

T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES



**WRITING THROUGH THE EXPERIENCE OF FIRE: BACHMANN AND
PLATH
THESIS**

Asena ABBASOĞLU

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1) Tez Danışmanı: Dr. Öğr. Üyesi Gillian Mary Elizabeth ALBAN

[Signature]

2) Jüri Üyesi : Prof. Dr. Veysel KILIÇ

[Signature]

3) Jüri Üyesi : Dr. Öğr. Üyesi Gamze SABANCI UZUN

[Signature]

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I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis. (/ /2018).

Asena ABBASOĞLU



FOREWORD

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June, 2018

Asena ABBASOĐLU



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ATEŞİ DENEYİMLEYEREK YAZMAK: BACHMANN VE PLATH

ÖZET

Sylvia Plath ve Ingeborg Bachmann kadının sosyal düzendeki yeri üzerine çalışan, kadın ruhundaki kendini yok etme ve intihar eylemlerine ışık tutmak amacıyla ilişkilerin özelliklerini inceleyen, aynı etnik kökene sahip önde gelen çağdaş savaş sonrası yazarlardır. Eserlerinde, ruh hallerini, acılarını ve duygularının doğurduğu sonuçları yansıtarak psikanalitik bir bakış açısı sergilerler. Bu çalışmada benzer psikolojik problemleri yaşamış ve elektroşok terapisi gibi benzer tedavileri deneyimlemiş bireyler olarak kendilerine zarar veren davranışlarının nedenleri çeşitli psikolojik teoriler aracılığıyla incelenecektir. *Malina*daki 'anima-animus' teorisine yapılan doğrudan gönderme dikkate alınarak ve Ich'in rüya döngüleri ile Esther'in bilinçakışı tekniği bağdaştırılarak, Freud ve Jung'un ruhun yapısı üzerine yaptığı araştırmalar ışığında *Malina* ve *The Bell Jar* eserleri yorumlanacaktır. Ayrıca, bu romanların sosyolojik boyutları Emile Durkheim'in intiharla ilgili teorilerinden yola çıkarak 'entegrasyon' ve 'yabancılaşma' çerçevesinde ele alınması yoluyla tartışılacaktır. Bu çalışma faşizan yaklaşımlar sonucunda kendine zarar verme ve kadın intiharı konusunda detaylı bir inceleme yapacaktır. İntiharın ortak sebeplerini ortaya çıkarmak için Sylvia Plath'ın *The Bell Jar* ve Ingeborg Bachmann'ın *Malina* romanlarındaki kadın kahramanların kişilik özellikleri ve kimlikleri incelenerek kendine zarar verme işlemi bu iki romanda karşılaştırılacaktır. Bachmann ve Plath'ın romandaki yansımalarından da yararlanarak *Malina* ve *The Bell Jar*'ı yorumlamak için kahramanları intihara iten olaylar ve yan karakterler de incelenip analiz edilecektir. Bu çalışma ayrıca faşizan ve bunaltıcı norm ve kuralların kadınları kısıtlayan ve onların özgünlüklerini ve bireyselleşmelerini engelleyen psikolojik boyutlarıyla ilgilenmektedir. Ayrıca bu çalışma mitlerin nasıl bir işlev gördüğünü, neyi başarmayı amaçladıklarını sosyolojik açıdan irdelenecektir.

Anahtar Kelimeler: Faşizm, ilişkiler, psikoanaliz, anima-animus, boyunduruk, kimlik, özgünlük.

WRITING THROUGH THE EXPERIENCE OF FIRE: BACHMANN AND PLATH

ABSTRACT

Sylvia Plath and Ingeborg Bachmann were two outstanding contemporary post-war writers of the same ethnicity, dealing with the place of women in the social order and examining the characteristics of relationships in order to shed light on the self-destructive and suicidal inclinations in the female psyche. In their works, they provide a psychoanalytic perspective by presenting their mental state, sufferings, and the consequences of their emotions and actions. Suffering similar psychological problems and having experienced alike treatments like the electro-shock therapy, the stimuli for their self-destructive behaviors will be analyzed through various psychological theories. Considering the direct reference to the 'anima-animus theory' in *Malina* and associating Ich's dream cycles with Esther's employment of 'stream of consciousness', Jung and Freud's researches on the structure of the psyche will be a fundamental medium to interpret *Malina* and *The Bell Jar*. The sociological dimensions of these novels will also be discussed through Emile Durkheim's theories on suicide within the framework of 'integration' and 'alienation'. This work will make an intensive study of self-destruction and the suicide of women as a consequence of fascist behaviors. It will compare the process of self-destruction in two works of literature, Ingeborg Bachmann's *Malina* and Sylvia Plath's *The Bell Jar*, examining the female protagonists' personality traits and their identities to reveal common motives for suicide. It will also examine and analyze events and secondary characters leading the narrator protagonists to suicide, using the reflections of Bachmann and Plath to interpret *The Bell Jar* and *Malina*. It will concern itself with the psychological dimensions of norms and regulations that function in a fascistic and depressive way, limiting females and depriving them of authenticity and individuation. This study will also attempt to explore the purpose of myths from a sociological perspective, to display how they function and what they intend to accomplish.

Keywords: *Fascism, relationships, psychoanalysis, anima-animus, oppression, identity, authenticity.*

1. INTRODUCTION

Das Göttliche

Dein Schatten ist ein Licht zugleich
Von ungemessener Weiter,
Ein Klang aus einem tiefen Meer,
Ein Sang auf stiller Saite.

Oft ist ein fremder, wunder Schmerz
Und Bangigkeit in Träumen.
Dann jauchzt entfesselt einen Ruf
In freiem Überschäumen.

Und in der schönsten Sternennacht
Ist Kühle rings im Blühen
Und über der verklärten welt
Entspringt ein hohes Glühen.

The Divine

Your shadow is just like a light
Of still unmeasured breadth
A song upon a silent string,
A sea sound from the depths

There's often a strange and wounding pain,
A fearfulness in dreams.
Then an unfettered cry bursts forth
In freely flowing streams.

And in the wondrous, starry night
A chill is flowering around,
A glow arising high above
The world's transfigured ground.

(Bachmann and Seals 1994, pp.74-75)

Ingeborg Bachmann wrote the above poem on the 22 July 1945, shortly before the Second World War ended and twenty-six years before *Malina* was published. There are reflections of the war in it, just as they are present in many works of Bachmann. In *Malina*, for instance, Bachmann depicted a protagonist seeking the essence of life outside herself, in somebody else. She reflected the trauma of her post-war era from the standpoint of a female writer trying to emancipate herself from social oppression and fascistic behaviors.

Certain novels of women writers also depict their journey to the inner self, describing their relationships, their place in society, the roles imposed on them and consequently how they feel. They try to cast off objectifying myths and predetermined roles in order to be free. Moreover, beside financial independence, freedom arguably starts with expressing oneself without boundaries and constraints. As long as people explore themselves and communicate in words and images what they have found there, they will become more and more powerful. Hence, women's emancipation and empowerment start with women writers who observed and expressed their unveiled identity and who were not afraid to be the outlaw.

Hélène Cixous encouraged women to write about their own bodies, as they comprised many secrets that needed to be revealed in order to unveil the authentic individual; and writing through something that had been taboo broke new grounds, releasing the shackles of the imprisoned. Under the influence of authors and philosophers like Simon De Beauvoir, awareness of segregation and inequality simultaneously developed. A research by Segger and Wheeler in 1973 indicated that American fictional television showed women in a much more restricted range of occupations than men (Fiske 2012, p.137). Research by Dominick and Rauch in 1972 revealed much the same stereotyping in advertisements, which portrayed women as "unventuresome homebound creatures" (Fiske 2012, p.137). Hence, society did not encourage women to believe in themselves, their skills or their intelligence. Rather, it raised women with the ideal of becoming supportive helpmeets, teaching them that they were weak, inadequate creatures, best suited for domestic chores. To free women from these limiting definitions, De Beauvoir stated, 'One is not born, but rather becomes, a woman,' preparing the grounds for Women's Liberation (in Sink, 2008).

Writers like Virginia Woolf, Simon De Beauvoir, Hélène Cixous started to dismantle the traditional female stereotype in order to bring out their authenticity as free individuals to the surface and tried to help them construct their own identities free from the myths. In her famous work *From the Other Sex*, Hélène Cixous questions the mythologizing of women. She cites the myth of the 'Eternal Feminine' discussed by De Beauvoir that effectively sublimates

all women, employing indisputable transcendental ideas to overlook their diversity and reject exceptions and anomalies as unfeminine. She also points out the myth of Woman as Evil Home wrecker, the 'Bad Woman' trying to benefit financially from innocent family men (since in patriarchal societies it is always men who possess and bestow wealth, and women who consume their assets). In society's mythologizing of women there is always a polar juxtaposition of Good and Evil; an untouched virgin is always good, flesh is always evil (Leitch et al. 1990, pp.1406-1407). Thus, the continual suppression of authentic and diverse personalities is the most significant reason women as individuals need to be talked and written about, free from any external classification, with their ups and downs, happiness and worries, far from any idealization or didactic illustrations. Suppression reduces individuals to a stereotype, dictating behaviors and leading to pathologies of identity when individuals recognize that their true identity fails to fit the external expectations of society.

Milestone literary works that have employed the issues of segregation, restrictions, boundaries and suicide attempts of women include *The Bell Jar* by Sylvia Plath; *A Room of One's Own* by Virginia Woolf; and *To Room Nineteen* by Doris Lessing. In a way, each of these works is a protest, even a revolt against the double standards that limit women to cleaning, cooking and reproducing, and render them shallow and insignificant by undermining and belittling their ideas. Educated and possessed of the ability to evaluate and to criticize and being reduced to prescribed gender roles amidst patriarchal living conditions, many questioning female writers became depressed and made attempts or actually committed suicide. Ingeborg Bachmann was one of the most significant figures of 20th century Austrian Modernist Literature. Born on the 25th of June 1926 in Klagenfurt, Austria, Bachmann studied German philology, philosophy and psychology in the universities of Innsbruck, Graz and Vienna from 1945 to 1950. She particularly focused on Heidegger and Wittgenstein in her studies, completing her PhD dissertation by writing a critique on Heidegger's study of phenomenology. The first volume of her collected poems (*Die Gestundete Zeit*, Borrowed Time) was published in 1953 followed by the second volume (*Anrufung des Großen Bären*, Invocation of the Great Bear) in 1956. Later, in 1960 her essays *Frankfurter Vorlesungen*

(Frankfurt Lectures) were also published (Antoloji, 2017). She lectured on poetry at Frankfurt University and in 1968 she was awarded the Georg Büchner Prize. She also wrote radio plays, stories, and a libretto before her famous novel *Malina* was published in 1973. Bachmann travelled extensively and in 1973, visited Auschwitz and Birkenau concentration camps during a visit to Poland. She died on the 17th of October, 1973 in her apartment in Rome by the fire of her still live cigarette, which may have been a suicide (Britannica, 2017). Like Sylvia Plath, Bachmann had a genius for writing and also frequently referred to death in most of her works.

Bachmann's poetry attracted attention after she read her poems to Gruppe 47, a post-war writing association that included Hans Werner Richter, Günther Grass, Heinrich Böll and Paul Celan with whom she was later romantically involved. She tried to depict the potential of language in post-war times and the boundaries in personal relationships (Author's Calendar, 2018). Having feminist concerns, and concentrating on interrelationships among people, she stated that fascism started in personal relationships, adding that it was the first thing in the relationship of a man and a woman. Thus, *Malina* may be described as depicting a journey to the inner-self, to the structure of relations and self-destruction, somehow similar to the journey of Esther Greenwood in *The Bell Jar*. *Malina* is similar, too, to the biography of Sylvia Plath and the story of Ingeborg Bachmann herself, who suffered repetitive psychological problems, the first of which emerged in the fall of 1962 after she broke up with Max Frish and was hospitalized in Zurich. In June and August 1963, she was hospitalized in Berlin once again. In February and March 1965, November 1965, May 1966 and February 1967 she was treated again in a clinic in Baden Baden, Germany (Bachmann et al. 1990, pp.310-311). She became addicted to tranquilizer, sleeping pills and pain killers (Lennox 2006, p.33), before dying in a suspicious apartment fire in Rome. According to Karen Achberg, in its 17th of November, 1973 issue, the *Bild* tabloid of Germany was headlined, "She died as if she had thought it up herself" to announce Bachmann's unusual death (Achberg 1997, p.9). It is important to examine Bachmann and her Ich, and Plath and her Esther Greenwood intertwined, without overlooking the implications of their own identities on their works. For Plath also suffered psychological problems, like

depression and nervous breakdowns, and experienced mental treatments that included electro-shock therapies -the second of which was successful at least-before she committed suicide.

Bachmann's father was a middle school language teacher and a member of the National Socialist German Workers Party, or the Nazi Party as it is commonly known (Author's Calendar, 2018). Opposite to her father Bachmann was against all kinds of fascistic behaviors, but was probably affected by her father's personality, his ideas and the realities of war.

As a post-war writer, Ingeborg Bachmann communicates the impressions and influences of the second world war combined with her own experiences and imagination, employing many different styles to enrich the impact of her narration: letters, prose, open-ended dialogues, fairy tales, even musical notes with lyrics and musical terms. Before *Malina*, Bachmann wrote a theatre play in 1957 called *The Good God of Manhattan*. A good example of her style, it became famous in a very short time and still is. One interpretation holds that love trespasses into another dimension of satisfaction; the world loses its significance, which prevents a person from contributing to real life and thus to economy. Thus, the social order is harmed (The Institute of Modern Languages Research, 2018). In the play the character Jennifer represents the consumerist front of the society; she is murdered by God, but her lover does not share the same fate for he had already started to diverge from the relationship and thus is saved (The Institute of Modern Languages Research, 2018). What Bachmann displays here is that men do not commit to relationships and therefore they are saved. Her approach also exposes her cynical and pessimistic view of male-female relationships that she also introduces in the love story of Ivan and the narrator Ich in *Malina*.

Bachmann's poem "The Divine" is another example of her style, writing habits and mood. This poem and *Malina* include; fearful dreams and the importance of self-expression. Pain and love for one who is extremely elevated and deified are also common to both. Just like *Malina*, "The Divine" is also depressive and pessimistic as we cannot find any traces of power in the narration. The narrator associates the shadow of her loved one – a dark figure, deprived of its owner's presence – with light and thus with life. Likewise, the sound from a deep sea

injects life and brings essence to absolute silence, darkness and absence, just like the essence Ivan brings to life in *Malina*. The loved one emits rays of life and becomes divine just like Ivan.

The common characteristic of Bachmann's writings, opposite to Plath's works, seems to be the weak protagonists failing to find a purpose in their lives. They are usually pathetically searching for the essence of life in somebody else. The protagonist in *Malina* is constantly miserable, does not create anything, and does not attempt to achieve her economic independence. She's totally passive and lacks a purpose in life. Just as the lover in "The Divine", the Prince of Kagran, again a dark shadowy and imaginary figure, is what we get again in *Malina* as the male participant in a relationship. The darkness again proves Bachmann's pessimistic and even depressing views about the man-woman relationship.

In *The Bell Jar*, the depiction of the woman hater and Esther's bitter experience with him, the marriage of Buddy Willard's parents and her own relationship with Buddy involve similar clues for Plath's views on the same topic, attributing fascistic qualities on man-woman relationships. Moreover, Buddy Willard's mother and the beautiful rug she had made herself in fact represent women's general position as being constantly trampled under the feet of a man in a marriage. Hence, it is again basically fascism that dominates man-woman relationships for Plath as well in *The Bell Jar*.

Plath was perhaps a typical perfectionist and adopted the profound work ethic peculiar to immigrants; for her father was German and her mother was, like Bachmann, of Austrian descent (Alberge, 2012). Plath's *The Bell Jar* is semi-autobiographical, with the names of the characters and places changed. The traditional mother in *The Bell Jar* in fact represents Aurelia Plath. According to *The Guardian's* interview with one of Plath's best friends, Elizabeth Sigmund, Sylvia Plath did not want her mother to know that she wrote *The Bell Jar* and "...would never have wanted her semi-autobiographical novel to be published under her name while her mother Aurelia Plath was still alive ..." (Jordison, 2013). For this reason, it was first published under the pseudonym Victoria Lucas (Jordison, 2013). A traditional mother figure trying to hide issues like psychosis or mental illness is another sign of the repressiveness of society, as in

most conventional societies such pathologies are usually a taboo, something never spoken of.

Just like Bachmann, Sylvia Plath was also concerned with feminist issues. Her mother Aurelia Plath was a strong character even though she was a traditional figure. She was a master's student when she met Otto Plath, professor of German and biology. They married in 1932 and Sylvia Plath was born on the 27th of October, 1932 in Boston. According to *The Guardian*, German immigrant Otto Plath, a suspect during a 'First World War Investigation', was detained over possibly being a pro-Nazi sympathizer (Alberge, 2012). The revealed files by FBI indicate that, even though being someone without any clues of disloyalty, he was a person with morbid tendencies, who could not make any friends (Alberge, 2012). He was also perfectionist to an extreme. Otto Plath virtually let himself die through his fanatical refusal of diabetic treatment. He was more or less a fascist at home as he also did not allow social contact and oppressed his family. His strict and authoritarian personality and sudden death affected Sylvia Plath very much, influencing her later poems and her relationships (Aapone, 2017). She acknowledged her father's sympathy for Hitler by stating that 'He ... heiled Hitler in the privacy of his home.' (Alberge, 2012). Thus, we understand that even though Plath's and Bachmann's fathers had been Nazi sympathizers, in contrast Ingeborg Bachmann and Sylvia Plath both radically shared the opposite viewpoints. They manifested their anti-Nazi views or even their hatred for fascism with the very same conviction as Sartre suggests in his work, defining how an author should radically reject any regimes that limit or threaten freedom. Keeping in mind the fact that both of the writers' fathers were teachers and Nazi sympathizers, it would not be odd to consider them as adopting prescriptive and authoritarian features, peculiar to their positions and to the military. We also notice the clues for such characteristics in the emotional statements of Plath's poem "Daddy". On the other hand, even though not much information is provided for Bachmann's father, still we observe a similar kind of a fascist father depiction in *Malina*.

Sylvia Plath's first poem was published in the Boston Herald when she was eight. She was intelligent, successful, and was admitted to Smith College with a

four- year-scholarship. She won a month-long guest editorship at *Mademoiselle* magazine and was inspired to document what she experienced in her novel *The Bell Jar*, published in 1963, depicting the events leading her to madness. Her first suicide attempt was in 1953 (Aapone, 2017). After being treated also with electro-shock therapies in a mental institution, she was thought to be recovered. Then she went to Cambridge University on a Fulbright Scholarship, where she met her future husband Ted Hughes (Aapone, 2017). Plath and Hughes married in 1956, and *The Colossus*, Plath's first book of poetry, was published in 1960, four years later. In 1962 Hughes left Plath for another woman, Assia Gutmann Wevill, leaving Plath in a deep depression (Aapone, 2017). She committed suicide by using the gas oven in her own house, leaving two children, Frieda and Nicholas behind (Aapone, 2017).

