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**MEANS OF MISOGYNY IN “ONE FLEW OVER THE
CUCKOO’S NEST”**

162504

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ÖZET

Amerikalı yazar Ken Kesey 1962 yılında yazdığı One Flew Over the Cuckoo's Nest adlı romanında bir akıl hastanesinde yaşananları anlatırken erkek hastaların tüm sorunlarından otoritenin temsilcisi olan başhemşireyi sorumlu tutar ve erkeklerin yönetimdeki kadının kurbanları haline geldiklerini iddia eder. Baskıcı otoriteyi kadın ile özdeşleştirilmesi yazarın hikayeyi kadın düşmanlığı üzerine kurduğuna işaret etmektedir. Bu çalışmanın amacı Kesey'nin, kadın düşmanlığını ilan ve empoze ederken hangi araçları kullandığını tespit etmek olacaktır.

Projenin birinci bölümünde yazar Ken Kesey'nin erkek hasta ve hemşire arasında yaşananları savaş benzetmesiyle anlatması üzerinde durulacak ve bu cinsler arası savaşın anlatımında eserin kadın düşmanı yaklaşıma sahip olduğunu gösteren unsurlar incelenecektir.

İkinci bölümde yazarın kadın düşmanı tutumu ile annelik kavramına olan olumsuz yaklaşımları arasında bağlantı kurulacak ve baba kavramının övülmesiyle annelik kavramının yerilmesinin sebepleri tartışılacaktır.

Üçüncü bölümde romanın erkek kahramanının Kutsal Kitaptaki "Adem" ve "Mesih" tipolojisiyle bağlantısı sonucunda Hristiyanlığın en temel kurtuluş inancına nasıl cinsel bir anlam yüklendiği ve bunun da kadın düşmanlığına nasıl uyarlandığı gösterilecektir.

Dördüncü ve son bölümde ise, eserdeki hemşire yönetimi ile Puritan kültür arasındaki benzerlikler vurgulanacak ve bunların kadın düşmanlığına ait söyleme katkıları anlatılacaktır.

ABSTRACT

In his novel One Flew Over the Cuckoo's Nest, written in 1962, Ken Kesey relates the story of male patients living in a mental asylum and blames the Big Nurse, the wielder of authority, for all these men's problems in order to assert that the inmates are victimized by her. The equation of oppressive authority with women indicates that Kesey bases his novel on misogyny. The aim of this project is to highlight the means Kesey uses to declare and impose his misogynist values.

The first chapter of this study will focus on Kesey's narration of the conflict between the Big Nurse and the male protagonist of the novel through the war metaphor, and all the elements illustrating the novel's misogynist approach in the exposition of this sexist combat will be examined.

In the second chapter, the association between Kesey's misogynist style and his negative attitude to the concept of motherhood will be highlighted, and the reasons for the author to praise fatherhood and criticize maternity will be discussed.

In the third chapter, the relevance of the novel's main male character to the biblical "Adam" and "Christ" typologies will be demonstrated, and how this association attaches a sexual sense to Christianity's fundamental tenet of redemption in regard to misogyny will be analyzed.

In the fourth and the last chapter, all the comparisons between the Big Nurse's administration and Puritan culture will be explained along with their contribution to misogyny.

MEANS OF MISOGYNY IN ONE FLEW OVER THE CUCKOO'S NEST

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INTRODUCTION

As integral components of a culture, ideologies define “a more or less coherent set of values, beliefs, and hopes (and sometimes fears) about how the world *does* and *should* work” (Dolbeare: 1993, p. 3). As this definition clarifies, ideologies are constructed upon values and beliefs, the differences of which result in conflicts among the supporters of a certain ideology and their opponents. If the function of ideologies is questioned, the response to that almost rhetoric question can be summarized into one word: politics. Elaborating on the definition of ideology, Dolbeare states that some ideologies manage to gain dominance in a social group as soon as they win the favor and acceptance of the majority; she also adds that “both the dominant ideology and the newly developing ideologies that challenge its dominance undergo substantial change, struggle for impact in politics, and seek to shape the future in their preferred image” (1993, p. 7).

Generally speaking, ideologies owe their dynamism to the essential distinctions of race, class, and gender in social life since humanity inclines to make these differences a matter of rivalry and opposition, which entails the subordination of some views for the sake of the others in a hierarchical arrangement or their utter negation. For instance, all racist ideologies promote the idea of one race's superiority to the rest of the others. Of the three general ideologies, the sexist one clings to the basic poles of maleness and femaleness and concerns with the question which sex will wield authority to subjugate the other one, turning sex into the key factor in the definition of authority (Hooks, p. 2000).

The critical theory of Feminism voices women's reaction to sexist discriminations promoted by men and to the manipulation of power in male hands, which is the synonym of female subordination. While protesting to the deficiencies of the dominant sexist ideology endorsing male superiority, the defenders of feminist criticism also postulate that men are encouraged by this dominant ideology to show hostility towards women, and stress that this hostility is evolved into misogyny, which is a “political ideology similar to racism or anti-Semitism existing to justify and reproduce the subordination of women by men” (<http://www.answers.com/topic/misogyny>).

The term misogyny denotes “an exaggerated aversion towards women”, it comes from Greek and means to hate (*misein*) woman (*gynean*)” (<http://www.answers.com/topic/misogyny>). It is possible to trace misogyny back to the creation of the world when humanity was divided into two poles: male and female. Misogyny covers a large area of male behavior or emotion identified with opposition to women, the reasons of which show variations to culture or historic periods. As an extension of sexist ideology, misogyny primarily works to restrict the sphere of female freedom and blockade women's access to power.

The followers of the misogynist ideology also benefit from the power of literature in the propagation of their views and ideals that virtually always support the male engenderment of power and authority for the oppression of women. Some of the sustainers of the misogynist literature express their hostility and aggression to womanhood through the odd and derogatory characterization of females in their writings, and some do the same thing by presenting women as the source of evil and the possessor of all negative attributions. Since misogyny recognizes no national distinctions, American literature also has several writings that have misogynist elements that exhibit their writers' adherence to hostility to women.

The upheaval of misogyny in American literature begins in the second half of the twentieth century, that is, after the Second World War. One of the writers of this era whose writings display favoritism with misogynist ideology is Ken Kesey. Kesey (1935-2001) attended Stanford University and later volunteered to be an experimental subject and aide in a mental asylum. This interesting experience subsequently inspired him to write the novel One Flew Over the Cuckoo's Nest in 1962, and his novel that became one of the most popular books in the U.S. in the following years was adapted into one of the twenty greatest productions of the American Film Institute in 1975, featuring Jack Nicholson as the male protagonist and Louise Fletcher as the female antagonist of the novel.

Although Ken Kesey wrote five more novels¹ after One Flew Over the Cuckoo's Nest, none of those writings gained the same popularity. This was certainly because the novel he wrote in 1962 criticized the corruption of freedom in America, aiming to deconstruct the dominant ideologies in post-war American society. In One Flew Over the Cuckoo's Nest, Kesey relates the incidents taking place in a mental asylum confined to male patients and presents the asylum as the paramount example of the corruption of institutional authority and loss of individual liberty. Surprisingly, the way Kesey subverts the concept of authority and the wielders of power is mostly related to the allegations that Kesey is a misogynist writer and his novel stands for one of the best examples of misogynist literature. From this allegation arises the vital question: How do Kesey's style and the critique of the corrupted freedom converge in misogyny?

In the first place, One Flew Over the Cuckoo's Nest focuses on the relationship between patients and nurses in terms of power relations, which is normal when the fact that power and politics were the common themes of the novels written in the 1960s is taken into account. What distinguishes Kesey from most of his contemporaries focusing on the same issues of authority and its effects on liberty is that he questions the limits of institutional authority from the perspective of the sexist ideology, making a connection between oppressive systems and femaleness. Specifically, in his novel written in 1962 Kesey introduces the Big Nurse Miss Ratched as the top nurse of an asylum all the patients of which are male. All these men are recurrently described as victims of the Big Nurse's administration, and Miss Ratched's authority is considered the primary reason for all the flaws and anguish of the inmates. Thus, corruption of personal freedom is related not only to authoritative and tyranny-like institutions but also to the sex of the person in power.

Nevertheless, the subversion of legitimized hegemony through its engenderment as female is not the only sign of misogyny in Kesey's novel. The second blatant motif that is linked to the misogynist style of the author comes from the male protagonist Mc Murphy, who, more than anybody else in the novel, deserves

¹¹ "Sometimes a Great Notion" (1964), "Kesey's Garage Sale" (1973), "Demon Box" (1986), "The Further Inquiry" (1990), and "Last Round Up" (1994, with Ken Babbs): <http://www.emptymirrorbooks.com/kesey.html>

identification with a misogynist man as a rapist. Murphy embodies in Kesey's novel all the characteristics of a con man that can do everything not to let women take over, believing in women's eagerness to subjugate men. Dramatically, the Big Nurse realizes all his fears, dominating over the male patients by the help of the authority she gains from the female supervisor of the asylum. Therefore, as a warrior of male freedom from the female bondage of the hospital, Mc Murphy abhors Miss Ratched and challenges her system, which he considers female tyranny. After all, Kesey puts on the head of this rapist and misogynist the crown of male martyrdom because his misogyny entails the victimization of men by ominous women.

Kesey sides with his misogynist character Randle Mc Murphy in his sexist combat against the supposed female hegemony of the Big Nurse. Further, through his narrator Bromden, who dedicates himself to the excoriation of Miss Ratched and her morbid system, Kesey asserts that women in power deny men's freedom and try to subjugate them. At the end of Mc Murphy's sexist combat, Kesey lets Bromden escape from the asylum, which functions as the happy ending to novel. Consequently, Bromden represents males that defeat female dictatorship and retrieve their personal liberties. The novel stresses one thing: no matter how powerful women can be because of their high positions in hierarchical administrations, men will prevail and proclaim their victory.

Still, it is not so easy to declare Ken Kesey a misogynist writer, depending on his deliberate attachment of womanhood to restrictive and oppressive regimes or institutional authority since the misogynist nature of Kesey's One Flew Over the Cuckoo's Nest shows itself mostly in the form of symbols and implications presented throughout the novel. Moreover, Kesey's misogynist style is generally depended upon inferences and profound associations, which mostly liken the analyses and studies on this novel to the deciphering of a cryptic message.

For instance, the novel touches upon the significant notion of motherhood with the purely misogynist intent of accusing mothers of male castration and presenting the Castration Complex as a valid reason for hostility to women. In order to expound motherhood as the major instrument of male dependency on women and men's exposure to the peril of emasculation, Kesey portrays the Big Nurse as the surrogate

mother of the inmates in the asylum and draws a link between castration and lobotomy. The inclusion of mothers into the sphere of male hatred and aggression through Miss Ratched's symbolic motherhood clarifies Kesey's latent misogynist approach to women and mothers. On the other hand, the reason why Kesey focuses on motherhood for the expression of his misogynist views is answered by Rogers' comments on the link between mothers and misogyny:

The twentieth century marks the era misogynists project their hatred onto mothers and concur on the malediction of women as bearers of deficient males. The hatred of men towards mothers at this time is at such a terrifying degree that reactions to guilt and the existence of catastrophic personalities in society converge in the accusation of mothers: The most significant new development of recent decades has been the undisguised attack on woman as mother. (1966, p. 263)

After the critique and accusation of motherhood through symbolic associations, Kesey's novel does not forget to pay gratitude to the doctrines of patriarchal ideology, which is considered by Feminist Criticism as the most effective and penetrative form of misogyny. Kesey accomplishes that ceremony of gratitude by making implicit associations between Randle Mc Murphy and Jesus the Messiah, and these analogies recall the significance of another religious figure in Christianity: St. Paul, who is regarded by most critics as the combiner of religious tenets and misogynist attitudes: "He [Paul] was the first Biblical writer to emphasize the misogynistic implications of the Jahvist's account of the Creation and Fall. He gave unprecedented emphasis to the Fall, in part no doubt because the story gave support to his natural misogyny, in part because it was the cornerstone of his theology" (ibid. p. 9). Introducing Mc Murphy as the secular Messiah of depraved men under the Big Nurse's jurisdiction, Kesey's misogynist novel doubtlessly adapt Christianity's fundamental doctrine of redemption to the conflicts between males and females, the main result of which is the confinement of salvation to men.

Finally, Kesey portrays Miss Ratched and all the features of her administration as the female equivalent of Puritan elders of early American history. In so doing, he aims to give a response to Feminist Criticism, which attacks the patriarchal structure

and mentality of Puritan communities: "While the subordination of women was accepted almost universally during the sixteenth and seventeenth centuries, the really zealous expressions of this doctrine are to be found among religious writers, especially those of Puritan sympathies. Reacting against the Roman Catholic Church and all its ways, the Puritans reverted to the patriarchy of the Old Testament, specifically as it was expounded by St. Paul" (ibid. p. 135). Kesey's misogyny drives him to present Randle Mc Murphy as the counterpart of heroines praised by the feminist theory as the female victims of patriarchal ideologies. For Kesey, Mc Murphy becomes the male hero that demands from the matriarchal system of the asylum the cessation of persecutions on males and the repression of masculine identities. Consequently, Kesey's hero is victimized by the "matriarchal" authority of the Big Nurse at the end of his revolutionary struggle, and his victimization stands for the male victimization by the leaders of the matriarchal ideology.

I: THE THIRD WORLD WAR BETWEEN MEN AND WOMEN

The world is a place of dissent more than agreement and famous for times of wars rather than long periods of peace. This weird preference of belligerence to peacefulness to will seemingly prevail as long as the world keeps revolving, and conflicts will arise and result in devastating wars, which are actually the devices of a monstrous mechanism of destruction and serial deaths. Frankly, the human race is the essential operator of that destructive mechanism, for it determines the struggle for power as an instinct of human nature, applying the everlasting war waged for survival by the inhabitants of the wild nature to human life in the form of opposing ideologies that shape politics.

That human ardency to gain access to power and its relevant dream of dominating others are coupled with nationalism and patriotic idealizations to breed wars between countries or even the members of the same nation that adhere to distinct or mostly contrasting values and strive to proclaim the triumph of their ideologies. Besides, these mostly polarized political and financial ideologies sometimes spur nations to expand the scope of wars, drawing most of the world countries into a deadly struggle called "the world war", as the First and Second World Wars exemplify.

Of these two wars, the first one owed its existence to some nations' ambition to be singled out as the super power of the world, occupying the place of the ancient empires in modern times. Naturally, this first collective war also brought about the burial of many super powers of the past that failed to keep pace with advancement in technology. The Second World War, on the other hand, occurred as a reaction to the unpreventable spread of the Fascist ideology, which had targeted the demolition of Communism and constitution of a new Europe on the basis of racial purity. At the end of the war, partisans of Fascism were routed up and they had to leave the places they had previously annexed, but their defeat and withdrawal also meant the foundation of Communist regimes in Eastern Europe since the Soviet Russia filled the gap in these countries deserted by the defeated German troops.

Obviously, the United States of America became the foremost victor of The Second World War, but her triumph had little to do with the air attack on American navy in the Pacific by the Japanese army and the relevant dropping of the atomic bomb on two Japanese cities, which forced Japanese Empire to concede defeat. The real reason for glorious victory was that the Second World War enabled the United States to confirm her super power in the entire world, and made her the representative of Capitalism in the post-war polarization of financial ideologies.

This influence of the Second World War was also apparent in the writings of most American literary pens that referred to it as the most significant event in modern American history. What was more striking was that some feminist critics employed the Second World War in their pieces of literature, but replaced the financial and political causes of this war with those of the sexist ideology, concentrating on the male-female polarization supported by the members of patriarchal culture. Thus, some of the feminist writers approached this war as an archetype that signified the sexual dimension of political struggles, relying on the hypothesis that males wielding power and authority in society caused the oppression of females. According to the supporters of Feminist Criticism, the war between males and females was a natural result of humanity's habit to put concepts into binary oppositions so as to make their signification and comprehension easier, and the oppositions were subsequently turned into wars: "Theory of culture, theory of society, the ensemble of symbolic systems –art, religion, family, religion, language, –everything elaborates the same systems. And the movement by which each opposition is set up to produce meaning is the movement by which the couple is destroyed. A universal battlefield. Each time a war breaks out. Death is always at work" (Cixous, 2000; p. 265).

In accordance with this conceptualization of the oppositions between men and women as a real battle, some feminist authors writing in the second half of the 20th century either made direct references to the Second World War or used it as the determiner of the chronological order of other historic incidents. In addition to this overt pronouncement of the war, they also used major terms of the war lexicon in order to accommodate the power relations and conflicts between their main male and female characters to the real war between opposing nations and regimes. Since this archetypal

approach to the Second World War came mostly from the representatives of Feminist Criticism, the oppressive force in their writings was portrayed as the equivalent of the male sex, which they unanimously blamed for subordinating women by the help of the patriarchal culture.¹

This tendency to introduce the relationship between men and women as the war of sexist ideologies and to allude to the Second World War as the archetype of major sexual conflicts is also present in Ken Kesey's novel ONE FLEW OVER THE CUCKOO'S NEST. Firstly, this novel focuses on power relations from the sexist perspective and deals with the supposed oppression of the male residents of a mental asylum by the Big Nurse Miss Ratched, who is depicted as the wielder of unlimited authority. Secondly, it draws a link between the male character Mc Murphy's combat against Nurse Ratched and The Second World War, likening the power struggle between the female administrator of the asylum and a defiant male patient to the "third" world war that breaks out because of the claimed manipulation of authority by a woman. Thus, Kesey's novel counters the writings of feminist theory that equate the terms oppression and domination with males and subordination and victimization with females. In other words, Kesey objects to the fundamental feminist critiques of male hegemony victimizing females, presenting the inmates of the story as pathetic victims of Nurse Ratched's tyranny.

