and powerfully. The madman can even imagine his power, and “the history of madness is the history of power. Because it imagines power, and madness is ... omnipotence” (Porter, 2002, p.39). Consequently, the power of madness in the madman can be depicted and considered an exceptional power.

The power of madness is associated and considered as one of God's powers that he can send to the sinful and aggressive people. Power of madness can be a punishment, revenge and scourge against savage people that are lawless and arrogant. For example, the dominance and power of Nebuchadnezzar, King of Babylonia, Porter mentions how God made Nebuchadnezzar mad and insane because of his atrocity against his people. God made him mad and punished him harshly for his aggressive and atrocious wrongdoings.

When the mighty abuse their power..., madness is the apt symbolic fate. The despotic Nebuchadnezzar, who commits atrocities against God's people, is reduced to bestial madness. Medieval chroniclers and artists imagined him naked and hairy, banished from society, on all fours, eating the herbs of the earth. Within Christian theology, the visitations of madness upon the powerful is sometimes interpreted simply as punishment. Often it is a trial (a humiliation to be followed by exaltation), and occasionally it is a straightforward blessing, ecstatic direct communication with divine will. (Porter, 2002, p. 40)

God strikes sinners with madness as a curse on them, and it is depicted as a “...spirit invasion” (Porter, 2002, p.12). Anyone who abuses power and is not humble among the people he is ruling might be destroyed and punished by power of madness that is sent by God. In Dickens' short story, the madman's race and antecedents were punished by madness because of their wrongdoings and sins. The mad figure knows his fate and his doom by madness because of his sinful race. This is why the madman is considering madness as a source of power and domination when he is explaining that being mad is a nice thing. In “A Madman's Manuscript,” the madman is proud of his insanity due to his consideration of his madness as a source of power. Moreover, the madman acknowledges that he is afflicted with madness because of his sinful predecessors and their sins against God; therefore, he and his bloodline were afflicted by insanity.

3. MADNESS AS A HEREDITARY ELEMENT

The Hereditary madness is related to the divine madness. It is like a punishment and curse on sinful people. The divine madness is like an ancestral curse that represents one of the important themes in Gothic Literature. Dickens illustrates the hereditary madness and its association with

immoral family's line and its sins. As a result, if there are mad members in a family, there will be hereditary madness that will continue influencing and affecting all members in the family's line in the future. Dickens uses the hereditary madness in *A Madman's Manuscript* as a sign of punishment from God because of bad people's sins and immoral doings. For instance, the madman's character says, “I remember days when I was afraid of being mad; when I used to start from my sleep, and fall upon knees, and pray to be spared from the curse of my race.... I knew that madness was mixed up with my very blood, and the marrow of my bones” (Dickens, 1997, p.14). Heather A Pike, in her dissertation “‘The Most Dreadful Visitation’: An Examination of Dickens's Treatment of Madness in his Novels,” explains the theme of hereditary madness that Dickens uses and its association with the madman's race and blood: “That his grandfather too committed suicide in raging madness underscores Dickens' familiarity with one popular view of hereditary madness and its association of self-destruction” (p.127). Dickens gives further explanation of hereditary madness by saying: “So many unhappy people are, by no fault of their own, linked to a similar terrible possibility—or even probability—that I am afraid it might cause prodigious unhappiness, if we could address it to our large audience. I shrink from the responsibility of awakening so much slumbering fear and despair” (qtd. in Pike, 1995, p.70). Dickens observed how some people got mad because of their sinful and bloody race and ancestors like the madman's character in “A Madman's Manuscript” whose his madness is hereditary in his family's line. Furthermore, the madman's madness is hereditary because of his family's immorality that made him suffer a lot, and live a miserable life. Hereditary madness became a major cause and reason of sadness, disgrace, and depression for the madman and his predecessors before. Consequently, the idea of hereditary madness is extending in immoral and disgraceful families and is being considered as familial demolisher and self-destructer. Hereditary madness is representing God's anger, also known as the divine fury, at that family's members. As a result, hereditary madness is considered as a curse from God on that family, and the family will be destroyed because of their sins and immoral doings by the hereditary madness.

