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《變身怪醫》中的權力、瘋狂論述和社會排除

Power, Madness, and Social Exclusion in *Strange Case of*

Dr. Jekyll and Mr. Hyde

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This thesis is dedicated to all those people.

摘要

　　本論文旨在探討羅伯特・路易斯・史帝文生《變身怪醫》中愛德華・海德其瘋狂的顯現。本文試圖以十九世紀英國監禁瘋人歷史傳統、文化觀念以及權力的運作剖析《變身怪醫》中瘋狂所代表的意義。本文首將愛德華・海德認定為一個瘋子。其二將訴諸傅柯對於《瘋顛與文明》中理論框架的審視，將瘋狂視為一種社會疏離現象;監禁瘋人為一種社會控制手段。瘋狂的再現塑造了當時的文化對於瘋狂的想像，並揭示小說中瘋狂的含義，反映出社會文化結構上的改變及態度。最終，本文也試圖以傅柯《懲罰與規訓》的脈絡，探討權力在小說中的體現、在空間的配置上權力的施展及運作，並強調權力在權力網絡中的分配和部署。

關鍵詞：瘋狂、權力、社會排除、《變身怪醫》、米歇爾・傅柯、《瘋顛與文明》、
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Abstract
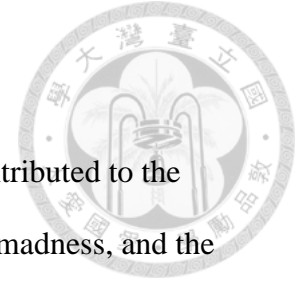
The aim of this paper is to explore the historical milieu that contributed to the confinement of the mad, cultural perceptions and the implication of madness, and the deployment of power in *Strange Case of Dr. Jekyll and Mr. Hyde*. This paper will firstly posit Edward Hyde as a madman. Secondly, the focus will be brought to assume madness as an alienation from the society and confinement as a technique of social control by resorting to Foucault's examination of the theoretical framework of *Madness and Civilization*, and the ways in which the representations of madness help shape cultural perceptions of madness back then. This chapter will also shed light on the implication of madness in the novella, mirroring the structure and change in social and cultural attitudes. Lastly, Foucault's *Discipline and Punish* informs me the readings of the manifestation of power, for how power is exercised within the spatiality. The network of power will be stressed upon how the power is distributed and deployed in *Strange Case of Dr. Jekyll and Mr. Hyde*. Notions of individual power will be explored in terms of the enclosed cabinet.
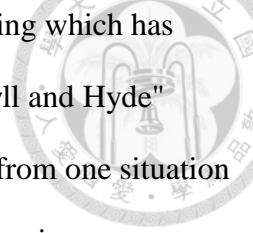
Table of Contents

Introduction

The aim of this paper is to explore the historical milieu that contributed to the confinement of the mad, cultural perceptions and the implication of madness, and the deployment of power in *Strange Case of Dr. Jekyll and Mr. Hyde*. This paper will firstly posit Edward Hyde as a madman, having the actions as "broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on like a madman" (Stevenson 22)[1]. Secondly, the focus will be brought to assume madness as an alienation from the society and confinement as a technique of social control by resorting to Foucault's examination of the theoretical framework of *Madness and Civilization*, and the ways in which the representations of madness help shape cultural perceptions of madness back then. This chapter will also shed light on the implication of madness in the novella, mirroring the structure and change in social and cultural attitudes. Lastly, Foucault's *Discipline and Punish* informs me the readings of the manifestation of power, for how power is exercised within the spatiality. The network of power will be stressed upon how the power is distributed and deployed in *Strange Case of Dr. Jekyll and Mr. Hyde*. Notions of individual power will be explored in terms of the enclosed cabinet.

Scottish novelist Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* is a novella exploring the split personality and dark side of human's mind. The book took Britain and America by storm when it first published in January 1886. This enduring literary work has been received much attention and many adaptations have been produced from movie versions, cartoons to musical. The ten-chapter tale of *Strange Case of Dr. Jekyll and Mr. Hyde* "struck many reviewers as marking a new level of achievement in its power to provide spellbinding entertainment while intimating a
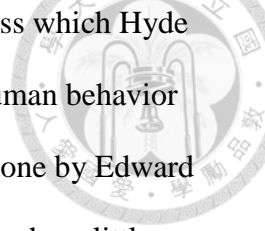
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[1] All quotes refers to: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (New York: W.W Norton, 2002) [1886].

valuable moral"(Stevenson 94). The effect of the novella is far-reaching which has become part of the language, with the psychological tag phrase "Jekyll and Hyde" coming to mean "a person who is vastly different in moral character from one situation to the next" (Saposnik 718). This book depicts hidden monsters lurking in every person, and men's civilized self is forever trying to control. The existence of Mr. Hyde serves as a demon figure as opposed to other characters, such as Gabriel John Utterson the lawyer and Sir Danvers Carew, an important Member of Parliament, with the feature of well-educated, well-mannered, respected, and prestigious profession.

The novella is about a lawyer named Gabriel John Utterson who investigates a strange case involving his good old friend Dr. Henry Jekyll and notorious and sinister Edward Hyde who tramples across a young girl with no compassion. Upon finding out the will of Jekyll's sole beneficiary is Hyde, Utterson is concerned about whether his friend is being blackmailed and decides to seek out Mr. Hyde. A maid witnesses Hyde beat a man to death with a heavy cane which later reveals to be the very cane that Utterson gave to Jekyll. Months passed by, Jekyll starts refusing visitors and locks himself up which disturbs his butler Poole and makes Poole visit Utterson for desperate help. Breaking into Jekyll's laboratory, all they find are the distorted body of Hyde with Jekyll's clothes on and enclosures within a large envelop explaining the entire mystery.
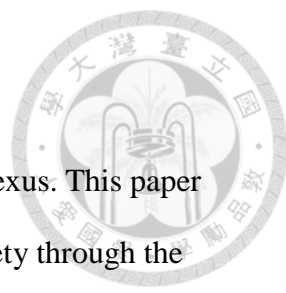
"It is a commonplace in scholarship on *Strange Case of Dr. Jekyll and Mr. Hyde* to focus on the moral corruption of Henry Jekyll and the emergence of Edward Hyde," whom many viewed as the quintessential doppelgänger (Comitini 113). The critical spotlight on the double "has also become part of popular culture in that many versions of the story present Jekyll and Hyde as the representation of the struggle between good and evil that occurs within everyone" (Comitini 113). In emphasizing the emergence of

Edward Hyde, critics have tended to ignore the implication of madness which Hyde carries. The concept of madness is based on the "presumption that human behavior occurs within well-defined boundaries" (Bean 28). The violent acts done by Edward Hyde have profusely linked violence to madness. It is rather surprising how little attention has been given to Edward Hyde's deviant identity and maniac behavior. The unusual behavior and abnormal demeanour Edward Hyde manifested can be seen as a state of madness, for the word "madness represents social, personal, and cultural context of the term as signifying a number of different meanings" throughout the time (Baker 4). It is rather convincing to suggest that the misdeeds Edward Hyde had done were always in the state of instability, unreason, and madness. Moreover, what should be considered is that the term madness is used by the other characters in the novella to describe Hyde's disposition, countenance, and attributes. Therefore, it triggers off another reading of Edward Hyde's a series of misdeeds in the field of madness.

How the madmen and other social useless are being constructed as marginals and excluded from the normal society? How to interpret the seclusion scene demonstrated in the novella? What is the implication of such madness displayed in the novella? This paper aims to explore the historical conditions that contributed to the confinement of the mad, cultural perceptions of madness, and the deployment of power in the novella. It is necessary to take account of the historical, social, and cultural context of madness for delineating madness in the novella. Madness is understood as sociologically based. The focus of discussing madness in this paper would mostly be on the aspect of the protagonist's detention and treatment, about how the mad Hyde is dealt with. For analyzing the cultural perception of madness in the novella, the accounts of the nineteenth century thinking toward madness would be greatly used, for how madness is perceived is strongly "influenced by society and culture, and therefore reflects their

3

meanings" (Houston 2).

Madness then is placed within the environmental and cultural nexus. This paper would assume madness as an estrangement between people and society through the Foucauldian lens that located madness in the realm of social control with Foucault's groundbreaking book, *Madness and Civilization*, which examines the history of madness from the period of Renaissance to the modern experiences. Madness, according to Foucault, is a child of social construction more than a psychiatric fact. How society's stance on madness is reflected upon the historical conditions and cultural norms. In light of Michel Foucault's *Madness and Civilization,* I intend to analyze Edward Hyde's maniac state, which is considered as social nuisances, embarrassment, a threat, and a disease of civilization that has to be cast out, away from a well-established community. Social exclusion featured in *Strange Case of Dr. Jekyll and Mr. Hyde* plays a dominant role as emphasizing how the figure, Edward Hyde is marginalized, treated, and ended up in the confinement. By excluding and confining the abnormal, a civilization could be established, so that the fantasy of being wholeness can be achieved in any given community. Foucault deeply investigates the history of madness with archeological approaches and how the concept of madness alters with the lapse of time since "madness has donned and doffed radically different masks down the ages" (Porter, *Madmen* 27).

This section then will begin with a review of literature, which addresses a spectrum of perspectives regarding the issues discussed in *Strange Case of Dr. Jekyll and Mr. Hyde*. The first review area includes the cultural contexts from which the novella emerged. The second area includes the discussion of Henry Jekyll's subversive nature as a kind of hypocritical repression rooted in a given society. The third area includes

4

sexual perceptions, sexual identity, and masturbation in the novella.

Douglas S. Mack's "Dr Jekyll, Mr. Hyde, and Count Dracula" explores the cultural contexts from which the text emerges. Dr. Jekyll "conducts his experiments in a laboratory which had in former days been used as a dissecting theater" (153). The practice of medicine rapidly changes the faces of advances in science, "as well as new approaches by physicians" (French 95). As the rise of modern medicine and anatomy swept the western world, new approaches of medicine has been practiced. In the Scottish cultural contexts, dissecting theater is associated with Edinburgh in the 1820s where the performance of human anatomy is a high-profile profession by renowned medical doctors. To perform such function, the dissecting theaters need a steady supply of human bodies which can only be obtained through the new graves (robbed at night), murdering tramps, and prostitutes. The dissecting theater is a complex area which involves violence, death, and prostitution (160).
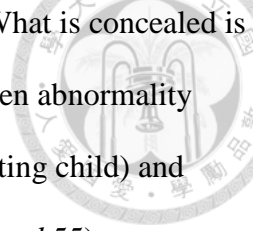
According to "Evil as Hypocritical Repression," Daryl Koehn discusses "the way in which societal hypocrisy prevents us from becoming self-aware" (87). Each of us has a vision of who we would like to become and who we are, "a vision shaped by outside forces" (91). The self has an inner drive to realize its unique talents; nevertheless, the self "is always more than this socially promoted ideal" (91). Repression then, strengthens the power of mankind's hidden self. The more hidden self we repress, "the more hateful and twisted it becomes" (107). The feelings we suppressed do not disappear. On the contrary, the momentum of such feelings may be silenced for a period of time, and will explode at some point, that is when we rebel against the natural body, our animal like instinct and spirit awakes. Perhaps such hypocritical demeanour can be linked to Victorian morality in the Victorianum, a period full of many contradictions and connotations which includes a particularly strict set of moral standards

5

(hypocritically applied) imposed on Victorians and a "widespread cultivation of an outward appearance of dignity and restraint together with the prevalence of social phenomena" (Merrimen 124).

There are a variety of debates concerning sexual perceptions, sexual identity, and masturbation of reading *Strange Case of Dr. Jekyll and Mr. Hyde*, yet Stevenson once mentioned *Strange Case of Dr. Jekyll and Mr. Hyde* has nothing to do with sexuality in the his private letter to John Paul Bocock. However, people remained high degree of interests in discussing the text from sexual perspectives. Stevenson wrote: "He (Henry Jekyll) says so himself; but people are so filled fully of folly and inverted lust, that they think of nothing but sexuality" (Stevenson 86).
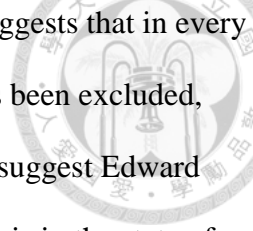
The nineteenth-century Britain "saw the continuation of policing sex and sexuality" (Moore 147). Based on Grace Moore's "Something to Hyde: The "Strange Preference" of Henry Jekyll," this article examines the transition of the notion of policing sex and sexuality. Sexuality has been forced to retreat from the public to the private domestic sphere due to Britain's transition to an industrial capitalist economy. With the rise of the commodification of labour force, the pleasure of sexual acts was "negated to its utility and the value of its end products" (Moore 147). A non-productive intercourse is viewed as a self-indulgent and degenerative process which may corrupt an individual or a society for it would lead to further crime. The practice of homosexuality had been either marginalized or persecuted by the society "which had come more and more to regard same-sex partnerships as depraved or sick" (Moore 147). By the nineteenth century young children had been disciplined and divested "of their sexuality and any curiosity they showed in their own bodies was regarded as abnormal and perverted" (Moore 148). Henry Jekyll, suffered from physical deteriorating and a victim of self-policing, would be expected as having systematic masturbation (Moore 151). It would therefore suggest

6

that Henry Jekyll is the danger of onanism in the Victorian society. What is concealed is perhaps Michel Foucault's direct indication of the relationship between abnormality (the human monster, the individual to be corrected, and the masturbating child) and masturbation which Moore could have emphasized (Foucault, *Abnormal* 55).