Before the examination of the causes, different stages, and results of the "third world war" between men and women in the novel, it is imperative that all the explicit references to the Second World War be analyzed. Firstly, Kesey's novel takes place in the 1960's, which corresponds to America's post-war era when the negative effects of the Second World War on the male patients were still blatant. Moreover, the Big Nurse, who is in charge of the asylum, is an Army nurse, which functions in Kesey's novel as the constant reminder of World War II. An assistant nurse of the asylum that comments on Miss Ratched's administration refers to this fact: "Army nurses, trying to run an Army

¹ For example, in her short story "Revenge" Ellen Gilchrist relates the story of a girl named Rhoda, who opposes the restrictions of patriarchal culture imposed on her by her male cousins, and makes remarkable associations between The Second World War and Rhoda's struggle for her freedom from the yoke of patriarchal ideology.

hospital. They're a little sick themselves" (p. 264²). Likewise, one of the inmates named Dale Harding verifies that the Big Nurse served as an Army nurse with the current female supervisor of the asylum: "The supervisor is a woman, a dear old friend of Miss Ratched's; they were Army nurses together in the Thirties" (p. 59).

As for the male patients' affiliation with World War II, Kesey's narrator Bromden's admission into the asylum unsurprisingly coincides with the last days of that momentous war: "I'm the one been here on the ward the longest, since the Second World War" (p. 16). Once more, a red capsule Bromden finds and plays with on the ward reminds him of his days and mission in the Army: "For a tick of time, before it all turned into white dust, I saw it was a miniature electronic element like the ones I helped the Radar Corps work with in the Army" (p. 32). Above all, the influence of this war on the narrator frequently shows up in the form of his unreal visions or paranoid reflections, which testify to his psychological sickness, and are always linked to the devices he saw when he was in the army: There's long spells – three days, years – when you can't see a thing, know where you are only by the speaker sounding overhead like a bell buoy clanging in the fog" (p. 111). This fog machine dominating the moments of Bromden's psychological crises that drift him from the real world into the world of schizophrenic illusions is later affiliated with the Big Nurse, who, according to Bromden, once bought a fog machine from the Army Surplus (p. 123) to obstruct the inmates' vision so as to impede their free movement on the ward. Through this strange affiliation, Bromden targets to liken Miss Ratched to the generals of his Army days who commanded the operation of fog machines to prevent the enemy's approach:

I know how they work it, the fog machine. We had a whole platoon used to operate fog machines around airfields overseas. Whenever intelligence figured there might be a bombing attack, or if the generals had something secret they wanted to pull – out of sight, hid so good that even the spies on the base couldn't see what went on – they fogged the field. (pp. 121-122).

² Ken Kesey, *One Flew Over the Cuckoo's Nest* (London: Picador, 2002). Henceforth, all the quotations from the novel will come from this edition with only the page numbers in the text.

Finally, Bromden reckons the war as one of the most tragic incidents of his life the remembrance of which gives him but pain: "I can see all that, and be hurt by it, the way I was hurt by seeing things in the Army, in the war. The way I was hurt by seeing what happened to Papa and the tribe" (pp. 127-128).

In the light of all the novel's direct references to the war demonstrated so far, it is not difficult to guess that Kesey will adapt the Second World War to his plot, construing the struggle between Miss Ratched and Mc Murphy as a sexual battle. Kesey's abrupt shift from a political war to a sexual combat is, needless to say, a result of his examination of the concept of power from the perspective of sexist ideology. Accordingly, Kesey presents a virtually omnipotent "female" regime that practices injustices on the subjects of the asylum, affirming the engenderment of hegemony. This female regime and its alleged unfair practices are eventually challenged by Mc Murphy's entrance into the asylum, and the third world war between men and women breaks out.

The vital connection of this gender-based combat with the Second World War extends to the Korean War, which can be regarded as the fruit of the war America waged in 1945; this two-folded connection is embedded in the criminal report of Kesey's protagonist: "Mc Murry [the Big Nurse mispronounces his name, the correct form of which is Mc Murphy], Randle Patrick. Committed by the state from the Pendleton Farm for Correction. For diagnosis and possible treatment. Thirty-five years old. Never married. Distinguished Service Cross in Korea, for leading an escape from a Communist prison camp" (p. 41). Strikingly, this distinguished service in Korea stands as the only positive statement in Mc Murphy's file, and is singled out as his only laudable deed that instantly heightens him to the level of a hero from that of a felon and rapist. Indeed, this reference to the Korean War and Mc Murphy's heroic success is a motif of great worth and significance; this is because it does not only redefine Mc Murphy's struggle against Miss Ratched as a sexual battle declared on the female possessors of power but also foreshadows Randle Mc Murphy's heroic attempts to deliver the inmates in the third world war. In other words, the reference to Mc Murphy's leading some hostages out of a Communist prison camp during the Korean War is a latent prophecy promising his leadership in the rescue of the inmates from the asylum.

The ending part of Kesey's novel points at the fulfillment of that prophecy since the narrator succeeds in escaping from the ward by Mc Murphy's help that takes the form of encouragement instigated by Mc Murphy's lobotomy.

The second motif in the novel that consolidates the sexual battle's relation to World War the Second is the famous log book, into which male patients of the asylum write their observations. Nevertheless, Bromden remarks that the inmates use that book to win the favor of Nurse Ratched's system and set themselves free of trouble by informing the authorities of the other patients' secrets: "They spy on each other. Sometimes one man says something about himself that he didn't aim to let slip, and one of his buddies at the table where he said it yawns and gets up and sidles over to the big log book by the Nurse's station and writes down the piece of information he heard" (p. 13). The occurrence of the verb "spy" in the narrator's statement refers to the latent practice of espionage in the asylum, which equates Nurse Ratched and her administration with Nazi soldiers that compelled people to spy on each other and betray their friends so as to evade persecutions or death during the war in the 1940s.

The last motif demonstrating the archetypal use of the war in the clarification of the sexual nature of the major conflict in Kesey's novel is encoded in the narrator's deliberate choice of the words of the war lexicon in the depiction of the Big Nurse's maneuvers in her dealing with Mc Murphy's defiant manners ignoring her authority: "She's lost a little battle here today, but it's a minor battle in a big war that she's been winning and that she'll go on winning" (p. 108).

Bromden's depictions highlighting the terms of the war lexicon also indicate that Kesey gives his narrator the prestigious mission of a war correspondent that explains in details all the reasons, encouraging and discouraging stages, and the unexpected result of Mc Murphy's combat. In the first place, Bromden expresses the reasons of this combat even before the male warrior gets onto the battlefield, and excoriates Miss Ratched and her administration, which gradually begins to remind one of a libeling campaign because of the intensity of accusations and the harshness of the statements. Accordingly, he conveys a rather gloomy tone to the novel at the very beginning of the novel, making a very defaming and disparaging portrayal of Nurse

Ratched's black aides. In so doing, he wants to arouse in the reader the feeling of disgust towards the black workers of Ratched's hegemony and fire the first missile of verbal attack in this combat³: "They're out there. Black boys in white suits up before me to commit sex crimes in the hall and get it mopped up before I can catch them" (p. 3).

After the narration of the black boys' loathsome acts and relevant nastiness, Bromden proceeds to the portrayal of the Big Nurse Miss Ratched, and this description accentuates her non-conformity to the general pattern of women. Specially, the description of Ratched's face exchanges her for a machine or a baby doll, denying her true human nature: "She nods once to each. Precise, automatic gesture. Her face is smooth, calculated, and precision-made, like an expensive baby doll" (p. 5). All these statements highlighting the Big Nurse's unnaturalness illustrate that the narrator tends to introduce the main female character of the novel as a grotesque figure, as the "Other" not fitting in the category of normalcy.

In the ensuing part of his campaign of grotesquerie, Bromden tries to convince the reader that the Big Nurse does not look womanly, which contrasts the conventional nurse typology that illustrate nurses as attractively beautiful and outstandingly feminine figures. Bromden asserts that Nurse Ratched lacks feminine qualities, and adds his sarcastic comments on her big breasts, the only feminine accessories of her body, sneering at the presumable disconcertion caused by the coexistence of the womanly breasts with her non-feminine appearance: "A mistake was made somehow in manufacturing, putting those big, womanly breasts on what would of otherwise been a perfect work, and you can see how bitter she is about it" (p. 6). This harsh denial of Miss Ratched's womanhood gives clues about the misogynist tone of Kesey's novel since it supports the feminist postulation that stripping women of their womanhood and prettiness in hostile descriptions is an overall misogynist tendency: "Women are definitely NOT pretty. Almost uniformly fat. They are threatening because they take up too much space and are too hard" (Hohne, 1992, p. 338).

³ Bromden's subsequent explanations about the staff room also target to exhibit Nurse Ratched's assistants as weird and frightening characters: "Cleaning the staff room is always bad. The things I've had to clean up in these meetings nobody'd believe; horrible things, poisons manufactured right out of skin pores and acids in the air strong enough to melt a man. I've seen it" (p. 141).

In wonderful harmony with the feminist theory articulated by Hohne, Kesey's narrator goes on displaying all the peculiarities of a misogynist when he presents the Big Nurse as a hard woman: "It was strange to hear that voice, soft and soothing and warm as a pillow, coming out of a face hard as porcelain" (p. 301), and walking in the footsteps of those misogynist writers criticized by Hohne, he claims that Miss Ratched is a threatening woman that takes up too much space: "She's too big to be beaten. She covers one whole side of the room like a Jap statue" (p. 107).

It is also noteworthy that Ken Kesey's narrator likens the Big Nurse to a statue in the last quotation above, and resorts to the same metaphor in the narration of McMurphy's breaking the glass of the Nurse's station: "He got one of the cartons of cigarettes with his name on it and took out a pack and turned to where the Big Nurse was sitting like a chalk statue" (p. 186). This insistence on likening women, especially aged women who are the central subjects of anomalous characterization in some writings, to statues or idols is actually a common literary technique employed to mark a dominant character as a grotesque figure. For example, the narrator of the short story "A Rose For Emily" describes the old and defiant female character Emily as an idol: "As they crossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso, motionless as that of an idol" (Faulkner, 1987, pp. 126-127). Similarly, Bromden's depictions of the Big Nurse include her likening to a picture: "Behind that square of cardboard she was like a picture turned to the wall" (p. 192), and Miss Ratched's uniform becomes the hard evidence for her dead-like body in regard to motionlessness, the synonym of anomaly: "Her uniform, even after she's been here half a day, is still starched so stiff it don't exactly bend any place; it cracks sharp at the joints with a sound like a frozen canvas being folded" (p. 39).

The next part of Kesey's narrator's verbal assaults on the female party of the sexist battle concerns Nurse Ratched's relationship with her personnel. At this point, Bromden introduces the uncanny qualifications Nurse Ratched seeks in an applicant as the indicator of her evil personality as well as of the morbidity of her administration on the ward: "Her three daytime black boys she acquires after more years of testing and rejecting thousands . . . She appraises them and their hate for a month or so, then lets

them go because they don't hate enough" (p. 27). Furthermore, Bromden narrates at length the long process of Miss Ratched's choosing a black boy and wants the reader to infer that she knows perfectly well how to weave victimized people's sorrows and emotions of vindictiveness into hostility and hatred towards the rest of the inmates in the asylum:

The first one she gets five years after I been on the ward, a twisted sinewy dwarf the color of cold asphalt. His mother was raped in Georgia while his papa stood by tied to the hot iron stove with plough traces, blood streaming into his shoes. The boy watched from a closet, five years old and squinting his eye to peep out the crack between the door and the jamb, and he never grew an inch after. (p. 27)

After commenting on Big Nurse's outlook and relationships with her staff, Kesey's narrator gets to criticizing Miss Ratched on archetypal level, drawing analogies between her and some archetypal figures. Of course, all these figures are indispensably female and evil, and are used by Bromden to typify the Big Nurse as the brilliant example of sinister women.

The first archetypal figure Bromden claims to see in Miss Ratched is the witch, the origin of which dates back to the creation of fairy tales and legends. Witches are fictitious females that materialize supernatural power used for evil intentions. Traditionally, the supernatural powers of these ominous women is generally linked to their special mirrors through which they can see everything, which is the foremost sign of their ability to supervise and dominate. In Kesey's novel, the narrator implies that Miss Ratched is the witch in the asylum that looks through the glass covering the Nurse's station, the equivalent of a witch's mirror as the analogy suggests, to supervise and dominate the inmates, the subjects of her hegemony. In order to highlight his implicit analogy, Bromden refers to the glass of the station as Ratched's private property through his use of the possessive marker "her" and the qualifier "special": "Seven-thirty back to the day room. The Big Nurse looks out through her special glass, always polished till you can't say it's there, and nods at what she sees, reaches up and tears a sheet off her calendar one day closer to the goal" (p. 30).

Then comes Big Nurse's depiction as a spider, the second archetypal analogy in the novel devised from the association between women and one of the most venomous species of spiders: the black widows. These widows of the animal world are famous for killing their male partners after the ritual of mating, which makes them notorious females without husbands as their name of human invention illustrates. Kesey's narrator likens Nurse Ratched to these female spiders through his figurative speech that substitutes her for the female hunter of the inmates in the asylum: "Practice has steadied and strengthened her until now she wields a sure power that extends in all directions on hair like wires too small for anybody's eye but mine; I see her sit in the center of this web of wires like a watchful robot, tend her network with mechanical insect skill" (p. 26).

The final archetypal analogy that Bromden uses to introduce Miss Ratched as the exact embodiment of ominous women has a mythological affiliation in that it is based upon Medusa: the repulsive female figure of the Greek mythology. In Greek mythology Medusa signifies a pathetic woman whose punishment by the goddess Athena prevents her from approaching human since any eye contact with her causes the fatal end of the gazer: "Medusa was punished because Poseidon had made love to her in a temple dedicated to Athena, the goddess turned Medusa into a repulsive monster with snakes for hair; merely gazing on her face turned those who gazed at it to stone" (Bolen, 1990, p. 76). The figurative speech Bromden frequently uses to express the Big Nurse's ability to control the inmates and her aides solely by her looks makes her the new Medusa of the asylum: "She nails him [the black boy named Washington] with his mop poised over the bucket, freezes him there . . . she might freeze him and shatter him all to hell by just looking" (p. 93). For the Medusa of Kesey's novel, however, freezing people with her looks is not a means of punishment that works to isolate her from humanity as in the original Medusa's case, but her special ability she delights in using to punish the ones who ignore or defy her authority. This is why Dale Harding wants more than anything else that Miss Ratched stop using her cursing look on the inmates as an effective weapon of her hegemony: "Vote that she shall not *look* at us in a certain way" (p. 66).

All of Bromden's depictions aim to inform the reader of the male victimization carried out by Nurse Ratched's oppressive authority and justify the need for the arrival of a male hero that will end this oppressive female regime in the asylum. The long-awaited savior of manhood enters the ward through the admission of the extraordinary patient named Randle Patrick Mc Murphy. Bromden exuberates in the arrival of this defiant character that marks the beginning of a new era on the ward: "I know he's no ordinary Admission. I don't hear him slide scared along the wall, and when they tell him about the shower he don't just submit with a weak little yes, he tells them right back in a loud, brassy voice that he's already plenty damn clean, thank you" (p. 10). Apparently, what makes Mc Murphy "no ordinary admission" is his bravery, which is implied in this context to be one of the most blatant elements of manhood that the inmates, the subjects of female tyranny, lack. Thus, Bromden construes Mc Murphy's admission as the unofficial declaration of a sexist war on Miss Ratched.

The first incident that reflects Mc Murphy's decisiveness in representing the male party in the sexual combat against the forces and allies of Nurse Ratched occurs during one of the Group Discussions presided by the Big Nurse. This extraordinary session of the Group Discussion determined Mc Murphy's presence turns into the first round of the sexist battle when Mc Murphy unleashes his first attack on Nurse Ratched, using humor as his most effective weapon. Being previously unaware of Mc Murphy's resolution to fight, Nurse Ratched poses a question to motivate the participants of the discussion to talk over Dale Harding's emotional problems with his wife:

"So does anyone care to touch upon this subject further?

Mr. – ah – Mc Murry?"

"Touch upon what?"

"Touch upon the – subject, Mr. Mc Murry, the subject of Mr. Harding's problem with his wife."

"Oh. I thought you mean touch upon her – something else."

"Now "What could you – ". (p. 41)

This interesting dialog earns Mc Murphy the real response he wants to hear from the inmates: grinning, the immature form of masculine laughter that challenges and derides all women in Nurse Ratched's personality.