Dickens through the idea of hereditary madness in the madman's character portrays that the human behavior can be influenced by this kind of madness. For example, the mad figure in *A Madman's Manuscript*, has an abnormal behavior due to his madness that affects him emotionally and mentally as well. David John Betts, in his dissertation entitled *Charles Dickens and the Idea of Madness*, mentions that Dickens' interest in paranormal makes him depict “madness... as a form of punishment for [the idiot figure]” (p.iv) who has aggressive attitudes towards people due to his hereditary madness; therefore, Dickens depicts this hereditary madness as a form of punishment

for the madman's character that made terrible actions like killing his wife because of her dislike to him.

4. THE MADMAN AS A MELANCHOLIC CHARACTER

A Madman's Manuscript is different from other Dickens' novels and short stories because it is associated with some psychological disorders that are performed by the madman's character, and it has many different themes to some other psychological disorders that are described as supernatural. One of them is called melancholia. It is one of the forms of madness that is associated with extreme depression characterized by "sadness and the great fear" (Foucault, 1988, p.120), and Foucault defines it as "a madness without fever or frenzy, accompanied by fear and sadness. To extend that is delirium... [and] its origin resides in a disordered movement of the spirits and in a defective state of brain" (Ibid., p.121). The madman's character in *A Madman's Manuscript* is melancholic, and he is under influence of this psychological disorder that is depicted as supernatural. Because of his race and their sins, the madman says, "How that word[mad] would have struck to my heart, many years ago. How it would have aroused the terror that used to come upon me sometimes, sending the blood hissing and tingling through my veins, till the cold dew of fear stood in large drops upon my skin and my knees knocked together with fright" (Dickens, 1997, p.14). This quotation describes the ultimate fear and depression of the madman's character, and how difficult and terrifying for one who is going to be afflicted by madness. This great sadness and depression led the madman's character to accept his fate and to be very careful to not tell anyone about secret of his madness.

Foucault gives many discussions about some spiritual explanations of melancholia. The theme of melancholia and the role of the spirits in forming the hereditary madness in Dickens' *A Madman's Manuscript* is that, "In melancholia, the spirits swept by an agitation, but a feeble agitation, without power or violence" (Foucault, 1988, p.121). The spirits are only tempting one to be mad, and Dickens used this psychological technique between the madman's character and the spirits:

Large dusky forms with sly and jeering faces crouched in the corners of the room, and bent over my bed at night tempting me to madness. They told me in low whispers that the floor of the old house in which my father's father died, was stained with his own blood, shed by his own hand in raging madness. I drove my fingers into my ears, but they screamed into my head till the room rang with it, that in one generation before madness slumbered.... (Dickens, 1997, p.15)

Visitations of the bad spirits to the madman's character is like a reminder for him to his race's sins and their immorality. He should bear their terrible consequences by making him mad. Consequently, the spirits are like a vehicle or a connection tool between the madman and

his race in the past. The spirits made the madman accept his madness, and therefore he didn't become afraid of his madness at all, "at last it came upon me, and I wondered how I could ever have feared it. I could go into the world now, and laugh and shout with the best among them" (Ibid., p.15). The role of the spirits first made the madman's character melancholic, but finally he accepted his insanity and became happy and fearless.

Melancholia is related to anxiety and vice versa. It causes the madman's depression and anxiety. When he knows that his race is cursed and punished by a hereditary madness, he becomes anxious and very depressed at the beginning before he was afflicted by madness: "I remember the days when I was afraid of being mad" (Ibid., p.14). Madness became like a ghost on the madman's mind; therefore, he was filled with sadness and fear. When the madman as a melancholic character feels that he should endure burdens of his ancestor's wrongdoings, he knows that he can't escape or fight this kind of fate. But rather, he accepts his destiny that is inescapable, unchangeable, and irresistible.

Although Dickens wrote *A Madman's Manuscript* in the nineteenth century, he in uses one of the idea regarding melancholia from the eighteenth century. Allen Ingram, Stuart Sim, Clark Lawlor, Richard Terry, John Baker, and Leigh Wetherall Dickenson have mentioned, in *Melancholy Experience in Literature of the Long Eighteenth Century: Before Depression 1600-1800*, that melancholic characters are "... likely to flee society rather than make trouble," and "Melancholy detached one from society just enough to liberate his imagination" (Ibid., p.39). For the madmen, escaping from society can result in living different life that is far from the people. In Dickens' *A Madman's Manuscript*, the madman is considered melancholic because of his loneliness during his affliction with madness at the beginning of the short story before his prosperity and his marriage: "... to hide myself in some lonely place... [and] mope in solitude" (Ibid., p.14). In spite of the madman's intelligence and genius, his melancholic feelings and emotions kept him away for a short period of time without being a source of peril and troubles in his society.