Yen-Wen Hsia's "Constraint and Confinement: Sexual Prison in *Strange Case of Dr. Jekyll and Mr. Hyde*" sheds light on the issue of sexual privacy and transgression in the novella. Victorians highly valued self-control in every aspects of life. With the Victorian concerns over sexual privacy and transgression, the paper denotes the issue of masturbation happened in the private space of Jekyll's laboratory during his sequestration. Hyde's appearance somehow invokes the modern imagination of the consequences of masturbation. In addition, Hsia also points out Mr. Utterson's austere demeanor prevented him from masturbation in the late Victorian era. By unearthing the historical archives of sexual scandals, Hsia implies how contemporary flâneurs and physicians played a role of transacting child prostitutes. Based on such viewpoint, Hsia further discusses the homosexuality and the contemporary male homosexual prostitution. Hyde, according to Hsia, is a male homosexual prostitute, having the inclination toward cross-class sexual liaisons. Moreover, the names of the district, characters, and metamorphosis in the text have the suggestive meaning of the "erection of a phallus and contemporary homosexuality" (Hsia 47). Hyde's tendency toward homosexuality "triggers Utterson's homosexual reaction toward Jekyll" (Hsia 47).
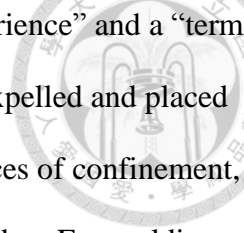
A common version of *Strange Case of Dr. Jekyll and Mr. Hyde* presents a world of Edward Hyde's destructive tendency rooted in hypocritical repression and the sexual issues concerning the nineteenth century Britain. However, I would like to shift the emphasis from the familiar areas of discussion of hypocritical repression, sexual

7

perceptions, and masturbation to a discussion of madness. Felman suggests that in every literary text "continues to communicate with madness- with what has been excluded, decreed abnormal, unacceptable, or senseless" (Felman 5). I want to suggest Edward Hyde's inappropriate demeanour demonstrates an aura of madness. It is in the state of madness that Edward Hyde does misdeeds ended in seclusion, being supervised and observed and finally plays a role of self-surveillance. According to Baker, "Victorian asylums rapidly lapsed into custodialism where control and discipline was paramount," and the inmates were treated as objects to be managed rather than subjects to be treated (Baker 63).

For analyzing the historical conditions that contributed to the confinement of the mad, cultural perceptions of madness, the progressive identification of madness, and the deployment of power in *Strange Case of Dr. Jekyll and Mr. Hyde*, Michel Foucault's *Madness and Civilization* plays a dominant role in illuminating such issue with historical facts in the nineteenth century, considering the cultural, social, and historical contexts back then. This study tries to apply Foucault's context of *Madness and Civilization* to the novella to argue how the power is deployed and exercised, the ways in which power is distributed within the spatial form, and suggests Edward Hyde's state of madness which leads to confinement, a practice of the realization to segregate those who "fail to meet certain social standards and whose failure to conform makes them subject to a fundamentally moral condemnation" (Poetzl 44). Regarding the cultural perceptions of madness in the novella, this thesis will follow the contexts of madness of what Foucault raises in *Madness and Civlization* accompanied with the historical facts, assuming Edward Hyde's madness as an alienation from the society resulted in the final sequestration.

Madness has received much attention and has long been a "compelling

8

preoccupation" which remains "diverse and enigmatic entity or experience" and a "term that actively defies" (Baker 2). Madness is something that must be expelled and placed out of reach from the community. Madmen are given their "own spaces of confinement, separated from society" (Hunton 3). Roland Barthes once commented on Foucauldian madness a variable and heterogeneous meaning. Foucauldian madness "no longer has a constant identity" (Poetzl 112). The experience of madness in the western world presents a polymorphic universe. Madness, then, can be seen as a multifarious, variable perception, and a social constructed fact, for the "modern times inherited varied model of madness" (Porter, *Madness* 123). What Foucault does in the book *Madness and Civilization* is to unearth the knowledge of madness by identifying several forms of perception and a wide range of "political, economic, social, philosophical, artistic, literary, and medical data" to investigate the sequences of events from the Renaissance, followed by the Classical Age, and the modern experience (Porter, *Madness* 116). The two themes of "spatial exclusion and cultural integration" constitute *Madness and Civilization* (Dreyfus 3).
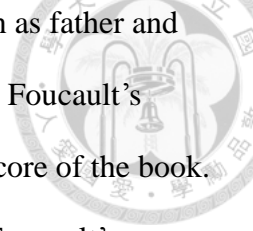
The starting point of western experience of madness is "to be found in the area vacated by leprosy toward the end of the Middle Ages" (Racevskis 42). It was the very area that continued to "support various rites of purification and exclusion while filling up with a strange new population of 'vagabonds, criminals, and deranged minds,' individuals who became the new subjects of 'social exclusion but spiritual integration" (Foucault, *Madness* 42). Through a clear division, the madmen along with their counterparts are thrown into a set location. Edward Hyde's dwelling, Soho, is such a case where the dingy, gloomy neighboring area is "a low French eating house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out…"

9

(Stevenson 23). The description of such slum-like places seem like the one designated for the "abnormal." Living in the small sector of low places, these motley groups of people are forgotten and abandoned by the society.
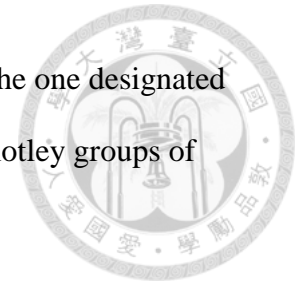
During the time of the seventeenth and eighteenth centuries Europe "madness was an extremely broad sociocultural category, with many manifestations and meanings" (Porter, *Madmen* 9). The establishment of Hôpital-Général "marks the beginning of a radically new relation between madness and reason" (Foucault, *Madness* 11). The network had been spread all over Europe over a period of time. Not only madmen but vagabonds, homeless people, and others were being confined in a spatial region. Confinement "was to discipline anarchy more than to heal the mentally sick" (Porter, *Madmen* 19). The operation of confinement functions as an "exercise of a new kind of power within the institution" and a technique of "police" (Castel 46). The purpose of the institutionalization of madness was simply to "exclude unreason from the orderly and reasonable processes of society" (Racevskis 47). Incarcerating the "nonproductive social elements from society at large" is to practice social control and provide relief for the poor rather than offering medical treatment (Poetzl 113). Madness is thus seen as social undesirables and moral deviancy. Madman "continued to be perceived as monsters throughout the Classical period," but overtime "madness became identified with disease and crime as well" (Foucault, *Madness* 127).

The new association of madness with disease allows certain scientific explanations for what the nineteenth century would call madness as mental illness. In order to deal with such issue, a new system of asylums was created around the concepts of surveillance. The inmates "were not merely observed and judged by others but were required to examine and judge themselves" (poetzl 132). Another important role the

10

physician played is that he possessed the "power through his function as father and judge" not because he owns the scientific knowledge (poetzl 132). In Foucault's analysis, the description of confinement and exclusion is always the core of the book. Foucauldian power emphasizes power is practiced rather than held. Foucault's genealogy of power traces the historical transformation from the sovereign power in seventeenth century to the panopticism in the nineteenth century. The meaning of power changes with some frequency, "but a long-term continuity of form of what can only be called power is (and was) the counterpoint to these dramatic shifts in cultural classifications (Dreyfus 4). Power becomes "less obvious, more ubiquitous, and therefore more effective" (Nealon 31).

The confinement was "to bring the patient to an awareness of his status as a subject…observed and punished by his warders, was led by a carefully structured series of procedures to do the same thing to himself" (Dreyfus 8). Since Edward Hyde is being confined in the laboratory, he is totally being secluded from the outside world. The deployment of power is being exercised throughout the excluded spatial region. However, Hyde's spontaneous transformation of becoming indicates another kind of power is being practiced, that is self-surveillance. In the novella, power is increasingly intensified and saturated, specifically becoming more effective.

With Michel Foucault's abundant information and data regarding the history of madness, this paper tries to use Foucauldian contexts of *Madness and Civilization* and *Discipline and Punish* to achieve the purpose in analyzing the historical conditions that contributed to the confinement of the mad, cultural perceptions and the implication of madness, and the deployment of power in the novella. Since madness is a progressive identification in the history of madness, this study aims to regard madman as social

11

undesirables, nuisance, moral deviancy, abnormality, and a target of police just as

Edward Hyde manifested. The confinement displayed in the latter part of the novella

serves as functions of social control, policing, and self-surveillance.
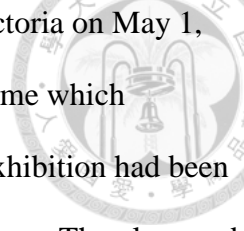
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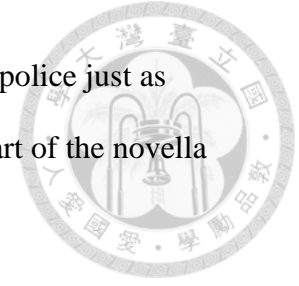
Chapter 1

Historical Condition of Madness in the Victorian Era

This chapter would put the spotlight on the historical conditions of madness and related legislation in the nineteenth-century Britain. In the Victoria's age, the moral climate contributed the subsequent result of the struggle between social classes and orders. The high social and moral value of the nineteenth-century Britain almost governed Victorian's lives. The society was directed at the value of moral behavior which strictly regulated individual's certain modes of conduct, or "Victorian prudery," that could perhaps explain Edward Hyde's madness and outward manner (Saposnik 719). Victorians preferred to suppress and deny the existence of barbaric and primitive element of humanity, rather than embrace it. However, the centrality of this thesis would mainly focus on the discussion of the confinement and power networks in the novella.
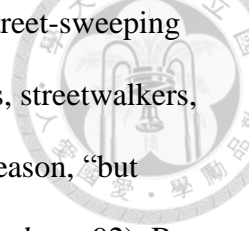
By drawing upon the historical facts of madness, Michel Foucault built up the picture of how madness has historically been structured, constructed, and reconstructed, demonstrates how the process is "related to powerful agencies and structures" (Baker 62). Foucault's *Madness and Civilization* thoroughly investigates social, historical contexts, and cultural milieu of madness. Foucauldian concept of madness emphasizes how over time madness comes to be recognized in the place of isolation and segregation. Following the conceptual framework of Foucault who casts a critical light on the history of madness from the Renaissance to the nineteenth century of western experience, this chapter will delineate the historical milieu of madness in *Strange Case of Dr. Jekyll and Mr. Hyde*. *Madness and Civilization* plays a pivotal role in shaping public perceptions of madness and the conception of confinement as means of containing and treating madness.

13

The Great Exhibition at the Crystal Palace opened by Queen Victoria on May 1, 1851 marked the golden ages of Victorianism, a grand period of all time which prevailed for the next twenty years. The great success of the Great Exhibition had been the millstone of exhibiting culture and industry in the early Victorian era. The glass-and iron architecture drew more than 14,000 exhibitors marveled at the every aspects of art from around the world. It was just after two months when the largest and modern Colney Hatch Lunatic Asylum was established among Europe, which housed 2500 patients and marked the Victorian psychiatric reform. Colney Hatch Lunatic Asylum "symbolized madness to the Victorians, as Bedlam had to the Augustans" (Showalter 23). Madness appears as a stark which can not be easily ignored and erased in the nineteenth century (Bean3).

The concept of locking up the mad has long been exercised throughout Europe, but "the theory and practice of confining the insane in foundations designed exclusively for them came late" (Porter, *Madness* 89). Before the system of asylums and The Great Confinement, there had been regulation and control over the mad. In the Middle Ages of Europe, the mad were "hidden away in a cellar or caged in a pigpen," or were even "sent away, to wander the pathways" (Porter, *Madness* 90). Approximately by the end of the medieval period, formal segregation came to emerge, in the name of Christian charity. "Lunatics were sometimes locked in towers or dungeons under public auspices" (Porter, *Madness* 90).

At the beginning of the eighteenth-century European countries, state and its protocols played a significant role in regulating the mad as Michel Foucault argued the wide-spread system of the great confinement throughout Europe in his seminal work *Madness and Civilization*. Those who were being considered as unreason repelled by
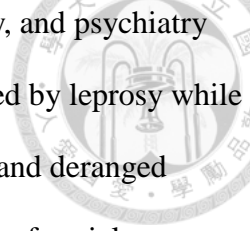
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law and social order "became the targets for sequestration in a vast street-sweeping operation" (Porter, *Madness* 92). "Paupers, petty criminals, layabouts, streetwalkers, vagabonds" along with beggars were categorized as the group of unreason, "but symbolically their leaders were the insane and the idiotic" (Porter, *Madness* 92). By 1660s, almost 6,000 such undesirables were confined in the General Hospital of France, which rapidly cloned in other provinces of France. The purpose of establishing such systems was not for the therapeutic design, but a policing measure with custodial acts. The Great Confinement represents the banishment of madness and physical sequestration as well.

I.   **Foucauldian Great Confinement and its Influence**

Michel Foucault's great and profound foundation act of the Great Confinement launched in France, and generally spread across Europe in the mid-seventeenth century. The changing perception of madness was the cause of the Great Confinement, the rise of institutionalization, originated in the eighteenth century as Foucault claims. "The Great Confinement," as Foucault terms, it began roughly in the eighteenth century and continued to the nineteenth century. Foucault characterized "the eighteenth century as the period of 'great confinement,' when the society chose the lunatic as the residue filling up the place of social exclusion once filled by the leper (Arieno 25).

In *Madness and Civilization*, it traces "the concatenation of fundamental" structures of western experience of madness instead of reproducing "a chronology of discoveries or a history of ideas" (Racevskis 42). The liminal position and spatial exclusion of leprosy isolated from the society and the description of exclusion opens up the first chapter of *Madness and Civilization*. Seeking to reveal the techniques of management of dealing with the insane as an indicator of broader social processes,

Foucault has been influential on the realm of anthropology, sociology, and psychiatry alike. The western experience of madness begins with the area vacated by leprosy while filling up with new subjects of invalids, criminals, beggars, the poor and deranged minds which bear new signs and social norms supporting the concept of social exclusion and separation by the lapse time.