According to the feminist theory, masculine laughter is an integral part of misogyny; men generally use it to express their hostility to women or regard it as the complementary instrument of women's subordination and victimization. Kate Millett focuses on the significant role of laughter in the expression of misogynist tendencies: "Hostility is expressed in a number of ways. One is laughter. Misogynist literature, the primary vehicle of masculine hostility, is both an hortatory and comic genre" (1970, p. 312). Ken Kesey's novel One Flew Over the Cuckoo's Nest can be said to fall into the category of misogynist literature since the mockery of the female characters, such as Nurse Ratched, the victim of Mc Murphy's brutal rape (p. 42), and the Catholic nurse on the ward (pp.78-79) communicate to the almost purely sullen tone of the novel comic features. Besides, throughout Kesey's novel, Randle Mc Murphy dedicates his efforts to the male patients' retrieval of their ability to laugh: "He's being the clown, working at getting some of the guys to laugh. It bothers him the best they can do is grin weakly and snigger sometimes" (p. 96). This dedication is harmonious with his awareness of the power of male laughter in a man's supremacy and domination over women:

I haven't heard a real laugh since I came through that door, do you know that? Man, when you lose your laugh you lose your *footing*. A man go around lettin' a woman whup him down till he can't laugh anymore, and he loses one of the biggest edges he's got on his side. (p. 67)

Yet the novel's assertion that the male patients in the asylum are the victims of Nurse Ratched's female tyranny distinguishes the purpose of their use of laughter from that of the typical men victimizing women. The men of the conventional male characterization use laughter to degrade and disparage their female victims, especially the women they rape since they regard sexual affair as a sports game or hunting full of entertainment. In her novel The Women of Brewster Place, Gloria Naylor presents the members of a gang as the wonderful examples of such men who first rape a woman

and then make jokes on their brutal act to disparage and degrade the female victim: "Hey, C.C., what if she remembers that it was us?', 'Man, how she gonna prove it? Your dick ain't got no fingerprints.' They laughed and stepped over her and ran out of the alley" (p. 171).

Laughter serves as a complementary element of a female's victimization in Naylor's novel whereas it functions as the shield of Nurse Ratched's male victims in Kesey's novel. This obvious differentiation of the purpose of male laughter in Kesey's novel is analyzed and highlighted by Goodin: "Kesey is concerned also with inhibiting a comic response to the fundamentally serious. In One Flew Over the Cuckoo's Nest, however, caution against laughing at victims becomes less important than teaching the victims to laugh" (1985, pp. 146-147).

Accordingly, Kesey's narrator frequently states that laughter helps Mc Murphy feel safe, affirming the use of male laughter in the sexist battle by men who, as the subjects of oppressive authority, are exposed to the peril of victimization: "He's safe as long as he can laugh, he thinks, and it works pretty fair" (p. 111). Therefore, it is only at the end of the novel that both Mc Murphy and the inmates participating in his farewell party use laughter in the first place to disdain and mock the Big Nurse, rather than to defend themselves in front of her accusing stares: The Big Nurse took our good humor without so much as a trace of her little pasted smile; every laugh was being forced right down her throat" (p. 296). Thus, Mc Murphy and his allies finally avail themselves of the power of laughter to deride their female enemy.

The official declaration of the war on Miss Ratched and, all dominant women through her personality is first recognized by the narrator and all the inmates in Mc Murphy's struggle to control himself so as not to lose the war by losing his temper even when he feels like Miss Ratched is getting on his nerves: "He draws a long breath and concentrates on his will power, the way she did this morning, and tells her that he is very sorry to have bothered her, and goes back to the card table. Everybody on the ward can feel that it's started" (p. 101). As it is clear, this sexual combat is a test of patience that permits the troops of the both side to use their intelligence with no involvement of physical violence. The rule of this war is simple: the one who can

exacerbate the opponent wins a round. According to Bromden's narration, once the male hero can manage to enrage the Big Nurse and thus reveals to the ward her real hideous self, but Miss Ratched spurns to concede defeat, coming to her senses before the inmates can see her and proclaim Mc Murphy's victory: "Now she's madder and more frustrated than ever, madder'n I ever saw her get. Her doll smile is gone, stretched tight and thin as a red-hot wire. If some of the patients could be out to see her now, Mc Murphy could start collecting his bets" (p. 93).

The weapons used by the parties of the third world war going on in the asylum are also accommodated to the sexual nature of the clashes, and Mc Murphy and Nurse Ratched's weapons are found out to be uncannily identical, which confirms that they fight on fair grounds for the sake of justice. The first of these weapons is fear. Intimidation is actually the foremost ammunition that determines the course of the struggle. Bromden stresses that the Big Nurse primarily relies on her ability to frighten some inmates so that she can make things go the way she wants: "The Big Nurse recognizes this fear and knows how to put it to use; she'll point out to an Acute, whenever he goes into a sulk, that you boys be good boys and cooperate with the staff policy which is engineered for your *cure*, or you'll end up on *that* side" (p. 17). Besides, Nurse Ratched's self-confidence in the staff meeting stems from her supposition that Randle Murphy is a cowardly man with no difference from the rest of the inmates: "He's simply a man and no more, and is subject to all the fears and all the cowardice and all the timidity that any other man is subject to. Given a few more days, I have a very strong feeling that he will prove this, to us as well as the rest of the patients" (p. 147).

Mc Murphy, on the other hand, retaliates Nurse Ratched's intimidating policies by frightening one of her assistants; Bromden emphasizes that she is Catholic and describes her fear of Mc Murphy as an incident promising utter triumph of manhood: "Mc Murphy sees how she's looking so scared and big-eyed at him, so he sticks his head in the station door where she's issuing pills, and gives her a big friendly grin to get acquainted on . . . 'Oh, stay back, I'm a *Catholic*!'" (pp. 78-79). This episode clarifies that Mc Murphy defines fear as a female emotion showing itself in the form of hysterical reactions to the threat of being raped by men, which is different from Miss Ratched's definition of fear as a male emotion that compels the inmates to obey her authority.

The second outstanding weapon of the war in the asylum is insinuation, which is actually related to fear. Bromden maintains that the Big Nurse benefits from her ability to insinuate even against the doctor of the ward, who is implied to be a dope addict, and Dale Harding informs Mc Murphy in the early stage of the war of the enemy's most effective weapon that guarantees her the smooth course of her hegemony: "She *doesn't* accuse. She merely needs to insinuate . . . She has a genius for insinuation" (p. 60). Mc Murphy also knows perfectly well that insinuation functions as the key to solving problems and enforces it against Nurse Ratched during the first Group Discussion when she deliberately mispronounces his name. The doctor of the ward turns into the channel of Mc Murphy's insinuation addressed at Miss Ratched:

"You've, it seems, no other psychiatric history, Mr. Mc Murry?"
"Mc *Murphy*, Doc."
"Oh? But I thought – the nurse was saying – "
"It's okay, Doc. It was the lady there that started it, made the mistake. I've known some people inclined to do that. I had this uncle whose name was Hallahan, and he went with a woman once who kept acting like she couldn't remember his name right and calling him Hooligan just to get his goat. It went on for months before he stopped her. Stopped her good, too."
"Oh? How did he stop her?" the doctor asks.
"Ah – ah, now. I can't be tellin' that. I keep Unk Hallahan's method a strict secret, you see, in case I need to use it myself someday." (pp. 42-43).

Randle Mc Murphy's insinuation warning the Big Nurse to pronounce his name correctly is clearly based upon the sample of a man beating a woman, and thus points at the fact that men resort to physical violence in order to right women's wrongs. Moreover, Mc Murphy once deliberately mispronounces Nurse Ratched's name as his faithfulness to the policy of massive retaliation necessitates: "Good morning, Miss Rat-shed! How's things on the outside?" (p. 91).

Kesey knows that the third world war between Nurse Ratched and Mc Murphy is not likely to lack traitors, the dishonorable and shameful figures allying with the enemy. Therefore, his novel hosts black boys and prostitutes; the former figures correspond with the male traitors of manhood, the latter with the female betrayers of

womanhood. What makes Nurse Ratched's black aides traitors in Mc Murphy's and the inmates' sight is that they serve the oppressive authority and enslave themselves to Miss Ratched's tyranny in the asylum. Similarly, the Big Nurse sees in the two whores sneaking into the asylum for Mc Murphy's farewell party disgraceful and abominable sex slaves of the forces of manhood. In this context, the existence of black aides and harlots in the novel reflects Kesey's desire to engender even the concept of betrayal in accordance with his accommodation of sexual conflicts to a real war.

It is doubtless that encouraging all the inmates to participate in the third world war of sexes and to fight for male freedom is not easy for Randle Mc Murphy, the general commander of the army of manhood in the combat. Indeed, most of the patients primarily deny altogether the possibility of salvation and sneer at Murphy's challenging traits that generally lead him into making bets. At these times, Mc Murphy singles himself out as the only real male patient of the asylum and identifies the inmates first with children with regard to their dependence on Nurse Ratched's maternal authority and then with sissies: "You guys better stay behind; your mamma probably wouldn't let you cross the street . . . Stand back, sissies, you're using my oxygen" (pp. 118, 120). The use of the word "sissies" as an insult at the inmates also clarifies that Mc Murphy considers womanhood the synonym of weakness and inadequacy.

The inmates, after a certain time, resolve to side with Mc Murphy in the third world war and attack the Big Nurse in personal measures. This means that they get involved in the battle of sexes, throughout which they do not fight for the glorification of their patriotic sensations, but for the sake of manhood and the abdication of female authority. The narrator Bromden notes with much joy some of the inmates' acts of militancy:

Harding began flirting with all the student nurses, and Billy Bibbit completely quit writing what he used to call his 'observations' in the log book, and when the window in front of her desk got replaced again, with a big X across it in whitewash to make sure Mc Murphy didn't have any excuse for not knowing it was there, Scanlon did it by accidentally bouncing our basketball through it before the whitewashed X was even dry. (p. 194)

Nonetheless, the sexual combat waged in the asylum does not guarantee the survival of all its soldiers, and the times of joy are sometimes ensued and disrupted by times of sorrow. Firstly, the patient named Cheswick is discouraged by the sudden withdrawal of his general commander from the battlefield, and reacts to his inertia by suicide. Symbolically, Cheswick becomes the first literal martyr of the symbolic battle, which spurs Mc Murphy to return to the battlefield and fight all the more to take the revenge of his precious soldier. Secondly, Mc Murphy loses his another soldier named Billy Bibbit to the hideous attack of the Big Nurse. The fact that Billy commits suicide does not by any means deprive him of the honor of a martyr, and this second loss causes Mc Murphy to lose his temper and unleash a final attack on the female murderer of his soldiers. As the chief of the Army of manhood, Randle Mc Murphy dismantles the uniform of the enemy and lets his soldiers see her big breasts; this refers to the havoc of all the fortresses, headquarters, and weapons of the female adversary.

After Mc Murphy's lobotomy, the inmates supplant their brave hero and destroy the oppressive regime of the Big Nurse; this proclaims male victory at the end of the sexual battle. The changes on the ward after the martyrdom of the general commander signify the decline of Miss Ratched's hegemony: "She tried to get her ward back into shape, but it was difficult with Mc Murphy's presence still tromping up and down the halls and laughing out loud in the meetings and singing in the latrines. She couldn't rule with her old power any more, not by writing things on pieces of paper" (p. 305).

Ken Kesey's novel, from the beginning to the end, discusses the sexual polarization and describes in details the clash between female authority and its male subjects. However, Kesey prefers giving the grace of glorious triumph to the male victims of the so-called female tyranny, and rejoices in portraying the Big Nurse at the end of his novel as a woman whose authority is detained, whose weapons are demolished, and whose oppressive regime is abdicated. The long and fluctuating struggles finally honor not only the men of the asylum as victors against the woman dictator, but also misogyny through the misogynist characteristics of Randle Mc Murphy.

Finally, in One Flew Over the Cuckoo's Nest, Kesey's archetypal use of the world war in the exposition of the conflicts and struggles for power between Nurse

Ratched and Randle Mc Murphy is primarily introduced by the description of the mental asylum as the world, which refers to the expansion of the spatial feature of Kesey's novel. More interestingly, this symbolic expansion in the novel's space possesses also its opposite in that the asylum shrinks into the family, the smallest social unit when Ken Kesey discusses the notions of motherhood and fatherhood from the perspective of power relations and attests to the negative sides of the mother's role in the family. This misogynist orientation changes the asylum into a real family in which the sons witness the conflicts between their father and mother and go through the process of sexual identification.



CHAPTER II: MOTHER RATCHED VERSUS FATHER MURPHY

Motherhood is irrefutably one of the most significant notions that deserve special attention in any study observing male-female relations. Studies on Feminist criticism generally confirm the invaluableness of motherhood, delineating its vital connection with womanhood. Still, the question whether this vital connection poses a threat to femaleness and to women's liberty through the act of childbirth is under debate. Some feminist critics boast of being both women and mothers, but tend to look at the issue from a wider perspective, interpreting motherhood as the basic evidence of all women's productivity rather than confining it to pregnancy and childbirth: "It is also necessary for us to discover and assert that we are always mothers once we are women. We bring something other than children into the world, we engender something other than children: love, desire, language, art, the social, the political, the religious for example" (Irigaray, 2000, p. 420).

It is true that motherhood denotes an extra role attached to a woman after her marriage and pregnancy in addition to her primary marital role of a wife. In other words, the marital covenant makes a woman the official female member of a couple, enforcing and authorizing the relation between a wife and her husband, whilst pregnancy and childbirth make her the mother of the new members welcomed into the family. Consequently, it depends on children that the wife and her husband get acquainted with maternal and paternal roles, respectively.

Further, if the child is male, the woman becomes the mother of a son, who has the same sex as her husband. Thus, the son represents the second male the woman is related to, and this relation between the woman as mother and the male as son is differentiated from the one between woman as wife and man as husband. As a mother, the woman expects her son to respect and obey her, which is equal to the expectations of a husband from his wife in patriarchal marriages. As a result, the woman, through her ability to give birth to a male child, gains right to dominate a member of the opposite sex in her own family although she is subject to subjugation by her husband.

More to the point, if this issue is examined from the perspective of the son, the mother is also the first woman that the son encounters in life, and the male child's preliminary contact with the body parts of a woman (namely, breasts) with no sexual implication occurs at the time of nurture. When the mother figure becomes excessively dominant in a family or there are such circumstances helping the mother figure almost efface the father (the male equivalent of that figure), or puts barriers in the son's acquaintance with the father – the person as the same sex as the child –, the son may fail to comprehend in his infancy the sexual differences between his mother and his father. This might have a devastating effect on the developmental process of the son's sexual identity since the existence of the father is crucial in order for him to recognize both sexes with their distinct roles and realize his sexual identification with the father. In some extreme cases where the dominant mother overshadows the father to the extent that his existence comes to the verge of total negation, the son is deprived of the right person to identify with, which generally makes him replace his father with his mother. This pertains to the first of the two negative effects of the psychosexual pathos named 'the mother complex': "The effects of the mother-complex differ according to whether it appears in a son or a daughter. Typical effects on the son are homosexuality and Don Juanism . . . In homosexuality, the son's entire heterosexuality is tied to the mother in an unconscious form; in Don Juanism, he unconsciously seeks his mother in every woman he meets" (Jung, 1980, p. 19).

The commonness of the presumption that male children are at the mercy of their mothers and are vulnerable to the threat of wrong sexual identification with the mother sustains another assumption that disciplinary and authoritarian mothers can stifle the maturity of their son's masculinity or thwart them when they attempt to walk with firm steps to the expected and compulsory identification with the father. This fear is so penetrative that it sometimes evolves into aggression towards the mother figure and is present even in literature in the form of stories urging men to retain their manhood by hating and opposing the mother. The examples of sons detesting their mothers show up in American literature at the beginning of the sixties. The authors of some novels of that era almost unanimously depict sons as men who put the whole blame on the mother for their troublesome infancy and the painful transition to adolescence denoting manhood. The terrible result of such a pattern of negative behavior is the declaration of a war in

the name of manhood on the traditional mother figure, a prominent component of American literature and life:

Ostensibly writing in a more scientific vein, the social historian Ferdinand Lundberg and the psychiatrist Marynia Farnham declared a few years later in *Modern Woman, the Lost Sex* that research had shown "the traditional 'Mom' to be the mother of (a) deficient male" and, rhetorically asking "Just what have these women done to their sons?", they replied "They have stripped them of their male powers – that is, they castrated them". (Schneider, 1992, p. 1671)

Ken Kesey's novel ONE FLEW OVER THE CUCKOO'S NEST hinges on the same ill-mannered attitude towards the concept of motherhood through the presentation of the Big Nurse Ratched as the surrogate mother of the inmates. Kesey's symbolic language turns the asylum into a family the mother of which is Nurse Ratched and the sons of which are the male patients. By the help of this analogy, Kesey equates the inmates' bondage to Ratched's institutional power with male children's exaggerated dependence on the mother and the maternal authority. Thus, he criticizes motherhood as the agent of male subordination and considers it a major threat to strong and independent masculine identities.