Considering Plath's works in general, we see that her most important poems were written in the time segment just before her suicide when she was very productive. She includes depression, suicide, hopelessness but also sometimes veiled hope in her poems. Her most stunning poems were published in 1965 in a book titled as *Ariel* after her death in 1963. *Ariel* is also the title of one of the poems in the book which is named after her own horse Ariel. In this poem she rides her horse and depicts the surroundings, talks about immobility, and then in contrast, action and speed, her psychological state, suicidal tendencies, and existence together with her rebellion against the dominance of the male with the symbol of Godiva; a female rebel. *Ariel* includes her other most significant poems, "Daddy" and "Medusa". In "Daddy", there are contradictory feelings like hate, anger and love for the fascistic daddy. There is also the victimization of a young girl who has lived in a black shoe together with a male-fascism and "Daddy" association. She says that at twenty she tried to die and get back to him, but also states that she had to kill him and that she is through with him. Thus, deep inside, there are stronger bonds to the father mentioned here as she tries to get rid of them and claims that she has succeeded by telling that she is through. On the other hand, like "Daddy", "Medusa", written in 1962, also involves similar paradoxical emotions, but this time for the mother figure, Aurelia Plath, who is associated with the mythical monstrous Medusa. Dr. Alban explains Medusa-Aurelia Plath connection with a reference to Judith

Kroll's declaration where she stated that it had been a private joke between Sylvia and her mother since Aurelia is the synonym for the adult stage of a type of jellyfish called Medusa (Alban 2017, p.43). But the Medusa suggested in this poem is the "Great goddess of birth, death and regeneration" (Alban 2017, p.44). Thus, even though the writer seems to have an extreme hatred for her mother, the depiction of the mother reveals her as a strong, powerful figure stretching across the ocean in order to rescue her daughter and to dispel her troubles by telephone contact. But the writer seems to be unwilling to withstand her gaze since she feels that she is debilitated and infantilized through it (Alban 2017, p.43). As the mother perceives what is not mentioned or revealed, and as she has too much intimate knowledge about her daughter's relationship, she becomes an avoided omniscient figure, deathly paralyzing the writer and extracting breath and life (Alban 2017, p.45). Thus, the writer feels ashamed and trapped in a bell jar which reminds one of a maternal womb (Alban 2017, p.44). Her emotional dependence on her mother disturbs her, as she orders her with a double meaning: "Off, off eely tentacle!/ There is nothing between us." As she asserts that they do not share anything with each other, at the same time she suggests that it is impossible for anything to come between them (in Alban 2017, p.44). She is in need of presenting herself to her mother through her achievements and success which includes having a happy family. Therefore, she tries to reshape her life and regain power to face her mother. With the disturbing implications of the Medusa gaze which according to Plath has a paralyzing and petrifying effect, she tries to avoid her mother's gaze that makes her feel inadequate and even ashamed (Alban 2017, p.45). Dr. Alban explains Medusa gaze by associating it with Sartre's description on how one is subjected to the other's gaze shamefully (Alban 2017, p.45). Hence, in the poem, the writer tries to exorcise her oppressive mother as she needs to free herself from the motherly concerns (Alban 2017, p.45). Therefore, her attempts also hint at an undesired emotional dependency on her mother.

Plath also deals with the issue of women's position in marriage in her poem *The Applicant* by utilizing the pronoun 'it' instead of 'she' for the objectified married woman. She associates her with a living doll, emphasizing how a woman can be reduced to a domestic figure deprived of her identity, who is only

good for household chores (Alban 2017, p.69). This situation looks similar to the identity issue in *Malina*, where Ich is deprived of her name and identity, signing each letter as ‘an unknown woman’, without mentioning her name.

As a novel of symbolisms and self-consciousness, *Malina* is a first-person narrative. It presents a struggle to determine the nature and disposition of interrelations and the individuals’ psychology who take part in these relationships. The novel focuses on individual concerns and expressiveness. According to Mark Anderson, Bachmann’s *Malina* contains the most accurate modernist and post-modernist prose of the century and would have functioned as an introduction to a greater prose cycle, which was planned to be entitled as: ‘*Todesarten*’ meaning ‘Styles of Dying’. In fact, it was completed after the two preceding but unfinished overtures, *The Book of Franza* and *Requiem for Fanny Goldmann*. Bachmann was at the peak of her writing in *Malina*, as this was her last novel before she died in 1973 (Anderson 1999, p.226). Therefore, the emerging shocking events—like the incestuous relationship of the narrator and her father, or the narrator’s obsessive love for Ivan—and the chronic references to death easily attract the attention of the reader. Also, the cruelty in her depictions of the death cycles in *Malina* sustain peak interest. Considering the events taking place in the dream cycles, Ingeborg Bachmann masterfully presents clues of abnormality and trauma in the narrator’s past. The cruel and excessive tortures Ich experiences in her dreams also symbolize the narrator’s desire to survive and her potential power. On the other hand, ‘the narrator without a name’ is a symbol of a submissive female identity who is insecure and unconfident most of the time. She is silenced and condemned to losing her identification. Her housemate’s name Malina is another issue of confusion. It sounds as if it is a female name but in fact Malina’s male gender also symbolizes the narrator’s male counterpart, thus hint at Jung’s ‘anima, animus’ theory. According to Mark Anderson, Malina is the narrator’s male soul, the animus that Jung describes as the male constituent of a woman. Anderson says Bachmann herself created Malina to belong to the narrator. Bachmann had been unable to write from a female perspective previously, and with this new invention she was able to write from both male and female viewpoints (Anderson 1999, p.237). As a proof, the narrator in *Malina* carries on the gender

analysis by asking herself whether she is ‘a woman or something dimorphic’ and whether she is completely female or not (Bachmann et al. 1990, p.183).

On the other hand, Malina’s dominance over the narrator associates with the patriarchal society, its values, and emphasizes their oppressing consequences on women when the narrator commits suicide and is annihilated in the end. Malina and Ich’s relationship is also complex and baffling as the events are depicted to imply that they have a romantic relationship. Their first meeting and later encounters always hint at a love affair that is about to start.

As *Malina* is also a semi-autobiographical novel, it is no surprise that similarities between the writer and the protagonist Ich are easily observed. Thus, the narrator’s world view is in fact the extension of Bachmann’s own opinions on the holocaust, consumerism and fascism. She criticizes society and its hypocrisy without forcing her judgments, opinions or conclusions on the reader but instead focuses on her own story. Both Bachmann and the narrator Ich were writers born in Klagenfurt, Austria. The narrator was educated at the University of Vienna, and Bachmann studied philosophy at the universities of Innsbruck, Graz and Vienna and wrote her dissertation on Martin Heidegger. The influence of those teachings on Bachmann’s works including *Malina* are obvious: Bachmann makes no effort to establish a universal judgment or present a bildungsroman character with moral issues; indeed, she does not even try to produce a formal work with aesthetic concerns.

Malina includes many unfinished and inconsistent dialogues, sentences and words in other languages, and terms belonging to various other fields. Those inconsistencies and kind of disruptions symbolize the sufferings, perplexity and dilemmas the protagonist is facing in her psyche. Just as *Malina*, *The Bell Jar* also presents alike similarities between its writer and its protagonist Esther Greenwood. Sylvia Plath also reflects her depressions and world view together with her memoirs. Comparing the works of Bachmann to those of Plath, it may be suggested that Bachmann usually chooses indirect expression, employing symbolisms and representations, whereas Plath writes more directly. That they share a similar nature and psychology is the reason their works will be analyzed intertwined in this study.

Peter Filkins, the translator of *'The Book of Franza'* and *'Requiem for Fanny Goldmann'*, claims that the two unfinished novels of *Todesarten* together with *Malina* were meant to be a novel cycle liken Balzac's *Human Comedy* depicting French Society (Filkins 1999, pvii). Bachmann critically focuses on post-war Viennese society and the destructive effects of the war on individuals and human relationships, writing a deadly male-female relationship that annihilates women (Filkins 1999, pvii). Thus, Bachmann's story of a love affair does not set the protagonist free and does not offer her much room to reveal her identity, ultimately destroying her totally or preparing the way for her self-destruction.

1.1 Psychoanalysis of the 'Other'

We had as a nation emerged from a great war, itself following upon a long and protracted Depression. We thought, all of us, men and women alike, to replenish ourselves in goods and spirit, to undo, by exercise of collective will, the psychic disruptions of the immediate past. We would achieve the serenity that had eluded the lives of our parents, the men would be secure in stable careers, the women in comfortable homes, and together they would raise perfect children. . . . It was the *Zeitgeist*, the spirit of the times.

Joseph Adelson, A psychologist
(May, 2008,58)

During the second world war, when men were engaged with manly responsibilities in the army, women were encouraged by the re-structured society to contribute to the financial system by participating in the paid labour force, in order to make the war economy thrive (May 2008, p.59) and to take care of themselves and their children. The number of working women had increased 60 percent (May 2008, p.59) as the fruition of gender equality (May 2008, p.59). But still there were the dictums employed to discipline individuals, especially women in order to make them obedient. They were encouraged to stay chaste but also feminine to welcome domestic life style again after the war. Thus, with the tragedies and their losses, people became even more susceptible to domesticity after the war (May 2008, p.60). Being the only parent responsible for rearing her children, women were often criticized for injecting "increased doses of maternal anxiety and sentimentality" to their children which would not give their children "the sense of security they need" (May 2008, p.74). Some

authors argued that “Female sexuality, repressed and frustrated, would become warped and misdirected toward sons in a dangerous Oedipal cycle. The cure was sexual satisfaction in marriage” (May 2008, p.74). Considering Esther Greenwood and her psychology, it is arguable that she lacked the sense of security she needed while she was growing up, due to her family’s financial issues and her father’s absence. Moreover, the misdirection of her mother’s repressed sexuality seems to be an agent depressing Esther when she refuses to see her in the clinic together with the enforcements of the social order she is up against. Thus, alienation, silence and suicide may sometime become an unconscious means for the strong opposition to the enforcements and dictums.

According to Freud, dreams are the medium for getting information about the unconscious as well as the proof of its existence. He suggested that things deep inside the mind, including the symptoms for neurosis, can be interpreted through the symbolism of dreams; he considered dreams as a period when the conscious mind is not guarding the unconscious and is therefore out of the way. For Freud, dreams are the symbols of the present’s instinctual urges or the hidden and repressed wishes of the past that come out with the person’s desire to fulfill them (Freud et al. 2010, p.26). When we tend to internalize and repress forbidden or unacceptable wishes, those veiled wishes become unconscious. Freud named this process ‘censorship’. He identifies dreams as being a ‘censored way’ to expose that which is concealed (Freud 1900, p.55). Freud explained anxiety in dreams and nightmares as the dream censor’s breakdown (Freud 1900, p.170). Thus, considering the narrator in *Malina* and her continuous fearful dreams, we come to the conclusion that together with anxiety, it is her dream censor’s breakdown that is responsible for her nightmares.

For Freud, dreams have a manifest and latent content. Latent content is veiled and not consciously remembered, while the manifest is remembered (Freud 1900, p.50). Latent content is more significant, as it involves real meaning and is only revealed through dream analysis or free-association. *Malina’s* narrator’s dreams are all manifest, as she remembers them completely as signs to be analyzed and interpreted, probably to find out the threats in her life and to invalidate them. Her efforts for having her dreams interpreted also enlighten her

desire to diagnose the reasons for her own depression and trauma in order to survive. But the reason why she cannot remember the real identity of the fascist father figure can be explained with the latent content that delivers the real meaning. It also explains the significance of the traumatizing silhouette emerging as a father who causes psychosis in the narrator's psyche. Thus, as the latent meaning can only be discovered through dream analysis, it also illuminates the narrator's attempts to have her dreams interpreted in order to expose the real identity of the mysterious father figure.

Another theory of Freud is the Oedipus complex which was based upon his own self-analysis. It asserts that in early childhood, every small boy falls in love with his mother and feels jealous of his father whom he does not want to offend. The boy later connects sexual excitement, the disapproval of his parents and jealousy all together to grasp that his love cannot be fulfilled. Unconsciously identifying with his father, he tries to find someone else as a sexual partner (Freud 1900, pp.85-124). The narrator in *Malina* has a sexually incestuous dream relationship with her father, drawing attention to the relation between unconscious, dreams and the Oedipus complex. The fascist father figure symbolizes power with the influence of the Second World War and its memories together with patriarchy. Thus, her unconscious desire for the father is in fact her quest for empowerment.

To Freud, the Oedipus complex for a boy is a stage of maturation like the stage when a girl realizes that she does not have a penis and experiences 'penis envy.' Living in a patriarchal society, power was also identified with the penis. Thus, lacking penis meant being vulnerable and weak. Therefore, with the Freudian approach, it may have been the same urge that encourages Malina to get rid of his female counterpart, the narrator without a name, to avoid weakness. It is also a matter that depresses Esther Greenwood in *The Bell Jar*, leaving her unconfident with the male-female encodings and restrictions.

Symbolism for Freud was usually related to sexuality. Sharp things, snakes, some reptiles, hats, cloaks, overcoats and objects through which water flows are the symbols of penis, while objects rising into the air represent erection (Freud 1920, p.134). Rooms, doors, boxes, chests, cupboards, stoves, mussels and snails represent female genitals and wood and paper symbolize femininity.

Entering a house, going upstairs, climbing ladders, and rhythmic actions like dancing and riding symbolize sexual acts. Sliding and slipping and playing with a child symbolize masturbation (Freud 1920, pp.133,134,137). According to Freud, when the narrator Ich in *Malina* looks for secret drawers to place her secret letters, she is in fact making an attempt to protect her female identity – which is the anima of Malina, under the threat of destruction. Thus, the narrator also intends to save herself from the severe depression that is likely to ruin her existence. On the other hand, when Esther decides to get rid of her virginity, it also means getting rid of her weakness, innocence and inexperience that make her vulnerable.

It is necessary to learn about the architecture and workings of the human psyche to understand the protagonists' behavior and their reactions toward certain situations. Freud suggested that human personality is made up of three segments which are not physical parts of the brain. At birth the human personality only consists of the Id, the impulsive and inherent component that includes sexual instincts like the libido and the instinct of death (the Thanatos) (McLeod, 2008). This Id seeks instant gratification and responds directly to instinctive requests. It never grows up but stays infantile, working within pleasure in the unconscious (Freud 1920, p.382). The Ego and Superego develop later as the child grows. The super-ego is the more developed part of the ego and Id. It considers norms, laws, social realities and rules and sometimes delays action to prevent negative reactions and judgments from the outside world. The ego works in accordance with reality to mediate and mitigate tension (Freud & Smith 2010, p.5010). It does not decide whether something is right or wrong, but tries to fulfill the Id's demands logically, without harmful side effects. This explains the obsessive manners and extreme passion of the narrator towards Ivan in *Malina* and her search for instant gratification together with her infantile frenzy. Being a constituent of Malina, she performs the id facet, trying to fulfill her sexual desires eagerly according to her instincts when she explains how she feels if she cannot be with Ivan.

The Ego focuses on solving a problem (Freud & Smith 2010, p.4685) like Malina does throughout the novel. Freud likens the Id to a horse and considers the Ego as the rider who controls and restrains its power (Freud & Smith 2010,

p.4685). Thus, with the uttermost balance in his actions and manners, Malina is like a modifying agent, organizing everything and making decisions for the narrator, thus controlling and restraining her. The Superego upholds conventions and moral values and represses sexual or aggressive impulses, driving the personality to achieve perfection according to normative rules (Freud & Smith 2010, p.4684). As it is Malina who has constant interaction with the society and who does not have any problems with the social norms, his indifference to the narrator's relationship with Ivan is a proof for his rejection. He ignores Ivan and acts as if he does not have any ideas about him. Moreover, he also suggests the narrator to kill him. Therefore, as he cannot make the narrator abide by the values and norms, he considers it necessary that he gets rid of her.

Freud considered aesthetics as related not only to beauty but to the emotions an object makes us feel. Freud defines the "uncanny" as when a familiar object or a person makes us feel unsettled and mysteriously frightened. The uncanny attracts and repels simultaneously (Leitch, et al. 2001, p.930). He states that to create an uncanny figure in a story, it is essential to introduce doubts about that figure's nature, to make the reader uncertain whether it is a human being or an automaton that shows no sign of emotions peculiar to people. *Malina* and *The Bell Jar* juxtapose ordinary and extraordinary portrayals and distant and unnatural features to awaken a feeling of the 'uncanny'. The father figure in the dreams of the narrator is a typical uncanny figure; familiar, but threatening. He is also mysterious as he is not the actual father, but an unknown identity. In *The Bell Jar*, Esther enters the asylum and encounters the people who first look very normal and busy, and then turn out to appear strange to her, moving very slowly as if they are paralyzed or even almost not alive with their morbid silhouettes. The depiction is scary, repelling and oddly familiar to Esther at the same time. On the other hand, after her suicide when Esther asks for a mirror at the hospital and looks at her reflection, she inspects a dimorphic figure, who can either be a male or a female as Dr. Alban in *The Medusa Gaze* suggests: "She sees a strange man or woman reflected" (Alban 2017, p.70). At first, she does not realize that the person staring at her is in fact herself, grinning back. For Dr. Alban, her situation is a symptom of ontological insecurity evident in her

reflection in the mirror with its paralyzing effects since she observes the person reflected as the other, and this experience is suicidal (Alban 2017, p.70). The reflected creation does not correspond with her very own image, but it looks more like electrocuted people sent violently to death. To Dr. Alban, due to her insecurity and self-doubt, Esther never sees her reflected-self in a positive way. Moreover, her psychosis is also triggered by her disturbingly uncanny and alienated image, that is objectified and related with the concept of 'the other' (Alban 2017, p.71). When people discover themselves in others, their personalities reciprocally act in a threateningly dangerous way (Alban 2017, p.94). The mirror becomes an unclear surface with destructive implications, thus doppelgänger or a person's double or counterpart appears (Alban 2017, p.94). People's unexpected and shocking encounter with themselves in the mirror is identified as uncanny by Freud. We try to develop our personalities when we see not only ourselves in the mirror, but also our closest companions who are our greatest competitors at the same time. Thus, the other constituent of us or our alter ego becomes destructive (Alban 2017, p.95). On the other hand, considering Malina as the double of the narrator or a doppelgänger with his uncanny features, the destructive implications of him is explicit once again.

Freud's theories also offer insight into the protagonists' attempts to maintain a world without threats and anxiety. The narrator in *Malina* experiences various anxieties all through the book. Esther Greenwood in *The Bell Jar* also has her own anxieties, fears and worries. Shunning contact with people, she tries to hide herself in the cellar of her family home to commit suicide. In the clinic, she again withdraws herself from other patients and avoids interaction. *Malina's* narrator chooses to enter into a crack in the wall to rid herself of all worries, anxieties and threats and to maintain a peaceful state which was later named as the 'Nirvana Principle' after Freud. Nirvana in Buddhism is defined as 'blowing out'. It refers to non-existence or union with nature through nothingness and blending with 'prana', the 'life-force' and the purpose of life. According to Freud, human beings need to maintain a peaceful state, absent of strong emotions, positive or negative (Freud et al. 2010, p.1). Suicide offers an escape from harsh realities or threats and the strong emotions they trigger, therefore suicide may be seen as a release of such emotions for the protagonists in *The*

Bell Jar and *Malina*. It's rather a search for the state of 'nothingness' in which Esther Greenwood and the narrator Ich seek such a condition with the least tension.

Freud also asserts that people need a fulfilling sex life to decrease tension (Snowden 2010, p.38). In Freud's time, people did not enjoy fulfilling sex lives once they had the number of children they wanted because there was not reliable contraception. To Freud, many neurotic symptoms appeared among middle-class women because of a lack of sexual fulfillment due to fears of unwanted pregnancy (Snowden 2010, p.38). In *The Bell Jar* Esther Greenwood lacks a fulfilling sex life; her first sexual act with the professor is frightening and threatening, accompanied by a lot of blood. Though in Esther's world contraceptives are available to protect women from undesired pregnancy, Esther still voices worries about having a baby, concerns that boys are free of. This also reinforces her depression together with other double standards.