In the period of Renaissance, the strange disappearance of leprosy has left derelict and low places. Leprosy withdrew, but what remained longer was the meaning of exclusion and the images attached to. The barren reaches and wastelands were the world of non-human where leprosy once dominated. Leprosy, which was believed as a diseased element harming the society, would then be replaced by "poor vagabonds, criminals, and 'deranged minds'" carrying the symbol of exclusion and abjection and sharing the same spirit of sequestrating the hazardous member of the society. The continuity of the system of sequestration remains, but what was superseded was the subject. The form of exclusion brings new meaning not only as "social exclusion but spiritual reintegration" (Foucault, *Madness* 5).
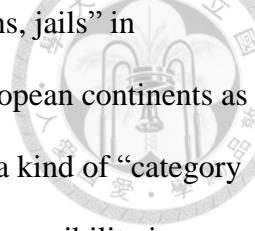
In the legendary landscape of the Renaissance, there existed a privileged place of the Ship of Fools, which carried "insane cargo from town to town" searching for their reason (Foucault, *Madness* 7). Water adds values to the images of the Ship of Fools, with the meaning of carrying the madmen off of the land and a symbol of purification. The embarkation and the voyages of the madmen are "a rigorous division and an absolute Passage" (Foucault, *Madness* 8). Through the ritual division, the liminal position of the madmen had been gradually developed and clarified. The image of the Ship of the Fools symbolizing "a great disquiet", suddenly emerged from the "horizon of European culture at the end of the Middle Ages" (Foucault, *Madness* 11). During the

16

Renaissance, madness circulated throughout the society and became part of the historical background and language of everyday life.

The concept of Foucauldian The Great Confinement is made explicitly by arguing "it is common knowledge that the seventeenth century created enormous houses of confinement" (Foucault, *Madness* 35). The function of confining the mad was an effort attempted to exclude the social useless from the organized and reasonable society. To consign the awkward and the troublesome to a liminal position of a spatial receptacle was the purpose of total system of The Great Confinement. The practice of confinement became the realization to segregate those "who fail to meet certain social standards and whose failure to conform makes them subject to a fundamentally moral condemnation" (Racevskis 44). The Great Confinement was to implement exact segregation of abnormals from the community and to remove the social deviants from society's view at large. During the period of The Great Confinement, madness was reduced to silence and the mad were locked up on a great scale. According to Foucault, confinement is an aspect of social control. The madmen, "along with the poor, sexual deviants, and criminals were marginalized" as a way of defining the boundaries of acceptable and tolerable behavior (Houston 10).
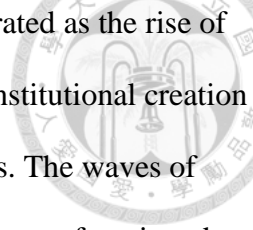
According to Foucault, the origins of confinement in England came early as 1575 as the decree of the legislation "the punishment of vagabonds and the relief of the poor prescribed the construction of houses of correction, to number at least one per county" (Foucault, *Madness* 40). The purpose of establishing the houses were to "install trades, workshops, and factories (milling, spinning, weaving) to aid in their upkeep," assuring the inmates of work (Foucault, *Madness* 40). After several decades, the network had extended throughout Europe. "Those who condemned by common law…the insane"

were being contained in the centers of confinement-"hospitals, prisons, jails" in "England, Holland, Germany, France, Italy, Spain" all across the European continents as John Howard investigated (Foucault, *Madness* 41). Confinement, as a kind of "category of classical order," now becomes a norm all over Europe and a social sensibility in European culture (Foucault, *Madness* 41). The true design for creating The Great Confinement was rather discipline anarchy than heal the mentally sick.

By the 1600s, it had housed "some 6,000 inmates, including lunatics and imbeciles" (Porter, *Madmen* 18). The decree of the foundation of the General Hospital of Paris in 1656 marked a significant era when a brand new administrative organization was just established. Its establishment drew a new bound between madness and reason. As the starting of the General Hospital of Paris, one thing had been made clear: "the General Hospital had nothing to do with any medical concept" (Foucault, *Madness* 37). The purpose and the function of the General Hospital of Paris is a sort of semijudical structure more than a medical establishment. The General Hospital of Paris, an administrative entity outside the courts with already constituted powers, enforces the right of decision, judgement, and execution. The General Hospital of Paris established by the King holds a strong power between the police and the courts, "at the limits of the law: a third order of repression" (Foucault, *Madness* 37). The structure of the General Hospital of Paris, with its forms of "monarchical and bourgeois order of France" extended its network over France (Foucault, *Madness* 37).
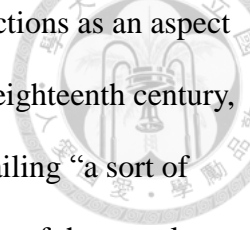
As the confinement system sprang up all over Europe, negative device of exclusion for coping with insane were replaced by means of confinement for the first time. The new demarcation of the undesirables replaced the exclusion of leprosy, the confinement substituted for the lazar house. The confinement was institutionalized as a new structure

of domination. The revival of the old rites of exclusion was demonstrated as the rise of the new waves of confinement system, which was considered as an institutional creation began to sweep through and influence the western world for centuries. The waves of institutionalizing the mad become trends among Europe. The confinement functioned as a kind of social control, which suggested that the unwanted and eccentric elements of the nineteenth-century English society were casted to the newly erected asylums. The institutionalization of the asylum was the "accepted remedy to the problem" (Arieno 4).

The modern experience starts at end of the eighteenth century when a wide spectrum of receptacles for the insane proliferated: "private asylums run on a profit-making basis, retreats run by monks and nuns within Catholic Europe, charitable and subscription foundations, city and state-owned institutions, wards and wings attached to the General Hospital of Paris, and so forth" (Shepherd, III: 2). According to a "report of a Parliamentary Select Committee," "the incidence of insanity was 2.26 cases in every 10,000 of the general population in 1807" (Arieno 1). The number skyrocketed by 1844, "the number of the insane had risen to 12.66 cases per 10,000" (Arieno 1).

All the secluded spatial institutions rapidly developed and integrated from the year of 1845 onwards. It was the time when multiplying asylum was founded under the supervision of medical doctors for the purpose of curing the mad whose family could not afford the necessary medical aid. The number of madmen increased to "29.63 per 10,000 by the year of 1890" (Arieno 1). The officially recognized population of madmen had increased continuingly, and such dramatic increase became the impetus urged and forced the English government to respond to. The system of the asylum embodies a governmental scheme of social control, seemed to be the societal response
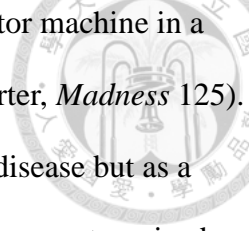
19

to the rising number of the insane. The operation of confinement functions as an aspect of social control with the aim of protecting the whole society. In the eighteenth century, people had a dread of a mysterious disease spreading in the air, prevailing "a sort of undifferentiated image of rottenness that had to do with the corruption of the morals as well as with the decomposition of the flesh (Foucault, *Madness* 193). Madness was no longer the order of nature, but a new order. A new division was drawn that madness was linked more firmly than ever to the conception and practice of confinement.

Madness, detached from the relation with leper, raised a question that had ever been solved. It embarrassed the legislator of ending confinement with the decree of law. A series of three stages of legislation were issued, and a new system of asylum was newly established. The rise of the asylum reflected the new act for unreason along with other deranged and abnormal individual. Its purpose has nothing to do with curing but discipline them. Asylum was seen as a custodial institution more than therapeutic hospital.

II. The Invention of Mental Illness

The invention of mental illness came in the late eighteenth and the early nineteenth century, "as doctors monopolized definition of the condition of those confined to asylums" (Houston 11). The asylum is not only a spiritual exclusion but also a new rule of normality imposed on by psychiatry. Influenced by the Enlightenment, physicians believed that "the aetiology of insanity was organic" (Porter, *Madness* 123). The enlightened physician "introduced the psychological definition of madness as mental illness" (Poetzl 112). As the "'new science' refigured the body in mechanical terms which highlighted the solids rather than the fluids," the old humoral readings had lost the credits in the medical community (Porter, *Madness* 124). Insanity was viewed as the
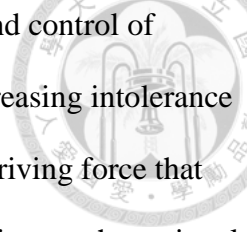
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lesions of the body. "The madman was thus a disordered sensory-motor machine in a state of breakdown" which made medicine endow with authority (Porter, *Madness* 125). After the French Revolution, madness came to be realized not just a disease but as a disorder of the psyche. With "specific moral connotations," madness was categorized as a kind of mental illness (Poetzl 112).

One factor contributing to the growing concern of insanity was George III, who suffered from recurrent mental illness which was thought to be insanity (recent research has shown that George III suffered from porphyria) (Skultans 10). The refigured madness was, "at bottom, a bodily disorder" systemized by Herman Boerhaave, a "highly influential Leiden professor" (Porter, *Madness* 125). Insanity was a genuine malady rooted in "the real, mechanical Affections of Matter and Motion" in *A New System of the Spleen* (1729) by Newtonian Nicholas Robinson (Porter, *Madness* 126). William Cullen, an Edinburgh University professor, produced a more psychological schema of insanity to hold that insanity "was a nervous disorder" triggered by "some inequality in the excitement of the brain," and the "cause of derangement lay in acute cerebral activity" (Porter, *Madness* 128). Insanity then was emerged as a psychological condition. "Madness has been retrospectively defined as mental illness," but it has increasingly been associated with "the negative concept of deviancy; sociological notions of statistical abnormality and anthropological theories of atypical social types" (Poetzl 112).

III. Rise of the Asylums and Related Legislation

The nineteenth-century Britain witnessed and experienced kaleidoscopic and profound societal changes. The Victorian society saw "an unprecedented increase in population, industrial capacity and urban growth which resulted in massive social
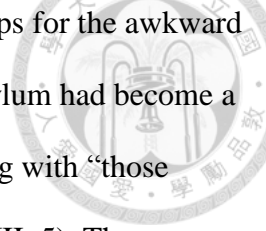
change and dislocation" (Arieno 1). Demands for the management and control of segregation of the social useless were rapidly proliferating. The "increasing intolerance of disruptive behavior within the domestic sphere" was one of the "driving force that lay behind the rise of the asylum" (Suzuki 138). Facing such critical issues, the national government determined to manage and respond to the varying fact of the society through a series of governmental investigation, regulation and intervention. Legalism was the response of the dilemma of what the Victorians tried to resolve. Institutionalization was founded in response to the threats and anxieties posed by madness in the emergent modern society. The institutional system of the asylum concentrated the new discipline concerning the very place of abnormality in the society. The regime and status of the asylum functioned as a "total social system of control, punishment, and regeneration" (Shepherd III: 6). From the middle of the nineteenth century onward, the asylum was part of the trend of the institutional-based response to the social deviancy, "ranging from the penitentiary prison, workhouse, and juvenile reformatory to compulsory schooling" (Shepherd III: 273). The phenomenon in the nineteenth-century Britain was the dramatic and sharp increase in the proportion of the insane and subsequently institutionalized.

The nineteenth-century England witnessed the grand expansion of the system of county and borough asylum designed for pauper lunatics. It all began with the adoption of County Asylums Act of 1808 authorizing the establishment of the institutions for the poor, mentally ill and criminally insane and was extended by the Lunatic Asylums Act of 1845, which made the public network of the county asylums an imperative.

It was apparent that the primary value for the community in the early history of asylum was a dumping place that contained the unwanted, useless, and troublesome.

(Arieno 119). Andrew Scull suggested that asylums "were large dumps for the awkward and inconvenient of all descriptions" (Arieno 119). The Victorian asylum had become a widespread dumping ground for offenders, excluding the insane along with "those metaphorical siblings of the insane" from normal society (Shepherd III: 5). The alarming growth of the insane impelled "local and national government towards urgent action" (Shepherd II: 133). The rise of the county asylums was a response to the general trend of isolating the dangerousness, deviant, and social incompetent in total institutions. In 1827, nine county asylums were established in Britain. The surprising phenomenon of that time was the lasting rise in the proportion of the officially recognized insane population and "central government's response to this originally local responsibility" (Arieno 1).

Madness was visibly a threat to the society, a problem of law and order, and a challenge posed to the society in the nineteenth century, yet madness still remained as "social problems" without legal solution until the legislation of the first "social laws" (Castel 14). The Madhouse Act in 1828 provided the newly establishment of a commission to license and supervise asylums. However, the region of practicing such activities was limited "to the metropolitan area of London" supervised by The Metropolitan Commissioners and leaves other provinces for the magistrates to fulfill their duties (Arieno 29).

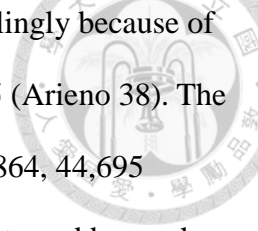The 1834 Act while founding the administrative machinery proper to handling the lunacy problem "with government sponsored asylums, also created an alternative solution—the workhouse" (Arieno 31). The cost of staying in a county asylum "varied from 100 shillings to 350 shillings a head" while the workhouse cost "on an average 40 shillings per person" (Arieno 32). The Law on the Insane of June 30, 1838 was the very

23

first great legislative measure that recognized "a *right of assistance and treatment* for a category of the sick or those in need" (Castel 14). The legislation was the first one to establish a whole systematic mechanism of assistance, with the invention of an alternative sequestrated space, that is, the asylum.

Madness was recognized as a contemporary perception of growing problems of chaos. By the mid-century England, to respond to the phenomenon, public county asylums were made compulsory by the central government. The Lunatics Act of 1845 required "all countries and principal boroughs of England and Wales to make provision for the care of lunatics" (Showalter 17). It aims to make sufficient specialized provisions mandatory for this controversial sector of the anomaly and disadvantaged. Under the Act of 1845, permanent national "Lunacy Commissioners" or "Commission *in* Lunacy", a governmental body, was established with the aim of carrying out the act, monitor the condition in the asylums and the treatment of the patients. Often, commissions could to be found in public spaces such as "taverns or coffeehouses and were very well attended by the public" (Suzuki 13). The establishment of the county asylum sought "not merely to contain, repress, and quarantine the undesirables, but also professed to aim at their rehabilitation, their resocialization into an acceptable, responsible, disciplined mode of existence" (Shepherd II: 132). The institutionalization of the asylum held specific historical precedents and worked as a means of receptacles for the unwanted of the society.