As a natural outcome of this critique, Mother Ratched is held responsible for the flaws and psychological problems of the inmates, and she is claimed to be a fake mother who impairs the psychology of the patients through her oppressive motherhood. Besides, various methods enforced by the Big Nurse on the ward for the maintenance of order and discipline are construed by the narrator and some patients as concealed practices of castration. This interpretation combines motherhood with the castration complex, the major male fear of emasculation by the mother, and typifies Nurse Ratched's maternal role as the destroyer of the inmates' manhood. Consequently, Miss Ratched changes into the paramount example of destructive motherhood: "As late as 1962, a character like 'Big Nurse' in Ken Kesey's *One Flew Over the Cuckoo's Nest* was portrayed as embodying exactly maternal flaws described by Wylie, Lundberg, and Farnham" (ibid. p. 1671).

Kesey also includes into his novel the concept of fatherhood and bestows upon his male protagonist Randle Patrick Mc Murphy all the positive values of the paternal role, presenting him as Mother Ratched's counterpart that promises the inmates salvation from all the dire consequences of her figurative maternity. Through the attribution of this threatening maternal role to Nurse Ratched and a redemptive paternal role to Mc Murphy, the major conflicts between men and women are reshaped and reevaluated in the form of a combat between mothers and fathers along with the reactions of the sons to their parents.

Kesey reproves sons' dependency on their mothers and blames but mothers for the creation of deficient males as the potential castrators of men by the help of their maternal authority; this harsh critique and accusations are definitely connected with his misogynist views because one of the main factors that lead men into misogyny is known to be the fear of mother coupled with the fear of castration (Rogers, 1966).

A. Mother Ratched & The Critique of Motherhood

In Kesey's novel the Big Nurse Miss Ratched is presented as the mother of the male patients in a figurative sense. The fame of Nurse Ratched's motherhood is claimed to have reached outside the hospital; the visitor to the asylum¹ gives the best example for the consensus of the people inside and outside the asylum on Miss Ratched's surrogate motherhood. The fact that the male patients adopt the idea of this symbolic maternity is demonstrated by Dale Harding's vehement objection to Mc Murphy, who expresses his disbelief in the Big Nurse's sincerity and blames her for being a "ball-cutter". Thus, the inmate named Dale Harding represents all the patients' overall tendency to demonstrate Ratched's spiritual motherhood as the evidence for the irrationality of any accusations and allegations about her character: "Our dear Miss

¹ A member of the Public Relations, for example, joins the extollers of Miss Ratched's motherhood when he explains to the ladies with him the reason of his particular choice of the asylum to be the first ward they ever visit: "Look around, girls; isn't it so clean, so bright? This is Miss Ratched. I chose this ward because it's her ward. She's, girls, just like a mother. Not that I mean age, but you girls understand" (p. 34).

Ratched? Our sweet, smiling, tender angel of mercy, Mother Ratched, a ball-cutter? Why, friend, that's most unlikely" (p. 57²).

Although Miss Ratched is never heard in the novel to proclaim her motherhood or verbally support those who bring the issue onto the scene, Mc Murphy argues that Nurse Ratched benefits from this term by pretending merciful to the inmates so as to conceal her hideous self: "She fooled me with that kindly little old mother bit for maybe three minutes when I came in this morning, but no longer. I don't think she's really fooled any of you guys for any six months or a year, neither" (p. 57). Mc Murphy's statement implies that the mother title earns the Big Nurse's austere character and her oppressive administration the terms compassion and tenderness. This kind of approach to Ratched's foster motherhood stems from Mc Murphy's misogynist suppositions that women use in the first place the concept of motherhood to fool men and evade their hostile emotions that demands male reaction to subordination by women in power.

The same hostility is present in Dale Harding's interpretation of the hospital administration as matriarchy: "We are victims of a matriarchy here" (p. 59). Harding's utterance does not only confirm the existence of gendered authority, but also emphasizes the male gender of victimization in the asylum carried out by the authorities with the female sex. In addition, matriarchy connotes female supremacy and domination over men and opposes the patriarchy, which is regarded by the feminist theory as the fruit of pure misogyny.

Kesey's novel also highlights the prevalent peculiarities of Miss Ratched's maternal role in regard to her oppressive authority and justifies Mc Murphy, who claims Nurse Ratched's maternity to be an instrument of oppression and victimization. Throughout the novel, it is maintained that Nurse Ratched's maternal qualities encircle only the areas of discipline and chastisement, excluding the terms love and tolerance, in her attitude to the inmates. Accordingly, Miss Ratched ponders over the causes of the patients' inability to adjust to society and reaches the conclusion that the only reasonable explanation to deficient males is their lack of authoritarian parents. This

² Ken Kesey, *One Flew Over the Cuckoo's Nest* (London: Picador, 2002). Henceforth, all the quotations from the novel will come from this edition with only the page numbers in the text

conclusion triggers her to play the responsible mother of the inmates on the ward and not shirk the primary role of correcting her sons' wrongdoings. Being inspired by her maternal role, she once delivers the following speech:

A good many of you are in here because you could not adjust to the rules of society in the Outside World, because you refused to face up to them, because you tried to circumvent them and avoid them. At some time – perhaps in your childhood- you may have been allowed to get away with flouting the rules of society. When you broke a rule you knew it. You wanted to be dealt with, *needed* it, but the punishment did not come. That foolish lenience on the part of your parents may have been the germ that grew into your present illness. I tell you this hoping you will understand that it is *entirely for your own good* that we enforce discipline and order. (p. 188)

This once more reverberates Mc Murphy's allegation that the Big Nurse benefits from the notion of motherhood in the realization of men's subjugation, and verifies the association made by Harding between matriarchy and the administration in the asylum.

The occurrence of the word matriarchy does not only demonstrate the Big Nurse's gigantic authority, but also highlights the distinction between the dominating women of matriarchy and the subordinated women of patriarchal formations. Bolen traces patriarchal family and society back to the stories of the Greek mythology and focuses on the goddess figure in support for her theoretical claim that women, even as the female equivalents of dominating gods in mythological context, were always made subject to male hegemony either by their fathers or husbands as their stories demonstrate it: "Powerful goddesses are notably absent from patriarchal mythology or theology, just as mothers or wives are either powerless or unimportant in the stories of the Greek gods" (1990, p. 289). Nonetheless, Kesey's depiction of the Big Nurse as the wielder of absolute authority with subordinated men under her jurisdiction changes her into a powerful goddess in severe discord with the unimportant and pathetic goddesses of the patriarchal mythology. In short, Nurse Ratched is said to have accomplished in the mental asylum what female deities fail to do in mythology, debunking that mythological formulation of powerless women under men's control.

In fact, the Big Nurse can be identified with this matriarchal goddess figure accentuated in Kesey's novel since the identification of women with goddesses has its roots in archetypal studies: "C. G. Jung introduced the concept of archetypes into psychology. Archetypes are preexistent, or latent, internally determined patterns of being and behaving, of perceiving and responding . . . These patterns can be described in a personalized way, as gods or goddesses; their myths are archetypal stories" (Bolen, 1990, p. 6). Moreover, the goddess figure is taught by Bolen to be three-dimensional as a result of its affiliation with the world of the archetypes: "Three archetypal aspects of the Goddess: Childbearing (Goddess as mother), virginal, intact, innocent feminine (as maiden), wise woman (as crone)" (ibid. p. 80). The portrayal of Nurse Ratched as the mother of the patients and her implicit association with the goddess typology make it crucial to answer the questions whether she bears similarities to any of the three aspects of the archetypal goddess, and which ones she sharply contrasts.

Although these three archetypal aspects of the mythological goddess are interrelated, they are also isolated from each other as distinct entities. Obviously, this isolation is best clarified when the first two aspects are compared; physical motherhood (pregnancy and childbirth) excludes virginity to discard the illogical assumption that childbearing women could remain virgins. In other words, the essential difference between the mother goddess and the maiden one is based upon the absence or existence of virginity, and the boundary between these two female figures is the practice of a sexual intercourse, which might result in pregnancy.³

Miss Ratched does not conform to these two archetypal descriptions that connote the crucial differentiation of physical mothers from virgins. Principally, it should be remembered that Nurse Ratched's motherhood has nothing to do with childbearing since she is the mother of the inmates only in a figurative sense. This fact leads one to the question whether she represents the virgin goddess. First of all, the way Nurse

³ It is noteworthy to state that some religious contexts or their traditional tenets defiantly ignore the line drawn between motherhood and virginity and attest to the merging of the two archetypal aspects in question. The Catholic dogma teaching the eternity of Mary's virginity despite the fact that she bore Jesus is a brilliant example for this assertion. However, this dogma explains Mary's virgin motherhood as a miraculous and exceptional occasion created by divine intervention, sustaining the impossibility and irrationality of mother maidens.

Ratched's staff addresses her points at her virginity: "[her black boys respond to her after she reminds them of their responsibilities on the ward on one Monday morning] Yeah, Miz Ratched . . . [one of the nurses asks her about the new admission] What, Miss Ratched, is your opinion of this new patient?" (pp. 5, 24). Likewise, Dale Harding uses the same title of address, which gives clues about the Big Nurse's marital status: "Our dear Miss Ratched?" (p. 57). Secondly, a Japanese nurse serving the mental asylum pays special attention to the fact that the Big Nurse has never married, and comments that her marital status is one of the major reasons for all the problems related to her administration: "Army nurses, trying to run an Army hospital. They are a little sick themselves. I sometimes think all single nurses should be fired after they reach thirty-five" (p. 264).

Even though the Big Nurse's virginity is affirmed through the recurrent use of the title "Miss" by those who address her and through the articulation of her being a single woman by the Japanese nurse, her virginity is claimed by the narrator to have no affiliation with innocence and femininity, the essential peculiarities attached to the archetypal goddess as a maiden. Firstly, Bromden gives at the very beginning of the novel the detailed depiction of the equipment Nurse Ratched carries in her bag, targeting to typify her as an unwomanly female character: "She's carrying her woven wicker bag like the ones the Umpqua tribe sells out along the hot August highway, a bag shape of a tool box with a hemp handle. She's had it all the years I been here. It's a loose weave and I can see inside it; there's no compact or lipstick or woman stuff" (p. 4). He later adds that Miss Ratched also lacks a feminine gait: "In my dark I hear her rubber heels hit the tile and the stuff in her wicker bag clash with the jar of her walking as she passes me in the hall. She walks stiff" (p. 4). Furthermore, he remarks that the Big Nurse's big breasts are the only feminine parts of her body that she endeavors to hide from men: "she chose to ignore the way nature had tagged her with those outsized badges of femininity" (pp. 148-149).

As to the Big Nurse's innocence, Kesey's narrator has so many things to say in the form of strong oppositions and stubborn denials that Miss Ratched's virginity alone does not suffice to earn her any resemblance to the second aspect of the archetypal goddess as maiden. To negate Miss Ratched's innocence, Chief Bromden maintains

that she has two distinct selves indeed, and that her second self is only the product of her pretension that she developed in time to conceal the deficiencies of her real character. In order to prove his claim, Bromden mentions an argument between Miss Ratched and her black boys and stresses the surprising end of their physical struggle:

But just as she starts crooking those sectioned arms around the black boys and they go ripping at her underside with the mop handles, all the patients start coming out of the dorms to check on what's the hullabaloo, and she has to change back before she's caught in the shape of her hideous real self. By the time the patients get their eyes rubbed to where they can halfway see what the racket's about, all they see is the head nurse, smiling and calm and cold as usual. (p. 5)⁴

Thus, being a virgin with no femininity and innocence, Miss Ratched falls short of conforming to the innocent virgins of the mythology and their archetypal categorization.

Since the last archetypal form of the goddess is the crone, it is easy to infer that age is the most important criterion for a woman to fit in this archetypal figure. This third dimension of the archetypal goddess supports the postulation that there is an inseparable link between one's age and one's acquisition of a great deal of knowledge and experience, and applies this to women. Since one, a female in this case, is claimed to gain wisdom in proportion to advancement in years, the old aged women gain respectability, as their general function in a community concerns either helping young males or females in the solution of problems or giving them counsel in times of need. Strikingly, the Big Nurse Ratched conforms, most of all, to the third archetypal aspect of the goddess figure principally because of the connection between her old age and both the guiding and counseling sides of her maternal role. Interestingly, only once in the novel does Kesey's narrator state Miss Ratched's exact age when he designates her "a fifty-year old woman" (p. 136) although most of the patients seem to regard her oldness as a core quality of her administrative power. Apparently, the word "old" is an adjective of relativity, and the comparison of Nurse Ratched's age to that of several inmates' in

⁴ While talking of the Big Nurse's obsession with order and her compliance with the power of machinery for the achievement of her goals, Bromden once more lays emphasis on the discrepancy between her feigned outlook and genuine personal traits (p. 25).

the asylum even makes her a "middle-aged lady" (p. 56). Nonetheless, the protagonist tends to use the adjective "old" very frequently in regard to the Big Nurse: "Does Old Lady Ratched know you boys watch TV most of your shift? . . . It's that old nurse, that's who . . . She fooled me with that kindly little old mother bit for maybe three minutes . . . Why, if you mean do I think I could get a bone up over that old buzzard, no, I don't believe I could" (pp. 202, 57, 68). The same inclination is apparent in the narrator's words too: "They [the patients] said they didn't agree with what the Big Nurse had been saying, but, hell, the old girl had some good points . . . smiling flour-faced old mother" (pp. 251,45). Besides, the following sentences by the narrator also reveal his desire to label Miss Ratched as the oldest person on the ward on the basis of the antiquity of her mission: "I'm the one been here on the ward the longest, since the Second World War. I been here on the ward longer'n anybody. Longer'n any of the other patients. The Big Nurse has been here longer'n me" (p. 16). All these examples demonstrating the inmates' insistence to describe Nurse Ratched as an old woman despite her being less than sixty affirm the conventional association between old women and crones.

Indeed, Miss Ratched is not the only old woman figure the narrator Bromden encounters in his life because he uses the adjective "old" as the main qualifier for another woman going to his village with two men in his infancy: "They come climbing up the slope towards our village and I see the first two are men in blue suits, and the behind one, the one that got out of the back, is an old white-haired woman in an outfit so stiff and heavy it must be armor plate" (p. 197). Subsequently, the importance of this woman's old age for the narrator becomes clearer as she carries out the noble role of a counselor by giving advice to both of the men with her, who intend to take the wrong action of talking to the chief of the Indian tribe. Later, these two men listen to the old woman's wise decision that they should convince the townspeople first for the construction of an hydroelectric dam, instead of hurrying to make an agreement with the Chief: "The old woman interrupts him by taking one ringing step forward. 'No. We do not talk with the chief today. Not yet. I think if we just leave now and go back into town, and, of course, spread the word with the towns people about the government's plans . . . I feel our job will be a great deal easier'" (p. 200).

This old woman embodying wisdom and craftiness is the first example of a crone, which belongs in the third dimension of the archetypal goddess. The narrator Bromden later notices and delineates the similarity between this first crone he encounters in his childhood and Nurse Ratched, whose old age and ability to rule and guide mark her as the second crone he recognizes in his adolescence. As the crone in Bromden's childhood teaches the two men how to get out of troubling or riddle-like situations, so does the Big Nurse help the members of her staff who does not know the right way to approach troublesome patients. Miss Ratched's dialog with another nurse in regard to a patient named Mr. Taber, who refuses to take his medicine, exemplifies her ability to solve problems without any difficulty by the help of her talent for insinuation as well as this interesting dialog underscores her role of an old woman teaching her young and inexperienced personnel how to persuade a patient to swallow his pills:

"Just swallow it all, shall we, Mr. Taber – just for me?" She takes a quick look at the Big Nurse to see the little flirting technique she is using is accepted, and then looks back at the Acute. He still isn't ready to swallow something he don't know what is, not even just for her. "Miss. I don't like to create trouble. But I don't like to swallow something without knowing what it is, neither. How do I know this isn't one of those funny pills that makes me something I'm not?" "Don't get upset, Mr. Taber – " "Upset? All I want to *know*, for the love Jesus – " But the Big Nurse has come up quietly, locked her hand on his arm, paralyzes him all the way to the shoulder. "That's all right, Miss Flinn", she says. "If Mr. Taber chooses to act like a child, he may have to be treated as such. We've tried to be kind and considerate with him. Obviously, that's not the answer. Hostility, hostility, that's the thanks we get. You can go, Mr. Taber, if you don't wish to take your medication orally". (pp. 31-32)

In addition to her identification with the goddess as the crone, the Big Nurse reserves her right to represent another goddess figure created by the English poet John Keats as an alternative to the three archetypal figures referring to the three aspects of the goddess: "Keats could, in the end, create the perfect mother figure – the asexual goddesses such as Moneta, who guided and maternally admonished the male, and Ceres, the goddess of the earth who quietly nurtured by means of her own fecundity" (Sandock, 1992, p. 178). By the help of this alternation, Miss Ratched gains access to

the otherwise impossible coupling of her motherhood and asexuality, and stands in the novel as the incarnation of the goddess Moneta, acting out the role of guiding and admonishing the male patients in the asylum as their virgin mother.