In his essay "Beyond the Pleasure Principle" Freud asserts that our mental process regulates our psyche by lowering tension and avoiding pain (Freud, et al. 2010, p.4). In order to understand this process, dreams are significant agents that provide information on how the human psyche works (Freud, et al. 2010, p.8). People having traumatic experience tend to live the undesired situation in their dreams over and over again. The repetition of dreams is a fixation on the traumatic event which also relates with hysteria (Freud, et al. 2010, p.6). Hence, the dream cycles in *Malina* where the narrator experiences similar traumatic events associate with trauma and her fixation on them. On the other hand, some people also tend to repress and thus forget the undesired reflections of the trauma. For Freud it is significant to bring out the unconscious to light, but due to repression, it is sometimes difficult for the patients to remember even the most significant part of the traumatic event (Freud, et al. 2010, p.14). Therefore Ich fails to remember the real identity of the father figure at the center of dreams, causing threat. The 'pleasure-principle' is an obstacle for remembering the repressed as it strives for saving the ego from pain. On the other hand, with the influence of the reality principle, the pleasure-searching ego tries to associate itself with the realities of the outside world (Freud, et al. 2010, p.4) just as the narrator tries to bring out the realities through a kind of

psychoanalysis. Moreover, with the pressure of the repressed on the psyche, the unconscious tends to discharge the tension by remembering the unrevealed or by other actions like transference (Freud, et al. 2010, p.14). Negative thoughts and memories of past experiences are unconsciously reflected to the present by 'transference' (Freud, et al. 2010, p.17). Thus, the dream cycles are automatically employed by the narrator in order to decrease the pressure caused by an old trauma. Freud asserts that many individuals, including traumatized people, have the repetition-compulsion that works beyond the pleasure principle (Freud, et al. 2010, p.17) since with the "endless repetition of the same" they are not surprised or startled by the unexpected, even though it is not a desired situation (Freud, et al.2010, p.16). Thus, dreams are assigned as a medium to gain control over the issues that trigger neurosis (Freud, et al.2010, p.25). In this situation, they do not have a role of wish-fulfillment, but with the constant repetition of the unpleasant events, one can be stronger by taking action instead of being passive (Freud, et al. 2010, p.28). The permanent passivity of Ich and Esther's detachment from the outside world associate with weakness. Therefore, Ich's habitual struggle in the dream cycles illuminates her unconscious rejection of passivity and desire of taking action.

To Freud we, human beings, have two groups of drives in contrast, competing with each other in order to accomplish their purpose in a rush. One of them is the sexual drives (Eros) that give us the ambition to carry on living and reproducing, and the other group consists of the death drives that aims to annihilate and destroy (which was later named Thanatos). As one group comes close to its purpose, the other group makes a new start to extend the road and block these drives of the other group (Freud & Schupper 1964, p.4). Eros also involves 'self-preserved instinct' as a result of the ego influence on it. To Freud, it is easy to observe Eros, whereas he takes sadism as an evidence of the death instinct since it is difficult to detect its presence. The purpose of Eros is to sustain the existence of being by providing relations and greater unities for protection and cohesion. The death drive on the other hand, attempts to disconnect and render the entity back to its earliest, inorganic stage (Freud & Schupper 1964, p.p.5-9). Thus, Ivan with two children associates with Eros and life as he has already established a unity through family and his place in the

social order. To Freud, civilization and its components like family, nation, race are the means for achieving the unity for Eros. Moreover, it is their libido that Freud relates to the Eros, which connects the individuals strongly with each other as any other necessity would not be sufficient enough (Freud & Schupper 1964, p.7). This theory explains Ich's strong bonds and excessive desire for Ivan. To Freud, both of these drives dominate the world. While Eros tries to maintain the unity, it is the destructive drive that reveals itself through aggression and hatred among human beings as a manifestation of its presence (Freud & Schupper 1964, p.7). Both groups of drives simultaneously work by reacting with each other and opposite to each other (Freud & Schupper 1964, p.10). Freud supposes the whole energy of Eros which he calls the 'libido' to be the earliest stage of beings, located in the ego-id unity to counterbalance the destructive instincts constantly (Freud & Schupper 1964, p.10). Therefore, hundreds of years ago, the narrator's first meeting with Ivan seems to be a reference to the earliest stage of his being or his association with the Eros. Consequently, as Ivan and Malina are in contrast with each other, they try to counterbalance each other. When Malina orders to kill him and when Ivan forces the narrator to remain in the game, their attempts are manifested clearly.

Considering the unpleasant states of the psyche and related with the ego, anxiety is another tense mood physically affecting certain organs and sending signals to employ the forces necessary to overcome uncontrolled impulses (Gitelson 1937, p.119). Freud relates the origin of anxiety with the fear the children develop against the loss of their mother who represents gratification for all needs (Gitelson 1937, p.120). He states that this fear later evolves into anxiety caused by detachment from other objects with the influence of libidinal instincts that intend to release the tension, which he illustrates with the castration anxiety (Gitelson 1937, p.120). According to Freud, castration anxiety later results in 'social anxiety' that leads the way to a desperate requirement of "self-approval and social acceptance" coming from outside (Gitelson 1937, p.120). He considers the final form of the social anxiety as "death (life) anxiety" with the influence of the superego (Gitelson 1937, p.120). Thus, Freud relates the "immaturity of the ego" with "helplessness", whereas he

considers the “object loss” or the absence of the mother to be related with early childhood and dependence.

Extreme and uncontrolled behavior patterns due to fear and anger is another outcome known as ‘hysteria’. Freud’s work on hysteria considers male power responsible for female unhappiness by allegorizing the female status and patriarchy within Katherina’s story. It is written as a dialogue portraying the vulnerability of women in this context (Goldsmith 2006, p.86). Katherina tells Freud that she had to deflect her uncle twice in order to prevent him from sexually abusing her cousin before her cousin became pregnant. The representative uncle is in fact the father, whereas the sister is symbolized as the cousin. Freud draws attention to the trauma such widespread offenses cause on the psyche of women (Goldsmith 2006, p.86). Thus, portraying a similar kind of a trauma experienced in dreams, Bachman also points at sexual abuse and male power relations, displaying its traumatic consequences. On the other hand, Josef Breuer interprets hysteria as a result of the split in the consciousness (Goldsmith 2006, p.87) like the split between Malina-Ich equation and the split in Esther’s psyche before and after the time spent in New York. Breuer underscores the idea that explains hysteria with ‘innate mental weakness’, on the contrary, he considers the hysterics to be intelligent and resilient (Goldsmith 2006, p.87). Breuer also relates it with marriage and men’s cruel and violent sexual treatment towards women as they become traumatized once again (Goldsmith 2006, p.87). His idea coincides with Esther impression of marriage in *The Bell Jar*. Freud considers neurosis to be the basis for hysteria (Goldsmith 2006, p.87). He illustrates it with the case where a woman suffering from hysteria tries to tear off the gown she is wearing as she at the same time tries to close her front and cover her body. Thus, she presents male and female characteristics at the same time when she tries to tear the gown off as a man, and as she tries to cover herself as a woman (Goldsmith 2006, p.88). This is a reference to a split in the psyche similar to the split in Malina-Ich unity.

Considering the strong bond of the libido on a particular object, it requires a psychological process to overcome the idea of its loss. Mourning is the act employed unconsciously by the psyche to get used to this deprivation by employing reminiscence and expectations that tie the libido and the object to

each other, in order to disconnect them (Woodward 1990, pp.95-99). According to Freud, this procedure continues gradually as the subject slowly withdraws itself from the object, accomplishing detachment in order to relieve the pain and then get over it (Woodward 1990, p.95). If this process cannot be accomplished successfully, then a state of mental disorder emerges due to the inability in “adaptation to reality”, which Freud describes as ‘melancholia’ (Woodward 1990, pp.95-101). The main difference between melancholia and mourning is that people are totally aware of what they have lost during the mourning process, whereas those who suffer from melancholia do not have the slightest clue about what they have lost and what they are mourning for. Thus, when Esther complains about not been taken to the graveyard by her mother when her father was to be buried, she also hints at her interrupted mourning process that could not be accomplished. This situation also illuminates one of the reasons for her hatred towards her mother and why she cannot cope with the loss of her father. But on the other hand, the narrator in *Malina* is permanently in a melancholic mood and she is in fact not aware of what she is mourning for. Kathleen Woodward criticizes Freud’s ideas on mourning by suggesting that he considers mourning as if cutting-off the love attachment in order to accomplish “the work of healing a wound” (Woodward 1990, p.101). She also refers to Jessica Benjamin’s argument where she criticizes Freud due to his analysis which takes separation as a beneficial and regulating outcome that considers autonomy superior to attachment. This view is in agreement with the ideology of patriarchy where masculinity is promoted with an association of ‘detachment from ties’ whereas femininity is undervalued with a reference to ‘attachment’ (Woodward 1990, p.101).

Just as Freud, so was Jung interested in dreams as an extension of the unconscious. For him, dreams make us remember childhood reflections and also let us recall past memories based upon our first instinctive contact with the collective unconscious (Jung et al. 2014, pp.5-50). Thus, Malina tries to interpret the narrator’s dreams to understand her psychology which is in fact his very own psychology or the psychology of his ‘anima’. This way, he tries to find out the reflections and trauma belonging to the past childhood memories which is a kind of self-psychoanalysis. On the other hand, Plath’s novel telling

her adolescent memories together with a reference to her childhood and family also function as self-psychoanalysis, in order to unconsciously determine and overcome her psychological problems and traumatizing issues.

In Latin, 'persona' refers to the public mask an actor or actress expresses (Jung et al. 2014, p.20). The persona functions as a public face that hides the authentic ego from the society either consciously or unconsciously (Jung, et al. 2014, p.20). Conditioning factors and social expectations of parents, teachers and peer groups determine the shape of one's mask (Jung et al. 2014, p.123). When we adjust to new cultures or perform certain actions, the mask is useful, but it becomes problematic when we become afraid of taking it off and identify totally with the persona. Such a personality becomes very limited and restricted, and thus becomes open to neurosis, as any perspective outside the role is impossible and the situation becomes suffocating (Jung et al. 2014, p.123). According to Jung's theory, considering the public mask as useful and beneficial, Esther's problem can also be explained with her giving up employing the mask as she becomes vulnerable towards the outside effects. In her case, she does not want to exhibit any kind of an identity that is in fact not herself. But as the mask also helps individuals to connect the social expectations with their authentic identity, abandoning it leads to negative circumstances. The narrator in *Malina* is also extremely unwilling to wear the public mask. Hence, her rejection of corresponding with the outside world can also be interpreted as an emphasis of her rejection of the persona as well.

Jung also believed that each individual has an inner identity and that this inner identity has a constituent of the opposite sex (Jung, et al. 2014, pp.124-125). Thus, the **anima** is the unconscious personification of the female constituent in a man's personality, whereas the **animus** is the male-counterpart in a female's psyche. These unconscious sides of personality regulate the behavior and complete the character of the person and thus involve all the human features the persona lacks (Snowden 2011, p.89). Thereof, Malina with his cool and distant manners seems to be employing the persona mask too much and in fact needs the emotional constituent anima, to give him more of the humanistic features. Thus, as the narrator acts extremely sentimental and passionate, it seems as if it

is the anima's attempts to balance Malina's personality by conveying him more of the human emotions.

In dreams anima appears as an archetypical figure, like a femme fatale, a prostitute, a or a female guiding divinity. With the presence of anima, a man becomes capable of feeling the secret and fascinating female nature. But for Jung a men's perception is based on logic and therefore, a strong anima can distort their self-perception as it is made up of feelings basically. Therefore, Malina's attempt to get rid of his anima can be explained by the strong emotions his anima possesses and the anima's empowerment as the anima's emotions get more intense.

Anima is often represented by soil, like fertile land; water, like the sea and waterfalls; and caves. Jung first discovered his anima when he asked himself what he was doing, before a woman's voice told that he was performing art. At first, he was angry with that voice, his anima, reckoning it as a negative power and he rejected any connection with art. But he also felt fear and respect, perceiving that such a secret power could annihilate a man totally (Snowden 2011, p.90). With the same fears, Malina influences the narrator to commit suicide. Ich calls it murder in order to illuminate Malina's vague influence on her death. His attempt to get rid of his anima ends with the animas dissolving in animus.

Jung explained that the anima is made up of the individual knowledge of a man based on his relationship with his mother and the impressions towards women he formed while growing up. In *Malina*, there is no trace for Malina's mother or for any female figure of his family mentioned, except for his diseased aunt. This single female-death relation illuminates the problematic side of Malina, depriving him of emotions due to the lack of female intimacy. According to Jung, the more a man identifies with his anima, the more unbalanced, resentful and feminine he becomes, and if his anima is weak, he will have difficulty establishing healthy relationships with women. Animus on the other hand represents women's logic and reasoning, which leads them to knowledge and real meaning (Jung et al. 2014, p.124). Hence, in the light of Jung's ideas, as Ich depicts a weak character, ignoring her identity, *Malina* has difficulty in establishing any kind of a relationship with women. The animus consists of the

unprejudiced opinions that can affect the emotional world of a woman. It appears as hero, poet, spiritual advisor and judge in dreams. If the woman identifies herself too much with the animus, then she will become a dominant, prejudiced and stubborn figure; but if her animus is weak, then she will have problems in her relationships with men. Considering Esther Greenwood and her relations with the opposite gender, it is arguable that her animus is not strong enough due to the early loss of her father with whom she had not been able to establish any further relationship. In *The Bell Jar* we see Esther in the asylum, still not well enough to go out for a walk or shopping. She views Joan as her counterpart, a reflection of her old previous self, shining with the glory of success. This is the anima-animus equation for Esther and Joan; Joan – with her horse-like strong built, tall appearance, big teeth and eyes and breathy voice – portrays a masculine character. Furthermore, Esther compares her to a fruit fly; hanging about to suck the sweetness of Esther's recovery, another reference to Joan's masculine features (Plath 1966, p.228). Even her name sounds male (like John), imparting a masculine function, just as the Slavic name 'Malina' confers a feminine aspect to Malina. Esther says, 'Joan was the beaming double, of my old best self, specially designed to follow and torment me' (Plath 1966, p. 216) just as Malina seems to be the better half of the narrator. Esther continues, 'Her thoughts were not my thoughts, nor her feelings my feelings, but we were close enough so that her thoughts and feelings seemed a wry, black image of my own. Sometimes, I wondered if I had made Joan up.' (Plath 1966, p.231). This statement reminds the reader of the narrator-Malina unity once again through the anima-animus theory as the 'blackness' associates with the destructive characteristics of the counterpart.

1.2 The Philosophical Perspective of Self-Destruction

According to Jean Paul Sartre, existence precedes essence. He suggests that it is through political, moral and ethical engagement as well as striving for freedom and turning to possibilities that develop human beings as they constantly need to be completed. We experience existence and shape it according to our actions and the choices we make. We define our own meaning in a meaningless and absurd world (absurd since there is no meaning). In *Malina*, the narrator does

not try to find meaning in life and in her own existence and she avoids making decisions and taking action, except for the dream cycles. She only struggles to survive throughout the nightmarish dreams, stresses many times the verb 'to live', and fights her father who repeatedly tries to kill her. She states: "Nevertheless I have permitted myself to live. Sometimes my voice can be heard by all: I am living, will live. I claim my right to live" (Bachmann et al. 1990, p.151,152). Thus, with this statement Bachmann makes a reference to existentialism and to the attempts of the narrator explicit only in the dream cycles. But out of the nightmares, the narrator lacks the essence of life and cannot make her own choices before she vanishes in the absurdity of life in an absurd way.

On the other hand, struggling with the implications of a mental illness, Esther's efforts for finding an essence in this world seem to be quite honest and real. Even though Ich in a meaningless world fails to give a meaning to her own being, she does not hesitate to impart significance and purpose to someone outside herself. She again refers to existentialism, stating that: 'Previously my only acquaintance with God was a conceptual one from philosophical seminars, along with being, nothingness, essence, existence, the Brahma' (Bachmann et al. 1990, p.174), implying that she has abandoned existentialist worries and does not analyze them any more. Hence, the reason why she refuses to free herself from emotional boundaries, rigidly structuring her life by drawing lines that imprison her in a city, offer clues for her suicidal inclination due to rejecting experience and therefore existence. Her fear of experimenting may also be as a result of 'fear from taking responsibility for the results of her own actions'. This situation reflects clues for the existentialist anxiety in *Malina* and *The Bell Jar* since it is also related with 'the importance of human experience' and 'responsibility for the results of one's own actions'.

For Sartre, reading is the co-creation of the reader and the writer. Readers cannot suspend their prejudices, dispositions, feelings or values. They can be critical and creative. But at the same time, as they are usually naïve and ready to see the good qualities in the text, they can easily be deceivable. For Sartre, if writers want their work to exist authentically, they need free individuals. Otherwise their work will be left unread, known only by a few people, and thus

the writers will not be able to function as authors. Hence, writers cannot promote any regimes that limit the freedom of expression or the freedom of the reader, which in fact both Plath and Bachmann are very much aware of. Just as *The Bell Jar*, Ingeborg Bachmann's novel is also a rebellion for the fascistic behaviors and interrelationships that deprive human beings, especially women, of their freedom.

According to existentialism, as people try to create their own essence through art, poetry, writing, etc. Esther's struggle to write a book is also a reference to her struggle of finding an essence and thus, for existence. Ich's failure in succeeding in writing 'a book that has never been written before' is on the other hand also a quest for finding an encouragement to keep on surviving. Just as Esther, she tries to find essence in writing, but then with all its absurdity, the world and her own presence seems meaningless to her without Ivan. In other words, she cannot formulate any reasons for her presence as she clearly seems to be incapable of creating her own meaning. Her excessive emotions for Ivan also seem to be in the level of absurdity as she welcomes all the insults coming from him. She sublimates him with exaggerated expressions, associates him with divinity even though she cannot get the least similar response. Opposite to Esther Greenwood, she cannot establish her individuation, but acts as if she is the satellite of Malina. Her presence is only possible with the presence of either Ivan or Malina.

For Sartre, human beings are responsible for the results of their actions and choices. They do not have fixed meanings, but they determine their own meanings by their experience of freedom and by becoming something through the choices they make. As a result of his war-imprisonment in Germany from 1940 to 1941, Sartre grasped the meaning and value of human freedom and responsibility even deeper (Leitch et al. 2001, p.1333). He suggested that human beings live with the fear of upcoming nothingness and the burden to make lots of choices to become what they will be. With the very early death of her father, Esther suffers from the same kind of anxiety about nothingness. She also has extreme difficulty in making choices which depresses and traumatizes her. On the other hand, Ich's immobility problem and her rejection of connecting to the social life are the result of her avoidance of decision making since all decisions

have their consequences. Contributing to the world outside means having to make decisions all the time.

In his famous work *What is Literature*, Sartre defines human beings as the medium by which things become visible and obvious, just as the literary object comes out and exists during the act of reading (Leitch, et al. 2001, p.1334). Consequently, we the human beings for Sartre are the only medium to manifest 'being' (Leitch et al. 2001, p.1336). Hence, thinking about the suicide of Ich in *Malina*, the purpose of Ich may also be punishing Malina, since as her existence comes to an end, so will Malina's presence be. In this regard, considering Ich as a medium to manifest the existence of Malina, her suicide and silencing symbolizes Malina's death as well since the novel's closing leads to Malina's silencing, thus to suicide. On the other hand, Esther's inability in writing is also an evidence for her denial of creating a medium to become visible and alive.

Sartre suggests that the purpose of art is to recreate the world again as if it arises from human freedom. It also aims to portray the world by being loyal to what it really is which is just what we observe in *The Bell Jar* as Esther shares her experiences and memories through her own perspective, being extremely loyal to what has happened. On the other hand, Bachmann does the same but she prefers to employ symbolizations to give clues about the reality. It's a kind of a game to encourage the reader to find out the motives for the actions of the heroes in the novel. She also tries to make the readers figure out the essence and the true identities of the protagonists. In this regard, reading leads to an agreement between freedoms, between writers and between readers. Readers' analyses, permission, support or critiques as well as their admiration and uprisings are necessary for this act. For Sartre, many people consider moral instructions intertwined with the aesthetic ones, or in other words, immoral actions or people for them cannot be related with aesthetics (Leitch et al. 2001, p.1334). Plath does not have such worries and this makes her stronger. She focuses on her own inner world and how she perceives it without any worries of aesthetics, by even protesting the moral values of the society.