Melancholy love is another element of melancholia that has made the madman's character melancholic in Dickens' *A Madman's Manuscript*. "The madman married due to his strong passion for love. But, when he knows that his wife doesn't love him, he becomes a melancholic lover. In *Shakespeare's Use of the Melancholy Humor*, Young Ju Choi (1968) mentions that "some lovers... suffer from strong passion" (p.13) of love. By talking about his wife, the madman struggles with his passion: "It was for me to smile. To smile! To laugh outright, and tear my hair, and roll upon the ground with shrieks of merriment.... I know the girl was beautiful. I know she was" (Dickens, 1997, p.16). For the madman in *A Madman's Manuscript*, he married to find love, but he

neither found love from his wife nor being cured from the strong passion of love he is suffering from because "... some of the melancholy lovers cannot be easily cured" (Choi, 1968, p.13). Consequently, the madman's character represents a psychological conflict between unreason and passion resulting in planning to kill his wife due to her love for someone else.

Love can make one more melancholic and depressed. Porter (2002) argues that there are some situations that madmen's madness may escalate or increase it, such as love, luxury, and wealth (p.160). For example, when the madman feels and makes sure that his wife doesn't love him, he became very melancholic and very revengeful. As a result, his madness is increasing, and therefore, he plans to kill his wife due to her hatred for him. Though his wealth and his luxury, his madness is not affected or increased, but the moment he knows his wife's dislike to him, he became a different and bad person. The madman is desirable and looking for his passion and emotion, but he is disappointed and became very aggressive and cruel. Foucault mentions that, "madness of desire, the insane dialogue of love and death" (p.210) are limitless and popular among all madmen. For instance, when the madman feels that his wife loves someone else, he directly thinks to kill her rather than seeing her with her lover. As a consequence, he plans to kill her by his razor. Although of the madman's wealth and prosperity, his madness is not increased or become happy. But, when he doesn't find love from his wife, he becomes melancholic and starts seeking revenge.

5. THE MADMAN AS A MONOMANIAC CHARACTER

Monomania is another kind of madness that is defined as a complete obsession with something. It is an idea that "appeared in the nineteenth century.... The notion of monomania by contrast was entirely constructed around a scandal represented by an individual who was mad in respect of one particular point but reasonable regarding everything else" (Foucault, 1988, p.526). Dickens in *A Madman's Manuscript* expresses the notion when the madman's character is completely obsessed with his wife, he tried many times to discover if she loves him or not:

For nearly a year I saw that face grow paler; for nearly year I saw the tears steal down the mournful cheeks, and never knew the cause. I found it out at last though. They could not keep it from me long. She had never liked me.... She loved another. (Dickens, 1997, p.16)

After a lot of attempts, he finally knows that she doesn't love him. Lack of his wife's love doubled the madman's madness and finally, he was completely sure and certain about his wife's dislike to him.

There is an additional element of madness that makes the madman's character monomaniac is that after the

madman's knowledge about his wife's hate to him, he became fully obsessed with killing her rather than seeing her with somebody else: "I resolve to kill her. For many weeks, I thought of poison and then of drowning, and then to fire" (Dickens, 1997, p.16). First, the madman discovered his wife dislikes him, then he plans to kill. This great shift in the madman's character as monomaniac develops the madman's character and makes him a unique character that shows his intelligence and ability to plan creatively and secretly without being noticed. Alfred Swaine Taylor (1873) says in *The Principles and Practice of Medical Jurisprudence* that "in monomania there is obviously a change of character—the person is different from what he was..." (p.1036). The madman's character changes after he married. He was kind with his wife, but when he knows she loves someone else, he kills her and becomes criminal. This great change in one character who is mad gives a good depiction of how Dickens used the idea of monomania to change the madman's character from being kind to cruel.