The pervasiveness of the legislation is seen in "every city, town, liberty, parish, place or district" and extended to all England and Wales (Arieno 37). The Lunatics Act of 1845, later amended in 1853, remained its effectiveness of controlling and supervising lunatics and asylums until almost the end of the nineteenth-century England.

Previously, local agencies withdrew lunatics from workhouses unwillingly because of cost considerations which then were required to do so by law in 1845 (Arieno 38). The growing demand for the asylums had far outstripped the supply. In 1864, 44,695 lunatics were known to the authorities, only "under half were in county and borough asylums (Shepherd II: 137). Though county official carefully planned the design to meet estimated demands, public asylums had become overcrowded which greatly exceeded the capacity of the asylums. The government hoped that the newly built institutions could tame and domesticate madness and then place madness into the sphere of rationality. The asylum became "the preferred medicine for the sickness of civilization" (Porter, *Madmen* 161). The newly erected system of asylums were institutionalized and dominated the landscape the nineteenth-century England and (Castel 3).

In 1890 sixty-six county asylums rapidly emerged and functioned (Pedlar 9). By 1900, the aggregated numbers of the "confined insane steadily increased, rising to almost 100,000 in Britain" alone (Shepherd III: 2). It seemed that the disadvantaged could turn back into productive and normal citizens under the system of asylums. The role of the asylum was to "resocialize the patient into behavioral patterns acceptable" to the society, and yet "making his or her presence tolerable to family and neighbours" (Shepherd II: 135). The asylum can, as Andrew Scull believed in, be an appropriate place "for working-class families to send their relatives whose anti-social behavior was very difficult to cope with in the confined space of the working-class home" (Shepherd II: 135). The continuing growth of demand for asylums and the growing population of recorded insanity rate in the nineteenth-century England urged to an extent that families willing to consign the troublesome family members to asylums. However, people who have higher up the social scale sometimes preferred to banish their mad relatives domestically and consign them to outhouses such as cellars, or locked rooms where they

were hidden away from neighborhood and authorities alike, "often in squalid and humiliating conditions" (Shepherd II: 136).
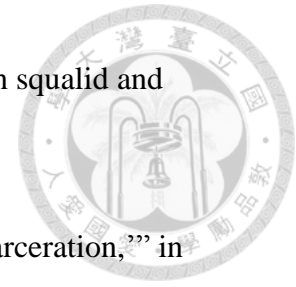
The late nineteenth century "has been tagged as the 'age of incarceration,'" in which the asylums had a dominant role to play (Shepherd III: 273). It was an "era of the large-scale institutionalization of the insane" which marked the milestone of every county in the nineteenth-century England (Arieno 38). Under the system of the "large public asylums built after mid-century," the social control of repression and custody "inherent in the reformers' theory of 'moral treatment' soon gained dominance over therapeutic aims" (Shepherd III: 273). The process of rehabilitating the deviants and treating the insane were replaced by the policy of sequestration, to isolate deviance from the community then placed in a secluded area became crucial in the system of the institutionalization. People who live on the margins of social tolerance were easily to be sequestrated or sent in an asylum. The socially incompetent were pushed to the segregative space, the asylum.
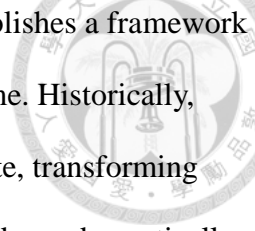
IV. Domestic Confinement of Lunatics

"In the context of institutionalization and confinement," the domestic side of treating the insane shares the same belief as the public side does in sequestrating and locking up madness for the purpose of shielding the society (Suzuki 4). The control of lunatics was a very pervasive phenomenon in the nineteenth-century England. Whether at home or asylum, offering a space for secluding lunatics and controlling their undesirable actions were always a difficult task. Being sent to an asylum, the madmen were "transplanted from one form of control to another form, from a discreet and invisible one to an obvious and solid one" (Suzuki 138). In the nineteenth-century England, many historians brought the focus on the system of asylums which

26

enormously changed the mechanism of the control and care of the insanity.

It was conceived that "a very large percentage of people commonly regarded" as abnormal were not confined in the system of asylums (Shepherd III: 1). On the contrary, many lunatics were held in non-specialist institutions, "such as workhouses or gaols, and very substantial numbers remained more or less within the community, under family or parochial care" (Shepherd III: 1). Confining the undesirables and controlling strategies exercised by the family within the domestic sphere have largely escaped the attention of the society due to the historian's focus on asylums.

As the specific institutions established throughout the European continent, the institutions "took the insane away from home, assuming the responsibility of their treatment and custody" (Suzuki 2). Medically qualified men, who specialized in the condition and treatment of the insane, gradually replaced the chief role of the patient's family as the major decision maker towards the treatment of the patients since "family members historically have been important actors in psychiatric decision making" (Suzuki 2). Family was also placed "at center stage of the contemporary ideology of social cohesion" (Suzuki 112).

On the landscape of the nineteenth-century England, several interrelated features were obviously shown: asylums mushroomed and medical superintendents were well attended (Suzuki 2). The rise of the institutionalization of asylum and the advent of the psychiatric profession were characterized in the nineteenth-century England. In addition to the public sphere of the system of asylums, there were a number of madmen being confined domestically by their families. To cope with the madmen, the family "had to police the behavior of the lunatics and use a variety of tactics to achieve some semblance of normality" (Suzuki 151).

Family as a close knit community shared mutual affection, establishes a framework and strategy of grasping, understanding, and managing lunacy at home. Historically, family has "performed a vital function by judging a sick person's state, transforming him or her into a 'patient'" (Suzuki 1). The exercise of confining madness domestically was intertwining with the fundamental domestic ideology of the nineteenth-century England which "hailed the family as the most important anchor of a society in turmoil and in danger of disintegration (Suzuki 119). Families in the nineteenth-century England prevented the madmen from doing misdeeds and made them obey orders.

The reasons for the nineteenth-century families to control lunatics at home were the danger they challenged and posed to the family and the awkward behavior shown in public, which presented multiple hazards to the family. The embarrassment and uneasiness caused by misconduct of the lunatic outside the domestic sphere and in public places were what bothered the family. The lunatic's physical presence at public sphere represented a constant threat to the society, and therefore the family attempted to enclose madness within the private sphere. Concealing the distasteful misconduct of lunatics "and the ugly sight of coercion" were the core spirit of sequestrating madness in the domain of private sphere. Chaos and disturbance would ensue when families did not try to contain the lunatic's misdemeanor in domestic places.

The attempts made by the families to enclose the disarray caused by their lunatic members within the private domain were to "prevent the disturbances from being *noticed* by the public" (Suzuki 136). The exposure of undesirable behavior of a lunatic in public view disturbed the family most acutely. The major difficulty for lunatic's family was to maintain the semblance and the façade of normality of a lunatic in the public sector. Domestically, intense policing, surveillance, and controlling were being

28

exercised on madness, whereas externally the semblance of normalcy of lunatic was performed.
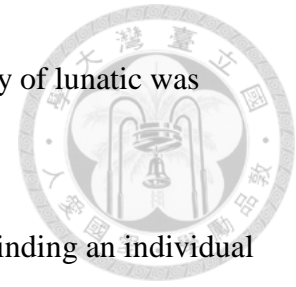
Madness within the domestic sphere centered on the issue of "finding an individual who could design and establish a suitable regime and exercise control over the patient" (Suzuki 111). It was perceived that the ideal person for coping with madness domestically was the family of the lunatic or a close relative. The "inmate" being controlled, grasped, and manipulated by the "superintendent" constituted a person-to-person relationship based on the idea of coping with the pattern of disruptive behavior.

The concept of The Great Confinement proposed by Michel Foucault has been influencing the western world for years. Confining the human encumbrance for the purpose of protecting the community from the threat they posed. The spirit of The Great Confinement continued affecting the European countries in the form of the system of asylum established in the nineteenth century. It can be seen that the increasing institutionalization of the asylum in the nineteenth-century Britain was the response to the growing social problems. For the next chapter, the focus will be stressed upon the cultural perception and the implication of madness of the nineteenth-century Britain in *Strange Case of Dr. Jekyll and Mr. Hyde* since the "representations of madness are inevitably influenced by cultural" perception of "medical, juridical, philosophical, or a composite that has entered into popular currency" (Pedlar 1).

Chapter 2

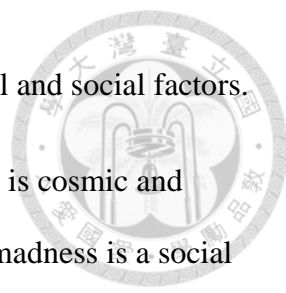**Cultural Perception and Implication of Madness in *Strange Case of Dr. Jekyll and Mr. Hyde***

The focus of this chapter is on the cultural perception of madness in the novella, examining the cultural attitude and how people perceive madness in the nineteenth-century England. Among Europe, "England is a particularly rich area for investigation because of the long-standing, cohesive, and fascinating notion of the cultural specificity of English madness" (Showalter 6). England "produces and contains more insane than any other" European countries (Porter, *Madmen* 90). Ever since the eighteenth century, "the links between an 'English malady' and such aspects of the national experience as commerce, culture, climate, and cuisine have been the subject of both scientific treatises and literary texts" (Showalter 7). The English have long considered their nation as "the global headquarters of insanity" with paradoxical attitude of complacency and sorrow (Showalter 7). Throughout the early modern period, insanity "was a fact of life for English people" and the "specifications of madness were 'socially constructed'" (Porter, *Madmen* 43). In *Reliques of Ancient English Poetry* collected and published by a bishop named Thomas Percy, he states that there were more mad-songs produced by the English than any other countries.

During the seventeenth and eighteenth centuries "madness was an extremely broad sociocultural category," carrying many manifestations and meanings (Porter, Madmen 9). Madness was (and still is) a fact "heavily loaded with cultural meanings" (Suzuki 94). The representations of madness are highly influenced by cultural attitudes. Madness is perceived as a "quintessentially social illness rather than a mere biological fact," it should be understood in culture and social contexts. It was assumed that the

30

way madness was perceived was a parallel and a reflection of cultural and social factors.

The conception of madness "was Protean, in that the idea itself" is cosmic and "encompassed no end of meanings" (Porter, *Madmen* 28). Defining madness is a social process influenced by history and characterized by the contexts of culture for "the meanings of madness were matters for continuous renegotiation" (Porter, *Madmen* 28). The insane is "treated as a social label, akin to" the category of disorder and subversive (Porter, *Madmen* 26). "Attitudes towards madness were never an island, they complemented wider images of" irrationality and dangerousness; they sometimes "interacted with changing evaluations of…threateningly marginal individuals" (Porter, *Madmen* 41). Madness is seen when someone transgresses the social norms which is operated according to historical and cultural assumptions about what is accepted behavior and is excluded in a separate spatial region (Bean 27). The image of the insane was the "nomad wandering in a social no-man's-land, threatening all the rules that governed the organization of society" and "assimilated to those of wild animals" (Castel 36). Madness "meant otherness" and is conceived "as being alienated" while "the term 'alienist' was coined around the middle of the nineteenth century as an alternative to the older term 'mad-doctor'"(Pedlar 11).

It was assumed that lunatics "as a degenerate person of feeble will and morbid predisposition" (Showalter 18), and through a spatial arrangement that madness would be safely managed and controlled. It was believed that by confining the mad, the society could be protected from "dangerous infiltration by those of tainted stock" (Showalter 18). Madness is not only a loss of reason but as "deviance from socially accepted behavior" which could be regarded as "abnormal or disruptive by community standard" (Showalter 29). The concept was to "remove deviants from society's view" and to
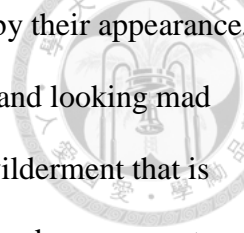
31

"consign the awkward and unwanted, the useless and potentially troublesome" (Arieno 6).
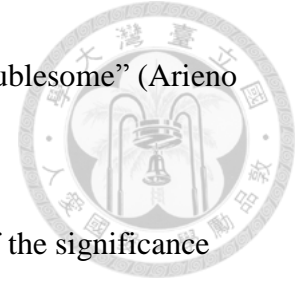
Foucault's *Madness and Civilization* is to unearth the history of the significance and reconstruction of madness, with the issue of how madness has come to be understood and experience and is read by the adherence of deviancy and social control (Still 4). Foucault's history of madness aims to "urge to sharpen a fresh perspective" conjoining the way of conceptualizing madness, and how madness is treated and realized (Still 21). Madness was seen as an odd and unacceptable behavior and offensive to the society. Like criminals or other social useless, madness is a particularly urgent threat to the serenity of life; "a problem and a preoccupation affecting" people (Still 9). The deviant behavior has always been repelled by people, and it is Hyde, the non-conformist who violates "society's supposedly normal standards" labeled as a madman (Baker 2). Edward Hyde, a figure of the asocial individual who poses threat, frightens people as his notorious name spreads across the town. The asocial and deranged Hyde's orientation to reality is "considered excessively divergent from socially accepted norms" (Still 22). His deviation from the normality is against the social norms which should be segregated by internment. The notion of deviancy is part of the problem imposed on the society, and a spatial confinement is a response to this social malaise. In the novella, a resemblance can be found when Edward Hyde is castigated and consigned to the margins of the house, a disconnection between social interaction with people and society.
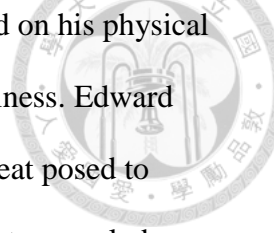
I.   Hyde's Physical Appearance and Deportment