Sartre was mostly criticized for not focusing on the nature of language as a medium that influence consciousness. He preferred to deal with consciousness with the influence of his ideas on morality and politics. He favored prose over

poetry as he thought that prose is more useful and clearer rather than attractive (Leitch et al. 2001, p.1335). Considering Plath and Bachmann and their poems, even though they were not written in the prose form, they still can successfully reflect a certain world view and ideology together with their own emotions and concerns. For instance, when we think about “Daddy”, there are Plath’s opinions about war, fascism and her analysis on man-woman relationship as well as her feelings for her father that provide a medium for infinite existence. In both of the novels silence is identified with death as one leads the way to the other.

1.3 The Sociological Aspects of Suicide

There is also a sociological perspective for suicide in *The Bell Jar* as Esther Greenwood’s psychological problems are also triggered by her total rejection of the unequal social norms and her alienation from social cohesion. Moreover, Bachmann defines the characteristics of interrelationships by suggesting that fascism has its sources in them. According to Seth Abrutyn and Anna S. Mueller: “the structure of any social pathology, suicide included, is directly related to the structure of social relationships” (Abrutyn & Mueller 2014, p.328). Hence, this theory is in consonance with Bachmann’s ideas about fascistic relationships.

According to Durkheim, there are two types of suicide related with integration which are ‘altruistic’ and ‘egoistic’. In a society where there is too strong of a social attachment or integration, altruistic suicide may take place. But when the ties to the social order and culture are too weak, then the suicide prompted by this kind of a connection is the ‘egoistic suicide’ (Abrutyn & Mueller 2014, p.329). To be precise, for Durkheim, egoistic suicide is caused by the weakness in social attachments, whereas he associates altruistic suicide with too strong bonds to the social unity, where individualization is disregarded.

Even though Durkheim was an atheist, he suggests that religion is another beneficial component to decrease suicide rates by gathering different people with various backgrounds, purposes, values and behavioral patterns under the same roof, just as family and nation help people to develop the sense of being a part of a community. In patriarchal societies, just as religion, marriage was

another institution that helps individuals form a stronger bond between the society and themselves. In his article 'National Context, Social Change and Sex Difference in Suicide Rates' Fred C. Pampel examines suicide in the context of age, time, participation in the work-force, marriage and divorce, and demonstrates that surprisingly, suicide rates among women tend to be low because women enjoy less prestige, income and power. According to Emile Durkheim's 'Reduction in Protection Theory', as gender equality increases, suicide rates among women also increase. For Durkheim, women commit suicide less often than men because they participate less in the cumulative social life and do not feel its positive or negative effects so keenly. Durkheim suggests that the more a woman is integrated into the social and economic life, the less she is protected (Pampel 1998, p.744). But how the education level affects suicidal tendency is not mentioned by these sociologists. Nevertheless, from the perspective of literature, it is experimentally evident that the basic issues that depress intellectual women have mostly been oppression and injustice as well as gender inequality. Furthermore, considering Virginia Woolf, Sylvia Plath, Simon De Beauvoir and many other women writers, it is impossible to consider integration to social and economic life as an agent leading to suicide. In *The Bell Jar* and in *Malina* both of the protagonists are also well educated intellectuals, very weakly integrated into the social and economic life, but they have suicidal inclinations. On the other hand, Durkheim's 'Reduction in Protection Theory' was later supported by further studies with similar correlations across time and geography. However, Krull and Trovato in 1994 suggested a different relationship between suicide rates among men and female participation in the work-force: that for men, women in the workplace posed increased competition. Therefore, men benefited more from marriage, as children and a wife at home were like a kind of insurance for them. In fact, Pescosolido and Georgianna in 1989 suggested that as women set up more interpersonal relations and became more integrated in society, they became less dependent on the support of family members, and in Girard's study of 1993, they eliminated the threats against their identity (Pampel 1998, p.p.744-756). Hence, the inability of the protagonists in *Malina* and *The Bell Jar* to join to economical work force constitute opposite clues for 'Reduction in

Protection Theory' and suggest the uplifting power of women's integration into the social and economic life.

Taking marriage as a reference, studies also showed that if divorce is widespread and common in a society, the suicide rates of women tend to decrease whereas those of men increase (Pampel 1998, p.746). These results set forth the negative implications of too much integration for men as well as the positive side of integration for women. As women integrate into the society and see that it is normal and common to get divorced when there are unsolvable issues, they internalize the reality without severe depression. Moreover, as the traditional concept of marriage associates with limitations and dictums, divorce on the contrary signifies being freer and more independent. It ensures the process of individuation and therefore creativity. Thus, sometimes integration may also lead to freedom. On the other hand, the worrisome side of this research is the necessity of integration for women to take action, as it proves the presence of inescapable social norms.

Briefly, according to Durkheim; the links in society (integration) and the internalized enforcements and norms managing those links (regulation) together configure relationships. He considers 'integration' and 'regulation' as cumulative concepts, whereas egoism and altruism are related to the individualization. For him, people faced with too little or too much integration or regulations become more vulnerable to pathological behavior. For Durkheim, the egoist commits suicide amidst depression and weariness, whereas an altruistic person's motive is to attain a better place beyond the concrete world, with an enthusiasm and passion to accomplish a duty (Pampel 1998, pp.329-330). Thus, the motives of Esther cannot be related with altruistic suicide, as she totally refuses integration. She is against the cultural and structural impositions of the society. From a socio-psychological point of view, her suicide can be identified as egoistic since she rejects integration and has very weak social ties. She rejects the patterned life styles, behaviors and predetermined professions appropriate for women. Above all, she is totally individualized and manifests a very strong personality.

On the other hand, Ich's individuation process is disrupted. She is even implied to be the counterpart of Malina. Moreover, her pathetic addiction to Ivan makes

her ignore her own identity and thus she commits suicide before Malina cleans up all the traces for her existence. Her apathetic manners to all kinds of social attachments, except her relationship with Ivan and his children, hint at egoistic suicide as well. She cannot integrate with the society she is in and has almost no social ties. After realizing that their relationship is to come to an end, she enters into a crack in the wall. Moreover, as Abrutyn and Mueller suggest: “Isolated or excluded persons, or small groups may thus feel deep sadness and be susceptible to egoistic suicides; this should also extend to relationships or groups that foster inaccessible others and thereby chronic anxiety” (Abrutyn & Mueller 2014, p.334). This is a further evidence explaining how the narrator in *Malina* commits egoistic suicide before totally losing her identity with the chronic anxiety of feeling rejected by Ivan. On the other hand, Esther’s rejection from the summer writing course is another point that triggers her depression due to her inability of establishing a relationship within a group of ‘inaccessible others’.

According to Bearman, in his 1991 work, one of the elaborations that make Durkheim’s theories more effective is: “If people connect their global self-concept within two or more identities anchored to two or more different collectives, the probability of having norms and sanctions associated with one identity clash with that of the other increase” (Abrutyn & Mueller 2014, p.333). Thus, taking part in both Ivan’s and Malina’s domains, the narrator’s two different roles or identities start to clash with each other. As the narrator’s presence in Ivan’s sphere starts to take precedence over her existence in Malina’s world, the inconsistencies make the narrator suffer. Ivan’s association with life and Malina’s association with death indicate the clashing ideas, norms and controversies in these two realms. Being a constituent Malina, Ivan’s increasing dominance proves the upcoming threat that can annihilate the domain shared with Malina. Thus, this clash within the two identities is also one of the reasons for suicide.

Considering the oppressive and destructing dimensions of regulations and norms from a sociological point of view, Gamze Sabancı draws attention to how the continuity of the society is sustained with a reference to Michael Foucault’s analysis in *Discipline and Punish: The Birth of Prison*. According to Foucault,

body is turned into a medium to control the individuals in a society in order to ensure the collective continuity (Foucault & Sheridan 1977, p.136). For shaping docile and beneficial people, modern institutions work to place them in determined roles by indistinctly taking them under close observation and regulations (Foucault & Sheridan 1977, p.p.26-308). By adjusting individuals to the very idea that they are inspected and furthermore by making them internalize this situation and consider it as natural is one of the tools of the collective power to get the 'efficient machine' as Foucault names it (Foucault & Sheridan 1977, p.p.88-172). Moreover, the disciplinary methods utilized in institutions like hospitals, schools, armies, prisons or even at homes or in mental institutions also serve for the very same purpose (Foucault & Sheridan 1977, p.138). For Sabancı, the reason why a Foucauldian reading is necessary to analyze *The Bell Jar* is the common, critical view of Plath and Foucault against disciplinary institutions and post-war system that work obscurely (Sabancı 2010, p.60). Sabancı asserts that Esther tries to resist the hegemonic system, altering social structure and its limitations first, through silence and creating multiple identities, then radically by committing suicide (Sabancı 2010, p.60). Gamze Sabancı draws attention to 50's women when they were encouraged to go back to their homes and carry on being 'the angel in the house' after having contributed to the social world (Sabancı 2010, p.63). Moreover, working women were discouragingly labeled with various offensive and repulsive adjectives like "mean-faced", "neurotic, perverted [and] schizophrenic" (Sabancı 2010, p.62) which is also the evidence for the society's oppressive, limiting and also depressive function on women who have realized their additional skills (Sabancı 2010, p.62). Even though Esther's story ends in the asylum before Esther is set free, the evidence for her motherhood at the beginning of the novel proves her internalizing social demands and her "becom[ing] a docile and self-disciplined body" (Sabancı 2010, p.60). Therefore, she is considered to have been cured as she sacrifices her individual identity (Sabancı 2010, p.60). On the other hand, Sabancı suggests that it is not the immediate self-transformation of Esther that urges her to internalize the social codes and regulations, but rather the elaborate and generally obscure control of the system on individuals (Sabancı 2010, p.64).

Sabancı states that according to Foucault, certain external goals are transferred to individuals in three ways. The first way is to inflict the individuals with the idea of being under constant observation and thus creating individuals who are responsible for maintaining and keeping order in themselves (Foucault & Sheridan 1977, p.77). The second way is to impel individuals to identify themselves with an epitome which is beneficial and approved by the society, so that individuals can judge themselves after having made a comparison with that figure. The last way for Foucault is to illustrate a sample character in order to show the public how individuals can be controlled (Foucault & Sheridan 1977, p.p.9-180) just as in the case of Rosenbergs in *The Bell Jar*. They serve as a role model to demonstrate what happens if people do not obey rules or transgress the predetermined boundaries defined by the social order. Sabancı states that Ethel Rosenberg had been harshly accused for not having provided a secure home for her children. Thus, she suggests that Esther gets the idea that if a mother cannot fulfill her maternal responsibilities, she will be punished by being eliminated from the society (Sabancı 2010, p.61). This is in fact what the social order intends to impose on women. She also associates herself with Ethel due to her 'non-maternal' quality, perceiving her as a mirror where she sees her double and gets an uncanny feeling (Sabancı 2010, p.65). On the other hand, in *Malina*, the narrator identifies Ivan with life and Malina with death, and as Malina is her double, there is the same kind of an uncanny fear that Sabancı mentions in her writing. Moreover, from a similar perspective, Ivan's children represent fertility, life and Ivan's compliance with the social order, whereas Malina's non-paternal drawing is more like Esther's and Ich's situation, alienated from the social order and its dictums.

Thus, this thesis explores the situations of Ingeborg Bachmann and Sylvia Plath while creating their works. It examines the effects of the patriarchal ideology on their respective writings, *Malina* and *The Bell Jar*, demonstrating their power, weaknesses, emotions, common and different viewpoints as Bachmann and Plath were roughly contemporaries. It attempts to explore Plath's and Bachmann's works in the context of sociology, philosophy and psychology.

This study also focuses on self-destruction and the suicide of women as a consequence of fascist behaviors. It compares the process of self-destruction in

two works of literature, Ingeborg Bachmann's *Malina* and Sylvia Plath's *The Bell Jar*, examining the female protagonists' personality traits and their identities to reveal common motives for suicide. It also examines and analyzes events and secondary characters leading the narrator protagonists to suicide, using the reflections of Bachmann and Plath to interpret *The Bell Jar* and *Malina*. It concerns itself with the psychological dimensions of norms and regulations that function in a fascistic and depressive way, limiting females and depriving them from authenticity and individuation. This study also explores the purpose of myths from a sociological perspective, to display how they function and what they intend to accomplish. It also attempts to demonstrate the significance of decision-making, expression and free will and demonstrate the consequences if they cannot be properly assigned.

This study uses the theories of Freud, Jung and Sartre to portray the reality of the protagonists and their hidden characteristics and personalities, depriving them of their fake illustrations. Clues about the writers may also be gleaned from these literary works; the dream cycles in *Malina* reflect the psychoanalytic theories Bachmann was so affected by, and Plath exposes herself in *The Bell Jar* through the experiences of Esther Greenwood. It also examines the codes of 'compliance' or integration that inevitably result in a tragic end for the protagonists. Therefore, it is also significant to read these novels considering the history of female gender and post-war psychology to be able to perceive the background for the manners of the protagonists, the psychology of the narrator Ich and Esther Greenwood, as well as the underlying meanings of the text, for the writer's opinions and convictions about the era also shape the protagonists.

2. THE BELL JAR AND MALINA

2.1 Depression and Alienation in *The Bell Jar*

In Plath's semi-autobiographical novel, *The Bell Jar*, it is clearly depicted that Esther suffers psychological problems and depression, but at the same time it is her power, intelligence and skills that are obviously exhibited. She is an authentic character with a non-conformist personality, who is able to question the social structure, culture, beliefs and norms that are taken for granted by most of the individuals living in the same society. In *The Bell Jar*, the story opens in New York after Esther wins an award for being an intern in a New York ladies magazine called Ladies' Day (Plath 1966, p.3). The name of the magazine gives a hint of the society's attempts to determine stereotypical role-models together with the name of the hotel they are accommodated in. Amazon is a hotel only for women that even has all women staff. There are twelve girls at the hotel who are the winners of the same internship contest who also mostly represent the conformist and consumerist front of the society with their interest in the predetermined life style and available perks. Esther becomes more and more aware of her alienation from the society here as she also gets into a deep depression. Jay Cee is the magazine editor at Ladies' Day. Even though the magazine she works for is the typical magazine to sustain the traditional woman stereotyping, Jay Cee is an untraditional figure, a professional who is there with her intelligence, hard-work and skills (Plath 1966, p.6). She does not find Esther's writings good enough and encourages her to try harder (Plath 1966, p.33). Esther wishes she had a mother like her since then she thinks that then she would be able to know what to do (Plath 1966, p.41). So it is clear that she has difficulty in determining a purpose and a reason for living. She states that she cannot decide whether she likes to live in the city or the country and adds that she prefers both, the city and the country to live in (Plath 1966, p.98). This is a kind of neurosis as she too accepts since she wants to experience everything (Plath 1966, p.99).

Doreen is one of Esther's friends in New York with whom she decides not to get any closer after a night spent out together. Esther and Doreen meet a DJ, Lenny Shepherd, and go to his apartment. Doreen gets intimate with him after she gets drunk (Plath 1966, p.18). Esther watches them for some time and then leaves both of them alone and thinks that it is better to get close with Betsy as she thinks that they have more in common. Doreen is mostly focused on her looks and beauty rather than developing her skills. Esther goes to the country club dance with Doreen on her last night in New York and meets Marco, a woman hater who first gives her a diamond stickpin and then insults her in front of everyone stating that he would ask for some small service worth that diamond (Plath 1966, p.112). He does not have any respect for Esther, as he does not care whether she wants to dance with him or not but makes her dance anyway (Plath 1966, p.113). Then after going out to the garden, he uses force to get more intimate with her, but she hits him on the nose and starts to cry. Marco calls all women 'sluts' (Plath 1966, p.116). She goes back to her hotel and throws all her clothes down out of her window and falls into depression (Plath 1966, p.117). She has to borrow clothes from Betsy to return home.

At home, she becomes more and more unwilling to do anything after she learns that she was rejected by a summer writing course. She tries to write, but she cannot. She decides to forget about her thesis and the whole honors program (Plath 1966, p.132). Everything people do starts to seem silly to her since she thinks that in the end they would all die (Plath 1966, p.136). Thus, she feels the absurdity of life. She even refuses her old friend Jody's offer to move in with them and to take another course in Cambridge (Plath 1966, p.125). Her mother is a conventional woman, a shorthand typing teacher who advises Esther to learn shorthand to earn money (Plath 1966, p.122). Her job associates her with a conformist personality which Esther cannot adopt. Her mental condition impels her mother to take her to a psychiatrist, Dr. Gordon. He seems to be a typical success story with his good looks and the perfect family portrait on his desk (Plath 1966, p.136). Unfortunately, he applies the electro-shock therapy in an inappropriate way and tortures Esther (Plath 1966, p.152). As she comes out of the therapy with an awful look, her mother says: "I knew my baby wasn't like that" adding that she knew she wasn't like "Those awful dead people at that

hospital” (Plath 1966, p.154). Unconsciously, she does not accept Esther’s psychological disorder and tries to ignore such people, accepting the conventional encodings. She goes on: “I knew you’d decide to be all right again” (Plath 1966, p.154). This statement of hers prove that unconsciously she rejects Esther’s real situation, and feels that it is actually in her power to settle the insane drives in her psychology. Esther thinks of many ways of committing suicide like cutting her wrists (Plath 1966, p.156). She tries to drown and then hang herself but she cannot be successful in any of them (Plath 1966, p. 166). She then takes sleeping pills underground in the cellar of their house and so commits suicide (Plath 1966, p.178). Luckily, she is saved several days later after being found and taken to the state asylum.

Philomena Guinea who is a famous novelist who had once been in an asylum herself sponsors the college scholarship of Esther. She is interested in Esther’s case and now pays the expenses of her therapy in a private clinic (Plath 1966, p. 194). Hence, Esther is taken out of the state institution. She meets Dr. Nolan, a psychiatrist in the clinic, and she helps her in her treatment also by applying electro-shock treatment properly (Plath 1966, p.227). Dr. Nolan is quite understanding towards her and does not judge Esther’s hatred towards her mother but rather encourages it (Plath 1966, p.214). She is opposite to the traditional stereotypical figure who is only good for supporting a man, and who does not bother to achieve something on her own. She is much more successful in her profession than Dr. Gordon who according to the traditional patriarchal ideology must normally be considered as superior to her. She is a modern woman who confronts nonsensical ideas like the defense of chastity, calling it ‘propaganda’ (Plath 1966, p.234). She even encourages Esther to get a diaphragm as Esther describes the possibility of having a baby as: “I’ve got a baby hanging over my head like a big stick, to keep me in line” (Plath 1966, p.233). Dr. Nolan understands her well and gives her the name of a gynecologist (Plath 1966, p. 234). Esther decides to get rid of her virginity without the fear of pregnancy, and has her first experience with a 26-year-old math professor, Irwin (Plath 1966, p.241). His academic career represents the superiority of knowledge and intelligence for Esther.

Like Dr. Gordon, Esther's boyfriend Buddy Willard also represents perfection, fitting the concept of the ideal male-stereotype, and he appears good in almost everyone's expectations. He studies medicine, he's athletic and good looking and he goes to church on Sundays (Plath 1966, p.60). But to Esther, he is a hypocrite (Plath 1966, p.55). When she learns that he had had a sexual relationship with a waitress while they were dating, she does not get jealous, but gets annoyed with his hypocrisy and the double standards of the society (Plath 1966, p.74). Buddy does not respect anything that is important for Esther, like poetry. He calls it a piece of dust, ignoring Esther's love and interest in it (Plath 1966, p.59). He even describes a woman's position in a marriage as 'the place where the arrow shoots off from' (Plath 1966, p.75). On the other hand, Esther considers life as a fig tree from which she cannot decide which fig to take (Plath 1966, p.81). One fig represents marriage and kids for instance while others represent various other chances like focusing on her career, becoming a famous poet or a professor, or travelling to Europe, Africa and South America. But she again complains about her inability in making decisions by stating: "I saw myself sitting in the crotch of this fig-tree, starving to death, just because I couldn't make up my mind which of the figs I would choose. I wanted each and every of them, but choosing one meant losing all the rest ..." (Plath 1966, p.81). Her perfectionist character paralyzes her making it difficult for her to determine a goal and be satisfied with what she achieves.