In monomania, "... the thoughts [of madmen] are lively and gay because of their overflowed wealth" (Taylor, 1873, p.1036). In *A Madman's Manuscript*, Dickens illustrates the notion how the madman's character becomes wealthy by inheritance: "Riches became mine, wealth poured in upon me, and I rioted in pleasures enhanced a thousandfold to me by the consciousness of my well-kept secret" (p.15). The relationship between monomania as a form of madness and wealth can result in great change in a character like the madman's one. For example, when the madman became prosperous, he becomes generous: "I had money. How I courted! I spent it profusely" (Dickens, 1997, p.15). Therefore, in *A Madman's Manuscript*, Dickens mixes madness with generosity that give the madman a lot of happy, fascinating, and powerful feelings and thoughts about his character, especially when he becomes very famous in his society and all people trying to get close to him because of his prosperity. For example, when the madman says about his wife's father that, "... he worshipped me!" (Dickens, 1997, p.15), the madman is explaining before his marriage how his wife's father became his friend in order to get close to him due to his wealth. The madman took advantages of his wealth to make his own different merry life because the madmen have their own reality and merriment.

The madman's character represents another different idea that has a strong association with monomania: "... the person will have [partial] power of controlling his thoughts and actions, so as to appear to like one who is sane..." (Taylor, 1873, p.1033). The madman has the power of controlling his feelings, thoughts, and his ability to hide his secret, madness, from the public. He acts like sane people and dines with his fellow:

I could have screamed with ecstasy when I dined alone with some roaring fellow to think how pale he would have turned and

how fast he would have run If he had known that the dear friend who sat close to him... was a madman.... (Dickens, 1997, p.15)

Another example is that when the mad figure married, he kept his insanity confidential and acted like a sane person. This powerful ability of self- control, which is illustrated by Dickens, increased the madman's intelligence and creativity to live among sane people without being discovered or known as a madman though he is a source of danger and horror on sane people in his society.

6. THE MADMAN AS A SCHIZOPHRENIC CHARACTER

Though the madman's character is monomaniac and melancholic, he is schizophrenic as well. In *Benevolence or Manipulation? The Treatment of Mr. Dick, Akiko*, Takei says that "...Dickens (1997) combines multiple types of mental disorders" (p.3), such as the character of the madman in Dickens' *A Madman's Manuscript*. As a result, the madman figure character is very unique and totally different from other Dickens' novels. Therefore, there are some symptoms of schizophrenia, illustrated by Dickens in *A Madman's Manuscript*, that make the character of the madman schizophrenic. One of the important symptoms which makes the madman's character schizophrenic is reality distortions: "I remember- though it is one of the last things I can remember: For now, I mix up realities with my dreams, and having so much to do, and being always hurried here, have no time to separate the two from some strange confusion in which they get involved" (Dickens, 1997, p.18). Dreams here play an important part for distorting the madman's realities. As a result, mixing up realities with dreams is causing a continuous conflict between external element (reality) and internal element (dreams) that makes the madman schizophrenic and lives a different and confusing life.

Another symptom of schizophrenia, which is explicated by Dickens in *A Madman's Manuscript*, is control delusions. The madman's mind is controlled by power of the spirits and, therefore, they became dominant over his mind and ideas. Though the spirits which visit the madman's mind are persuasive, according to Foucault's sayings pertaining their descriptions and their roles in mind, they whisper in the madman's mind to kill his wife: "At last the old spirits who had been with me so often before whispered in my ear that the time was come" (Dickens, 1997, p.17). Another example of the spirits' role on tempting and persuading the madman to kill others is when he met his wife's brother, the madman had a hot argument with him and tried to kill him: "I screamed rather than talked, for I felt tumultuous passions eddying through my veins, and the old spirits whispering and taunting me to tear his heart out" (Ibid., p.19). By many persuasive ways, these old spirits are considered forces that control the madman's mind. These old spirits cause

terrible for the madman, and they are considered as bad ones. Sri Swami Sivananda's (1974) *Mind and Spirits-Its Mysteries and Control*, gives good and fascinating explanations and wonderful notions about the good and bad spirits. He says: "... the bad spirits will trouble you" (p.163). What it seems here regarding the old spirits and their causes of troubles of the madman, they are unified and can be described as Satan' evil spirits. They are delusions' controller; therefore, they made great contributions to make the madman gain aggressive, cruel, and ferocious behavior.