The misogynist style of Kesey's novel, through the sexist discourse of its misogynist male character Mc Murphy, pays special attention to the castration complex, which is reckoned among the major causes of misogynist thinking and behavior. Therefore, Randle Mc Murphy projects his fear of emasculation onto mothers, and the surrogate mother Miss Ratched is not immune to his hostility. Mc Murphy describes Nurse Ratched as the symbolic castrator of the asylum, likening the Group Discussions presided by her to the sessions of "ball-cutting". First, he presents his special comments on those discussions, and states that those "Group Ther'py shin-digs" remind him of "bunch of chickens at a peckin' party", and then elucidates his metaphor:

The flock gets sight of a spot of blood on some chicken and they all go *peckin'* at it, see, till they rip the chicken to shreds, blood and bones and feathers. But usually a couple of the *flock* gets spotted in the fracas, then it's their turn. And a few more gets spots and gets pecked to death, and more and more. Oh, a peckin' party can wipe out the whole flock in a matter of a few hours, buddy. I seen it . . . And that's just exactly what that meeting I just set through reminded me of, buddy, if you want to know the dirty truth. It reminded me of a flock of dirty chickens.
(p. 54)

Mc Murphy's metaphor of chickens' pecking party actually functions as the precursor of Nurse Ratched's identification with a 'ball-cutter': "No, that nurse ain't some kinda monster chicken, buddy, what she is is a ball-cutter" (p. 56). Murphy's analogies first encounter a strong opposition because of the inmates' contrastive identification of Nurse Ratched with their kind and affectionate mother: "Our dear Miss Ratched? Our sweet, smiling, tender angel of mercy, Mother Ratched, a ball-cutter? Why, friend, that's *most unlikely*" (p. 57). This opposition again confirms Kesey's novel's general assertion that Nurse Ratched avails herself from the mother title so as to impede her sons from noticing their victimization.

Mc Murphy's reaction to the traditional ascription of maternal role to old women is rather harsh, and speaking by the spirit of misogyny, he ridicules the concept of motherhood and goes on to excoriate those who speak highly of it. He eventually concludes that a woman's motherhood does not necessarily stave off the threat of castration: "Buddy, don't give me that tender little mother crap. She may be a mother, but she's big as a damn barn and tough as knife metal. The hell with that; she's a bitch and a buzzard and a ball cutter" (p. 57).

Mc Murphy's subsequent statements reveal his expertise on the issue, and authorize him as the lecturer of a psychiatry lesson. He informs his students of the purposes of castration and explains the reasons for the commonness of its practice in society: "I've seen a thousand of 'em [ball-cutters], old and young, men and women. Seen 'em all over the country and in the homes – people who try to make you weak so they can get you to toe the line, to follow their rules, to live like they want you to" (p. 56).

Mc Murphy's lecture on castration is based upon the teachings of Freud, who theorized this complex as one of the major fears experienced by a son in the vital period of his awareness of distinct sexual identities. His misogynist views, however, drive Mc Murphy to relegate the purpose of castration to women's will for men's subordination. Sigmund Freud, on the other hand, introduces various reasons for the origin of castration. One of the prevalent reasons for the pronouncement of castration is to intimidate the male child who has tendency to take pleasure in the manual stimulation of his sexual organ. Freud's studies also makes it clear that the actualization of this verbal threat is conventionally attributed to males even though it is the mother who keeps this threat alive through reiteration (Green, 1990).⁵

The reasons for the act of castrating display cultural variations. Some societies sanction its practice in order to guarantee female chastity, which is actually one of the major themes of male preoccupation. This preoccupation concerns the abandonment of wives to the care or company of other men. In this sort of castration, some men are castrated by the members of their sex because the masculine fear of betrayal or the

⁵ All these theories and explanations about the meaning and forms of the castration complex are paraphrased from Le Complexe de Castration by Andre Green, 1990.

feminine fear of rape by the sexually potent men leave no other option than sacrificing some men's manhood. It can be argued that the mental asylum is like one of those societies in which castration is symbolically and continuously practiced, but the slight difference preventing a perfect analogy is that in the asylum the wish for the castration of the inmates belongs to a woman whereas in the cultures analyzed above that wish stems from men. Therefore, it can be said that the Big Nurse alone possesses the same fear of rape by her male patients and feels obliged to conduct a symbolic castration in disguise of medical treatments or therapeutic sessions for the sake of her virginity and asexuality.

The form of castration attributed to the Big Nurse as an indispensable part of her ward policy, has much more resemblance to the forms practiced particularly in Indian mythology and some ancient matriarchal systems, for in the mythological writings giving clues about the social structure of these systems there is no father figure defined as the castrator, and this practice is therefore under female monopoly. Therefore, it is more plausible to make associations between these cultures and Miss Ratched's hegemony, which denies the existence of a castrating father.

In Freud's enunciation about the castration complex, people of the same sex, specifically males, struggle for the manipulation of women and to reach the highest rank of male hierarchy. In his book entitled The Taboo of Virginity, Freud remarks that women can also participate in castration as agents of the act in order to abdicate man's masculinity, that is, dethrone men to gain access to the benefits of sexual power. This kind of a prediction by Freud also sustains the theory that women have finally comprehended the significance of penis in the power struggles of sexist ideology. This view is refuted by the members of feminist criticism who excoriate men for seeing penis as their preliminary weapon in the war of sexual politics and repudiate the male hypothesis that female agency in the practice of castration is an indicator of women's envy of or hostility to male sexual organ: "Woman has no reason to envy either the penis or the phallus. But the non-establishment of the sexual identity of both sexes [sexes] results in the fact that man, the people of men, has transformed his penis [sexe] into an instrument of power so as to dominate maternal power" (Irigaray, 2000, p. 420). Consequently, in Kesey's novel, the examples analyzed, present the Nurse as the

incarnation of women that consider castration a political weapon in the termination of male hegemony. More to the point, the novel emphasizes that what simplifies Miss Ratched's acts of emasculation is her surrogate motherhood.

After all, Nurse Ratched is not the only woman in Kesey's novel upon whom male hostility is projected. The second woman and mother figure worth analysis in this project is the mother of one of the inmates named Billy Bibbit. The novel talks of the relation between Billy and his mother solely to reiterate the misogynist hypothesis that mothers are the real cause of male deficiency. Feminist theory criticizes the male tendency in America to regard "the mother" as the root of evil and as but an ominous woman who is responsible for almost every problem of people with different genders, of different age groups, and of different types: "In every case history of troubled child; alcoholic, suicidal, neurotic adult; impotent homosexual male; frigid, promiscuous female; ulcerous, asthmatic and otherwise disturbed American, could be found a mother" (Friedan, 1997, p. 189).

In Kesey's novel Billy is the son of that typical mother defined and defended by Friedan, and the male victim of maternal love in both symbolic and literal way. Billy's symbolic victimization by her mother is illustrated through his speech defect that reflects the negative effect of his mother's dominant character: "Can you recall, Billy, when you first had speech trouble? When did you first stutter, do you remember? 'Fir-first stutter? First stutter? The first word I said I st-stut-stuttered: m-m-m-m-mamma'" (p. 125).

Likewise, Billy stands for the disturbed adult whose filial devotion to his mother prevents him from being a real man by getting to know members of the opposite sex:

Billy was talking about looking for a wife and going to college some day. His mother tickled him with the fluff and laughed at such foolishness. "Sweetheart, you still have scads of time for things like that. Your whole life is ahead of you". "Mother, I'm th-th-thirty-one-years-old!" She laughed and twiddled his ear with the weed. "Sweetheart, do I look like the mother of a middle-aged man?" (p. 280)

Finally, Billy's victimization by his mother gets a literal meaning when he commits suicide in the doctor's office for the fear that the Big Nurse, his surrogate mother, will inform his physical mother of his indecent affair with a prostitute: "The poor miserable, misunderstood boy killed himself" (p. 302). Thus, Billy's suicide accommodates him to the suicidal adult in Friedan's list, and the blame of his tragic end is again put on his mother's shoulders. The most important point in the narration of Billy's tragic suicide is that he is presented as a son murdered by both his surrogate mother Nurse Ratched and his physical mother, and that both his mothers are very close friends: "Your mother and I [Miss Ratched] are old friends" (p.299). Billy's suicide is a murder legislated by his physical mother who does not consider his thirty-one-years old son an adult and an adequate male to experience his first love affair; this legislation is executed by his surrogate mother Nurse Ratched, who threatens to disclose Billy's adventure with the prostitute to his physical mother: "What worries me Billy, is how your poor mother is going to take this . . . Billy, I have to tell" (pp. 299, 300). Kesey, Mc Murphy and Billy's other friends are the judiciary that judge and condemn mothers to life-long imprisonment.

B. Father Mc Murphy & the Praise of Fatherhood

Although the figurative motherhood and maternal authority of the Big Nurse likens the mental asylum in Kesey's novel to a large family, it is obvious this institutionalized and supposedly matriarchal family does not conform to the pattern of traditional American families because it lacks the father. This absence of the father is underscored by Kesey as the only reason for the sons' pathos and despair, which leave their place to the hope of salvation from the maternal domination by Mc Murphy's arrival. His entrance into the ward guarantees from the first the protection of the suffering sons against the presumed peril of castration and abdication of masculinity posed by the monstrous mother. The sons are now expected to rejoice in the advent of their foster father that will fight the female hegemony of their surrogate mother.

Kesey's novel also encourages the male patients to escape the Mother Ratched, whose motherhood is deliberately relegated to the notions of punishment and discipline. In contrast to Miss Ratched's maternal role denoting oppression and

sanctioning the exertion of excessive pressure upon the inmates, Mc Murphy's paternal role denotes the defense of the inmates' personal and sexual liberties and sanctions disobedience to the prohibitions imposed by the Big Nurse. Indeed, Mc Murphy's foster fatherhood gains all its dynamism from its opposition to the qualities of the Big Nurse's dominating maternity. For instance, Mc Murphy, as the father of roaring laughter, challenges Ratched, the mother of insincere grins, with his roaring masculine laughter. Further, he becomes the father that defends and supports sexual freedom and promiscuity for the sake of his sons in contrast to the mother that is known by her strict morality. Finally, Mc Murphy is the felon who rapes the members of the opposite sex and brags about it to his sons but does not stay in a penitentiary by the help of his feigned psychosis, whereas Miss Ratched is the mother who symbolically castrates and her sons but gets away with it by the help of her institutional power.

Mc Murphy's foster fatherhood, however, is never made explicit in the novel or presented in a solemn declaration. More, none of the patients instantly embrace the idea of Randle Mc Murphy's relevance to the traditional father figure. Accordingly, the assumption that Murphy exhibits the characteristics of a loving and caring father does not grow strong unless the intervention of time effaces some patients' doubts about the real reasons of Mc Murphy's eagerness to play the father are surmounted. Such strong skepticism corresponds to the negative effects of a patriarchal culture on the essential relation between fathers and sons. Jean Bolen testifies to the deep impact of patriarchal ideology on family relations: "In a patriarchal culture, babies and fathers do not have much opportunity to band. Children – sons in particular – were evidence of their father's masculinity and a means to extend his power" (1990, p. 29).

Despite having a purely figurative sense, Mc Murphy's fatherhood is targeted by Nurse Ratched, who claims him to exploit his friends and thus prove his identification with a manipulator whose ends might be "the feeling of power and respect, perhaps; monetary gain" (p. 24). In order to cast doubts upon Mc Murphy's heroic attempts Miss Ratched also calls the inmates to ponder over the question how much money they lost after Mc Murphy's arrival as a consequence of his addiction to gambling: "how much do you suppose he made in the short time he was croupier of his little Monte Carlo here on the ward? How much did you lose, Bruce? Mr. Sefelt? Mr. Scanlon?" (p. 251).

Subsequently, she develops a tendency to introduce Mc Murphy's adventurous character as hard evidence for his being a mere exploiter: "And this recent fishing trip? What do you suppose Mr. Mc Murphy's profit was on this venture?" (p. 251). In short, what the Big Nurse strives to remark is that Mc Murphy is keen on money at the expense of his symbolic sons on the ward and that he, as the foster father of patriarchal origin described in Bolen's statements, uses his sons to extend his material power.

It is known that the severe impairment of the relation between a father and his sons because of the father's proneness to turn his male children into instruments of power or objects of any kind of abuse generally results in the son's commitment to a distant sky father, who, as mere abstraction, replaces the actual father and functions as the effacer of his unwanted paternal qualities. Bolen elaborates on this issue by giving real examples from his experiences with some of his patients: "Often a son has a distant sky father who is not abusive, merely emotionally absent and physically not around much. This father experience is common for my men patients, who tell of childhoods in which the son has yearned for attention and approval from his distant father" (1990, p. 30).

At this point, it is absolutely necessary to search parallelisms between Bolen's and Miss Ratched's men patients in terms of having recourse to an abstractive father so that the inmates' main approach to the father figure can be evaluated in regard to their acceptance of Mc Murphy's paternal role. Firstly, it should be kept in mind that the male inhabitants of the asylum, at least until Mc Murphy's admission, seem to be deprived of a loving and caring father that protects them from the Big Nurse's punitive and purely authoritarian motherhood. Secondly, if Miss Ratched's administration can be regarded as the signifier of her symbolic motherhood, it is also possible to regard the male staff of her administration – the black boys who make remarkable contributions to the big mother's control of the inmates through their physical strength – as the signifier of symbolic fathers. This is because Nurse Ratched's black boys are the only men in the asylum that the inmates can associate with the father figure. Apart from the black aides, there is the doctor of the ward, whose male sex and authority make him eligible for the paternal role. Nonetheless, Dale Harding reckons the doctor among the helpless males against the supposed matriarchy established by the Big Nurse; consequently, even the

doctor, despite his authority to participate in the administration, is depicted as a victim that cannot play the role of a saving and mighty father, and leaves the requisite representation of foster fatherhood to the black boys.

More to the point, the black boys, as the manipulators of the paternal role on the ward, bear similarities to abusive fathers that compel men like Bolen's patients to exchange in their minds concrete fathers for abstracted ones. Kesey's narrator gives ample evidence to prove that the Big Nurse's black aides stand for the abusive fathers of the inmates in the novel certainly because they hate the asylum and the patients: "They're mopping when I come out the dorm, all three of them sulky and hating everything, the time of day, the place they're at here, the people they got to work around" (p. 3). In addition, they are said to molest and abuse their sons that suffer from psychological problems or personal flaws. Their resemblance to abusive fathers that commit sexual crimes on their sons culminates in the narration of what goes on in the shower where a newly admitted patient is dragged by the black boys for the fulfillment of the ward policy that new admissions must be washed and their body temperature be taken. Bromden's narration focuses on the fact that the black aides need Vaseline to carry out this policy, which likens the medical procedure of taking one's temperature to the legitimized and institutional form of anal rape:

Most days I'm the first one to see the admission, watch him creep in the door and slide along the wall and stand scared till black boys come sign for him and take him into the shower room, where they strip him and leave him shivering with the door open while they all three run grinning up and down the halls looking for the Vaseline. "We need that Vaseline", they'll tell the Big Nurse, "for the thermometer" . . . Then I see two, maybe all three of them in there, in that shower room with the Admission, running that thermometer around in the grease till it's coated the size of your finger, crooning, "Tha's right, mothah, tha's right", and then shut the door and turn all showers up to where you can't hear anything but the vicious hiss of water on the green tile. (pp. 9-10)

Being under the loveless jurisdiction of a punitive mother and being exposed to the incessant molestation of the black boys, the inmates seek consolation or salvation

in their distant sky fathers, but Mc Murphy's advent definitely impels at least some of them to identify him with the mighty father figure they have always aspired. The evidence of such identification is present in the words and deeds of the narrator Bromden. Crucial to state, it is by no means a coincidence that it is Kesey's narrator who declares Mc Murphy eligible for the precious role of a mighty and heroic father. Through Chief Bromden's narration, Mc Murphy represents the embodiment of the imaginary sky father, who gets down to the asylum from his dwelling in the skies to accomplish all the responsibilities and duties of paternity.

Chief Bromden takes the lead in identifying Randle Murphy with his own father, who is made known to the reader through Bromden's engulfment in the schizophrenic flashbacks of his childhood. Most of the time, whatever happens on the ward takes Bromden back to the days of his various experiences with his physical father⁶. Rather interestingly, as soon as Mc Murphy enters the ward, Bromden compares him to his father and notes both the physical similarities and contrasts to initiate the process of identification:

He talks a little the Papa used to, voice loud and full of hell, but he doesn't look like Papa; Papa was a full-blood Columbia Indian – a chief – and hard and shiny as a gunstock. This guy is redheaded with long red sideburns and a tangle of curls out from under his cap, been needing cut a long time, and he's as broad as Papa was tall, broad across the jaw and shoulders and chest, a broad white devilish grin, and he's hard in a different kind of way from Papa, kind of the way a baseball is hard under the scuffed leather. (pp. 10-11)

Certainly, these physical similarities demonstrate Bromden's yearning for the emergence of someone to take the place of his dead father since he almost rushes to capture in Mc Murphy's personality his physical father, the only reverent male character he still cherishes and loves. In the course of events, the number of analogies marked by Bromden between his Indian father and the new Admission Mc Murphy go beyond

⁶ For instance, when the black boys try to catch Bromden on a Monday morning at the beginning of the novel, he recalls the time he went hunting with his father, regarding himself as the prey of the new hunting sport conducted by the aides of Nurse Ratched upon the patients in the asylum (pp. 6-7).

physical resemblance and encompass a large spectrum ranging from the similarity of personal traits to the uncanny sameness of the two men's tragic ends. All these analogies converge in Mc Murphy's foster fatherhood and verify the reasonability of his identification with Bromden's physical father, the Indian Chief. One day when Mc Murphy derides and challenges one of the Big Nurse's black boys, Bromden instantly remembers his father and realizes in that remembrance Mc Murphy's ability to make him feel good after a long time: "I feel good, seeing Mc Murphy get that black boy's goat like not many men could. Papa used to be able to do it . . ." (p. 90). Mc Murphy's distinguished courage likens him to Bromden's father and helps him put a big step forward to taking the place of his dead Papa. Then during the narration of his Papa's dialog with the workers of mechanized civilization, Bromden confesses that the Indian Chief was aware of the power of laughter, the weapon he used against those who offered him signing the contract for the construction of a dam in his tribal territory:

They had been talking like tourists from the East who figure you've got to talk to Indians so they'll understand. Papa didn't seem to take notice of the way they talked. He kept looking at the sky. "Geese up there, white man. You know it. Geese this year. And last year. And the year before and the year before. . . By the time it dawned on the government that they were being poked fun at . . . they turned without saying a word and walked off towards the highway, red-necked, us laughing behind them. I sometimes forget what laughter can do. (p. 90)

Mc Murphy also pronounces this power of laughter: "You know, that's the first thing that got me about this place, that there wasn't anybody laughing. I haven't heard a real laugh since I came through that door, do you know that? Man, when you lose your laugh you lose your *footing*" (p. 67).