Physically and morally deformed is manifested on Edward Hyde. Madness is noticed by the proliferation of symptoms, "in gait, in physiognomy, in weird demeanour

and habits" (Porter, *Madmen* 45). The mad "gives themselves away by their appearance," by the way they walk, talk, and look, as behaving mad, talking mad, and looking mad (Bean 3). The behavior Hyde shown is so odd, having a sense of bewilderment that is more than unusual. People are aghast at the Hyde's deportment that madness seems to be the only credible explanation. Edward Hyde is described "only in vague terms; deformed in some indefinable way, vaguely diabolic, primitive, or animal-like, possibly effeminate, provoking in those near him loathing and fear" (Dury xxis). It is largely through Utterson's gaze, though not exclusively, that constructs readers' vision of Edward Hyde. Hyde's deformity and beast-like countenance is sharply rebuffed by people who view him as a devastating force. "He [Hyde] had never been photographed; and the few who could describe him differed widely, as common observers will. Only on one point, were they agreed; and that was the haunting sense of unexpressed deformity with which the fugitive impressed his beholders" (Stevenson 24). The indefinite remarks of Hyde is partly observed and described by other characters as having a repulsively ugly figure characterized by deformity, small, and hairiness which symbolizes the maniac, hideousness, and dangerousness Edward Hyde casts to the society.
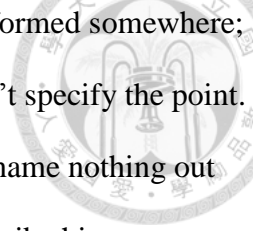
It is assumed that madness "is as madness looks" and has been depicted as "strange and disheveled-as 'wild men'" (Porter, *Madness* 64). The external appearance is realized as the importance of "indication of state of mind" (Pedlar 95). The idea of madness is "being imprinted on the body, manifest in physiognomy or posture, was widely accepted" (Pedlar 4). People in nineteenth-century England believed in the science of physiognomy which held that a maniac could be emphasized by his/her physical appearance as having the feature of deformity, animality, and degeneracy. The physiognomy is conceived of "face and body as the outward expression of internal

33

processes" (Pedlar 4). Edward Hyde's witless deportment is exhibited on his physical appearance including hairiness, shrunken body, abnormality, and ugliness. Edward Hyde's small stature and his air of primitive suggest a destructive threat posed to humanity, and his physical appearance can not be grasped entirely, but can only be realized by indirect conversation between characters. From the first chapter, Hyde's appearance is slightly mentioned when Mr. Utterson and Mr. Enfield ramble around London and remark a gloomy door which stirs Mr. Utterson's interest to a mysterious figure, that is, Edward Hyde. "It wasn't like a man; it was like some damned Juggernaut" (Stevenson 9).

The loathing and repulsive countenance of Hyde keeps people distance: "so ugly that it brought out the sweat on me [Mr. Enfield]like running" (Stevenson 9). Not just Mr. Enfield feels nauseous seeing Edward Hyde, but the girl's family and a surgeon feel the same way. "I had taken a loathing to my gentleman [Hyde] at first sight. So had the child's family, which was only natural…every time he looked at my prisoner [Hyde], I saw that Sawbones turn sick and white with desire to kill him…I never saw a circle of such hateful faces [crowd]" (Stevenson 9). Having an opportunity glimpsing at Hyde, Mr. Utterson is sick of the deportment he exhibits. "He was small and very plainly dressed, and the look of him, even at that distance, went somehow strongly against the watcher's inclination" (Stevenson 16). Facing Hyde is hellish for people to imagine. Hyde's ghastly and unnamable deformity is like an abyss people can not escape from, and is deeply rooted in people's mind which can not be easily forgotten. The barbarous and inhumane Edward Hyde is pictured as:

> He is not easy to describe. There is something wrong with his appearance;
>
> something displeasing, something downright detestable. I never saw a man

34

I so disliked, and yet I scarce know why. He must be deformed somewhere;

he gives a strong feeling of deformity, although I couldn't specify the point.

He's an extraordinary looking man, and yet I really can name nothing out

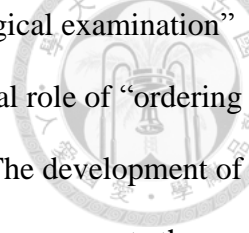of the way. No, sir; I can make no hand of it; I can't describe him.

(Stevenson 11)

Madness is seen as a large portion of gothic landscape with the images of doom and terror, "synonymous with bestiality" (Skultans 17). The ape-like Hyde moves swiftly as the servant Poole portrayed as "that masked thing like a monkey jumped from among the chemicals and whipped into the cabinet" (Stevenson 37). Edward Hyde, a primitive and brutal character who displays an uncivilized and savaged scent of prehistoric beast as stated:

Mr. Hyde was pale and dwarfish, he gave an impression of deformity

without any nameable malformation, he had a displeasing smile, he had

borne himself to the lawyer with a sort of murderous mixture of timidity

and boldness, and he spoke with a husky, whispering and somewhat broken

voice…God bless me, the man seems hardly human! Something troglodytic,

shall we say? (Stevenson 17)

Lunatics are often been described as degenerate person, having animal, beast-like countenance whom people regard as a hazard and have to be confined either in special institutions or secluded space involved locked doors and closed windows.
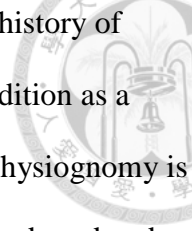
II.   The Historical and Cultural Context of Physiognomy

Physiognomy appeared as a popular notion throughout the nineteenth century as a means of describing character through outer expression and finds a way of "placing the

35

interpretation of mind within the context of anatomical and physiological examination"
(Hartley 53). Physiognomy constructs a system of assuming its central role of "ordering
and regulating society by emphasizing human action" (Hartley 14). The development of
the groundwork of physiognomy is derived from physiology, in a way represents the
"tensions and contradictions of the nineteenth century scientific thought" (Hartley 4).
The word physiognomy means "the formed from the Greek for nature" based on the
contemporary definition "from the fourth edition of *The Encyclopaedia Britannica*
(1810) as a knowledge "of the internal properties of any corporeal existence from the
external appearances" (Hartley 2). Physiognomy, according to Lavater, is the "root of
human actions, sensations, and beliefs because it described and explained the most
natural responses of individuals to each other" (Hartley 1). The external appearance
signals as an index of the internal which serves the social and religious function as it
postulates an understanding of "the inner meaning of human nature from the
observations of actual appearances-facial expressions are used in this context" (Hartley
2).Physiognomic practice functions to delineate the character of an individual in a
"profoundly normative manner," taking "a particular expression as the exemplification
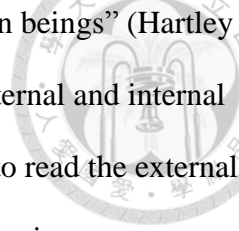of a general kind" (Hartley 2).

Physiognomy plays a significant role in its long and chequered history from the
classical tradition of Aristotle to Darwin in the nineteenth century. 1746 marked an
important year when James Parsons "gave the Crounian lectures to the Royal Society on
the subject of 'Human Physiognomy Explain'd' which brought physiognomy popular
once more, and later "revived and supported by the publication of Lavater's *Essays on
Physiognomy*" which presented "physiognomy as a science of mind which construed
human actions as forms of moral behavior" (Hartley 18). The emergence of
physiognomy in the nineteenth century has received most critical attention as an

impetus for understanding the means of characterizing subjects. The history of physiognomy establishes the significance of the "physiognomical tradition as a framework for the physiological study of expression" (Hartley 12). Physiognomy is presented as "a science of mind designed to reveal the moral order" and rendered expression as a product (Hartley 7).

The concept of physiognomy lies "in its reliance on largely instinctive responses to external appearances" for identifying and describing "the common forms which organized the diversity of appearances" (Hartley 12). The behavior of an individual can be comprehended "through the various kinds of facial expression" and every attempt to analyze character is a "means of ascribing an essence to human nature" (Hartley 12). Once something hidden from the external appearances is revealed, the form of physiognomy becomes "purposeful and more substantial" (Hartley 12). By establishing the connection between physiological action and physical expression, physiognomy demonstrates "the importance of the mind to an understanding of the expression of the emotion" (Hartley 16). The tenet of physiognomy is through an individual's physical feature of body and face, any "grimaces and smiles, frowns and blushes had been inscribed in human physiognomy," which can indicate one's character, behavior, instincts, and the expressive of the soul (Hartley 144). The expression of an individual's character is "made more evident on the faces of man" as the practice of physiognomy emphasizes (Hartley 17). It is believed that through the physical entity-face, proximate to the brain, could be an accurate index of the mind, that is, an action is immediately associated with facial expression.

Physiognomical practice manifests itself with the means of defining and explaining the scope of physical attributes of an individual, thus suggesting "each individual

37

possesses a unity and coherence which marks it out from other human beings" (Hartley 33). The design of physiognomy is a correspondence between the external and internal of an individual and "visible superficies and the invisible contents," to read the external appearance as a sign of interpreting the internal state (Hartley 33). Physiognomy maps "an individual's inner soul or being onto their external appearance" and crystalizes the internal emotion of an individual's character (Hartley 33). Given the idea that physiognomy represents the visible physical expression reflecting the invisible internal qualities marks out the description of animality which links up the "function and structure of the whole human body" (Hartley 34). Physiognomy involves the observation of facial expression and the examination of external appearance, providing an index to the internal character.

III. Hyde's Violation of Social Norms and Uncontrollable Disposition

Violence, rage, a sudden burst of fury, and cannibalism have often been commonly associated with insanity. "Any outburst is automatically assumed to be a further indication of insanity" (Pedlar 97). The bestiality, the wildness found to be threatening, and the lacks of reason are suggested to be the sign of a madman. A maniac would "go out of their minds, raging and rampaging utterly out of control" as Hyde tramples on a girl's body or beats Dr. Carew to death with a cane (Porter, *Madness* 14). In the novella, Edward Hyde is such a mad figure who would do everything unreasonably as described:

> Sometimes they are the authors of relatively modest words and deeds which
> are not accompanied by raving; but more frequently, changed into rage,
> they express their mental impulse in a wild expression and in word and
> deed. Then they come out with false, obscene and horrible things, exclaim,
> swear, and with a certain brutal appetite, undertake different things, some of

38

them very unheard of for men under any circumstances, even to the point of

bestiality, behaving like animals. (Porter, *Madness* 50)
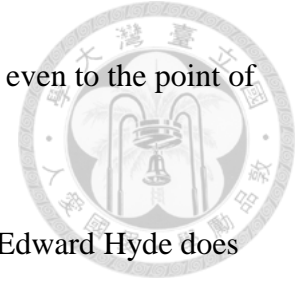
It is the emotional instability and emotions being out of control that Edward Hyde does

unreasonable behavior. Hyde's mad behavior described by Mr. Enfield can be seen from

the beginning of the novella when a little man [Hyde] and a girl run into a cross street

where shocking scene come to appear in front of readers' eyes lively "for the man

trampled calmly over the child's body and left her screaming on the ground. It sounds

nothing to hear, but it was hellish to see" (Stevenson 9). Such mad act is vividly

presented between the lines. The cold-blooded Edward Hyde is clearly an embodiment

of madness crosses the line of acceptable societal normality. After hearing the dire

incidence of Edward Hyde, Utterson, the lawyer cannot help murmuring "I thought it

was madness" (Stevenson 13). Edward Hyde's image of madness ingrains in people's

mind of whoever has seen or heard of him. Utterson is hunted by this horrible scene and

can not let go. The elusive nightmare of trampling on the little girl becomes

exacerbating as:

> The figure in these two phases haunted the lawyer all night; and if at any
>
> time he dozed over, it was but to see it glide more stealthily through
>
> sleeping houses, or move the more swiftly and still the more swiftly, even
>
> to dizziness, through wider labyrinths of lamplighted city, and at every
>
> street corner crush a child and leave her screaming. (Stevenson 15)

Edward Hyde's inappropriate and deviant demeanor is made more explicit and implicit

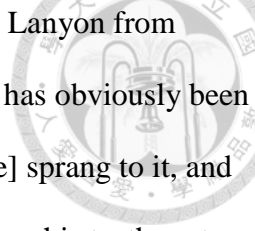when a maid servant witnessed Hyde:

> a very small gentleman" who "broke out in a great flame of anger, stamping
>
> with his foot, brandishing the cane, and carrying on like a madman….. And

next moment, with ape-like fury, he was trampling his victim under foot,

and hailing down a storm of blows, under which the bones were audibly

shattered and the body jumped upon the roadway." (Stevenson 22)
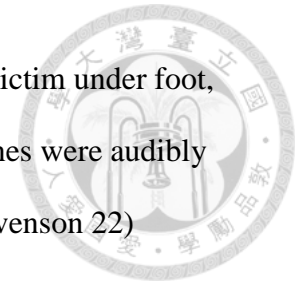
Edward Hyde's delinquency and abnormal behavior has caught people's attention, and it makes people intolerant of seeing or hearing his name. Because of a series regof misdeeds, burst of flame, and uncontrollable behavior, Edward Hyde is regarded as a deviant and dangerous element of the society.

Madness, as Hyde shown, is made more distinct when Hyde asks Dr. Lanyon to let a man who presents himself in Henry Jekyll's name come over. Dr. Lanyon can not help but "made sure my colleague was insane" (Stevenson 43). Edward Hyde's uncontrollable mad behavior lies before Dr. Lanyon as Hyde cried "Have you got it? And so lively was his [Hyde's] impatience that he even laid his hand upon my [Dr. Lanyon's] arm and sought to shake me. I put him back, conscious at his touch of a certain icy pang along my blood" (Stevenson 45). Hyde's abrupt emotion frightens Dr. Lanyon as Hyde hustles Dr. Lanyon the medication he always wanted. The following description characterizes the ways in which Edward Hyde resists maniac behavior as "'I [Hyde] come here at the instance of your colleague, Dr. Henry Jekyll, on a piece of business of some moment; and I understood'… he paused and put his hand to his throat, and I could see, in spite of his collected manner, that he was wrestling against the approaches of the hysteria-I understood, a drawer…." (Stevenson 45). A sign of madness can be seen as Edward Hyde "reacts with nervousness, unable to articulate" a full sentence when forced facing up Dr. Lanyon's gaze. Edward Hyde's hysteric outburst insinuates "physical violence" and "animalistic connotations of madness" (Pedlar 108).
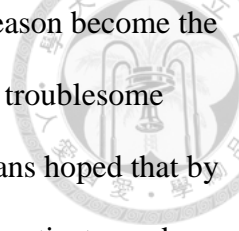
40

Edward Hyde's perilous and unamiable demeanour prevents Dr. Lanyon from going closer. The appalling creature Hyde whose maniac deportment has obviously been a threat cast to the society repulsed by people around him. "He [Hyde] sprang to it, and then paused, and laid his hand upon his heart; I [Dr. Lanyon] could hear his teeth grate with the convulsive action of his jaws; and his face was so ghastly to see that I grew alarmed both for his life and reason" (Stevenson 46). The awful scene continues unfolding before Dr. Lanyon "He [Hyde] turned a dreadful smile to me, and as if with the decision of despair, plucked away the sheet. At sight of the contents, he uttered one loud sob of such immense relief that I [Dr. Lanyon] sat petrified" (Stevenson 46). Hyde's higgledy-piggledy act is seen as disorder and his dangerousness shakes the public order. Labelled as an insane individual, Edward Hyde's conduct is perceived as deviant.