7. THE MADMAN AS A HYSTERICAL CHARACTER

Though hysteria is very "popular among women," some madmen look hysteric and isolated. Foucault (1988) mentions many notions about the relation between hysteria and its influence on people. He says, "Often hysteria was perceived as the effect of an internal heat that spread throughout the entire body" (p.139). The inner feelings of happiness and glee are considered as symptoms of hysteria. The Madman is described as a hysteric character. He feels internally enthusiastic to participate with other people in his community. But, the moment he knows his madness, he conflicts internally with himself to not go outside to celebrate with other people:

When I went out, and saw the busy crowds hurrying about the streets; or the theatre, and heard the sound of music, and beheld the people dancing, I felt such glee, that I could have rushed among them, and torn them to pieces, limb from limb, and howled in transport. But, I ground my teeth, and struck my feet upon the floor, and drove my sharp nails into my hands. I kept it down; and no one knew I was a madman yet. (Dickens, 1997, p.18)

Dance, music, and theatre lead the madman to be more desirable to go out and participate with other people in his community. But, when he remembers his insanity, he refused; hence, the madman has some kind of internal conflict that made himself burn emotionally because he is afraid that if he celebrates and enjoys with the people in his society, they might discover his madness and put him in the asylum. Hitting the floor with great enthusiasm for going out is portraying how impatient the madman is. His affection to enjoy with other people is illustrating how the madman defends himself while his passion for going out; as a consequence, the madman's refusal to avoid going out represents his "hysterical affection... [and] the idea of hysteria is a catchall for fantasies..." (Foucault, 1988, p.138). The madman's fancy to go and enjoy with other people makes him act as a hysterical figure.

Foucault's (1988) description of hysteria as an "internal heat" (p.139) is used sometimes as a "defense mechanism" or called "defense hysteria" (Freud, 1955, p.3). When the madman sees the people celebrating, he becomes full of glee and happy to join them. But, instead

his hysterical moments led him to hit the floor and stay at home. His hysterical moments prevent him to participate and make him remind his madness; therefore, those hysterical moments are illustrated as a defending device that protects the madman from going out.

With the rise and development of psychology and the clinics in the nineteenth century, many psychologists classify madness as a mental disorder or a mental illness. Dickens views madness as a mental illness. But, Dickens alludes to madness as a symbol of pride, power, and greatness in his short story, *A Madman's Manuscript*. When the madman says: "It is a grand thing to be mad" (Dickens, 1997, p.14), he considers his madness as a powerful, dominant, and creative tool for achieving his aims and plans. Porter and Foucault give many historical and religious explanations regarding madness and its connection to power, dominance, and pride. For example, madness is seen as a "gift bringer" (Porter, 2002, p.60) that brings benefits and blessings to them; consequently, the madmen would have happiness, intelligence, and creativity. Furthermore, Porter explains the religious meaning of the idea "good madness" (Ibid., p.83) that has a strong association between God and the worshipper, unlike the "bad madness" (Ibid.) that is associated with Satan and evils. For the madman in *A Madman's Manuscript*, his madness is considered as a bad one due to his predecessors' wrongdoings and their sins; hence, he is insulting his race and their sins. Moreover, the idea of madness as power, greatness and pride in Dickens' *A Madman's Manuscript* makes the madman suffers differently from some aspects of madness, melancholia, monomania, schizophrenia, and hysteria. The madman suffers and because of his "sadness and the great fear" (Foucault, 1988, p.120), he becomes fully obsessed with melancholic notions and thoughts. For example, his wife's dislike to him makes him melancholic and very depressed. Then he decides to kill her rather than to see her with someone else. The complete obsession with killing his spouse makes him monomaniac as well. In addition to the madman's character as melancholic and monomaniac, he is schizophrenic. The reality distortions are a symptom of schizophrenia that the madman suffers from. The "internal heat" (Ibid., p.139) inside the body makes the madman acts hysterically when he sees the people celebrating on street, and he is not able to join them due to his insanity. Therefore, Dickens' characterization of the madman in the story is so special and unique. Finally, *A Madman's Manuscript* is an expressive short story that illustrates different notions of madness rather than its consideration as a mental disorder or illness.

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