Besides, Mc Murphy's adventuresome character constantly reminds Chief of his Papa and vibrates the string of resemblances that demonstrate the continuity of the Indian Chief's fatherhood in Mc Murphy's words and deeds. All these similarities imply Bromden's supposition that his father is back in a different character to save his son from the chains of the mental asylum. The fishing trip arranged and led by Mc Murphy is

a magnificent example for this, for fishing is the main means of living for the Indian tribe, in addition to its contribution to humans' integrity with nature. Mc Murphy, as if knowing this fact, takes Bromden and all the inmates onto an excursion after which their self esteems are mostly restored, and the hope for their salvation from the asylum, is refreshed. At the end of the fishing trip, Bromden emphasizes Mc Murphy's remarkable contribution to his retrieval of the aspired emotions he lost in his childhood: "I noticed vaguely that I was getting so's I could see some good in the life around me. Mc Murphy was teaching me. I was feeling better than I'd remembered feeling since I was a kid, when everything was good and the land was still singing kid's poetry to me" (p. 241).

Mc Murphy's fatherhood gradually enables Bromden to face up to the realities of his weaknesses and eventually overcome them. He begins to depend on Mc Murphy and gain courage from his presence. For example, on one occasion, his fear of a shallow pool is linked to the apprehension of his Papa, who is illustrated as the source of his son's weaknesses: "I used to be real brave around water when I was a kid on the Columbia. But When I saw my Papa start getting scared of things, I got scared too, got so I couldn't even stand a shallow pool" (p. 158). Bromden's staying close to Mc Murphy on the side of the pool refers to his dependence on his new father and predicts his retrieval of courage.

After a certain time, Mc Murphy's paternal assistance enables Bromden to regain his confidence and self-esteem to such an extent that Randle Murphy's presence on the ward is claimed to surpass the best means of psychiatric treatment because of its vital influence on Bromden's almost miraculous recovery: "For the first time in years I was seeing people with none of that black outline they used to have, one night I was even able to see out the windows" (pp. 151-152). Certainly, Bromden realizes this magnificent change in his mental health as he calculates what distinguishes Mc Murphy from the rest of the patients in the asylum, and endeavors to imitate him: "He's what he is, that's it. Maybe that makes him strong enough, being what he is . . . I wasn't really me then; I was just being the way I looked, the way people wanted. It don't seem like I ever have been me. How can Mc Murphy be what he is?" (p. 151).

Bromden's dependence on his foster father also earns him such courage that his previous fear of the black boys and of the Big Nurse's threats for punishment gradually disappears, which is evident in his involvement in the fight initiated by Mc Murphy. Despite his awareness of the fact that an act of disobedience will result in electroshock therapy, Bromden attacks one of the black boys: "So I picked him off and threw him in the shower" (p. 261). This is the very first time he overtly challenges the system and uses his bodily stature as a rebel, helping his "father" Mc Murphy. Apparently, what causes such a drastic change in his attitude towards the security clerks of Miss Ratched's hegemony is his filial devotion and faithfulness to his new father, with whom he shares the praises of the other inmates: "everybody was getting dressed and shaking my hand and Mc Murphy's hand and saying they had it coming and what a ripsnorter of a fight it had been, what a tremendous big victory" (pp. 261-262). This tremendous victory leads both the father and the son to the Disturbed, where they experience electroshock therapy for causing chaos in the asylum and infringing the ward policy by attacking the black boys. However, Bromden once more stresses that he is not scared of the punishment since Mc Murphy's presence grants him courage and consolation: "I won't cry or yell. Not with Mc Murphy here" (p. 268). All these examples prove that Bromden acknowledges Mc Murphy's foster fatherhood as a phenomenon obliterating all the negative effects of his childhood.

There is also an implicit resemblance between Bromden and Mc Murphy's personal traits even the father-son relation between them is restricted to a spiritual sense. As a son would be expected to take after his son, Bromden seems to have taken after his foster father, but this resemblance based upon personality can only be inferred after the sameness of the strategies Bromden and Mc Murphy pursue in the deceit of the authorities. In Kesey's novel, the proneness to deceive is presented like a genetic inheritance that binds Murphy to his son. As Bromden plays the deaf and dumb to feel safe in the mental asylum and manages to overhear all the secrets of the authorities as a result of his pretension, "They [the black boys] don't bother not talking out loud about their hate secrets when I'm nearby because they think I'm deaf and dumb. Everybody think so. I'm cagey enough to fool them that much" (p. 3), his foster father Murphy feigns psychosis to fool the authorities in the work farm and requests his transfer to the mental asylum, which he considers a comparatively better place: "I'm in this place

because that's the way I planned it, pure and simple, because it's a better place than a work farm" (p. 71).

Surprisingly, the son sooner gives up the shield of cageyness that protects him from the authorities on the ward for the sole purpose of supporting Mc Murphy, sacrificing his hidden weapon to help the father who tries to motivate male solidarity on the ward. This occurs when Bromden raises his hand to participate in the voting solicited by Mc Murphy for watching baseball games on TV. Being a voter, he also admits that he can hear everything, running the risk of drawing the blazing wrath of the Big Nurse. After this event, he supposes that his participation in the voting gives the Big Nurse good reason to be doubtful about his cageyness: "She's clearheaded and wondering now just how *did* Mr. Bromden hear that Acute Mc Murphy asking him to raise his hand on that vote? . . . She's wondering if it isn't time we did some checking on our Mr. Chief Bromden" (p. 142).

Later, he also shows that he can speak; this too is revealed by the help of his foster father: "And before I realized what I was doing, I told him Thank you" (p. 203) and Bromden's first speech in years is dedicated to the expression of his childhood and his relationship with his Papa (pp. 205-207). Bromden's speaking also confirms his filial relation to Mc Murphy because as children acquire the faculty of speech by the help of their fathers, Chief Bromden symbolically does the same thing in his late adolescence by the help and encouragement of his symbolic father.

Yet speech is not the only thing Mc Murphy grants his son since Bromden's first dialog with his father Mc Murphy soon changes into the ritual of his sexual awakening. Metaphorically, the father teaches his son to move both his tongue and his sexual organ to express his manhood. Indeed, male children's sexuality is one of the central issues reiterating the importance of a father's role in his son's choice of heterosexual identity, for the father is considered the primary male character that motivates or asks his son to reach manhood, taking after the sexual identity of the heterosexual and masculine father. This affirms the general belief that physical resemblance of a son to his father covers the sameness of sexual tendencies and roles in society. Relevantly, fathers teach their sons how to be men, and in some extreme

cases, they might also prepare the occasion for the son's first sexual experience. Symbolically, Bromden acquires his sexual identity in his late adolescence by the help of his foster father, who primarily encourages his son not to underestimate his physical power and benefit from it to the full in order to fight Miss Ratched's oppressive authority:

"What I was wonderin', Chief, are you biding your time towards the day you decide to lay into them?"
"No", I told him. "No, I couldn't."
"Couldn't tell them off? It's easier than you think."
"You're ...lot bigger, tougher'n I am" I mumbled.
"How's that? I didn't get you, Chief."
"You are bigger and tougher than I am. You can do it."
"Me? Are you kidding? Criminy, look at you: you stand a head taller'n any man on the ward. There ain't a man here you couldn't turn every way but loose, and that's a fact!" (p. 205)

What ensues Mc Murphy's paternal advice about Bromden's use of his power against the hegemony of the asylum is the phase of the son's hesitations and doubts that concern the real causes of his intimacy with his symbolic father. Accordingly, Bromden ponders over the question why he likes Mc Murphy, and strives to distinguish his love from the emotions a homosexual feels towards a masculine figure. When the moment of reflections and self-accusation pass, Bromden accepts Mc Murphy not as an enticing object for the sexual stimulation or visual satisfaction of a homosexual, but as a respectable person who manages to be himself:

I wanted to reach over and touch the place where he was tattooed, to see if he was still alive. He's layin' awful quiet, I told myself, I ought to touch him to see if he's still alive. That's a lie. I know he's still alive. That ain't the reason I want to touch him. I want to touch him because he's a man. That's a lie too. There's other men around. I could touch them. I want to touch him because I'm one of these queers! But that's a lie too. That's one fear hiding behind another. If I was one of these queers I'd want to do other things with him. I just want to touch him because he's who he is. (p. 208)

When Mc Murphy resumes talking to Bromden, he draws the issue to the center of sexuality and helps him experience erection, the first and most reliable sign of potency, after a considerably long time:

"Oh man, I tell you, you'll have women trippin' you and beatin' you to the floor." And all of a sudden his hand shot out and with a swing of his arm untied my sheet, cleared my bed covers, and left me lying there naked. "Look there, Chief. Haw. What'd I tell ya? You grewed a half a foot already." Laughing, he walked down the row of beds to the hall. (p. 210)

It should be noted that Mc Murphy's lengthened discourse jumps from a man's physical power to his sexual capability, affirming the indispensable association between male power and potency. As the incident quoted above illustrates, Mc Murphy accomplishes the paternal duty of leading the son back to the awareness of his sexual capacity, causing him to oppose the castrating mother of the ward, whose major aim is to repress and hinder sexuality in the asylum. As a result, Mc Murphy accomplishes the paternal duty of teaching his son to be a real man; Bromden's escape from the ward endorses all the positive sides of Mc Murphy's fatherhood since what actually leads Bromden out of the prison of female tyranny is Mc Murphy's spirit guiding him from cowardice to masculine courage. Mother Ratched loses one of the sons that she plans to emasculate; this is the true triumph of Mc Murphy's fatherhood in the novel.

Nevertheless, none of Mc Murphy's adopted sons are as lucky as Chief Bromden, who manages to break the chains of maternal authority at the end of the novel and run out to freedom. Of the rest of the inmates, just two more patients attempt to acknowledge Mc Murphy as the symbolic father of the asylum; the first one is Cheswick, and the latter is Billy Bibbit. Both of these adoptive sons commit suicide since they can no more endure the clash between their symbolic parents.

Cheswick ends his own life in the swimming pool of the asylum (p. 163) because he realizes a drastic change in his foster father's attitude to his symbolic mother. What Cheswick really wants his father to do is to support him when he once defies Miss Ratched's maternal authority and asks his cigarettes back. His word choice

also shows that he entrusts himself to Mc Murphy's fatherhood because his symbolic paternity makes him aware of his adolescence in contrast to Miss Ratched's motherhood that regards all male patients as inadequate and miserable kids: "And that afternoon in the meeting when Cheswick said that everybody'd agreed that there should be some kind of showdown on the cigarette situation, saying, 'I ain't no little kid to have cigarettes kept from me like cookies! We want something done about it, ain't that right, Mack?' and waited for Mc Murphy to back him up, all he got was silence" (p. 161).

For Cheswick, however, this silence is equal to the sudden loss of the mighty father that defends the manhood of his sons in the asylum. When Cheswick feels deserted by his symbolic father who protects him from the oppression and victimization of the mother, and encounters a totally new father figure that promotes conformity by advising his sons to obey the mother, he finds salvation in death. His suicide is a protest of a revolutionary child against the dominant mother that manages to silence even the mighty father.

Billy Bibbit also primarily takes refuge under the wings of Mc Murphy's symbolic fatherhood. This is why he once objects to Miss Ratched, who accuses of Randle Murphy of deceiving the inmates and taking their money:

"Crazy like a fox", she said. "I believe that is what you're trying to say about Mr. Mc Murphy". "What do you m-m-mean?" Billy asked. Mc Murphy was his special friend and hero, and he wasn't too sure he was pleased with the way she'd laced that compliment with things she didn't say out loud" (p. 250)

Bromden emphasizes the fact that Billy was always faithful to his symbolic father even when most of the inmates believed in the accusations of Nurse Ratched and forsook him in his struggle: "It seemed like Billy and I were the only two left who believed in Mc Murphy" (p.253). Mc Murphy responds to Billy's filial faithfulness and love by helping him walk from childhood to manhood, for which he stealthily takes a prostitute into the asylum. Billy's symbolic father thus sacrifices his escape plans to his adopted son's first sexual ritual. This wonderful relation between the father Murphy and son Billy suddenly come to an end when Mother Ratched comes to the ward. She

insinuates that Billy's physical mother will be informed of his lovely boy's act of immorality, and this basic insinuation suffices to snatch Billy away from Mc Murphy his father. The dominant mother pushes another son in the asylum into the cold hands of death. In Kesey's novel the mother is once more presented as the murderer.

In Kesey's novel, the application of the relations among the members of a family to the traditional clashes between men and women basically follows the significance of motherhood and its effects on males. The novel narrates the events taking place in an asylum full of males consigned to female hegemony, which designates them as the victims of matriarchy. The sufferings and humiliations of the inmates are recurrently attributed to the Big Nurse so that motherhood can be criticized as a means of male subjugation. From this tragedy-like situation emerges the need for a hero who will play the father figure in the asylum and stop the emasculating mother. The happy ending of the story is based upon the liberty of an adopted son, namely, the narrator, who murders his surrogate father so that Mother Ratched cannot present him as the most important sign of her triumph.

Kesey's novel gives the good news that males will prevail in their family life as well as patriarchy will defeat matriarchy right after men listen to Mc Murphy's advice to defy and fight motherhood that always poses a threat to men's liberation. The novel postulates that women, as mothers, stand for the biggest peril for their sons in contrast to authoritarian fathers whom the society needs for the transmission of patriarchal values to the coming generations through war on motherhood that connotes the abdication of masculinity. The urgency of this need is justified in the novel through the description of mothers as women that tamper with the sexual identity of their sons for the hideous intent not to let men soar to power. Kesey's novel calls sons to get closer to the father in order to stave off the castration complex and homosexuality.

Last of all, Kesey's protagonist represents the perfect father, who is inherently affiliated with patriarchy and the desires of patriarchal order. This sort of a strong link to patriarchy is so important for the salvation of manhood that Kesey's novel also benefits from religious contexts and essential tenets of Christianity, which opens him the door to

the endorsement of patriarchal systems through the declaration of Adam as the patriarch of humankind.



CHAPTER III. THE USE OF “ADAM TYPOLOGY” AND THE REDEFINITION OF SALVATION

Some of the feminist critics who categorize the major means men or supporters of the patriarchal ideology recurrently use in hostility against women hardly fail to mention Adam – the first man in the Jewish and Christian versions of the stories of creation – with a special intent to remark religions as the firm vessels of misogyny. For instance, Kate Millett, who lists the roots of hostility towards women under specific titles such as biological, anthropological . . . etc., expounds misogyny emanating from religious indoctrination through her deconstructive interpretation of the myth of the fall in the Bible to prove that this story essentially “represents the most crucial argument of the patriarchal tradition in the West” (1970, p. 320).

Millett’s critique obviously repeats the same supposition that Biblical Adam stands for the foundation and perpetuation of a patriarchal system, which serves but the justification of sexual discriminations and injustices, and guarantees the repression of the female sex to a lower status. Thus, Adam is the first man and the patriarch whom patriarchal system has ingeniously devised as the ultimate example to be followed while organizing relations with the opposite sex. In short, men gain their God-given ability to dominate over women from their biblical ancestor, and this Adam figure requires special observation as the cause of sexual conflicts.

Actually, the first two chapters of the first Mosaic work of literature trace the whole humankind back to one single patriarch, whose creation by the mighty Creator surpasses all those previous creative activities since this man named “Adam” is said to be a channel into which the image and likeness of God are perfectly printed. The presence of Adam’s creation in the Old Testament also has a distinctive quality since the biblical account singles Adam out from all the other patriarchs in that he is the father of the whole humankind in contrast with Noah, Abraham, Isaac, . . . etc., who successfully accomplish the obligatory paternal role as the patriarchs of the tribal communities of a certain period. This sort of contrast also sets Adam free of any racial or communal affiliation, highlighting his religious identity and mission on this planet as

an individual above every nationality or problems of ethnicity. In other words, what distinguishes Adam from all the other patriarchs of the Old Testament is the unique position he has in God's sight as the prototype of human nature, which marks him as the fountain and father of the human race that is supposed to sprout from man's God-organized matrimony with Eve, the first woman and the representative of the female members of humanity.