IV. The Exclusion and Sequestration of Edward Hyde

The idea of the treatment of the insane is an aspect of social control and cultural attitude owed to Michel Foucault and "an expression of fear and an attempt to either banish or control" (Skultans 14). The mad are marginalized "as a way of defining the boundaries of acceptable behavior" (Houston 10). The treatment of the insane is an "indicator of broader social processes" which Foucault proposes in *Madness and Civilization*. Confinement or other means of sequestration function as a technique of social policing with the aim of expelling the at-risk people. Whether being incarcerated within institutions or not, the troublesome, often portrayed as social alienation and subhuman, should be placed in a spatial region ended up within locked doors, closed windows and key.

The operation of seclusion is a business of marking out the different and perilous
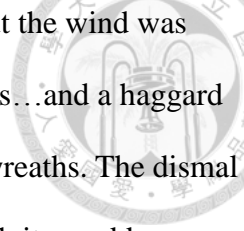
41

part of the society. Those who are scandalous to order tainted by unreason become the target of policing through the operation of sequestration, shutting the troublesome people away for achieving the smooth running of the society. Victorians hoped that by secluding the madness from the society could perhaps "tame and domesticate madness and bring it into the sphere of rationality" (Showlter 17). Madness threatens the society and "must be viewed from afar and subjugated" (Skultans 13).

V. Atmosphere of Hyde's Dwelling

Set in London, *Strange Case of Dr. Jekyll and Mr. Hyde* presents a symbolic city which embodies "a world city, imperial capital and the center both of economic and political life and of criminality, vice and poverty" (Dury xxxii). The terrifying presence of Hyde in London is strong enough to penetrate the neighbors and alleys. Hyde's misdeeds and actions are taken place at night or in fog which reveals the dark and lawlessness of Soho area. The element of thick fog around the house colors the region of Soho with ominous premonitions which represents a sense of insecurity and uncertainty.

The description of the place of Soho is dominated by dimness and dreariness. The gloomy doorways draped in fog, dark streets, and nightmarish imagery, all of which adumbrate dreary and dismal landscape of Edward Hyde's neighborhood. The detailed description of the innermost cabinet delineates extreme seclusion of Edward Hyde's sanctum. The place is described by Mr. Enfield as "it seems scarcely a house. There is no other door, and nobody goes in or out of that one…the windows are always shut…" (Stevenson 11). The view of the laboratory is displayed with bleak and obsolete phenomenon which implies an aura of off the beaten track. The surrounding of the laboratory is gruesome as
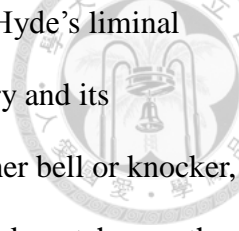
42

> A great chocolate-coloured pall lowered over heaven, but the wind was
> continually charging and routing these embattled vapours…and a haggard
> shaft of daylight would glance in between the swirling wreaths. The dismal
> quarter of Soho seen under these changing glimpses, with its muddy ways,
> and slatternly passengers…like a district of some city in a nightmare.
> (Stevenson 23)

London carries a vital metaphor as "the great battlefield of mankind" and "the great arena of [moral] conflict" (Saposnik 718). From the text, it is mentioned that Jekyll's house looks out on two different streets where "the front door associated with Jekyll and back associated with Hyde" with a scent of threat, uncertainty, dangerousness, and repulsiveness (Dury xxxiv). The back door connects to "the anus, the part of the body that is denied, or more generally with anything that is hidden: the OED (1885), defines 'back-door' used adjectivally as 'unworthily secret, clandestine'" (Dury xxxvi). The description of the by-street is as a dark alley:

> A dingy street, a gin palace, a low French eating house, a shop for the retail
> of penny numbers and twopenny salads, many ragged children huddled in
> the doorways, and many women of many different nationalities passing
> out…and the next moment the fog settled down again upon that part,…and
> cut him [Mr. Utterson] off from his blackguardly surroundings." (Stevenson
> 23)

The façade of the building is explicitly described "a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper and bore in every feature, the marks of prolonged and sordid negligence"

43

(Stevenson 8). The decaying and rotten laboratory suggests Edward Hyde's liminal position of the world with an air of neglect. The door of the laboratory and its circumstance are portrayed "the door, which was equipped with neither bell or knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels" (Stevenson 8). The undesirable dwelling seems like a hotchpotch attracting the flotsam and jetsam of the world.

VI. Configuration of the House

The configuration of the protagonist's house suggests something unusual and creates a secluded spatial region in the innermost part of his well-appointed house, characterized by Stevenson as having "large, low-roofed, comfortable hall, paved with flags, warmed (after the fashion of a country house) by a bright, open fire, and furnished with costly cabinets of oak" (Stevenson 18). At first glance, "the hall of Jekyll's house seems to have positive connotations of traditional Englishness" but, on closer examination, "displays signs of superficial display and parvenu imitation" (Dury xxxiv).

The configuration of the house seems "as a series of spaces around a mysterious center" (Dury xxxv). The entry to the innermost space of the house is unheeded and at the further end of the dissecting theater, and that is exactly the place where Hyde is excluded from the outside world. The innermost part of the house, "a raised space behind a 'blind forehead' and a red door," symbolizes an indistinctive and primitive independent space where Edward Hyde is going to be confined to (Dury xxxv). To get access to the esoteric cabinet, which symbolizes the primitive and uncivilized Hyde, people have to pass through "a flight of stairs mounted to a door covered with red baize; and through this, Mr. Utterson was at last received into the doctor's cabinet" (Stevenson 25). According to the statement of Mr. Utterson, the cabinet is the central area

surrounded by meaningless chaos and framing spaces, dissecting theater, garden, rooms, and halls respectively. The location of the cabinet is secluded that it can be "communicated separately by a second flight of stairs" (Stevenson 39).
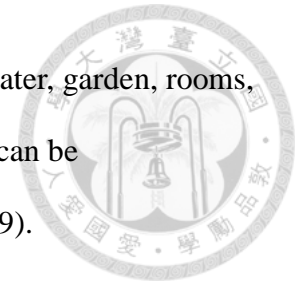
With one contingent opportunity, Mr. Utterson was admitted by Poole and "carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting rooms" (Stevenson 25). It is through Mr. Utterson that the labyrinthian layout of the house, with numerous dark closets and spacious cellar, and the enveloped cabinet is finally presented and revealed. The queer door (the red baize door of the cabinet) "to which Utterson seems repeatedly to return is generally locked and so the spaces behind" symbolizes a secluded and unnoticed space hidden behind the door (Dury xxxvi). Locked up in the innermost cabinet, Edward Hyde is totally secluded from the world where he used to ravage and connect to. Containing Hyde is a way of preventing the mad from flourishing.
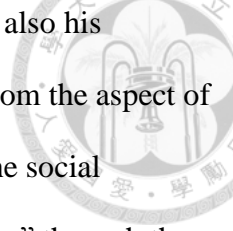
The belief of Victorians was that "the insane should be confined" (Pedlar 95). "The county asylum, however, figures relatively rarely in Victorian fiction" (Pedlar 8). There is no operation of large-scale institutional exclusion which herds the dangerous element of society such as "a lock-up, bridewell, or house of correction" promoted by the 1845 Lunatics Act in the text; instead, a way of domestic sequestration is functioned in the innermost cabinet of the house (Porter, *Madmen* 19). Whether the exclusion happens in an asylum or in a secluded area in a house, the operation of exclusion shares the same belief, that is, to place away the human encumbrance of the society in an excluded region where it is not easy to find and reach. The idea of exclusion is to consign madness to a secluded spatial domain, to dump the social useless to a certain dumping

45

ground. The function of the large-scale system of institutional asylum and confining madness domestically is to "warehouse the unwanted" and to "tame the wildly asocial" (Pedlar 8).
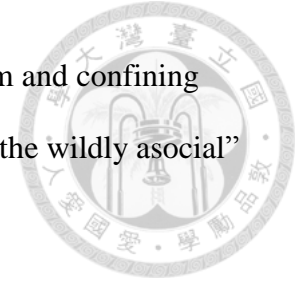
From the social matrix there emerged means of coping with madness by sequestrating the maniac within a secluded region. Hyde's nasty appearance and misdeeds are found to be offensive to the establishment where the community can not endure and take him as a part of their own. The "unreasonable social existence" as Hyde illustrates, is "a subterranean network which marks out something" abnormal and eccentric (Still 24). As a consequence, the operation of seclusion serves as how Jekyll exerts himself in dealing with this thorny problem, and at the same time, "a place for the removal of unwanted members of society" for the "deviant and abnormal figure" as Edward Hyde demonstrates (Pedlar 18). Madness is widely seen as a hazard of humanity and a hidden threat and "acquires a particularly threatening power" which petrifies the society and can only be dealt with by the measures of exclusion for regulating the maniac, irrational, and deviant behavior (Skultans 36).

The creation of exclusion is a product of new social order, characterized by the aspect of social control. Insanity is seen as a destructive force in the text which makes confinement a necessary part. The exclusion for Edward Hyde is a practice of marking out the abnormal behavior and a way of characterizing his atrocity and ruthless behavior done to people "whose conduct is perceived as deviant" (Still 24). People espouse the belief that the abnormal who constitutes the danger to life should be segregated in a separate sphere from the community. Edward Hyde, as his anathematic ethos transpires, has become the target of policing through a rigorous seclusion under lock and key at the house. Mr. Utterson, Enfield, and along with other characters abhor Hyde, a wronged

46

individual, not only his loathing ugliness and physical deformity, but also his misconduct and transgression which makes confinement necessary from the aspect of banishing the "irrationality within society" (Porter, *Madmen* 112). The social implication of segregation is to achieve "the great utility of separation," through the policy of casting the dangerous aside for the benefits of the stable environment and the rest of the members of the society (porter, *Madmen* 160). The scene of confinement in the novella is regarded as a work of social control and a way of police regulating and constraining Hyde's improper behavior and maniac acts as stated in the text.

The politics of securing the mad, as Hyde the disturbed individual done several acts of violence, function as a way of discipline and control. Stockade the insane is essentially a technique of custodialism, a power drive to police the madness. The confinement of Hyde embodies "in the police power" which involves the complexity of the technique of power (Still 28). Left alone in the cell, Edward Hyde is constantly spied upon, a rigorous network of power then is exhibited. In the secluded innermost cabinet, madness is trying to be domesticated, implying the power relationships and the lesson of self-control is taught through spatial division. The distribution of power, power relationship, and how the power is being exercised in the text will be stressed upon for the next chapter.
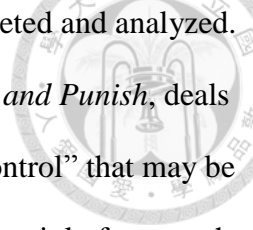
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Chapter 3

Foucauldian Power in Strange Case of Dr. Jekyll and Mr. Hyde
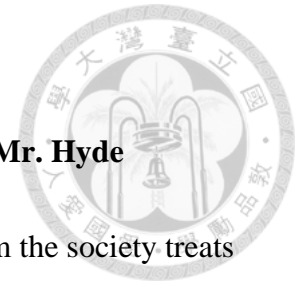
This chapter will focus on the power distribution of Hyde whom the society treats

him as a madman who traverses the social norm, which "projects the subtle

segmentations of discipline onto the confused space of internment" combining with "the

methods of analytical distribution proper of power, individualize the excluded"

(Foucault, *Discipline* 199). The operation of the disciplinary power is through the

procedure of individualization, marking the significance of exclusion from "the

psychiatric asylum, the penitentiary, the reformatory, the approved school and, to some

extent, the hospital" in the beginning of the nineteenth-century England. (Foucault,

Discipline 199).

With the "progressive development and refinement of a new conception of power,"

Michel Foucault's name is synonymous with power, to be more precisely, the decisively

and profound analysis of power in 1975's *Discipline and Punish* (Foucault, *Psychiatric*

xiv). Foucault's work has been lived on and "remained by far the most cited" among the

scholarly works associated with the conception of power (Nealon 1). What Foucault

develops in *Discipline and Punish* is to construct the understanding and development of

archaeological perspectives of power, provided by different fields of "social, political,

and cultural mechanisms at work" in Western history of exercising power (Racevskis

91). What concerns Foucault is the mechanism, control, and manipulation in the power

relations, especially within the spatial region.

The aim of producing *Discipline and Punish*, according to Foucault, is to uncover

the historical condition and seek to conceptualize the institutional strategies that

contributed to the formation of power relations. *Discipline and Punish* constitutes the

orbits of Foucauldian discourse of power which power can be interpreted and analyzed. The complex analytics of power, which Foucault raises in *Discipline and Punish*, deals with "a multi-dimensional model of the functioning of relations of control" that may be applied in a variety of domain and further afield (Hook 3). The book mainly features the concept of disciplinary technologies and the agents of surveillance in terms of the behaviors of the deviant subjects or the objects to be known. The tactics of power and the ways of exercising power constitute the contexts of Foucauldian power.