As Esther tries to get better in the mental institution, Buddy tries to recover from tuberculosis. She knows that she does not want to marry Buddy Willard anymore. Esther meets Joan, an old friend whom she knew from college before, in the clinic. Joan proposes Esther a lesbian relationship, adding that she had always liked Esther better than Buddy (Plath 1966, p.231). Esther rejects her telling that in fact she makes her puke (Plath 1966, p.232). After some time, her doctor thinks that Joan is better and ready to move out. Even though she feels envy towards her, she still thinks that she is lucky to have Dr. Nolan instead of Joan's doctor Dr. Quin (Plath 1966, p.236). At the end of the novel, Joan has to return to the clinic again and she hangs herself and commits suicide in the woods near the clinic. The novel ends as Esther enters the room where doctors are ready to have an interview with her to decide whether she is ready to leave

the institution or not (Plath 1966, p.257). Dr. Nolan warns her against the reactions she will face after returning to her social life. She states that people would treat her gingerly and would avoid her as if she is 'a leper with a warning bell' (Plath 1966, p.250). She tries to prepare her for the cruel manners and judgmental gazes of people she will come face to face with in order to save her from becoming a target. Dr. Gillian Alban states that according to Sartre, as people stare at one another, they exchange power while interacting by the looks passing back and forth (Alban 2017, p.20). Thus, Dr. Nolan tries to empower her so that she will not become a prey for the society and its interrelationships that are mostly based on fascistic behaviors and that basically have a purpose of commodifying people.

2.2 Self-Denial in Malina

Opening with the narrator's philosophical comments on the word 'today', Ich mentions that 'it is a word which only suicides ought to be allowed to use. It has no meaning for other people' (Bachmann et al. 1990, p.2). For it just means an ordinary day in which nothing of much significance takes place. Then the narrator tells the symptoms of 'today' on her: always urgent and new, merely its pronunciation changes the rhythm of her heartbeats and her breaths, foreshadowing an acute phobia (Bachmann et al. 1990, p.2). She depicts her first and following meetings with Malina, a civil servant in the Austrian Army Museum and the author of an Apocrypha which no longer exists in bookstores but which sold a few copies in the late fifties (Bachmann et al. 1990, p.1). He is also the brother of a deceased famous actress, Maria Malina. The narrator describes her first meeting with Malina and their subsequent encounters, as if he were someone she is falling in love with. Later on, as the story develops and Ivan interferes, the reader slowly gets the idea that the narrator is unfaithful to Malina and that although Malina is aware of the betrayal, he prefers to ignore it. As the story develops, it appears that their relationship is not romantic at all even though their roles seem to be those found in a traditional marriage. The narrator complains that she was subordinate to Malina from the beginning, questioning in a way why she did not recognize that he was destined to be her doom. She states that Malina's place was already preoccupied by Malina even

before he entered the narrator's life (Bachmann et al. 1990, p.5). Ich feels herself like a 'dispensable product of Malina's rib, but at the same time like an unavoidable dark tale accompanying and hoping to supplement his own bright story' (Bachmann et al. 1990, p.9). This pathetic description of herself, her undervaluation and her cruelty against her own being and existence prove Malina's /Adam's influence, weakness and even rather ill mentality.

Both Malina and the narrator have PhDs and are writers from the Yugoslav border. Sharing an apartment in Ungargasse 6 in Vienna, the narrator and Malina develop a deep emotional connection. This is recounted in a tricky manner, implying a love affair which is not in fact real. The narrator is usually very pessimistic while telling her story. She refers to her birthday as a date that is not the birth day of celebrities but someone's death day, connecting her beginning with an end (Bachmann et al. 1990, p.11). She describes some boys calling to her, one of them slapping her on the face just for fun; she has 'fallen among humans', she recalls. This is the first pain she remembers and her first recognition of someone's satisfaction from another's pain (Bachmann et al. 1990, p.10). Her memories upset her, but Malina comments, 'It still upsets you. Still. But you are upset about a different recollection' (Bachmann et al. 1990, p.11). Malina knows everything that goes on in the narrator's mind. This makes him omniscient, mysterious and uncanny, presenting clues for an uncanny being and a threat for the narrator.

The narrator recounts her first meeting in front of a florist with Ivan, associating him with red 'Turk's cap lilies', seven times redder than red; red represents passion and love. Ivan has two children and works for an institute called Extremely Urgent Affairs which deals with money. They go to the post office, and she waits at the stamp counter. Money represents power and Ivan's contribution to the financial system. It also denotes his potential to proceed and have new and different experiences and changes in his life. Stamps on the other hand recall *The Scarlet Letter*, referring to the stigmatization of women throughout centuries. Once stamps are stuck on letters they cannot be removed; they are finished, spent. It also refers to the narrator's inability to take action and have new experiences, unlike Ivan. The narrator constantly refers to her love for Ivan with various exaggerated statements like: 'Ever since I've been

able to dial this [Ivan's] number, my life has finally stopped taking turns for the worse'. She claims that he was created just for her, 'making consonants constant once again and comprehensible to unlock vowels to their full resonance' (Bachmann et al. 1990, p.15). She tells how considerate Malina is in their shared apartment when she is with Ivan, walking straight into his own room as if there is no other door open. The maid Lina is not allowed to set foot in the room, implying that the room becomes divine with Ivan's presence and with his memories after he is gone. But she insists that it is Malina who understands her most: 'Ivan doesn't understand what Malina would have understood, guessed, grasped long ago, and he can't even hear me, thinking or talking ...'. Ivan is never suspicious, never asks for explanations and does not recognize her flaws. The narrator feels sheltered and protected. But when she tries to explain anything to him, he stops her. Telling her she does not need to explain anything to anyone, he prevents her from expressing herself. She is silenced. Later he calls her: "You little bastard" (Bachmann et al. 1990, p.51), "You're a little beast" (Bachmann et al. 1990, p.52), "You're too dumb" (Bachmann et al. 1990, p.52), "They've really spoiled you completely" (Bachmann et al. 1990, p.52), "You're a witch" (Bachmann et al. 2014, p.52), "You have to become a very big beast" (Bachmann et al. 1990, p.52), "vacuum-brained headless lady" (Bachmann et al. 1990, p.25). The narrator does not answer, but she takes them as his attempts to keep her in a game he wants to play. All these humiliations she faces without opposition lead the way to her victimization and self-splitting, diverging Malina and Ich. Thus, submission ends in self-destruction.

When it comes to their names, only Ivan is self-confident, identifying his name with himself. He responds immediately when his name is called, but the narrator and Malina hesitate to react when their names are called (Bachmann et al. 1990, p.53). This is also another proof of 'Malina-Ich' unity. Ivan's name is a source of pleasure for the narrator. She pronounces it as she moves through the city, passing the places they had been before. Malina ignores Ivan's presence; he never talks about him, never seems to be aware of Ivan's car or their telephone conversations and pretends that there is no one else but the narrator in their shared home (Bachmann et al. 1990, p.53). Malina's denial of Ivan who represents life is also a denial of 'Ivan-Ich' relationship that will also relate Ich

with life. This Ivan life association and Ich's admiration and love for Ivan also manifests her desire to exist. The narrator mentions that it was never Malina who spent his time on trivialities like staring almost half an hour at himself in the mirror (Bachmann et al. 1990, p.8). She longs for a proof of her existence. Her individual appearance illuminates her desire of surviving without Malina, whom she relates with death as the author of an Apocrypha that no longer exists. In her relationship with Ivan the narrator arranges everything according to Ivan's schedule, making sacrifices, subordinating herself to him and worshipping him. She calls him her Jerusalem and Mecca, and sees herself as a chosen person since Ivan knows and dials her number. Ivan's presence is her reality; the longer he stays, the more potent the injection of reality (Bachmann et al. 1990, p.22). She wants to keep Ivan from going home as long as she can (Bachmann et al. 1990, p.28). They sometimes meet at the narrator's apartment, sometimes at Ivan's, a few doors away on the same street. Ivan asks who Malina is but the narrator does not answer and the two never meet. Ivan goes on business trips very often and the narrator waits for his return. Actually, she does not want to go with him. She confesses she does not want to go far away from Ungargasse and muses on her immobility (Bachmann et al. 1990, p.25).

Mrs. Jellinek is the narrator's assistant and helps her with the office work, answering her telephones, writing and responding to letters. She is a traditional feminine figure, tall, slim, pretty, engaged and preparing to be married. She is the stereotypical woman figure of the patriarchal society who will even quit her job after getting married. Despite all her pathetic behaviors, the positive side of Ich is that at least she does not try to fit in the predetermined patterns dictated by the society since she rejects doing all kinds of domestic activities as well. She also delays doing her daily errands and does not answer phone calls or letters; Mrs. Jellinek invents excuses and justifications for her (Bachmann et al. 1990, p.28). One day during one of his visits, Ivan sees a piece of paper on which 'Three Murderers' is written. He inspects her other notes and sees titles like 'Death Styles', 'Notes from a Morgue' or 'Darkness in Egypt' and questions what kind of obsession she has developed. Why write such gloomy and loathsome pieces? Why put such misery on the market? He calls it disgusting just as Buddy Willard calls poetry 'a piece of dust'. He instructs her

to write books like *Exultate Jubilate* (“rejoice and be glad”) (Bachmann et al. 1990, p. 33), adding that she is always mad with joy herself (Bachmann et al. 1990, p. 30). The narrator determines to write a glorious book such as has never been written before. People reading it would be convulsed with joy after the first page and bite their fists to stop their cries of exultation (Bachmann et al. 1990, p.31). Leaning out of the window, they would pour confetti onto the pedestrians passing by and they would shout out ‘Hear, hear! Look and see! I have just read something beautiful, may I read it to you, everybody come nearer, it’s too wonderful’ (Bachmann et al. 1990, p.31).

When Ivan and the narrator are walking side by side on the streets, she has to hurry and take two steps to his one, because Ivan is very tall; she explains that she tried to keep up with him for he was the link to the world for her (Bachmann et al. 1990, p.32). Ivan is the center of her life. But Ivan somehow senses her desperate obsession and avoids a profound connection, stressing that he does not love anyone except his children (Bachmann et al. 1990, p.33). Still, she is happy by his side and ready to sacrifice anything. She’s ready to build a wall of joy around Vienna if Ivan wants it, since Ivan asks why there is a Wailing Wall, but not a Wall of Joy (Bachmann et al. 1990, p.35). The narrator then tries to find Malina to ask why there is not a Wall of Joy and what is the name of the wall she keeps running into every night in her dreams. Mysteriously, Malina answers that she is asking too much, too soon; it is not worth it now, he tells her, but might be worth it later in a way (Bachmann et al. 1990, p.36). She then talks about buying an antique desk and an old parchment to write on with an old quill pen and old ink that is no longer produced to write an incunabulum; the still-existing copy of a book produced in the earliest stages of printing. It had been twenty years since she had loved Ivan and almost a year and a half since she had known him. She plans to illuminate the capital letters of the incunabulum with Turk’s-cap lilies and hide herself in the legend of a woman who never existed. This may also be a reference to all the legendary women writers who used male-pseudonyms to create their works, hiding themselves under the cover of a name that does not actually exist. It may also be a reference to the strong but traditional woman stereotype, glorifying male-dominancy,

ignoring her own capacity and even her own identity to make herself look minor in order to display the opposite sex as major.

2.3 Dark Prince and Dark Dreams

Bachman includes a fairy tale called 'The Mysteries of the Princess of Kagran' in *Malina* in the second chapter. After talking about hiding herself in the legend of a woman who never existed, she starts to tell this fairy tale of a princess and her lover. The princess of Kagran does not fight and is captured, losing her kingdom. Her captors want her to marry an old King. Suddenly one night, a stranger in a black cloak comes, blacker than black; his is a strange voice never heard before, speaking in a different language, and he takes her out of the tent to set her free (Bachmann et al. 1990, p.37). While they are escaping on horseback, she falls in love with this stranger whose face she cannot see (Bachmann et al. 1990, p.38). The prince leaves her. She rides her horse to a severe land that seems like the edge of the world, the kingdom of death. With her horse exhausted and collapsing down, she notices a light, which later comes out to be a flower redder than red, blossoming in the night. As she reaches for it she touches another hand, the hand of the same stranger. He does not want her to ask his name so he covers her lips with his hands and lays a flower on her chest as if she is dead, then covers them with her cloak (Bachmann et al. 1990, p.40). They sleep. In the morning she wakes up from her 'deathlike' sleep; they begin talking. She asks him to stay with her but he cannot. She understands that they will meet in a city where there will be a window with flowers like the one he placed on her chest, one for each of the twenty centuries they have been apart (Bachmann et al. 1990, p.p.40-41). The stranger asks what twenty centuries means and she takes a handful of sand and pours it on the floor to show him (Bachmann, et al. 1990, p.40). She says they would see everything after the stranger pierces her heart with some thorns. She mounts her horse and starts riding it towards her country; its blue hills appear in the distance when the stranger throws the first thorn into her heart, preparing his and her death. She falls from her horse, bleeding and smiling, saying a few times that she knew. This statement mysteriously implies that she knew (Bachmann, et al. 1990, p.41) that they would meet again somewhere in the future, referring to

Ungarngasse as their next meeting point. As she is dying, their next encounter can also only be in another life, as different people like Ivan and Ich.

In her 2013 thesis, Alice Louis James suggests Bachmann likely wrote this fairy tale chapter 'The Mysteries of the Princess of Kagran' after the death of her ex-lover Paul Celan (James 2013, p.3). The gloomy settings and grim portrayal of the stranger with the long black cloak and hidden face and the ominous prose descriptions suffuse the story with foreboding: 'They were blacker than black in the night' (Bachmann et al. 1990, p.37); 'Then he turned and disappeared into the night' (Bachmann et al. 1990, p.38); 'she was where the river led into the kingdom of the dead'; 'He lay the flower on her breast as if she were dead and covered them both with his cloak' (Bachmann et al. 1990, p.40). But still, amidst this gloomy atmosphere the writer introduces a ray of hope through the statements of the dark Prince that the lovers will meet in the future. Hope for the future involves ambition, a strong desire for accomplishment, and thus it involves strength, the power that the protagonist ignores.

Malina starts to listen to the narrator's dreams like a psychiatrist doing psychoanalysis (a reference to Freud). The first dream starts with a large window opening to a backyard. There is a lake, no longer frozen; there are no music bands because it is not the Carnival time. Around the lake there are many graves without crosses, but each has a big and dark cloud. The narrator stands with her father by her side and a gravedigger waiting for instructions. The gravedigger moves his lips, but there is no sound for a long time until she hears him say: 'this is the cemetery of the murdered daughters.' She begins to cry (Bachmann et al. 1990, p.114). This dream demonstrates the narrator's fears and anxiety due to a mighty male-figure. It also reflects a paradoxical threat since a figure who is responsible for her existence tries to cause harm and end her existence.

In the second dream, she is in a chamber where there are lots of hoses on the wall. To her they seem like leeches sucking blood from the walls. She wants to ask her father what he wants to do with her, but she is discouraged. Again, she cannot express herself. She tries to find a way out of the chamber, tries to find her father in the dark, hoping that he can lead her out. Instead her father starts to pull the hoses one by one, letting gas into the chamber. She starts to die slowly

as she inhales it, and her father disappears, imprisoning her in there. As she is dying, she states that she would not have betrayed him, she would not have told anyone, but she cannot defend herself (Bachmann et al. 1990, p.114). Then she is in another world, weird and absurd. She feels insane, trying to find her way and figure out her direction. There are cars dripping paint from them and straw stuffed puppet-like people who fall down as they approach her. Her face, hands and feet are smeared with paint. Her father constantly urges her to go ahead. Her mouth is empty, her teeth lying in front of her like blocks of marble. She is again speechless, unable to utter any word but 'no' in her own language and many other languages. Her father blinds her, driving his fingers into her eyes and keep her from shouting. There is no one to hear her but her father wants to pull her tongue out as he wants to stop her shouting. A big, blue splotch enters her mouth to silence her completely and her father drives it deeper inside her, tearing her intestines and her heart out. She manages to move on, but gets into ice and sees other people living in the warm world. When she is asked what kind of a book she is writing, she answers that it will be a book about Hell. She is pushed into the center of the Earth, where she swallows flames and spits fire before she starts to melt. She begs for her freedom and tries to call people she thinks can save her while she feels her skull melting: she calls her mother and then her sister Eleonore, paying great attention not to spoil the hierarchy. She wakes up with a shaven head with metal plates on it and feels like she is falling into nothingness. Some doctors in white surround her, telling her that they have performed electro-shock treatment on her and saved her. Later she wakes up again and finds Malina taking care of her and asking who the father is (Bachmann et al. 1990, p.116). This dream hints at the regulations, norms and culture of the society as she pays attention not to spoil the hierarchy, trying not to transgress boundaries. It also shows the importance of expression as she slowly dies after being silenced. The book she wants to write is also a reference to her desire of being vocal and thus more powerful.

In another dream she is alone on a sinking island, talking on the phone to her father and asking him to come to her, as she is losing her connection with the outside world. Her father is laughing at her. He goes back to his theatre and she says: 'God is a show' (Bachmann et al. 1990, p.118). Her father returns home to

see the mother with three flowers in her hand. She throws one in front of him, a symbol for her life, and the narrator perceives that the mother knows everything about their incest. The father takes the flowers from the mother's hand and tramples over them. The mother stands mute like the narrator, who is trying to scream but cannot utter a sound as her voice has been taken away by her father. Her mother sweeps the trampled flowers away, trying to get rid of the 'filth'. The father becomes untouchable (Bachmann et al. 1990, p.118). One day, the father comes home with some men. They start to pull the shelves from the walls and scatter books all around. The books, the most beautiful of which were given to her by Malina, are so valuable for her that she begs the man to do anything with her, but not to touch them. Then she shouts at her father, blaming him for auctioning them off (Bachmann et al. 1990, p.119). The female characters with their pathetically weak status reemphasize female status in patriarchal societies and shed light on their victimization.

In another dream, her father returns from America as a wagon driver and wants to leave her mother. Next to him his lover Melanie sits, a typical feminine figure with big breasts, long blond hair in braids, feminine gestures and laughter (Bachmann et al. 1990, p.120). She portrays an image without an identity or intelligence, but existing just to entertain men with her appearance.

In another dream, the narrator's father is an opera owner. The narrator is forced to perform a role and wear a costume that does not belong to her. She cannot sing as she does not know how and the libretto was not written by her father. She is being used to attract crowds of audience to a play by her father, and thus she becomes a commodity. Another man singing on stage is the only voice that can be heard. The narrator is voiceless and expressionless, her father a mighty figure again (Bachmann et al. 1990, p.123). Her father marries Melanie and starts beating her just as he beat the narrator and her mother; the narrator likens her mother to a dog that her father regularly beat, wondering why the dog did not bite him to stop the beating. Her father draws the curtains as he wants to sleep with his daughter. She tells him that she cannot do it; it meant nothing to her. He answers that it did not mean anything to him either, betraying the meaninglessness of his act.

The narrator's father has very good connections and imprisons her in a solitary cell in a prison. She tries to finish a book and shouts to have some paper but she is refused and not allowed to write a single word. She feels ok with the imprisonment, but cannot stand not being able to write anything. Her father looks through the keyhole. He wants to take all her words away from her and see her die without them. She then sees three stones fall from heaven. They have notes attached. One says, 'Live in wonder', another says 'Write in wonder' and the note on the last one will be revealed when she is free. Then the faces of her mother and father blend together with crocodile eyes and she cannot understand whether 'he is she or she is he' (Bachmann et al. 1990, p.151). She sometimes loses her voice and when she gets it back, she says: "I am living, I will live, I claim my right to live" (Bachmann et al. 1990, p.152). Here she refers to existentialism, and importance of decision making, manifesting her determination to survive. Her repeated attempts to write and express herself are all signs for her desire to live. The blending of the mother and father figures represent the split in her psyche and her destructive unity with Malina.