Adam's apparent significance for the Old Testament derives from his invaluable role in universalizing Jewish doctrines of creation and fortifying the presumable flesh-based fraternity among men, of which religious teaching generally avails itself as an effective weapon against racist ideologies. Nonetheless, this kind of a strong bond between Adam and the human race has a disadvantage that might compel some even to ignore the first father of mankind altogether at the expense of the advantages mentioned above. Not difficult to guess, this disadvantage is "sin", which is traced back to Adam in Old Testament narratives along with his prototypical human nature.

To follow it from the story in the Book of Genesis, the first father and mother of the humankind live a happy life but for a very short time in the marvelous Garden of Eden, which is traditionally interpreted as the equivalent of Paradise, for the perpetuation of their felicity and divine blessing is hampered by the ancient adversary showing up in the form of a serpent in accordance with the setting of the story. The serpent is designated as "the craftiest of all creatures" – which provides a plausible reason for its surprising ability to deceive and lead astray –, and manages to tempt Eve and Adam into sin, respectively. The consequence of this abominable act of disobedience against God's commandment, "You must not eat fruit from the tree that is in the middle of the garden"¹ (Genesis 3: 2) is death and human nature's deprivation of all previous divine blessings.

The story goes on to clarify God's blazing wrath throughout a set of maledictions varying to the sex of the earliest couple in history along with eternal damnation of the serpent, which is condemned to defeat in distant future by means of

¹ Throughout this study, the New International Version of the Holy Bible (Colorado, 1984) will be the main source for all Biblical references.

the continuity of the human race through procreation. The castigation imposed on Eve is pain in childbearing and compulsory obedience to the will of her husband, who is given special authority to rule over her, whilst the punishment determined for Adam is the cursing of the ground to produce thorns and thistles for the man, complicating the task of agricultural production.

In the light of this Biblical narrative about the fall of mankind, it is totally easy to infer that the way both man and his wife are punished is essentially related to their sexual identities since agriculture connotes masculinity and pregnancy and subordination to the male are traditionally used in the definition of femininity. Furthermore, this narrative also implies that Adam's punishment is balanced with the prerogative of his dominating over the woman whereas there is no relieving remedy for Eve, who loses her chance of being privileged in terms of ruling over the opposite sex simply because she falls first into the trap of the serpent and turns into the first link of the chain of disobedience or the first step of the sinful ladder leading up to God's rage².

Verifying that secular literature promoting sexist ideology generally use biblical stories of the creation and fall in the examination of male-female relations, the author of the novel One Flew Over the Cuckoo's Nest³ makes a reference to the Biblical story of the fall, which mostly handles conventional or religious issues from an utterly sexual perspective, and strives to highlight his complaints about the sufferings of his male characters under a ruthless female jurisdiction. He also suggests solutions to the problems on the ward, crying out that what falls to the portion of those men under the Big Nurse's authority by no means conforms to religious patterns devised by biblical writers, who wrote under the guidance of holy inspiration. In order to criticize such disloyalty to the tenets of the Bible, the author makes the first move by likening his protagonist Mc Murphy to the patriarch of the fallen human nature. In so doing, he dedicates himself not only to the redefinition of Adam in a purely sexual context but also to the condemnation of the Big Nurse's hegemony on male patients, who suffer from her sexual persecutions and injustices.

² Genesis 3: 1-19.

³ Ken Kesey, One Flew Over the Cuckoo's Nest (London: Picador, 2002). Henceforth, all the quotations from the novel will come from this edition with only the page numbers in the text.

First of all, the striking similarity sharpened by the author between Adam's temptation to sin and Mc Murphy's crime resulting in his imprisonment hints at the requisite presence of a female character in the practice of a wrong act, which is named "sin" in religious context and "crime" in the terminology of social institutions. At the first Group Discussion the Big Nurse begins to read the file of the new admission Mc Murphy to underscore the nature of his crime:

"Mc Murry [she mispronounces his name, the correct form of which is Murphy] Randle Patrick. Committed by the state from the Pendleton for Correction. For diagnosis and possible treatment. Thirty-five years old. Never married. Distinguished service Cross in Korea, for leading an escape from a Communist prison camp. A dishonorable discharge, afterwards, for insubordination. Followed by a history of street brawls and barroom fights and a series of arrests for Drunkenness, Assault and Battery, Disturbing the Peace, *repeated* gambling, and one arrest – for Rape." (p. 41)

While responding to the doctor who cannot hide his bewilderment after hearing the reason for Mc Murphy's latest arrest, the Big Nurse gives additional information to lay emphasis on the age of the victim: "With a child of fifteen" (p. 41). Finally, she discloses every detail of both the crime and the process of its prosecution, thinking that such a profound analysis of Mc Murphy's licentious character will result in his isolation from the rest of the male patients: "A court doctor's examination of the child proved entry, *repeated* entry, the record states – the child refused to testify in spite of the doctor's findings. There seemed to be intimidation"(p. 42).

However, Mc Murphy tries to answer all these accusations merely by pursuing a common strategy of which men usually use in a similar case, that is, putting the whole blame on the "other" person involved in the crime, though not as the perpetrator but as the victim. Firstly, he objects to the fact in the records that he raped a girl: "Whoa. Couldn't make that stick, Girl wouldn't testify" (p. 41). Secondly, he does his best to convince the people around him that the girl was not fifteen as stated by the Big Nurse, but was seventeen, which was a more reliable numerical figure as it was confirmed by the girl herself. Finally, he makes a strange attempt to put himself in the place of the victimized girl, holding the claim that the idea of a sexual intercourse originally belonged

to the girl, who had such a great appetite for sex that he almost felt it obligatory to leave the town for the sake of his health: “ – that little hustler would of actually burnt me to a frazzle by the time she reached legal sixteen. She got to where she was tripping me and beating me to the floor” (p. 42).

In the last statement of all Mc Murphy's objections to this rape incident echoes the overall acknowledgment of women by men as partners, above all, in a criminal act; and the male accusation of the female as the accomplice of such an act is always connected with the notion of a seductress if the crime in question is somehow linked to sexuality or sensuality as in Mc Murphy's instance. Even though the Biblical stories of the fall of humanity's parents are narrated in almost no connection with the practice of sexuality and there is no implication pertaining to the sensual feature of the first disobedience to God in the Garden of Eden except for the fact that the first sinful act opened their eyes to their nudity and consequent feeling of shame ⁴, Adam's reaction to the interrogating and judging God demonstrates his reluctance to admit responsibility for eating from the fruit of the forbidden tree and his search in panic and desperation for a partner upon whom he may put the whole blame: “The woman you put here with me – she gave me some fruit from the tree, and I ate it” (Genesis 3:12).

This biblical detail proves that even Adam, the patriarch of the human race, was familiar with the concept of a female partner that helped man feel free from guilt or at least served as a means of mitigation for man's punishment. Actually, the existence of a female partner in sinning, who, through her secondary place in creation yet primary place in deception by Satan, placates God's rage against man, is only one of the major similarities drawn by the author of the novel between biblical Adam and Mc Murphy. While trying to stave off the image of a defiled character and nasty rapist, Mc Murphy seems to walk in the footsteps of the original patriarch to find the perfect remedy for his “crime” in stressing the influence of female intervention in his guilty action, which necessitates the labeling of the victimized girl in question as the irresistible “seductress”.

⁴ Genesis 3: 7, 10.

Nonetheless, this is not the only exemplary case in which the male protagonist of the novel takes after his biblical patriarch on the basis of the strategy used to declare male innocence at the time of self-defense against a mighty and intimidating judge. The method chosen by the state to punish Mc Murphy for his criminal act of rape also recalls the burdensome activity Adam is obligated to accomplish as a recompense for his sin since Mc Murphy is sentenced to working in a "prison farm" very much like Adam, who is punished through the resistance of the soil to give produce and surrender to man's will for an easy harvesting: " [God, addressing Adam] Cursed is the ground because of you; through painful toil you will eat of it all the days of your life. It will produce thorns and thistles for you. . . . By the sweat of your brow you will eat your food" (Genesis 3:18-19).

At this point, these deliberately devised similarities between Adam and Mc Murphy suddenly start to change shape and turn into contrasts as a consequence of the difference between biblical Adam and Mc Murphy's approach to the concept of obedience. More specifically, Mc Murphy's defiant character compels him to refute the sentence of his crime in contrast to Adam's yielding personality to God's commandment that gives him no other chance than keeping faithful to the conditions of divine punishment. Randle Mc Murphy's transfer to the mental institution seems to be the result of his laziness and desire to get rid of the drudgery of farm work in the prison, for authorities from the prison farm deem it necessary to warn the doctor of the mental asylum about the prospect of Mc Murphy's pretended insanity: "Don't overlook the possibility that this man might be feigning psychosis to escape the drudgery of the work farm" (p. 44).

If this supposition is true, Mc Murphy requests his psychological treatment basically because he considers himself a rather crafty man capable of telling reasonable lies and behaving accordingly, but fails to understand that he is also a rather unlucky man whose expectations for a better life with almost no toil will fall through solely because of a woman in power who appears to have devoted herself to the maintenance of order on the ward no matter what dire effects her ruling might have on the psychology of the male patients.

This bad surprise in the form of a female hegemony on the ward lurking to disappoint Mc Murphy surprisingly invokes the deconstructed form of the conventional Adam typology in the Bible, the male character of which obtains the special gift of wielding authority over the woman in return for his castigation related to the drudgery of work of the soil. The Adam in the novel, on the other hand, resorts to telling lies in order to evade the agricultural labor enforced by the state in compensation for his several crimes and simultaneously loses Biblical Adam's prerogative of ruling over the woman. This loss also denotes the transfer of power from male hands to female ones, which accounts for the unrestricted jurisdiction of the Big Nurse, who takes upon herself the representation of the new Eve ruling over the new Adam in the twisted form of the story of Genesis.

Moreover, in this new form of the story present in the novel, the new Adam Mc Murphy is the one who targets to deceive the authorities, counting on his particular talent for craftiness; however, both of these concepts of deceit and craftiness are attributed in the original story of Genesis to the serpent deserving eternal damnation. Thus, the Big Nurse's unconfined authority over Mc Murphy stands for the accelerated means of his punishment in contrast to the fact that the biblical Eve's subordination to her man is meant to symbolize the mitigation of Adam's punishment.

As we scrutinize this new form of the story in the novel from the New Eve's perspective, it becomes clear that the author explicitly points at the existence of two distinct Eves in Mc Murphy's uncanny story. The first Eve is the girl that was raped by the New Adam, the incident of rape associating man's ability to rule over woman primarily with his sexual power to equate femininity with passiveness whereas the second Eve is the Big Nurse Miss Ratched, who, through absolute authority conferred upon her by the institution she works for, strives to bridle this new Adam's sexual practices. This is equating female authority with male subordination.

Thus, Mc Murphy needs time to realize that his request backed by his pretended insanity and therefore accepted by the authorities of the prison farm is but a fatal mistake since the Big Nurse turns his great expectations for a happy life into a tragedy impossible to endure. Yet, tragedies are crucial for the emergence of saviors who work

out the miraculous acts of redemption on behalf of all the oppressed ones, and the author of the novel does not let his protagonist join the group of suffering and defeated male patients on the ward. Instead he elevates him to the position of a mighty savior that kindles the beacon of hope for all his followers.

This optimistic approach of the author to the situation of the oppressed ones in the novel is fascinatingly present even in the tragedy of the biblical Adam and his wife, who are regarded by the divine mercy as people worthy of a certain redeemer to restore the fallen nature of mankind. Therefore, such a similarity encapsulated in the idea of redemption enables one to hold claim that the concept of redemption is to be employed throughout the novel in association with Adam typology of Biblical origin, as the first examples of such a typology, even though in a subverted manner, has already been demonstrated in the stories concerning Mc Murphy's crime and punishment.

If we first analyze the concept of redemption for a sound comparison between Adam's and Mc Murphy's redemptions, we see that the story of Fall in the Book of Genesis does not result in Adam's and Eve's perpetual damnation, but announces the beginning of a long-term struggle between the major Tempter –serpent – and the woman's offspring. The promise in which Adam and wife are expected to find consolation amidst their desperation and suffering is declared through God's condemning speech to the serpent: "And I will put enmity between you and the woman, and between your offspring and hers; he will crush your head, and you will strike his heel" (Genesis 3: 15).

This verse arranging the relation between the woman and the serpent has a transcending significance for Christianity more than Judaism, the first-hand declarer and preserver of the Old Testament doctrines. This is basically because Christianity, as a universal religion sprung from first century Judaism, carries the story of Fall in the book of Genesis to its center in order to set up its distinguished tenets known as the "original sin" and "universal salvation" on Adam and Eve's failure in their first temptation at the beginning of the creation. Probably the major difference between Christianity and "the mother religion" Judaism derives from Christianity's handling this issue of

sinfulness through a collective and universal perspective rather than an individual one (Pamir, 2000,).

Still, both Judaism and Christianity reserve an invaluable place for the Adam figure devised in the Book of Genesis and theologically benefit from his prototypical image, which functions in religious context as an indispensable means of simplifying the achievement of essentially interrelated goals. As we stated earlier, Adam's priority to all Jewish patriarchs and to Noah plays an undeniable role in the universality of basic Jewish beliefs through the tracing of God's creative activity to one single person. Again, the idea of the human race born from one single patriarch perfectly overlaps with Jewish monotheism, which attests to the creation of everything by one single deity. Consequently, the number of the creator and the creature he forms in his image is identical at the beginning of the times.

While Judaic faith sanctifies Adam for the purpose of conveying universal peculiarities to its basic tenets, Christianity does the same thing for the purpose of communicating a universal sense to the concept of "sin", looking for the reasons underlying man's current propensity to sinfulness and evil. Besides, regarding Adam's and Eve's fall and their expel from the symbolic Paradise as the fountain of mankind's depravity provides Christianity with the perfect opportunity of introducing Jesus of Nazareth to the world as the only Savior.

New Testament relates the story of Jesus, who was proclaimed by his believers and followers as the Messiah, whose advent for a saving mission had long been prophesied by most of the Old Testament prophets. However, the Christ depicted by the New Testament writers in the words and deeds of Jesus the Nazarene by no means conforms to the image of the Messiah awaited by Jews in first century Palestine, for Jesus of Nazareth dedicates himself to the constant reproach of Jewish religious leaders and ultra nationalist Jewish citizens praying for the termination of the Roman invasion of the Promised Land.

Despite all these Jewish protests emerging from nationalist disillusion, Jesus' teachings prevail and manage to spread to the entire world at the expense of various

pagan beliefs. As we can make it out from New Testament writings, a certain apostle named Paul works more than anybody else to proclaim Jesus' oral teachings particularly to the pagan world of his time and writes numerous epistles that are famous for intense theological formation and amazing eloquence. Especially in his letter to the Romans, which come after the Acts of the Apostles in canonical New Testament sequence, Paul focuses on the notions of "sin" and "salvation" in the light of Jesus' death and resurrection to rename him the savior of humanity.

In order to emphasize the world's need for a savior, Paul makes an association between mankind's depraved nature and Adam's fall as well as between Adam's death-bringing action and Jesus' saving death:

Therefore, just as sin entered the world through one man, and death through sin, and in this way death came to all men, because all sinned . . . death reigned from the time of Adam to the time of Moses, even over those who did not sin by breaking a command, as did Adam, who was a pattern of the one to come. (Romans 5:12-14)

These verses illustrate the introductory part of Paul's detailed comparison and contrast between Adam and Jesus Christ, and he later elaborates on this vital issue, highlighting the fascinating fact that the connection between Adam and Jesus is based on Christ's ability to reverse the fallen man's wrongs so readily as if salvation of mankind emerged merely from the replacement of words pertaining to Adam's story with their antonyms articulated in the Messiah's death and resurrection. In this case Paul aims to present Adam as the equivalent of the words "disobedience, sin, and death" in contrast with Jesus Christ who is said to symbolize "obedience, justification, and life":

But the gift is not like the trespass. For if the many died by the trespass of the one man, how much more did God's grace and gift that came by the grace of the one man, Jesus Christ, overflow to the many! . . . Consequently, just as the result of one trespass was condemnation for all men, so also the result of one act of righteousness was justification that brings life for all men. For just as through the disobedience of the one man the many were made sinners, so also through

the obedience of the one man the many will be made righteous. (Romans 5: 15-16, 18-19).

All these verses upon which Paul lays Christianity's essential tenets of original sin and universal redemption portray Jesus as the savior of the humankind, whose obedience to death makes up for Adam's sin originated from his disobedience to divine commandments. This, in turn, exalts the meaning of Jesus' death as a purely obedient act aiming to praise God and makes the Savior's appalling death theologically imperative. Actually, Paul relies his theological formulations upon the teachings of the apostles and the writings of the Evangelists, who unanimously interpret Jesus' crucifixion in the light of Judaic Passover⁵, concentrating on the sacrificial peculiarity of Jesus' death. Nevertheless, Paul incorporates into the interpretation of Christ's death the concept of obedience and thus forms a vital connection between Adam of the soil and Jesus of Nazareth.