According to Foucault, power is "not something held but something practiced," existed in the relations within "a system or socius" (Nealon 24). Power is exercised instead of being acquired, shared, or held on to. Power is not a possession for someone to own, but a technique for exercising which is understood as "relational, multiple, heterogeneous" and produced "at every moment, in every point, or rather in every relation from one point to another" (Foucault, *Psychiatric* xvi). In *Discipline and Punish*, it demonstrates how power functions and how the concept of power progresses through the slow "historical transformation from the sovereign power of the seventeenth century to the Panopticism of the nineteenth" (Nealon 27). Foucault's genealogy of power traces the mutation of power from which sovereign power is originated and centralized by the king in seventeenth century to a more ubiquitous and effective mode of disciplinary power system in the nineteenth century. Through investigating *Discipline and Punish,* there existed the contexts of "a ubiquitous and ever-present strategy of power relations that permeates all levels of social existence" (Racevskis 93). The concept of power shifts its target from the actual individual body to encompassing a wider category of many bodies from monarchical to the disciplinary era.
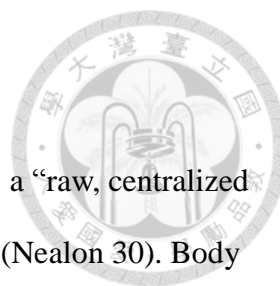
I.   Foucauldian Mutation of Power

The first mutation marked the shifts from the era of sovereignty, a "raw, centralized power of the king," to a less centralized, more effective power mode (Nealon 30). Body was realized as an object and target of power at the classical period where it can be "manipulated, shaped, trained, which obeys, responds" and is "in the grip of very strict powers" (Foucault, *Discipline*136). The theatrical and performative power is displayed through the spectacular execution, grotesque violence, and the spectacle of scaffold. The demonstrative form of power implies the body of criminals "had to be attacked, tortured, often dismembered or mutilated" in a way of demonstrating the "symbolic display of sovereign's power" (Hook 9).

The second mutation is from the sovereign power to the humanizing power or pre-disciplinary power characterized by humanist reform at the end of the eighteenth century when "a series of protests" are "against the inhumane excess of the scaffold" (Hook 11). By abolishing the spectacle of the scaffold, body is no longer the focus, but souls and minds that come to be seen as the targets of police with specific "signs and representation" (Hook 13). Humanizing power is inserted "ever more deeply into the social body" and "rendered more effective, more constant" approaches (Hook 13).

The third mutation is the new schema of disciplinary power which has the feature of "autonomy of its own specialized means" (Hook 17). The mode of disciplinary scrutiny is not limited to the subject's deviant actions, but to the subject's future capability. In the nineteenth century, there emerges a blueprint of regulating the troublesome and related behaviors with a particular power-relation exemplified in the modality of Jeremy Bentham's Panopticon.
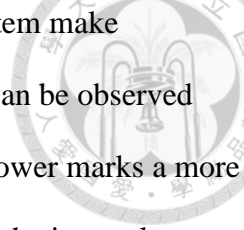
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II. Panopticon

The panoptic technology is designed to "generalize the various disciplines which had emerged during the seventeenth and eighteenth centuries" (Dreyfus 193). At first the panoptic technology is "highly localized and isolated in functionally specific settings," now the techniques of Panopticon are "gradually overflowed its institutional bounds" (Dreyfus 193). The extension of the mechanism is spread throughout the social body with the formation of the disciplinary society. Discipline serves as a technique "for assuring the ordering of human multiplicities" (Foucault, *Discipline* 218).

The architectural figure of the composition of the Panopticon is based on the two parts:

> at the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. (Foucault, *Discipline* 200)

A supervisor is placed in the central tower and to supervise the inmates in each cell. "By the effect of backlighting" the inmates are constantly visible in the cells, whereas the tower is against the light and covered partly by the shadow which gives the inmates an illusion that each cell is always under surveillance. (Foucault, *Discipline* 200).

The panoptic mechanism uses spatial structure to "induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power"
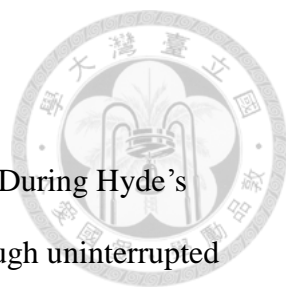
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(Foucault, *Discipline* 201). Panoptic technology and disciplinary system make surveillance an integral part of control to ensure individual subjects can be observed precisely and comparatively (Hook 18). The era of the disciplinary power marks a more permanent surveillance with the model of Panopticon which features the internal functioning of power. The techniques of measurements of disciplinary power intensify the "procedures of individualization able to capture the problematic facets of deviant subjects" (Hook 15).

III. The Mechanism of Supervision and Observation

The advancement of technology of power is accompanied by the parallel growth of disciplinary agents for normalizing the individual and eliminating the social irregularities. The operation of disciplinary power is to police the "mass of behaviors" and the "anomalies with a given social body" through constant control, observation, and surveillance (Hook 38). The mechanism of "supervision, surveillance, calibration and modification," emphasized by Foucault, creates a "more holistic type of correction" with a new structure of "technological innovations" (Hook 16). The new development of the schematic surveillance structure constitutes a network of power system which ensures "the full ambit of" people's "dangerous potentiality" and "a far more extensive permeation of power through the problematic subject" (Hook 17).
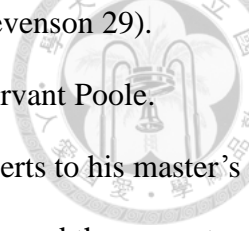
Discipline, a specific technique of power, regards individual as an object and an instrument ready to be exercised. The apparatus of exercising discipline would coerce by means of observation, eliciting the effects of power. Power is functioned through the exact observation while "each gaze would form a part of the overall functioning of power" (Foucault, *Discipline* 171). The perpetual observation traverses all nodes of the power system to normalize. The operation of power is viewed as the "political

52

technologies throughout the social body" (Dreyfus 185).

Shut up in the cabinet, Hyde loses the freedom to stroll around. During Hyde's sequestration, Utterson and the servant Poole are spying on him through uninterrupted and constant gaze, supervising his daily activity to achieve the codification of the deviant subjects and "partitions as closely as possible time, space, movement" (Foucault, *Discipline* 137). Utterson, Gabriel John Utterson, as Stevenson describes, "was a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary and yet somehow lovable" (Stevenson 7). Stevenson portrays Utterson as a figure with strict moral codes who presents Victorian's society attempting to maintain the wholeness of civilization compare to the mass behavior and chaos done by Hyde. Utterson then represents a typical Victorian gentleman, an epitome of Victorian norms consistently and rigidly adheres to order and decorum. Before breaking into the laboratory with Poole, Utterson still looks for an explanation that preserves reason and remains hope for not interfering his best friend's life. Utterson's devotion to reason makes him almost the protagonist's guardian who always alerts to the eerie and uncanny mysteries. Utterson plays a major role as an eye for supervising his friend's demeanor.
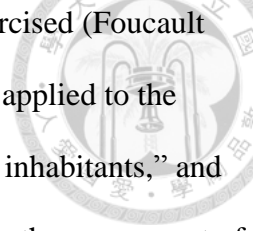
The servant Poole, a near constant presence and a role of jailer, is endowed with the power to supervise his master's house and instrumental to the string of incidence happening around Soho. Overlooking something grisly may occur, Poole summons Utterson to come to master's house to examine. Poole is the one who supervises Hyde's daily activity as described "do you think I do not know my master after twenty years? Do you think I do not know where his head comes to in the cabinet door? Where I saw him every morning of my life?" (Stevenson 36) Poole is always being watchful "The

53

doctor was confined to the house," Poole said, "and saw no one" (Stevenson 29).

Hyde's avoidance could not escape the control of Utterson and the servant Poole.

Utterson always concerns his friend's conditions and Poole always alerts to his master's

state. With the technique of permanent gaze and supervision, Utterson and the servant

Poole constitute power agents for regulating and governing Hyde's action.
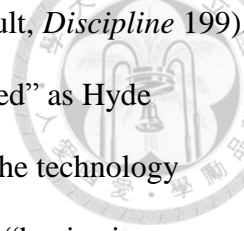
IV. Spatial Ordering and the Deployment of Power

It is worth noting that spatial ordering plays a fundamental part in informing the

practices of subjectivity and power (Hook 178). "Power relations permeate the whole

social body of society" while power relations could be more dense in the enclosed area

(Kusch 139). The spatial region marked out by the boundary of anomaly is where power

can be focused and intensified, with a total hold of capturing the individual's body,

actions, and behavior. The architectural arrangement and the organization of space are

the ways in which power can be exercised and distributed in the space (Foucault,

Psychiatric 101). The "mechanisms for limiting and pre-structuring the spatial

environment…actions of an individual," operates as a technique of confining individual

(Kusch 132). The architectural measures, limited space, and actions carrying out in

specific and meticulous planned place suggest that madmen are under constant

surveillance. The concept of discipline involves the distribution of an individual's space

and the procedure of continuous control. Discipline requires enclosure, "the

specification of a place heterogeneous to all others and closed in upon itself" (Foucault,

Discipline 141). The secluded zone carved out for Hyde embodies that power, "an

omnipresent network in the social field," could be strengthen and intensify through

power networks (Kusche 138). It is in such enclosure where power and surveillance can

be exercised over an individual. Through "a strict spatial partitioning: the closing of the

54

town and its outlying districts," power can be totally utilized and exercised (Foucault

Discipline 195). "It is the peculiarity of the nineteenth century that it applied to the

space of the exclusion of which" the useless elements, "the symbolic inhabitants," and

the "technique of power proper to disciplinary partitioning" constitute the component of

the society (Foucault, *Discipline* 199).

Hemmed in a sequestrated area "within which cells are set" and "onto the outside

through a window," Edward Hyde is separated by an enclosed cabinet, which constitutes

a way of exercising power (Foucault, *Psychiatric* 74). It is when Hyde, the "wild force

of the madness unleashes its insurrection," that ignites people's flame of anger

(Foucault, *Psychiatric* 8). As Hyde's violation of the social norms, deranged behavior,

and inappropriate demeanour "an act of cruelty to a child" has been specified, the scene

of confinement is set for sequestrating the maniac Hyde (Stevenson 53). Hyde's

unreasonable behavior is described as "malign and villainous; his every act and thought

centered on self; drinking pleasure with bestial avidity from any degree of torture to

another relentless like a man of stone" (Stevenson 53). The non-conforming Hyde is

placed in an "enclosed, segmented space" being observed at every point where his each

slightest movement is supervised, each activities is recorded (Foucault, *Discipline* 197).

The "localized spatially and temporally" of the partition where Hyde is confined to is

the interpretation of what Hyde deserves to be placed after committing violent acts. An

enclosed cabinet featured "in depth of surveillance and control, an intensification and a

ramification of power," Hyde is distributed in a "practice of rejection, of exile-enclosure"

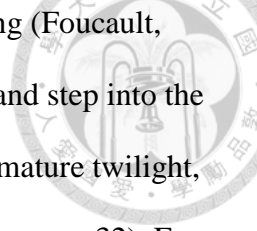(Foucault, *Discipline* 198).

The exercising of individual control is based on the "double mode; that of binary

division and branding (mad/sane; dangerous/harmless; normal/abnormal)" of

characterizing the figure of potentially harmful to the society (Foucault, *Discipline* 199).
"The tactics of individualizing disciplines are imposed on the excluded" as Hyde
confined in the innermost cabinet (Foucault, *Discipline* 199). When the technology
invests or finds "a localization within specific institution," the power "begins its
take-off" (Dreyfus185). It is in a given space or an established institutional setting
where the disciplinary technologies function. In the innermost cabinet to which Hyde is
consigned, Hyde is located within particular operations of discipline and surveillance
within the concrete restrictions of the configuration of the architecture.   It is in the
deepest house where Hyde, a threatening force and a wreaking devastation, found to be
mastered and regulated through the power of normalization.

The division between one set of people and the frontier of the abnormal and the
separation between the normal and the anomaly, reveals the rituals of exclusion and
provides a general form of the Great Confinement. Hyde is "left to his doom" in a
"meticulous tactical partitioning" where space and freedom are constricted on the one
hand, power and control are articulated and multiplied on the other (Foucault,
Discipline 198). By inserting Hyde in a fixed place, where constant surveillance will
heavily cast on him, Hyde is "immobilized by the functioning of an extensive of power"
over his body (Foucault, *Discipline* 198). The underlying disciplinary power projects
Hyde's situation as an image of an offender who disorders the system of the society,
cutting "off from all human contact, underlies projects of exclusion" (Foucault,
Discipline 199). Hyde, as an individual prone to deviance and homicide, has to be shut
up in the cabinet. It is in the spatial region that the "tactical arrangement" "enables
power to be exercised" (Foucault, *Psychiatric* 6).

In the novella, it is the madman Hyde, "who is to be brought under control," and

56

confined in the cabinet where it has only one window outward-looking (Foucault,

Psychiatric 7). Mr. Utterson and Mr. Enfield are on their usual walk and step into the

court which described as "very cool and a little damp, and full of premature twilight,

although the sky, high up overhead, was still bright with sunset" (Stevenson 32). From

"the middle one of the three windows was half way open," there they find "an infinite

sadness of mien, like some disconsolate prisoner" (Stevenson 32). When they offer him

to come out, the answer they get is "I should like to very much; but no, no, no, it is quite

impossible; I dare not" with intimidating tone (Stevenson 32). The description follows

as

> But the words were hardly uttered, before the smile was struck out of his
>
> face and succeeded by an expression of such abject terror and despair, as
>
> froze the very blood of the two gentlemen below. They saw it but for a
>
> glimpse, for the window was instantly thrust down; but that glimpse had
>
> been sufficient, and they turned and left the court without a word.
>
> (Stevenson 32)

It can be seen that the protagonist is threatened by unnamable terror resulted in his

frightened and affrighted tone and countenance. The mode of power used in the novella

is continuous, disciplinary, and anonymous "for if the prisoner is never sure when he

was being observed, he becomes his own guardian" (Dreyfus 189). "Power is exercised,

not simply held," for the tendency of power is to be focused and permeated into the

"dimension of social life" which is "captured, made possible" in the secluded cabinet to

which Hyde is confined (Dreyfus 192). In the deepest cabinet where one thing is

observed is that the inmate becomes the guardian of his own. As Foucault emphasizes in

the form of spatial management, "power is not totally entrusted to someone who would

exercise it alone, over others, in an absolute fashion" rather it is a technology which makes "those who exercise power as well as those who are subjected to it" aware that they are caught (Dreyfus 192). The prisoner "should be caught up in a power situation of which they are themselves the bearers" (Foucault, *Discipline* 201).
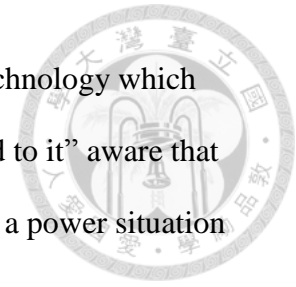
Noticing something strange is happening in the cabinet, Poole, the servant can not help but search for Mr. Utterson's help. "You know the doctor's ways, sir," replied Poole, "and how he shuts himself up. Well, he's shut up again in the cabinet…" (Stevenson 32). To reach the innermost cabinet where Hyde is locked up, Mr. Utterson follows the butler "into the laboratory building and through the surgical theater, with its lumber of crates and bottles, to the foot of the stair…mounted to the steps and knocked with a somewhat uncertain hand on the red baize of the cabinet door" (Stevenson 34).