The narrator wakes up with Malina by her side and as they start talking Malina asks where her ring is and whether she has ever worn a ring. He remembers she told him once that it has been impossible for her to wear something on her finger or around her neck, wrist or ankle (Bachmann et al. 1990, p.144). This statement also reveals how very much she unconsciously cares for her freedom. The narrator tells how she once had been forced to wear a ring that she later planned to get rid of in a very unexpected way: on the bridge over the Danube, without taking it off. There is a reference to suicide as she implies that she wants to get rid of the ring by committing suicide. Thus, the split and duality in her psyche is once again proved as this statement does not overlap with her unconscious search of existence and freedom. She suggests that from the beginning her father's intention of annihilating her had been obvious to her. Malina comments that she, too, had been in agreement with this idea herself, as she wanted to escape from everything. The narrator objects, stating that her father wanted to hit her where she was most vulnerable and wait for her to destroy herself so that he did not need to do it himself, just as Malina did. This is an evidence for Malina-father identification since the narrator is annihilated

with Malina influence on her and since she calls the act 'murder', adding that it was not Malina's fault. She adds that she has suffered much and survived. But Malina points out that when a person survives, he is prevented from understanding which lives went before and which is the life of the present day, leading to a confusion of one's own lives. 'Leave it to me' Malina responds quite ironically, implying that he will destroy all the other lives the narrator has (Bachmann et al. 1990, p.146).

She dreams of her child who is four or five years old then. He lives with the narrator's father who is also his own father. She cannot keep him since she does not have any money or a house to live in. She realizes that he still does not have a name and therefore she decides to give him the name Animus with her own name referring to her unity with Malina as two counterparts 'anima' and 'animus'. There is a party at her father's house and her father starts to make out with a woman under the piano. The narrator tries to go between them to prevent her child from seeing. But then in another room a woman brandishes a revolver. The narrator quarrels with her and she shoots her child and Animus dies. This dream also hints at Eros-Thanatos drives which work in counterbalance. The narrator's destructive instincts intend to kill her counterpart animus, as she wants to survive with the influence of her other drives belonging to Eros and conquer the identity.

Malina listens to her dreams and tries to interpret them. He tries to find out who the father that seduced and annihilated her was. The narrator later figures out that it was not her father, but someone else, without giving a clue to his identity (Bachmann et al. 1990, p.149). Considering the destructive drives of the father figure, he later turns out to be *Malina* who becomes successful in his purpose of leading the narrator to suicide. Thus, it is Thanatos that overcomes Eros at the end of the novel, leaving the narrator vulnerable before she becomes a victim. All the dreams display male-power association and prove that the narrator is excessively affected and depressed by the patriarchal encodings.

2.4 Towards Death

The narrator in *Malina* is terrified of men older than herself, even a day older. This reflects the narrator's fear of inexperience associating it with weakness.

Malina is slightly younger than the narrator, thus she does not see him as a threat. Unlike the narrator, who in every situation reacts immediately, Malina is balanced. He is not afraid of change or adjustment. His character also explains why he is able to survive despite the efforts of his female counterpart Ich who is extremely sentimental. Considering the existentialist theory, his agreement with changes and adjustments provide him freedom and choices. Eliminating Ich who threatens Malina's individual existence also entails the annihilation of Ich. Malina does not find anything completely good or bad as a person without any friends or foes (Bachmann et al. 1990, p.164). He advises the narrator not to press people to reveal everything. Malina sometimes scares the narrator with his omniscience while making judgments about people, as he sees what other people cannot see. He does not aim to take their masks off or expose their real personalities since that would not correspond to personal dignity, but rather senses the core of that person. According to the narrator, he can hear what is not said and see what is not seen (Bachmann et al. 1990, p.165). Thus, his extreme balance and kind of perfection together with his omniscience turns Malina into a mighty, mysterious and uncanny figure, making the narrator scared and underestimate herself. As nobody is perfect or omniscience, his depiction makes Malina look unreal. Moreover, his relation with a deceased actress Maria Malina and his being a writer of an Apocrypha that is no longer available in bookstores are the traces that make the readers relate him with death and uncanniness. All these doubts are justified in the end as his mysterious and veiled side turns out to be a source emitting death. Despite his ordinary and familiar portrayal at the beginning of the novel, with Ivan's entrance, he turns out to be a less important figure.

Ivan points to Ich's problem of 'not being needed by anyone'. The narrator asks herself who would want anything from her and who would need her, adding that Malina should help her find a reason for her being there (Bachmann et al. 1990, p.165). She scribbles into her notebook that someone who has a 'why' to 'live for', can find a 'how' (Bachmann et al. 1990, p.193) implying that she does not have a reason to live for and that is why she cannot figure out a way to carry on her existence.

Her experience of the war profoundly touched the narrator in Malina. Ich confesses that she believed in something called the 'first postwar era,' when as soon as the window and door frames were righted and the ruins removed, everything would be normal again and they would carry on living in their homes. She observed that everything was stolen and plundered and then sold. There was also a big black market which closed later, leaving in its place a bigger and even blacker universal black market. As soon as she enters a shop and sees piles of goods in large quantities, she feels sick, thinking that large numbers threaten everything and therefore should only be used as abstract concepts in science or mathematics. She thinks a billion apples would have no taste and that a ton of coffee would pose a witness to many crimes committed. After the war, in time, there is a lot of food again, but the narrator cannot eat anything alone, but only an apple or something leftover; emphasizing that it should only be something leftover (Bachmann et al. 1990, p.173).

Considering her relationship with Ivan, the narrator thinks that she is not conquered by him but by something greater, like 'destiny'. She thinks that even though there is nothing she would not do for him, he does not demand anything from her and in fact does not need her. As time goes by, the time she spends with Ivan dwindles. Ivan promises to make it up the next time (Bachmann et al. 1990, p.167). The narrator thinks she lacks happiness in her life. One day she is at Ivan's apartment and he will not let her talk, as usual, so she talks inside her head, confessing that Ivan is happiness and even life itself for her. She thinks that she could never tell him about her feelings since she could lose him faster than she has already started to lose him (Bachmann et al. 1990, p.184). She also states that she is not aware how long Ivan has been shortening her life and resolves to talk to him about it sometime (Bachmann et al. 1990, p.184). She thinks that beauty does not flow from her, but only from Ivan who is the only beautiful person she has ever known and through whom she has become beautiful herself (Bachmann et al. 1990, p.201).

The narrator talks to Malina about all she has deduced from male-female relationship, claiming that men are all different from one another, but all of them and their behaviors are uniquely and incurably diseased (Bachmann et al. 1990, p.177). She gives an example by depicting a man who likes biting

earlobes, going from one woman to another. Even though it seems to be a stupid illustration, it is quite realistic to her. Hence, the woman who tends to get in a relationship with him actually needs to create stories to appreciate him and therefore places him into that story so that she can stand him (Bachmann et al, 1990, p.177). And to her, it is ever thus between men and women. She thinks that it is the issue of time that makes women miserable after a break up. She suggests that no woman can feel sorry for someone whom she spent half an hour with (Bachmann et al. 1990, pp.179-180). But the older a relationship gets, the more miserable a woman will be after a break up. On the other hand, a man never thinks of a woman unless she causes him pain (Bachmann et al. 1990, p.179). During the relationship, they long to see their empowered reflection through women to strengthen their egos. Thus, as a woman creates an improved and even sometimes relatively perfected version of a man in her mind, the man starts to see himself through this reflection as his ego starts to thrive. Bachmann's approach to man-woman relationships is somehow similar to the views of Virginia Woolf. Dr. Alban in *The Medusa Gaze* asserts that to Virginia Woolf, women provide men a magnified look that is larger than life by allowing them to glance into the mirrors of their own egos. For Woolf, in the last century many men including Napoleon and Mussolini vehemently defended the idea of accepting women as inferior in order to uplift and aggrandize themselves (in Alban 2017, p.61).

The narrator tells the story of an encounter with a young mechanic one day in Rome. When fixing her car, she observed that he suffered from something and that he seemed to have a deep, inaccessible inner-world. He was ignorant as well. She felt sorry for him and also felt the presence of oppressive desires and sad hopes for him. Beauty had always attracted her and the mechanic's beauty was superior because it was mute. She says she appreciates Freud, Einstein and Faraday, but finds most of their thoughts open and predictable; man, on the other hand, is unpredictable (Bachmann et al. 1990, p.182). She talks about being drawn by the beauty of people walking on the streets and questions her gender; asking herself whether she is entirely female or not, or something dimorphic (Bachmann et al. 1990, p.183).

The narrator tells Malina about Marcel, a vagrant she met while living in Paris. He was living on the streets with many other homeless, when one day the welfare officers came to re-assimilate them all, to give the city a better image. Inside the public washroom, Marcel fell and died just as he was placed underneath the shower. The narrator says when a person has nothing to say except 'God bless you' or 'May God reward you' and is living in the vapors of his happiness, then no one should wash off what is good for him for a new life since it does not exist (Bachmann et al. 1990, p.186).

Malina asks her what she understands of life. She replies that it is what one cannot live but what she and Malina can bring together. Malina asks the reason why she does not prefer to use the pronoun 'we'. She answers that she does not like the words: 'we' or 'us' or 'both' and adds that it is just him that she wants, not herself. Malina warns her that there is no turning back and that it would be her most dangerous escape (Bachmann et al. 1990, p.193). He also adds that everything will accelerate and that she will not need herself anymore, just as he will not need her and himself anymore (Bachmann et al. 1990, p.194). When the narrator looks at the mirror, she realizes that it is not quite the same face that she used to have. The wrinkles from her early twenties are deeper and more obvious (Bachmann et al. 1990, p.193). She is not as she once was and does not know herself. Hence, she is alienated from herself and questions whether this means something, is perhaps leading her to the end. She admits that a person's journey to the self is open to everyone even though not everyone must take it and it does not serve much of a purpose. It leads people to a journey between the selves: the old, the new and the future self, so that one can never be the old self again (Bachmann et al. 1990, p.205).

Malina takes the narrator to a restaurant to have dinner. She imagines Ivan there at the same table with another woman sitting on his right, and she feels that this is the table where she has her last meal before she is executed (Bachmann et al. 1990, p.200). On another day, while shopping at the corner of Ungargasse and Beatrixgasse, she envisions herself standing in a blood-puddle and she cannot stand the reflections (Bachmann et al. 1990, p.200). She returns home and lays on the floor to think about the book that she cannot write anymore. She was hoping to write it for Ivan, but no single word appears in her mind. She suggests

that the day will arrive when people never have poetry, and on that day they will have black eyes and hands that will cause destruction and plague (Bachmann et al. 1990, p.201). Then she looks at the mirror as Malina tells her to kill him, many times and in such a low voice she can hardly hear. She objects to Malina. She states that he is the only person whom she cannot kill adding that he is her life and only joy (Bachmann et al. 1990, p.202).

She meets Ivan one evening; it is one of their last. When the night ends, she suggests that they can call each other when they have time. Ivan does not reject this idea and in fact faces it quite normally, since nothing between them is the same anymore. She feels that the happy days are over even though she wants to prolong them and make happy 'todays' still (Bachmann et al. 1990, p.210). After spending a night together, Ivan tries to talk to her and say something. She prevents it by caressing him and keeping silent. After he leaves, Malina comes home and checks how many sleeping pills she has swallowed. The narrator confesses that she would have taken forty pills if Ivan would not have been accused of her death (Bachmann et al. 1990, p.217). She writes letters to a lawyer, demanding help to write a valid will, signing as 'an unknown woman' (Bachmann et al. 1990, p.219). One day when it is Malina's day off, she gets prepared, clearing her desk in silence, looking for a secret place to hide all her letters and papers so that no one will ever find them. Then she enters the living room and Malina asks for coffee. She makes it and returns. Malina asks if she is ready. She states that if he does not utter a word or stop her it would be murder, but she cannot pronounce this. She then accepts the situation. At first, it does not seem to be too frightening, but their falling apart looks scarier than any falling together; she has lived in Ivan, she says, and is dying in Malina (Bachmann et al. 1990, p.223). Holding her breath, she later walks into a crack in the wall and disappears. This is how she commits suicide, labeling it 'a murder'. It is the most striking and meaningful symbol, referring to existentialism, self-destruction, the fascistic nature of interrelationships and the society all together in the novel. Ich's inadequacy in taking action, making free decisions, and determining her essence are the basic reasons for her end in the light of existentialist philosophy. In this regard, this novel is also a

manifestation of the threats of every kind of fascism, including the norms, values and encodings dictated by the patriarchal society.

Ich regrets not leaving a note to exonerate Malina before he erases all evidence of her presence, any indication that she has ever been alive. Thus, in the end there is nothing left to manifest her entity. Later, the telephone rings. This telephone conversation is the only intersection that bring Malina and Ivan together. The readers cannot know what Ivan is saying exactly, but they can make predictions according to the answers that Malina gives. He states that there has never been any woman living in that flat 'by that name', not articulating the narrator's name actually (Bachmann et al. 1990, p.224). But we understand that Ivan mentions her name to ask whether she is in. Thus, it is the first time that the narrator's name is pronounced, even though it is still not mentioned in the novel.

Depicting the wall as very old and strong, the narrator cannot fall, break it open or make her voice heard again, and calls it 'murder' (Bachmann et al. 1990, p.225). The walls represent all the circumstances that deprive her as a woman from her freedom and articulation. All the ideologies and teachings that mute her, also annihilate her just as 'murder' would. Hence, they lead her to suicide. The fact that nothing is left from her is another reference to existentialism, considering death as nothingness.

3. SELF-DESTRUCTION IN *MALINA* AND *THE BELL JAR*

3.1 Identity, Defacement and Depression in *Malina* and *The Bell Jar*

Malina focuses on the inner world of a protagonist struggling to establish her identity and lacking the strength to display her personality: throughout the book her name remains a mystery. She is represented only by the German pronoun 'ich', which means 'I' in English. She signs her letters 'an unknown woman'. She behaves passively and submissively, failing to define herself as a strong, realistic character in her relationships. She is the weak, compliant female despite the fact that she criticizes her mother's submissiveness. That Ivan avoids her name symbolizes his disrespect for her identity and autonomy (Bachmann et al. 1990, p.17). She does not complain or resist, but she accepts when Ivan harms her with his indifference. She prefers to consider herself worthless, putting Ivan in a position too high where he cannot breathe, as her exaggerated adoration disturbs him. In fact, she abuses and negates herself as she ignores her own value and even her identity while she is turning against and defacing herself. Ivan resists being commodified, refusing to be the essence or the purpose of her life. He stops her from revealing her feelings, an action which ignores her identity again. Identity makes a person alive and exist; it begs to be manifest and respected as authentic and autonomous. When it is ignored, existence itself is negated. We see the fragility of the narrator as she hides her feelings from Ivan and does not express herself. Losing her identity, *Malina's* protagonist is vulnerable to suicide.

Taking Jungian analysis into account, the anima or the more sentimental side of Malina's identity is the narrator. Therefore, reasoning logically and facing facts without betraying any emotions, Malina becomes more powerful. At the end, he takes place in the narration as the only identity, invalidating his anima without apparent regret since feeling regret does not associate with his rational identity. Furthermore, his presence and identity are so strictly emphasized that the novel is named after him even though the narrator is Ich all through the novel.

Opposite to the narrator with all her humanistic and emotional qualities, Malina seems superior with his extremely balanced and omniscience personality. Considering Malina and the narrator as two counterparts of the same personality, we may conclude that these two opposite characters also demonstrate a split within that personality. This split is similar to the split in Esther's psychology, considering her former self as a story of success whereas her consequent state appears as a source of disappointment for herself. Thus, her depression gets worse as she fails to accomplish a united, but reconciled personality by accepting and welcoming her imperfections. On the other hand, in a fascist world where relationships are artificial, totalitarian and consuming, it is illogical to be equipped with a sentimental quality that will cause vulnerability. Malina manifests his power by shedding those sentimental relations and showing no emotion as well. Thus, his identity becomes more and more powerful, eliminating the other character, Ich, who is the victim of fascist relationships at the end.

In the dream cycles, the unborn child as the reflection of Malina is called Animus to represent the rational and logical qualities of the male-counterpart. On the other hand, the narrator dreams that one day her child Animus is killed by a woman at her father's home. This dream exhibits an unconscious desire of the narrator to destroy the animus Malina and becoming the dominant character. But due to the weakness of her identity, she acknowledges being a side character at the end, and her submission causes her own end, leaving her remains to Malina as he becomes the only identity. Thus, the narrator asks herself whether she had been a creation of Malina or not, questioning her existence and identity where the reader gets to see that there is no trace left of the protagonist to prove her individual existence.

Throughout *Malina* the female narrator is in the leading role until Malina destroys her at the end. The narrator confesses the Malina-narrator unity also by acknowledging that she is her double; she is also the creation of Malina, not ignoring that she is also trouble; a phenomenon that can be deceiving as well (Bachmann et al. 1990, p.65). It is clear that she functions as an abnormal, delusive character, misleading Ivan when she is the extension of Malina, but not an autonomous character. Furthermore, Malina in a way proves this situation

when the narrator talks about her dream cycles and depicts a scene where the mother and father blend together, her mother with her father's forehead wearing his pants and her father wearing her mother's skirt. Malina tries to convince the narrator that she should 'destroy all the people in one person' (Bachmann et al. 1990, p.153). It is in fact his own-self whom he tells to destroy all the other personas in him. He gets rid of the anima, or the weakest aspect of his own identity which is the female quality to him

According to Jung's shadow and reflection theory, the shadow belongs to the unconsciousness and contains the frailties and weaknesses of the personality. Therefore, it is the undesired and unknown aspect that the soul is not aware of. According to this analysis, the narrator is also the weak and undesired shadow for Malina who is infected with patriarchal encodings. Thus to him, his sentimental anima probably represents the Freudian castrated part that he was unaware of. Thus, after Malina starts to realize the identification of the narrator and himself, and with the castration complex, he gets rid of the castrated part in order to gain his power back. Therefore Malina is in fact the most mysterious and the most dominant character in the novel. The novel is entitled '*Malina*' because he champions his identity and ultimately emerges from the novel intact.

The narrator's mother is portrayed as a weak, passive figure. The narrator's unconscious produces nightmares where she has an incestuous relationship with the father; her contempt for her incapable and helpless mother reflects the narrator's trauma. This is the same kind of hatred Esther Greenwood exhibits towards her mother. It is clear that both these traditional mothers have adopted Jung's persona mask to conceal their authentic identities, in order to be accepted by the society. Ich's mother's submission to the cruel and fascist father, Esther's mother's attempts to hide her daughter's mental issues, are all due to this persona intended to impress others, which makes Esther even more depressed. Thus, Esther's mother's identity is reduced to the role she assumes, which perhaps is why Esther refuses to see her mother in the clinic. *Malina's* narrator drifts away from the realities of the world into a world of fantasy with Ivan at the very center and Malina on the other side, but with no trace of herself and her own identity. When the narrator says that she wants Ivan to need her just like she needs him (Bachmann et al. 1990, p.45) she epitomizes the

emotional female figure Jung describes in his explanation of 'anima' since even though she admits that Ivan does not love or need her, she still longs for a sentence that can be her insurance (Bachmann et al. 1990, p.46). There are many statements directly mentioning or hinting at the word 'insurance' relating it with male-power. She seems quite pathetic as she mentions that only one sentence of Ivan could have been her insurance. On the other hand, for Esther, her mother secretly hated her father for dying and leaving them with financial problems and without a life insurance. Her mother also sees her husband from the patriarchal Freudian perspective, considering him as a source of power who provides security and capital and ignoring his authentic identity.