The enclosed space where Hyde is confined and physically restrained is made power accessible, which enables the power to be exercised and intensified. The deviant behavior which is observed from behind and underhand implies power is being exercised anonymous. The sequestration brings together power, the control over the body, and "the control of the space into an integrated technology of discipline" (Dreyfus 189). The operation of the power is to be found in a contained space where a troublesome is subjected to its mechanisms being observed and controlled. The innermost cabinet, a technology for "the ordering and individuating" madman, functions as a kind of "mechanism for the location of bodies in space, for the distribution of an individual, and for the disposition and channels of power" (Dreyfus 189). The configuration of the building in the novella is illustrated as
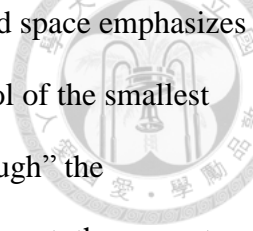
> The far greater proportion of the building was occupied by the theatre,
>
> which filled almost the whole ground story and was lighted from above, and

58

by the cabinet, which formed an upper story at one end and looked upon the

court. A corridor joined the theatre to the door on the by-street; and with this,

the cabinet communicated separately by a second flight of stairs. (Stevenson

39)
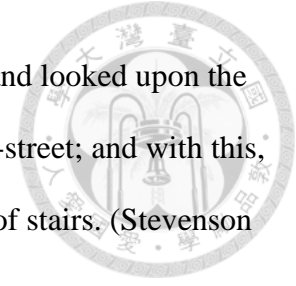
An apparatus of "meticulous ritual of power, by its mode of operation" establishes

in a confined spatial form where "political technology of the body can operate"

(Dreyfus 192). As Hyde is thoroughly enmeshed in the ordering of localization, he is

fixed, regulated, and subjected to control. "It is the techniques for the use of the

structure" of the space along with the "means for the operation of power in space" allow

power to intensify and expand (Dreyfus 190). The disciplinary mechanism carries out in

space, which entails the "analysis of geographical area" where every small detail of the

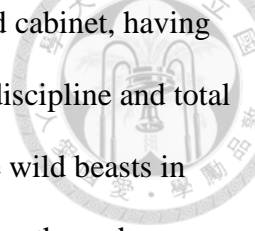inmates could be rigorously supervised and observed (Dreyfus 190).

The quarantined space, specifically the innermost cabinet within the house which

power performs as a technology containing the disorder, regulates the disorder and

abnormal behavior. The technology of exercising power through spatial form is

demonstrated when Hyde, a troublesome shown the deviant behavior in need of

normalization and seclusion, is excluded from the society and placed in a designated

sanctum-like cabinet. Situated in the innermost house, the secluded private cabinet, an

architectural model features the schema of power "provided increasingly sophisticated

and complex ways of exercising power" (Dreyfus 191). Power is being enforced with

the feature of surveillance and observation through the spatial ordering hence the basis

for the expansion of power is permeated the sequestrated area. In the interest of the

increasing power, the connection between the control of spaces and bodies is made clear

and precise. Secluded room manifests itself with the invisibility of the organization of

59

power, displaying the means for controlling individual. The restrained space emphasizes the insertion and activation of a form of continuous power and control of the smallest details of one's behavior. "The spread of normalization operates through" the technology of power which treats the anomaly along with "the delinquent, the pervert, and so on" as a target to supervise and administer (Dreyfus 195).

In view of Hyde's situation, he is constantly spied upon and looked at every moment. The innermost cabinet buried in architectural masses has no bars, no chains, and no heavy locks, but a clear and well-arranged sequestration is laid upon. Hyde "inscribes in himself the power relation in which he simultaneously plays both roles;" the one who exercises power, and the one on whom power is exercised (Foucault, *Discipline* 202). The approach of the power tends to get into a more constant, profound, and permanent effects and spreads throughout the social body by the "analytical arrangement of space" (Foucault, *Discipline* 203). The image of "discipline-blockade, the enclosed" spatial form is established on the edge of the society with more effective exercise of power, a design of controlling and surveillance for Hyde to come (Foucault, *Discipline* 209).

In order to exercise power, power is endowed with the "instrument of permanent, exhaustive, omnipresent surveillance," capable of managing the inmate (Foucault, *Discipline* 214). Power is identified neither with an institution nor with a mechanism; rather it is a type of technology comprising procedures, techniques, instruments, application, and targets, can be taken over by institutions for a particular end for reinforcing the apparatus and exercise of power. By operating power specifically rejecting the disarray of the society can assure the functionality and wholeness of society, reigning "over society as a whole" (Foucault, *Discipline* 216). Being an

60

individual who is deprived of his liberty, Hyde is put into an enclosed cabinet, having

the character of "exhaustive disciplinary apparatus" with unceasing discipline and total

power over him (Foucault, *Discipline* 235). "Under lock and key like wild beasts in

their cages" in an isolated space is the portrayal of what Hyde has been through

(Foucault, *Discipline* 238). The active surveillance could be effectuated by the operation

of confinement to ensure the well-functioning society.

V. Principle of Isolation

The principle of isolation of the prisoner aims to remove the deviant from the

external world, from everything that would motivate and facilitate the abnormal

behavior. Foucault puts it "solitude assures a sort of self-regulation" of the power which

makes individualization of exclusion and control possible (Foucault, *Discipline* 237).

The isolation guarantees that exercising power over the inmate is possible with high

intensity, which can not be overthrown by any influence. Solitude implies a condition of

total submission and provides "an intimate exchange between the convict and the power

that is exercised over him" (Foucault, *Discipline* 237). The measure of isolation

guarantees that the social deviant is taken care of by uninterrupted supervision and

constant social control. The "form of rigorous power" is exercised through the means of

exclusion which "inscribed all the more deeply in the behavior of the convicts"

(Foucault, *Discipline* 242).

Hyde, an existence of delinquency, danger, deviation, and anomaly castigated to

the cabinet, is the object of supervision inserted in the power apparatus, being hold

under permanent and perpetual observation and gaze. The imprisonment performs the

function of technical project for the man on the fringes of the society, threatening the

rules and harmony of the society. With unperceived and perpetual surveillance, the

61

sequestration makes power possible to function in an isolated space within an architectural form. The delinquent and dangerous character as Hyde possesses, is the target of concentrated power would exercise upon with disciplinary technologies. The mechanism of exclusion constitutes a spatial region where continuous power and supervision could be practiced. Within the society, the "direct hold of power" would be introduced in a confined domain or interstices which contained the confused, intolerant, and dangerous element (Foucault, *Discipline* 300).

It is the departure from the society's accepted norms that Hyde is placed within the network of confinement system. Power inserts ever more firmly as Hyde's physical body is captured. A more insistent surveillance and perpetual observation will be heavily focused on Hyde. Placed on the fringes of the society, "the carceral texture of society" assures that the gravity of Hyde's departure from normal behavior is regulated through the "systems of insertion, distribution, surveillance, observation" with "compact or disseminated forms" (Foucault, *Discipline* 303). Contained in the cabinet is an "instrument of rejection and repression" rooted in "mechanisms and strategies of power" for controlling Hyde's deviant behavior (Foucault, *Discipline* 305). Having the "crudity and barbaric character," Hyde is realized as a residue of the society and humanity in general, and a "subjected body held in a system of supervision and subjected to procedures of normalization" (Foucault, *Psychiatric* 57). By exercising means of "capillary form of power" along with the system of supervision, Hyde is secluded in a well-defined place where control and permanent overlooking is taking charge of his individual body (Foucault, *Psychiatric* 56). The silently exercised power practiced in the cabinet is through the surveillance network which supposes to make the enclosed and targeted subject subjugate. The madman and power subject, Hyde, then is in the position under "the potential power of a permanent gaze," inspection, and

62

uninterrupted observation realized in spatial organization (Foucault, *Psychiatric* 102).
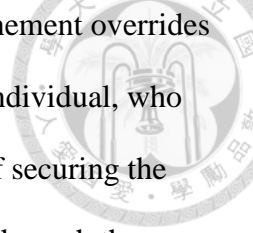
Given trapped in the inescapable "situation of being under constant observation," the

continuous and endless control assured by power is imposed on Hyde (Foucault,

Psychiatric 47).
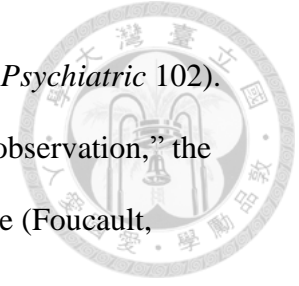
Conclusion
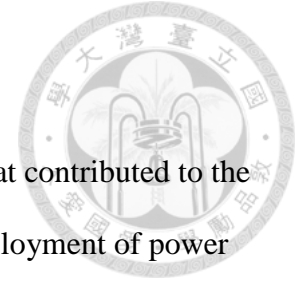
This thesis has examined the contexts of historical condition that contributed to the confinement of the mad, cultural perception of madness, and the deployment of power in *Strange Case of Dr. Jekyll and Mr. Hyde* in the nineteenth-century Britain, a period being tagged as "an age of incarceration" (Shepherd III: 273). Hyde's loss of control poses a considerable challenge to the regulation and order of the society as Hyde does several misdeeds regarding trampling on the little girl and the murder of Sir Danvers Carew. Hyde is described as "mad, abnormal, feeble minded, and difficult member" in the society to be handled with (Foucault, *Psychiatric* 115). The mad individual "emerges as a social adversary, as a danger for society," not simply as someone "who may jeopardize the rights, wealth, and privileges of a family (Foucault, *Pychiatric* 96). The monstrous figure Hyde is a threat to the common everyday people and perceived as a degenerate individual with ape-like, hairiness, and primitive countenance "drawn from the broader cultural or social context" (Kusch 189). The delinquent Hyde appears as a danger to those around him, and people are exposed to his outbursts, "living dangerously and flirted with death" (Nealon 49). Rejection of "what is defined as irrational and mad" then is activated, the agency of control, along with the "partition that amounts to an exclusion of what does not conform to" the social norm are established (Kusch 158). "It is through the contexts of exclusion and disqualification" marked by the characteristic of dangerousness and fringes of the society that realize the madman Hyde (Hook 140). The distasteful Hyde demonstrates the deviances and transgressive deeds which require the elimination, deployment of power, and strict control and surveillance. The confinement is established, and Hyde is placed under constant surveillance and is supposed to be controlled.

The 1838 law contributes something fundamental is that "confinement overrides interdiction" (Foucault, *Psychiatric* 5). Taking charge of the insane individual, who jeopardizes the society, is the operation of the essential component of securing the dangerousness, through confinement. Taking hold of the madman is through the means of confinement within an enclosed region including the elements of "the walls, the wards, the instruments, the supervision" where power can be exercised and the constant and unceasing observation and surveillance would be imposed on the troublesome individual (Foucault, *Psychiatric* 164). The practice of power is "fixed on the general system of supervision" on "spatial isolation" as Hyde being casted to the innermost cabinet in which "the mad were put," the place "which served to disciplinarize" and police the acts of the "mad existence" (Foucault, *Psychiatric* 164). It is through excluding the mad and the means of isolation that power could penetrate modes of conduct. Transposing the power mechanism from the institutional organization of "the broader ordering of a given social milieu" to a confined cabinet does not lose the grip of the conception of power, but continues to work through the management of the spatiality (Hook 178). From the banishment of the mad existence, to the quarantine of the diseased, to confinement, to the surveillance, "power's increasing intensity charts a movement to ever-more-supple forms of control" (Nealon 51).

The confined spatial region, a zone of power intensification, becomes loaded with greater significance of implying the demarcation of the anomaly, along with the exercise of power, and supervises the ways in which "power is exercised, so that power is constantly subject to control" (Foucault, *Psychiatric* 77). The orderings of space suggest the functionality and indexes of the networks of power. Giving heed to the control of the mad individual by architectural measures enables power system could be exercised properly, emphasizing the "control and surveillance over his body" and intensifying

65

power within a secluded spatial region (Kusch 182). The placement of the delirious

figure's body in the cell is pinned in a given space "and followed by a potentially

continuous gaze" (Foucault, *Psychiatric* 78). Fixation on the mechanisms of supervision

is directed against the inassimilable, that is, the individual who is rejected as abnormal

by consigning and abandoning to the status of social useless.
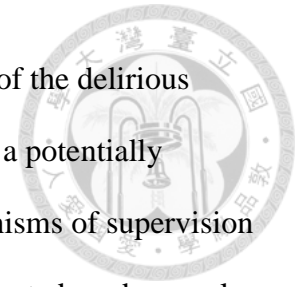
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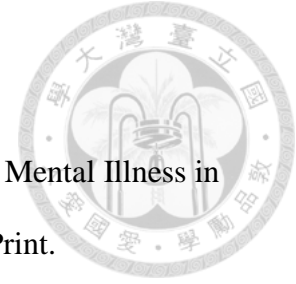
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71