Dr. Alban explains Esther's identity creation problem through Laing's description in *The Divided Self*, illustrating the situation when Esther talks about the execution of the Rosenbergs. Even though Esther feels extremely sorry about them, she cannot declare her real feelings to Hilda who talks ruthlessly and tells how good she finds such people's death. To Dr. Alban, Esther is insecure about her existence and self-alienated since even though she totally disagrees with Hilda she is unexpressive towards her (Alban 2017, p.70). Laing suggests that individuals feel virtually suicidal by the act of experiencing 'the other as a person' (Alban 2017, p.70). To Laing, when people become too disturbing and tiring, depersonalization is the technique universally used for considering those people emotionless in order not to respond to their feelings. Thus, the participants of a relationships try to depersonalize others as a result of feeling depersonalized themselves. As a consequence of their continuous fear of depersonalization by others and thus, being reduced to a thing regarded as an 'it', they need other people's confirmation of their existence as human beings since they gradually start to lose their subjectivity. For Laing, in everyday life, even though not much favored, it is quite normal and common to dehumanize others partially. To him, relationships are based on such a tendency that individuals ignore the real features of the people they face, but consider them as parts of a man-like robot or a large machine, performing their tasks, just as they do themselves (Laing 1990, p.46). The deceptive idea that a person can be free of dehumanization for Laing involves risks. Thinking the person opposite as a free mechanism and therefore considering ourselves as an object experienced by

the other, makes us feel as if we are merely an object in the others' worlds, but not an identity. This leads the way to losing our subjectivity (Laing 1990, p.47). On the other hand for Laing, if individuals are not independent, they cannot have a sense of connection or disconnection to the others. Briefly, if we do not have the feeling of autonomy, we feel that our existence is tied to others or others' existence is tied to us. If people feel that their existence depends on others (ontological dependency), then this feeling can be displaced with a feeling that they are in fact mutually attached and related with the others. Absolute disconnection or isolation is for Laing the only alternative to absolute attachment where an extremely strong connection to the other person who at the same time causes threat is necessary for existence (Laing 1990, p.53).

Hence, through Laing's theory, we get to understand one of the reasons why the narrator in *Malina* chooses to get into the crack in the wall with the purpose of absolute disconnection or isolation due to her absolute attachment to Ivan. This attachment causes a threat for the narrator. Therefore, with ontological dependency on Ivan and the fear of dehumanization, she chooses total isolation as she gradually loses her subjectivity. On the other hand, Esther's visit to the grave of her deceased father and her unending mourning also hint at ontological dependency on a powerful image even though he has been dead for years. Furthermore, as she also states that she has not been happy since she was nine, referring to the years that her father has been absent, she again emphasizes her strong attachment to him. Thus, with the ontological dependency, feeling her existence depending on an invalid father figure who cannot support her existence anymore, she prefers to commit suicide.

The works of Bachman and Plath depict a pervasive pessimism as well as a general despair for the future. Hopelessness, fervor and fury are common to both writers, and their pessimism about the post-war era, interrelationships and male-female relationship constitute the basis for their novels. Ingeborg Bachmann depicts the marching of Hitler's troops in Klagenfurt as a milestone marking the end of her childhood (Filkins 1999, p.viii). Many other references to the war (like the barbed wire, gas chambers and depictions of various murder scenes) in *Malina* reflect the influence of those historic traumas on her. Living

in post-war Vienna, Bachmann / the narrator in *Malina* is critical of society, politics and egoistic human relations:

Against the decay and order, against life and against death, against accident, constant threats from the radio, the newspaper headlines all spreading the plague, against perfidy seeing down from upstairs or up from downstairs, against a slow devouring inside and being swallowed up by the outside...(Bachmann et al. 1990, p.15).

Bachmann draws attention to the brutality and atrocity of the war by depicting apathetic affairs that lack profound feelings. The narrator likens post-war Vienna to a brothel and the nature of these relationships to prostitution (Bachmann et al. 1990, p.182); claiming that people constantly got into new relationships in turn, one after the other. She adds that later, when they encountered, people avoided one another and passed by as if nothing had happened between them. (Bachmann et al. 1990, p.182). The narrator also condemns the behavior of men towards women by stating that, "...You could say the whole approach of men toward women is diseased, moreover each disease is so wholly unique that men will never be completely cured." (Bachmann et al. 1990, p.177). Peter Filkins says it was Germany's extraordinary development that led the way to corruption and greed after the devastation of the war, with the horrifying effects of atrocities and violence still reverberating in the society, while the victims who had suffered were neglected (Filkins 1999, p.vii). This is another explanation for Bachmann's depiction of a society in hypocrisy and the core symptoms of depression, trauma and identity issue in *Malina*. Individuals who probably needed psychologically to get away from the effects of the war opened themselves up to new experiences, like the protagonists of the Beat Generation who used drugs and involved themselves in unemotional relationships mostly based on consumerism. Plath's comments about the future and interrelationships reflect similar pessimism and feelings of depression. She suggested that the era she lived in was an era of decadence and predicted that it could also be the beginning of a new dark age (Wilson & Seber 2014, p.196). Thus, the behavior of the postwar societies in general reflect the fears, anxieties and depression caused by wars; their individuals fully grasp the cold absurdity of the universe.

In the foreword of *Darkness Spoken* by Ingeborg Bachmann, Charles Simic suggests that Bachmann introduced the anxieties of the war ‘without employing any familiar images of the war itself’ (Simic 2006, p.xvii). In fact, the dream cycles are full of reflections of the war, with barbed wire that remind of imprisonment and concentration camps, bloody and cruel death depictions and the bath that the narrator’s father fills with poisonous gas in order to kill her. The dream cycles also feature barbed wire as a representation of the Freudian ‘penis’ which threatens death for the narrator. It symbolizes the male participant in a relationship which is mortal for his female partner since we see that the narrator’s love affair with Ivan and Erna Zanetti’s relationship with the theatre sciences lecturer are all mortal. At the end of the novel, even the narrator’s connection with Malina becomes destructive, leading her to suicide.

In *The Bell Jar*, there is reference to the war in the description of the blackletter typography in German dictionaries and books that likens the letter forms to barbed wire (Plath 1966, p.35). Plath also refers to war in “Daddy”, mentioning Jews, Auschwitz, Dachau and Bergen Belsen (Plath n.d., stanza6) adding that ‘the snows of Tyrol, are not very pure or the clear beer of Vienna is not very pure or true’ (Plath n.d., stanza8). She says she was stuck in a barbed wire snare and was hardly able to speak (Plath n.d., stanza6), just like Bachmann’s narrator was stuck while fleeing her father and was constantly losing her voice. A reference to castration as somehow being deprived of self-expression robs her of her power, and thus traumatizes her. The impure beer of Vienna also connects to the decadence of the society and the relationships within it. Thus, with the reflections of the cruelty and violence of the war, and its traumatizing effects, together with the decadence of relationships, both narrators search for tranquility and security in nothingness by entering a hole in *The Bell Jar* and a crack in the wall in *Malina*. They both isolate themselves into the state of ‘Nirvana’ and commit suicide due to the death principle.

The feeling of being constantly observed is another issue that suppresses individuals. It is also depressing as being under constant surveillance, people cannot behave authentically. Esther defines the headlines about Rosenberg-execution as ‘goggle-eyed’ since everywhere she goes, she is exposed to it all the time. For Gamze Sabancı, the news provides a similar effect with the

watchtowers that are designed to maintain a panoramic view to discipline people and to give them the idea of 'being under observation'. Even though the observation does not continually take place, the unpredictability of the action threatens individuals. Thus, as Esther identifies herself with Ethel who seems to function as a poor illustration, even the opposite of a role model, she becomes more open to the demands coming from outside (Sabancı 2010, p.65). Being under constant observation and having the feeling of being monitored from a watchtower, brings to mind war and concentration camps. Thus, the system also uses reflections of war and fascism to control and create obedient people. Hence, it is quite natural that this process creates depressed and insecure people open to trauma and mental instability, just like Esther and the narrator. Post-war trauma becomes a means to maintain stereotypical dummies, lacking authenticity who cannot accomplish their individuation.

3.2 Disempowerment under the Fascist

Plath's poem "Daddy" could function as an extension of Bachmann's dream cycles, as if it were written for the same fascist father. Plath states that she had to kill Daddy, just as the narrator in *Malina* must destroy her father in order to survive. In their works, both Plath and Bachmann imply that they have to validate the fascist power, or stop submitting to it in order to exist. The fascist power in Plath's poem is also an attribute to her political identity and her interest in the dynamics of socio-political structures. Critics like Jacqueline Rose and Margaret Dickie have argued that despite Plath being genuinely and persistently interested in political issues, the holocaust in her works has not been much examined (Strangeways and Plath 1996, p.371). Hence, considering her poem "Daddy" as a reflection to display her personal experience and ideas on politics, it is significant to probe into her employment of such issues to explain her concerns and emotions. Plath had an influential high school teacher who made his students visualize the tragedies that took place in the concentration camps. She also studied books like 'The Fear of Freedom' by Erich Fromm (1941), which explores the connection between Nazism and (American) individualism, arguing that the 'Fear of Freedom' in American conformism derives from the intense fears inscribed in Nazism (Strangeways

and Plath 1996, p.p.371-372). Feelings of insecurity and the presence of a potential war -which was a nuclear war for Americans- combined with tragic memories of history were common grounds for psychological troubles that created American conformism and Nazism. In Germany, with the end of federal monarchy and the establishment of a new regime, conservative people who were against democracy and in need of an authoritarian figure emerged. Considering the psychological aspects, the trauma and insecurity followed by the 1st World War made many of the Germans search for a leader who represented power and security. As a consequence, absolute power naturally led the way to fascism.

According to Strangeways, Plath could combine the socio-economic aspects and psychological troubles in her novels with the influence of Fromm, since to him Nazism was sourced by psychological issues and developed due to socio-economic factors. "Daddy" is an example of the relationship between psychology and politics. It involves the fears of Nazism on the political side and neurosis on the psychological side. In this poem Plath tries to sort out her confusion concerning individualism, disclosed in the last line where Plath tells her daddy that she is "through". This remark has two meanings; one is that she will be free, free of thinking of her father, and the second is that she is through sacrificing her freedom and she will not submit masochistically to his sadism (Strangeways and Plath 1996, p.p.372-373) and thus to fascism in general. The latter interpretation also relates to the victimization of the narrator in *Malina* fitting in the era of victimhood as James Young suggests, since the works created then had a disposition to involve a victim psychology (Strangeway and Plath 1996, p.375). With the influence of post-war trauma and the victimhood-era, Ich also sacrifices her freedom and identity in submission. She accepts the sovereignty of Malina, just as a country that loses territory after war.

Bachmann suggests that: 'Fascism is the primary element in the relationship between a man and a woman' (Bachmann and Filkins 1999, p.xvii). Thus, her narrator in *Malina* is perplexed as to whether she knows what freedom or subjugation is. She cannot determine her role in life due to post-war disorientation and patriarchal norms. She lacks purpose and strength. In her relationships with Ivan and Malina she is subjected to fascist aggression: Ivan plays a kind of a game, forcing her to participate, but determining all the rules

himself (Bachmann et al. 1990, p.50). He has an identity and a purpose in life and thus is real and alive. It is Ivan's rules, his game and his life. He struggles for it. This corresponds very much with patriarchy and with his character and gender, but not with the narrator's, who does not feel like participating, yet seems to have already given up. Ivan then hurls some insulting epithets toward her:

You little bastard (Bachmann et al. 1990, p.51)

I'm going to talk to you anyway I want (Bachmann et al. 1990, p.52)

You're too dumb, you don't understand anything

You have to become a very big beast

It'd be great if you became the biggest beast of all time

You're a witch

They've really spoiled you completely

....., don't get so upset over every word

Don't you understand the rules? (Bachmann et al. 1990, p.52)

This conversation seems so hostile that the reader cannot help but think that Ivan's oppression is in fact a fake conduct, sourced from the desire to keep her in the realistic realm. In other words, as he feels that she is about to give up and cease to exist, his purpose is to provoke her to make her struggle. But living in a society where all relationships have a fascist structure, instead of being supportive, Ivan only manages to push the narrator to the unrealistic realm even more severely. Moreover, as the narrator says that Ivan does not care much about her and is not even slightly curious about her life, the reader concludes that he is not sincere, but in fact he just plays a game of power to satisfy himself and explore his own strength with a sadistic psychology probably caused by a post-traumatic state. He and his life come first. He prevents her from learning much about him and his life, holding back from her and feeding her scraps (Bachmann et al. 1990, p.32). Even when they meet each other, everything is organized according to Ivan's schedule, and structured according to Ivan's free time (Bachmann et al. 1990, p.34). Thus, he is in charge, and almighty. He refers to the narrator as a 'vacuum-brained headless lady', comments that she

has nothing but vegetables on her mind, like cauliflower or lettuce. Vegetables remind one of Erna Zanetti's objectification in *Malina* and the narrator's logical interpretation of her situation and man woman relationships which she cannot employ in her very own position. Moreover, when Ivan waggishly accuses her of distracting him with a sexual look, he portrays more of a consuming character than an encouraging one. The power in this relationship is markedly unbalanced. At the same time the narrator states that it is Malina who arranges everything, who pays the bills and even decides when to buy a new coat for the narrator. He gives her an allowance to spend, pays the salaries of her secretary Mrs Jellinek and the maid Lina (Bachmann et al. 1990, p.69). Even when she wants to spend money on charity, she must seek permission from Malina, who manages their budget. She is quite passive in this, and her role in this relationship seems very like that of a traditional and conventional housewife, not having even the influence over her own life that that her husband has. Malina is in control of everything as she portrays a dependent personality, again far away from being a free character. Thus, she presents clues for her own destruction process once again by not grasping the existentialist idea of having freedom in decision making.

Bachmann's father figure acts in various identities, always powerful; sometimes as an opera composer, sometimes as a priest, sometimes as a figure who can set off avalanches forceful enough to tear down all the trees in a forest and destroy his own daughter, and sometimes as a Nazi officer who imprisons the narrator in a gas chamber, causing her death. These depictions manifest the reflections of the fascist ex-president Hitler, post-war trauma and Heidegger on whom Bachmann wrote her dissertation of critique. The powerful father images in *Malina* and "Daddy" also seems to be attributable to the castration complex due to the historical male-sovereignty, for 'daddy' is depicted as a sublime, mighty figure, whose boot is a manifestation of fascist power. As the daughter and her mother in *Malina* are deprived of a phallus, they are unable to display might and are constantly subjugated by the father's fascist behaviors. Furthermore, the mother figure is pathetic; silent, weak and in need, unable to protect her daughter from the violence of the father. Thus, she cannot be compared to Esther's mother even though Esther may at times see her as pathetic. Despite

being a conformist, her mother is a free and powerful individual. She earns money, runs the household, takes care of her children and struggles with Esther's mental problems. Ich's mother on the other hand, is disempowered under a fascist and lacks everything to make her an individual. She is a housewife who even lacks qualities peculiar to women, like determination and power necessary to save her children. She does not seem to have any essence or authenticity and seems so pathetic that she even lacks the qualities to make her look real or alive. Her bad faith is the result of her submission, obedience and docile nature, accepting all the fascistic treatments of her husband, ignoring other choices in life. Hence, she is a very negative and unlucky illustration for her daughter who unconsciously accepts almost alike treatment. Thus, she is also disempowered by fascist behavior and attitudes. Besides the social norms, human models in everyday life unconsciously define our consciousness, making us internalize misdeeds and consider them as normal. Therefore, even as the narrator is also treated in a fascistic manner, she is blind and unresponsive to her own situation.

Plath describes her father as '*panzer*', '*brute*' and '*fascist*' and identifies the object of female adoration as fascism, a boot in the face and a brute heart (Plath n.d., stanza10). It is her observations and experiences from her own experience that make Esther cynical about people. In *The Bell Jar*, her experience of Marco the women hater represents the fascist behavior that women have been facing for centuries. Esther does not depend on anyone including her boyfriend Buddy Willard, stating that if people do not expect too much, they will not be disappointed.

Bachmann also demonstrates the feminine tendency to worship fascist behaviors with the story of Erna Zanetti in her novel *Malina*, a strong and rational woman in fact, who committed suicide on account of a theatre sciences lecturer whose actions and attitudes toward her were fascist. She had to stop smoking because he could not stand the smoke, and though the narrator is not sure whether Erna Zanetti had to become a vegetarian or not, she is sure that Zanetti was exposed to further fascist behaviors in the time she lived with this man. With ironic wit, she states that she cannot understand that woman's suffering for such an idiot and declares it could be the result of nicotine withdrawal and over-consumption

of carrots and lettuce leaves for months (Bachmann et al. 1990, p.180). She adds that a woman's hurt depends on the time she spends with a man, and suggests separation after passing a few days with him, as that will alleviate the necessity of suffering any pain (Bachmann et al. 1990, p.179). This is similar to Plath's ideas about low expectations and disappointment, since by shortening your time with a person, your expectations will not be raised. For instance, when Esther sleeps with the professor for getting rid of her virginity, she avoids getting into a further relationship with him. On the contrary, her act is a quest for freedom. She does not have any expectations from him, just as the professor does not make any promises. Even though Malina's narrator detects the same problematic issue about time in Erna Zanetti's relationship, ironically however it is impossible for her to shorten the time spent with Ivan and leave him. She cannot apply her logic in her own experience, but always longs for more time to pass with him even though she is aware of the harmful consequence of this fascistic relationship.

Even her idea about how women create stories to admire a man does not help the narrator to leave Ivan, just as her intelligence is not sufficient to determine her tragic situation and take action. Being passive and subdued, and not concentrating on her competency, the narrator in *Malina* cedes power to Ivan totally, transfiguring him into a mighty character. She exaggerates his strength and portrays him as a figure providing her insurance to guarantee her existence. She cannot confess her feelings to him but adopts Ivan's detachment and pretends she does not have serious feelings for him. Nonetheless her love for Ivan may easily be described as passionate and emotional, for she says the name Ivan is 'a glorious password that stands for the future' (Bachmann et al. 1990, p.14), and 'a sign with which she shall conquer in a decaying world and in both life and death' (Bachmann et al. 1990, p.15). She calls Ivan her Mecca and her Jerusalem, and gloats that he chose her telephone number from many, reckoning herself select (Bachmann et al. 1990, p.23).

The narrator Ich identifies Ivan with a transcendental, sublime being just like Bachmann empowers her lover in the poem "The Divine". She states quite exaggeratingly: 'with Ivan, I emit rays to the world which needs them and I beam out from this one point, which is not the center of my life, but of my will

to live well, to be useful once again, for I want Ivan to need me like I need him' (Bachmann et al. 1990, p.45). This demonstrates the narrator's desire to be useful and to have a function that would give her the courage and will to carry on her life with the influence of Ivan, his fascist qualities aside. She even states that she does not intend to harm herself, in order not to harm Ivan.

The narrator's love for Ivan also represents her desire to live. 'I have lived in Ivan and die in Malina,' she says, proving that she identifies Malina with death and Ivan with life. On the other hand, Malina can also be identified with fascism, as his behavior prevents the narrator from contributing to any social life. Even though she wants to survive, it is obscurely stated that it is Malina who directs her into nothingness as Malina from time to time states that there is no turning back, adding that she has to kill an unknown person (a male) referring to Ivan who represents life. Moreover, even though the narrator says it was not Malina who killed her, she still labels her death as a murder. Thus Malina, who deliberately forces his anima into silence, becomes a genuine illustration of a fascist authority, destroying creativity and thus existence. Mark Anderson suggests that Ivan represents 'beauty and life' for the narrator (Anderson 1999, p.233). Thus, her addiction to Ivan is a manifestation of her futile efforts to survive since Ivan is her only link to life and reality. When Ivan does not have time for her and hangs up the telephone, she says she would prefer that sound to be the sound of a shot, ending her life quickly (Bachmann et al. 1990, p.23), further proof of her pathetic dependency on a figure outside herself. Submission leading the way to self-destruction in her character is implicitly presented throughout the book. Again and again, she writes, unaware, 'Death will come' on a piece of a paper (Bachmann et al. 1990, p.47); she says the game Ivan plays and wants her to participate in no longer exists for her with the exact words: '...the game is over' (Bachmann et al. 1990, p.50) implying death or an end of her own choosing.

Ironically, Ich uses free will to end her own entity, including her own decision making. Leading to this end, Malina functions as another obstruction to her autonomy since he invalidates her decisions. He is depicted as almost a perfect figure; well-educated, considerate, tactful and extremely self-controlled. But towards the end of the novel, Malina turns into an uncanny figure, mysteriously

causing threat and unsettling the reader at the same time. Though cool and distant, he has been a familiar and ordinary figure from the beginning, but now his lack of emotions becomes the proof of his uncanniness, leading the narrator to death. He turns out to be obscurely dangerous and is associated with death as he wipes out the last traces of the narrator's presence. He breaks the narrator's sunglasses and glasses and throws them into the wastebasket together with her blue glass cube, her letters and her will. He moves her candelabra out of the way, lets her cup disappear and throws everything that belongs to her and that reminds of her into the bin. Malina's cool manners after his crime repel the reader, turning him into an automaton who does not have any humanistic emotions like mercy, pity or empathy. Fascism and empathy are two opposite concepts since a fascist is sure to lack any ability to understand or share the feelings of others, but he is more likely to concentrate on his own power and authority. There is no room for individuality, as fascism deals with controlling the society as a whole, ignoring personal differences.

For Esther, society's fascism accompanies the life styles, behaviors and morality dictated on women. She sees her mother as a stereotype and a representative of those encodings. Her job as a shorthand teacher, her typical points of interest like cooking and dancing, and her traditional moral sense seem to make Esther suffer. This is the reason why she likes and admires Jay Cee and Dr. Nolan so much as free, strong and independent individuals. Thus, the basic difference between Plath and Bachmann is that while Plath protests against the fascist "Daddy", the narrator in Bachmann's novel submits to him in the end, emblemizing him as a figure who represents social fascism. Furthermore, while Esther strives for individuality, Bachmann's narrator refuses it by becoming an extension of Malina. She does not have a quest about individuation and thus is depersonalized.

In *The Bell Jar*, death, the unknown, and similar metaphysical issues resemble those Bachmann includes in *Malina*. Both writers deal with the subject of 'death' by depicting its brutality. Plath writes, 'I couldn't help wondering what it would be like, being burned alive all along your nerves' (Plath 1966, p.1). Bachmann writes, "At the mouth of the Danube, I disappear into my father's jaws. But three drops of my blood, my last ones, did flow into the Black Sea"

(Bachmann et al. 1990, p.147); and: "...I get stuck, it's barbed wire, the barbs carry 100 000 volts, I receive 100 000 electric lashes, my father has loaded the wires, the countless volts scorch every fiber of my body. I am fired to death in the kiln of my father's frenzy" (Bachmann et al. 1990, p.143).

It was Ingeborg Bachmann who stressed the importance of experience and expression by stating: 'Avec ma main brûlée, j'écris sur la nature du feu. In fuoco l'amor mi mise, in fuoco d'amor mi mise' meaning 'I'm writing with my burnt hand about the nature of fire. Love set me on fire, I was set in a fire of love' (Bachmann et al. 1990, p.58). The narrator in *Malina* finds it disastrous when someone rejects experiencing new things and repeats old mistakes and behaviors, even though she is in just this situation herself (Bachmann et al. 1990, p.176). Experience empowers individuals. Thus, it seems that for Bachmann as a writer, experiencing even such a torturing pain is better than not having any idea and being silent.

It was thus for Plath, too, who published *The Bell Jar* under a pseudonym in order to prevent her mother from learning about her thoughts about her life. She was not silent, even about her psychological disorder. In *The Bell Jar*, Esther constantly complains of not being able to write anymore, as she has not had enough experience, such as seeing somebody die, having a baby or a love affair (Plath 1966, p.128). She also complains about not having gone abroad or even out of Boston for nineteen years, except for the trip to New York she won by writing for a fashion magazine contest (Plath 1966, p.p.2-3).

Esther feels incompetent when Jay Cee asks what languages she can speak and when she meets Constantin's Russian friend confidently uttering English idioms one after another. She even thinks of changing her honors program as she concludes that she knows so little. She fantasizes about learning German and going to Europe (Plath 1966, p.82) in order to experience life more intensely. Moreover, her wishes of becoming a world traveler and a writer remain as unarticulated dreams which cannot be turned into concrete plans (Sabancı 2010, p.p.63, 64). Her inexperience makes her feel weak and inadequate as she is also rejected by a writing program in Harvard. Hence, she becomes more and more vulnerable. She states that it is fine living on the college campus, as it helps her attain more knowledge and she hopes it will help her to write great books one

day, a wish the narrator in *Malina* shares. Eventually, because she can no longer write or express herself, Esther suffers severe mental problems just like the narrator in *Malina* does.

Bachmann's words about the nature of fire and her references to her burnt hands also stresses the significance of experience and knowledge at the cost of suffering. Plath wonders what it feels like being burned alive like the Rosenbergs. Both writers want to have new experience in order to explore their limits, to determine the qualities that will differentiate them from other people. Thus, this quest is also a veiled manifestation of the opposition to herd mentality in order to put their difference forth and in fact includes desire for an authentic identity. Despite the fact that they start living in their own worlds, rejecting new relations and experiences that would have led them to expressiveness and strength, they have a potential power. Their situations illuminate the psychological inconsistencies the protagonists go through, since their interest in new experience relates to existence whereas their withdrawal presents symptoms of mental disorder and suicide.

Malina's profession as a writer also symbolizes his skill of utilizing words and thus manifest his life experience and his power in expressing himself. By closing off new possibilities and opportunities for new experiences for the writer, Malina manages to mend the split in his psyche, ironically by letting the wayward portion disappear into a crack in the wall. This would later be named as murder by the narrator, which is in fact her fitting into the patterns dictated by Malina, who is the fascist and dominant authority. Esther on the other hand, may not have felt like taking the predetermined role of the signifiers upon herself. Her genuine self, free from 'the dictated', perhaps needed to be shaped instead through new experiences and growth. The portrayals of brutal death scenes in these works also suggest a morbid fascination with experiencing the unknown, leading the subject on a quest. As writing and creation require experience, and as both of the protagonists are unable to write or create anymore, they long for something to influence them. They crave for producing an idealized work and therefore they need experiencing what is most extreme and fascinating about life as a consequence of their perfectionist qualities and their search for empowerment in order to exist.

3.3 Burned Experience to Self-Destruction

Esther Greenwood says she has not been happy since she was nine, which coincides with the time her father died. This statement reveals how very much she was affected by this trauma, which may have been partly responsible for her mental disorder. On the other hand, her father's depressive genetic factors and the little clues in *The Bell Jar* that her father was manic-depressive suggest genetic reasons for Esther's trauma. Raised by a traditional mother in a patriarchal society, Esther was robbed of security by the loss of her father at a very young age. Like Esther's loss of her father, it is Ivan's withdrawal from the relationship that depresses the protagonist in *Malina*. Ignoring her own identity, she surrenders to nothingness, as she has attached happiness to Ivan and nothing else. Again, just like Esther, she fails to embrace the essence of life and does not attempt to explore her own authenticity. Both these protagonists are hard-working, educated, strong women who ignore their own value and strength. Both prevent themselves from contributing to social life and fail to develop different interests that might distract them from depression and trauma. They are also very weak in making choices, setting goals for themselves and struggling for them. Being a perfectionist, and longing for too much, Esther cannot even choose whether she wants to live in the country or the city. Actually, she states that she wants it all. *Malina's* narrator on the other hand cannot even choose the coat she wants to wear; Malina decides when and what should be bought for her.

What Esther hates in fact is the ideology that imprisons women in a domestic identity and she reflects her negative thoughts and feelings about the patriarchal social order that confine her freedom. Her negative reaction towards the society's hypocrisy and double standards is abstract, something she cannot confront or express. Hence, her sleeping with a professor and attempting suicide is a 'displaced' reaction to her mother, but also a reaction against the whole of society's norms.

Both novels question human actions and consumption, demonstrating a core post-war existentialism and offering clues to the motivation of their suicides. After the onset of her depression, Esther stops buying anything and even

changing her clothes; she gets rid of the clothes she had already bought and questions the purpose of daily routines including washing, and the value of doing the same things over and over again each day. *Malina's* narrator describes how she hates being in the stores after the war and how the sight of goods in large quantities sickens her. Like Esther, she also rejects consumerism, the routines of daily life and responsibilities. Thus, with the reflections of death and the idea of nothingness carved in their minds, both of the protagonists have an inconsistent mental state.

As lost in her emotions and as totally in love with Ivan as she is, *Malina's* protagonist cannot think how to reply to letters or carry on with daily life or household errands. Most of the time she smokes, waits for a phone call, takes her allowance from Malina and does not contribute to the financial cycle, losing her identity and becoming 'Ich' 'I' or 'an unknown woman' as she signs her letters. Ivan becomes the center and the only purpose of her life. Thus, she becomes suicidal.

Mark Anderson in *Death Arias in Vienna* associates the character Malina with death as the writer of an 'Apocrypha' (Anderson 1999, p.236), and significantly one no longer available in bookstores. His work no longer exists in the real world and this confirms the Malina-death equation, portraying him as a source of nothingness, emitting rays of death. Anderson also suggests that the fact that Malina is the brother of the famous dead actress Maria Malina also connects him with death (Anderson 1999, p.236). Thus, his association with death as being a subject who is related with it but who is unaffected by it, empowers Malina once again, injecting in him a potential threat and uncanny features. On the other hand, there is also a weak side of him since his book is no longer available in book stores. This indicates that what he had once written and expressed is no longer valid. Thinking the fact that writers and artists exist through their works, the devocalized side of Malina can be interpreted as his dead part. Therefore, the narrator's desire of writing a cheerful book like which has never been written before is a threat for Malina. If the narrator becomes more vocalized and more expressive, he will be less powerful and less dominant. Hence, Malina may be trying to find a way to validate and realize himself by forcing the narrator to get into the unrealistic realm. The narrator

leads the dominant role all through the novel before disappearing into the crack in the wall. Her disappearance shifts the attention, taking it from the narrator, and deploying it on Malina.

Indeed, the appetites of the Id express the urgency of life. The narrator states that if she were not lying with Ivan on the bed, the walls could instantly become glass and the roof could immediately be detached; in this statement we sense the need for physical fulfillment and a desire for instant gratification, a reference to the primal drive of the 'id' (Snowden 2010, p.126). The narrator describes herself as a 'dark story' just as the 'id' is described as a dark, inaccessible area with the only reality of its selfish needs. The narrator with her insatiable desires and lust represent the id, with her dark and disappointing end. On the other hand, her life is also inaccessible as she does not let new people and new relationships enter her life.

The narrator goes sailing and learns there are two kinds of winds: the real wind and the apparent wind. Real wind is the wind that non-moving, still objects feel. So, if there is no wind, the wind speed is zero knots or zero km/h. On the other hand, apparent wind is the combination of real wind and the wind produced by a moving object. It is relative, depending on the speed of that object and the real wind. If we are skiing down a mountain with a speed of twenty km/h on a windless day, the apparent wind will also be twenty kilometers, coming from the same direction the object is moving to. If, a boat sails from north to south with a speed of two knots and the real wind blows from the back to the same direction with eight knots, then the apparent wind will be six knots. As a moving object's speed increase, the apparent wind's speed will also increase, changing also the angle of the wind. Thus, the apparent wind becomes more dominant and powerful having also an influence on the real wind, as well as on the velocity and speed of the object. Thus, in navigation, it is the apparent wind that counts. The apparent is how she identifies herself, implying that she is the one who counts showing herself as the dominant aspect to determine how everything should be felt and perceived. Hence, she manifests her power as the female counterpart. Malina probably sensed the power of anima and her purpose for getting ready to invalidate him. So, he apparently decided to end the sovereignty of anima totally, eliminating the threat in this united personality.

The protagonist of *Malina* enters the crack in the wall, or into a state of nothingness, but we do not sense an inquiry for the life force of the universe as much as a longing for a state where there is no tension at all. The pressure of the bell jar makes Esther suffer and seek a silent place, like the maternal womb which represents the beginning. Thus, her entering into a hole in the cellar also hints at her desperate search for solving her problem of unproductivity and disunity with the social standards as well as a new beginning. Hence, with the same drives as the narrator in *Malina*, she enters into a hole in the cellar and wants to fade away into nothingness to get rid of all the tension and to attain the qualities of productivity and unity in order to find an essence with a new beginning.

The Ego constantly tries to eliminate threats and anxiety and as we are mentally healthier, the stronger the ego is. As the narrator seems vulnerable in terms of relationships, she causes stress for the ego that tries to be more powerful. However, this act of leading the way to self-destruction for someone more vulnerable by means of an authority or by applying power over the other is also fascism. The fascist manners that depress Esther Greenwood do not literally belong to one person but to society and its history. While searching for authenticity, she faces discriminations and domestic roles put upon women: cook, cleaning lady, mother, and source place where the arrow shoots off from. She feels like she's trapped in a bell jar; she cannot accept or adopt any of these dictums as they are not her real goals. Nor can she reach the state with no tension since her ego is not strong enough to eliminate the anxiety and threats coming from the outside world as well as from her inner psychological imbalance. Thus, she tries to find the serenity and security in the hole in the cellar of their house by uniting with nothingness.

As Freud suggests, when the ego stops employing the reality principle, defense mechanisms are assigned. In other words, due to the impediments of reality, it is not usually possible for us to attain instant gratification. Under these circumstances, the ego uses the reality principle to keep id's desire for instant gratification under control and it postpones its needs. But when the ego fails to utilize the reality principle, defense mechanisms are employed.

Esther applies the reality principal in her life to a masochistic extent. She does not attempt to strive for her needs or goals, but welcomes failure and disappointment without even employing any of the defense mechanisms. At the end of the novel she is totally pessimistic, unsure when she will be free again of the feeling of being trapped in the bell jar. Esther may be described as someone breaking free from her Superego in the Freudian sense, as she radically rejects most of the traditional moral values, norms and rules of the society and cannot be proud of herself after obeying them. There is no need for her Ego to manage a balance between the Id and Superego, and this may also be the reason she loses her balance.



4. CONCLUSION

Bachmann's and Plath's semi-autobiographical works of *Malina* and *The Bell Jar* elucidate the boundaries and restrictions women face and their consequences on the female psyche and female identity. They define social oppression and cultural myths that lead the way to self-destruction. Their works provide crucial insight to female depressions, trauma and pessimism in the post-war era, as their narrators speak within an intellectual assessment of life, its meaning and sociological background. Both writers demonstrate the difficulties they face while expressing themselves and manifesting an authentic identity with a grip on life. Ich in *Malina* whom we consider as Malina's female constituent, fails to have basic properties to give her an essence like 'expression', 'freedom' and most important of all 'an identity'. She is a writer but she cannot write, or she is free, but she cannot grasp her freedom to open up new horizons and to acquire new perspectives. She imprisons herself in intense emotions, blocking all possibilities by not appreciating her own abilities and value. Thus, her failure in being an individual and in finding or creating her own essence makes her dispensable for Malina and even for herself. This thesis proves that the main difference between the protagonists in *Malina* and Esther Greenwood is that Ich fails to establish her individuation whereas Esther is more successful in achieving it. Thus, it is proven that the more women accomplish the process of individuation, the more powerful they become.

This study considers suicide as caused by depression arising from feelings of helplessness, emptiness and despair, which may sometimes arise from a desperate need to be noticed, taken seriously and to be accepted as an individual. Women are not really as weak as they are generally thought to be. In fact, a suicide attempt is a cry to manifest their identity, to emphasize that an existence with opinions, feelings and personality, is essential to survival.

Presenting various situations from these works, this thesis asserts that every healthy individual needs to be needed, to be taken seriously and serve a purpose

or have a function. It also stresses the fact that having a large scale of choices in life is not sufficient for being happy, but that self-awareness, courage, determination and confidence are other necessary qualities. The power to take action and the courage to make new starts when necessary are other essential features for a mentally more stable personality. Failing to explore their inner-selves, individuals may not be able to determine the right choices for themselves. The journey to establishing identity requires courage and experimentation followed by a synthesis of external events and their internal impacts. The identity of the protagonists in the light of theoretical approaches and psychoanalytical theories has been analyzed in this study. In the light of psychoanalytic relationships between suicide and the unconscious, it is evident that living under the dominance of patriarchal norms and regulations, Malina has a castration complex which also has an influence on the narrator's suicide. As was explored in the second chapter, considering Malina and the narrator as one persona, the Id, Superego and Ego theory demonstrates the motives underlying the protagonists' behaviors and their weaknesses and powerful sides together with the dichotomy between their ambitious struggles and their cynical approaches towards people and events. It proves that there are dispositions that motivate the behaviors of the protagonists and certain drives that stimulate them. Considering Jung's theory of 'Anima-Animus', this study explores the behaviors of a character with two counterparts and comes to the conclusion that an individual's male and female identities can cause anxiety and fear which may lead to instability and neuroses due to the threat each side I aspect feels from the other. Existentialism as a theoretical approach also demonstrates that even though the narrators both struggle to find authentic meaning in their lives as a means to carry on, their standpoint about the absurdity of life leads to a consequence of suicidal acts.

Both protagonists are lost in nothingness because of their inability to create an essence for themselves due to the fascistic manners of interrelationships and social norms that define appropriate behaviors and identifications according to genders. Most of the time they can not employ free will in their lives, and their tendency toward self-destruction was also derived from a lack of courage and determination. Analysis suggests that both writers try to explore themselves

through writing as they wanted to see their own reflections through other individuals of the society as varies relatively according to the addressee. Thus, this is also an attempt to have a remote look at oneself in order to define one's own identity and meaning in life. In synthesis, through Durkheim's theories it figures that just as the post-war trauma had its consequences on women, too much or too little integration had its share on the suicidal acts.

Considering the aftermath of the holocaust, the reflections of all the crimes and injustice emphasizes the absurdity of existence even more vehemently, and this consequence appears to be the most significant outcome that makes individuals desperate and miserable in the post-war societies. Inequality and fascistic behaviors when combined with postwar anxiety, depression or different psychological problems lead to hopelessness, withdrawal, addiction to various substances and even to overly-using or total rejection of defense mechanisms, causing a tendency to self-destruct. Bachmann's narrator is a critical writer who evaluates people, behaviors, and relationships, yet she remains helpless when it comes to her own relationship with Ivan. The more sentimental and emotional she is, the more illogical and vulnerable she becomes.

Thus, this thesis has explored various reasons for female suicide and provided crucial insight for understanding intellectual and critical women, their tendency and motivation for suicide. Through analysis of their actions and behaviors, it appears that due to their perfectionist aims, and their fear of failure, they cannot employ the necessary courage to take action. All human beings feel being trapped between a logical and an emotional counterpart from time to time. But it is sometimes necessary to free ourselves from the fear of making mistakes and to have the courage to put our authentic identity forth. Even though both of the protagonists do not comply with the social myths or norms and regulations of the social order, they cannot utterly disengage and liberate themselves. They cannot replace the desire of writing a perfect novel with writing a decent novel that may lead the way to new novels and new experiences. Thus, their discouragement, hopelessness and fears weaken them and cause depression and inactivity, making them numb and incapable of establishing any kind of interrelations. Their rebellion towards fascistic behaviors and double standards alienate them and they cannot totally complete their individuation process.

Hence, they also become alienated to their very own selves, even though they reject integrating and serving to the stinking system that creates epitomes. Thus, we see the self-destruction occurring on both of the works studied here.



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RESUME



Asena Abbasoğlu has been an English teacher for sixteen years and is completing her master's thesis in gender studies on the work of Sylvia Plath and Ingeborg Bachmann. She graduated from Uludağ University with a bachelor's degree in English Language Teaching in 1998. She is very enthusiastic about gender-specific psychology and reasoning. Her current goal of having a Ph. D degree has already opened up new aims to build skills in English Literature. In her spare time, Asena likes reading, jogging and spending time with her family. She also loves travelling and learning about different cultures. Married with two children, and having a wonderfully supportive mother and husband, she lives in Büyükçekmece, İstanbul.