Besides, all these both theologically and linguistically contrast-based associations Paul makes between Adam the source of sin and death and Messiah the source of redemption and life are not restricted to the themes of sinfulness and salvation. While consolidating his evangelization with the presentation of the Messiah as the only human model of perfection to be pursued by every believer, Paul recognizes it among his primary duties to conceptualize the biblical Adam as a two-folded reality, the second fold of which is opened in Jesus' humanity merely to replace the first inadequate fold stained by sin.

In order to clarify his doctrines supported by the explanation of similarities and contrasts between Adam and Jesus the Messiah, Paul embraces a memorable list of comparisons and contrasts, which attributes the cardinal number "first" to the Adam of the Old Testament and the consecutive number "second" to the Jesus of the New Testament in accordance with Adam's being the representative of humankind as the first man created in the image and likeness of God and Jesus' being the representative of the risen mankind. To quote Paul's list:

⁵ A major Jewish festivity celebrated to remember the day when God made a testament with Moses; the biblical account about this solemn day asks Jews to celebrate it with great joy and offer sacrifices (Exodus 12: 1-11).

The first man Adam became a living being; the last Adam, a life-giving spirit. The spiritual did not come first, but the natural, and after that the spiritual. The first man was of the dust of the earth, the second man from heaven. As was the earthly man, so are those who are of the earth; and as is the man from heaven, so also are those who are of heaven. And just have we borne the likeness of the earthly man, so shall we bear the likeness of the man from heaven (I. Corinthians 15:45-49).

The Church deems it necessary to simplify the Pauline formulation of these biblically interrelated but originally distinct Adams: "The original Adam was the head of all mankind, the father of all according to the flesh, so also Jesus Christ was constituted chief and head of the spiritual family of the elect, and potentially of all mankind, since all are invited to partake of His salvation" (<http://www.newadvent.org/cathen/01129a.htm>).

After examining Paul's statements in his epistles of evangelization, it becomes easier for one to detect the astounding relation between the Messiah figure manifested by Paul along with other apostles in the New Testament literature and the presentation of the protagonist Mc Murphy in our novel, or in other words, the Messianic figure of a secular Gospel. Particularly, the abundance of similarities between Messiah's appalling and degrading death on a cross and Mc Murphy's departure from the ward for lobotomy, an equivalent of mental death, has triggered some to entitle this secular novel "The Gospel According to Ken Kesey".⁶

It is absolutely true as well as noteworthy that throughout the novel some elements alluding to Christianity's Messianic creeds and outstanding symbols may at first escape one's sight or even attention, but a closer observation of those elements subsequently leads one into the assumption that the ascription of Messianic features to the protagonist of the novel by Ken Kesey is hardly haphazard or coincidental. Especially, some examples from the text deserve much more serious examination, for they demonstrate Kesey's feverish desire to authorize the words and deeds of his protagonist, counting on believers' faithful reverence to and admiration for the Messiah of the Gospels. For instance, the number of inmates participating in the refreshing

⁶ This is the title Bruce Wallis gives to his article in The Casebook for One Flew Over the Cuckoo's Nest, edited by George J. Searles. 1992 (first edition) University of New Mexico Press (Chapter 8, 103).

fishing trip organized by Mc Murphy is equal to the number of the apostles chosen by the Messiah at the early stage of his public ministry: "Mc Murphy led the twelve of us towards the ocean" (p. 225).⁷ What is more, the words uttered by Mc Murphy on the brink of his lobotomy reveal his aspiration to unite with Jesus Christ on the fair grounds of a sacrificial death and his last will that his followers regard his lobotomy as a brilliant form of martyrdom: "Anointest my head with conductant. Do I get a crown of thorns?"(p. 269).

These striking examples can be augmented if particularly the narratives of Jesus' Passion in the four Gospels are taken into consideration. As Gospels' passion narratives begin with the celebration of the Passover meal under the title "The Last Supper", which is ensued by Jesus' apprehension by the authorities and his doleful trial⁸, in the novel the events forcing Mc Murphy into the lobotomy begin with a night party he wishes to celebrate with his disciples just before his escape from the ward and culminate in his interrogation by the Big Nurse.

Evangelists give a detailed description of Jesus' trial before his crucifixion and remark that he was questioned by both the religious and political leaders of his day⁹. Of these, Nurse Ratched is primarily likened to the high priest that is the head of the Jewish elders convening to question what should be done about Jesus of Nazareth. The reason for this sort of analogy is that Nurse Ratched is said to preside a special meeting held to discuss the possibility of Randle Mc Murphy's transfer to the Disturbed. As the "high priestess" of the asylum, Miss Ratched objects to such a transfer: "I don't agree that he should be sent up to Disturbed, which would be an easy way of passing our problem onto another ward" (p. 147).

In the light of these examples confirming the astonishing adaptation of the passion narratives to the long process of Mc Murphy's lobotomy, it becomes almost impossible to disregard some commentators' audacious assertions that this novel is but the fifth Gospel written by the new Evangelist of a modern era, or underestimate these

⁷ Compare this sentence with Matthew 10: 2.

⁸ Mark 14:12-43.

⁹ For example, Luke narrates Jesus' trial by the Sanhedrin – the council of Jewish elders – (22:66-71), by Herod, the tetrarch of Galilee (23: 6-12) and, by the Roman governor Pilate (23: 13-18).

claims as fruits of impetuous exaggerations. The affirmation of the dominant religious tone of the novel begets the question whether Mc Murphy's Messiah-like identification depends solely on his saving mission on the ward or it has its roots in the biblical story of the fall that gives the earliest promise of a deliverer, a notion to become the main source of Paul's theological reflections.

In order to give a satisfactory answer to this challenging question, we must remember the author's habitual writing style that is mostly subversive in nature and helps him delight in the deliberate deconstruction or reversal of conventional religious symbols. Such a peculiar style emanates from the author's cunning use of the biblical Adam typology of the Old Testament in legitimizing Mc Murphy's protest against female jurisdiction.

Therefore, it is not surprising to find out that Kesey incorporates the Christ figure into his novel after processing some momentous symbols or events of the Gospels as strong instruments of objection to the femaleness of the authority on the ward, and the first hard evidence for such opposition is introduced in the association drawn between Jesus' and Mc Murphy's trials because the most important variation between the two stories stems from the gender of the people in power. The modification of the high priest into "priestess" denotes more than a linguistic adaptation and mirrors Kesey's aims to interpret Mc Murphy's life and death in unusual combination of religious and sexual power relations.

Nonetheless, such a combination of religious events and symbols with the sexual politics of Kesey's novel has nothing to do with traditional critiques accentuating the influence of religious patterns on male-female relations. Actually, in Kesey's novel the merging of religion and sexuality is temporary as well as absorbent to the disadvantage of biblical tenets and symbolism, for Kesey benefits from Christianity's essential tenets only after accommodating them to his purely sexual perspective, which necessitates the distortion of biblical teachings.

That Kesey strives to detach some biblical verses from their contexts and attach to them new senses as products of sex-oriented thinking is evident in Mc

Murphy's identification with the Christian Messiah. In other words, Mc Murphy's exaltation as the mighty savior of male patients exemplifies Kesey's overall propensity to tamper with the Christian themes of redemption since the alternative Christ Mc Murphy's saving mission is confined to members of the male sex only, unlike the Christian doctrine of a universal salvation.

Accordingly, spatial features of this gendered salvation display a logical variation from those of the universal one through the transformation of the word "world" to "ward", confining the redemptive act of the Messiah to the inhabitants of a ward rather than extending it to the entire world as it is in the Gospels. Still, the negative values attributed to the world by the original Messiah in the following utterance is automatically maintained and validated for the ward, which symbolizes in the novel the world of males redeemed by Mc Murphy: "Now is the time for judgment on this world; now the prince of this world will be driven out" (John 12:31).

Thus, when Jesus repudiates every kind of affiliation with the prince of this world, he informs his disciples of the diabolic kingdom different than and opposing to the reign of God. In so doing, he reiterates his belief in the depravity of the whole world and expresses the illegality of Satan's spiritual dominion over human beings. The acknowledgement of the ward as the world of fallen male patients leads us to the recognition of the Big Nurse as the counterpart of Satan because of her administrative power, and implies the illegality of her dominion over the men.

What follows this engendered version of salvation in the novel is certainly the parallel revision of the story of the fall in the book of Genesis through the replacement of religious terminology and ideology with those of sexuality. Even though the novel assigns the major female character Big Nurse the role of the Serpent, it prefers keeping silent when it is supposed to suggest reasons for male patients' subordination by the Nurse, or in religious terminology, the first man's sin that causes all his progeny to bear the dire effects of his disobedience.

Yet, if we take into account the relation between the doctor of the ward and the Big Nurse in close association with Adam's deception by the Serpent, this doctor is

granted the honor of symbolizing the tempted Adam, as he is presented in the novel as the first man to be subordinated by the Big Nurse as a result of his personal flaws, as a model of all cowardly men surrendering to female hegemony. The doctor in Kesey's novel is portrayed as a pathetic and disillusioning figure that fails to exert his authority and defy Nurse Ratched on behalf of the male patients. When Mc Murphy asks the reason for the doctor's consent to female domination and his compliance with Nurse Ratched in the execution of her tyranny, Dale Harding says: "Doctor Spivey . . . is exactly like the rest of us, completely conscious of his inadequacy. He's a frightened, desperate, ineffectual little rabbit, totally incapable of running this ward without our Miss Ratched's help, and he knows it. And, worse, she *knows* he knows it and reminds him every chance she gets" (p. 59).

Doctor Spivey's inadequacy, as Harding puts it, is also related to the weakness of his free will, which is evident in his addiction to a drug named Demerol. The Big Nurse, according to Harding, knows that the doctor is a dope addict and makes insinuations to use this weak point of the doctor's character against him so that he cannot object to her unlimited authority: "He knows that all Ratched has to do is pick up that phone you see sitting at her elbow and call the supervisor and mention, oh, say, that the doctor seems to be making a *great* number of requisitions for Demerol – . . . Demerol, my friend, is a synthetic opiate, twice as addictive as heroin. Quite common for doctors to be addicted to it" (p. 60).

Men in the novel carry upon their shoulders the shame of this deceived and fallen doctor – a male administrator – not because they are born into this world with the same defiled human nature, but because they have the same sex as the doctor, whose temptation and fall thus denote the loss of masculine identity rather than the loss of sanctifying grace bestowed on Adam by God. In short, for this new version of the book of Genesis, the original sin is a man's subjugation by female authority, and every man that opens his eyes into the ward encounters the dreadful risk of emasculation or feminization.

Because there is no God or supernatural being to proclaim the promise and glad tidings of salvation in the novel unlike the Book of Genesis, in which is anticipated the

advent of a divine savior in God's wrathful speech to the serpent, Mc Murphy simultaneously plays both God and the savior in the defiant speech he delivers to some of the patients on the ward, and in his words resound the biblical struggle between the serpent and the mankind: "She ain't pecking at your eyes . . . but at your balls, at your everlovin' *balls*" (p. 59).

Nevertheless, even this struggle is redefined in the novel by means of religious terms' relegation to sexuality. Therefore, the Big Nurse sitting on the throne of the Serpent attacks man's sexual organ out of her hostility towards masculine nature unlike the serpent, who in the original form of the story, attacks man's (woman's offspring) heel out of its hatred towards the first privileged couple of creation. The novel's major deviation from the original text is thus based upon the fear of castration in the shadow of male patients' psychosexual preoccupations.

Likewise, the promise in the Book of Genesis that a divine savior will finally smash the head of the serpent is transformed in the novel into Mc Murphy's attacking the Big Nurse's vitals, namely her breasts, to terminate her hegemony on the ward and be appointed the triumphant savior by his followers. The replacement of the Biblical word "head" with "breasts" illustrates the author's latent desire to associate breasts with femininity rather than with the vagina, a desire that does not conform to the previous association he makes between masculinity and the penis.

The fact that in Kesey's novel the breasts supplant the vagina point at both Nurse Ratched's identification with the mother and the interpretation of her breasts by the narrator of the novel as the only feminine quality of her body. In order to prove that Miss Ratched is the mother of the inmates and to extol her maternal role, Dale Harding refers to the Big Nurse's breasts and uses a metaphor to stress her ability to nurture people in accordance with the figurative sense of her maternity: "she is so intoxicated with the sweet milk of human kindness that her deed has generated within her large bosom, that she is beside herself with generosity" (p. 58). On the other hand, the narrator claims that the Big Nurse detests her breasts since they make her look feminine: "She walked right on past, ignoring him just like she chose to ignore the way nature had tagged her with those outsized badges of femininity" (pp. 148-149). Thus,

Kesey's narrator epitomizes Nurse Ratched as a woman believing in the misogynist supposition that women's breasts denote their femininity, the equivalent of weakness. This is why when Randle Murphy dismantles the upper part of Miss Ratched's uniform and lets the whole ward see her breasts, she is said to have lost the battle after the revelation of her breasts, the essential markers of her womanhood: "Some of the guys grinned in front of it [Ratched's new uniform]; in spite of its being smaller and tighter and more starched than her old uniforms, it could no longer conceal the fact that she was a woman" (p. 305).

This clear distinction of sexual organs used in the juxtaposition of masculine and feminine identifications derives from the postulation that men's power both within and without sexual spheres is related to the existence of the penis. This is why the word "impotence" denotes the loss of a man's power both in a sexual and political sense. Nothing similar can be said about the vagina or about the breasts since these do not enable their possessors to soar to power, and in some cases they contradictorily turn into objects of derision or disdain.

The Big Nurse's struggle to hide her "big" breasts from all the male patients indicate her consideration of her too big breasts as a source of weakness or a physical flaw that can be used by men as the synonym of the additional adjective that distinguishes her from other nurses on the ward. In short, Mc Murphy manages to dismantle her breasts in front of the whole ward, justifying the presumption that an attack at her vitals brings about the destruction of her hegemony.

The patients are shown at the beginning of the novel to be groaning under the oppression of the Big Nurse, being oblivious of the promised Messiah until their first encounter with the new admission Mc Murphy, who comes to the ward at an unexpected time with a spirit dedicated to the redemption and elevation of masculine identity. This extraordinary Messiah of Kesey's expectations in his plot, like the original Messiah who condescends to come to this world in human nature and puts himself

under the regulations of the law although he is free of the original sin¹⁰, enters the ward and shares with the other men the same destiny imposed on them by the female authority.

In addition, this Messiah, too, is free of the original sin, in this case the consented subjugation of males by the Big Nurse; and this sinless nature of the Messiah of perfect masculinity is first demonstrated in his ability to shout, which points out his outstanding courage in contrast with the other male patients whose courage is replaced with cowardice and whose masculinity is damaged or totally lost as a result of their obedience to the Big Nurse: "Talking louder'n you'd think he needed to if the black boys were anywhere near him. He sounds like he's way above them, talking down, like he's sailing fifty yards overhead, hollering at those below on the ground. He sounds big" (p. 10). Thus, the fallen human nature is portrayed in this novel through a feminized male typology, and consequently, Mc Murphy declares his sinless nature by disrupting the continuity of this typology as soon as he gives the first signs of his masculine identity.

Mc Murphy's manifestation to the ward as the Messiah also reverberates, to some extent, the Gospel narratives that unanimously give an account of Jesus' baptism, which function as an instrument both manifesting his divine identity to Israel and marking the inauguration of his public ministry. According to these narratives, the most important components of Jesus' baptism are the descent of the Spirit and the celestial and verbal testimony made by God, both of which point at the Messiah's divinity.¹¹

It is apparent that the solemn manifestation of Mc Murphy's appraised virility differs from the miraculous scene of baptism in the Gospel narratives due to the lack of a heavenly proclamation and the descent of God's transcending power. The new Messiah in Mc Murphy's person does not need the heavenly father's encouraging exclamation or the reception of a divine gift or supernatural power that strengthens him

¹⁰ Paul elaborates on this doctrine: "But when the time had fully come, God sent his Son, born of a woman, born under law, to redeem those under law" (Galatians 4: 4-5)

¹¹ Luke 3:21-22

before his burdensome mission. In Mc Murphy's case, the Messiah himself realizes such an encouraging exclamation by means of his booming voice: "voice loud full of hell" (p. 11), and the descent of the Spirit is exchanged for the admirable impetus that grants him in full measure the courage his saving mission requires.

The narrator of the novel, who for the sake of the theological analogies between Jesus and Mc Murphy occupies the dignified position of one of the apostles, delights in the expression of his savior's reluctance to take a shower right after his admission: "I don't hear him slide scared along the wall, and when they tell him about the shower he don't just submit with a weak little yes, he tells them right back in a loud, brassy voice that he's already plenty damn clean, thank you" (p. 10). This incident stands as the counterpart of Jesus' baptism through the occurrence of water and the washing of the body. Jesus, on one hand, begins his prophetic ministry after John baptizes him, and the Gospel narratives make it clear that Jesus' participation in this religious ceremony preached and applied by John the Baptist is crucial for his public manifestation to the Jewish community¹². Randle Mc Murphy, on the other hand, begins his ministry of defying and combating the Big Nurse and her system in the asylum as soon as he states his reluctance to take a shower although it is a ward policy that new admissions be washed. After this comparison, it is clear that the response given by the Messiah of depraved masculine identity to the procedure of his washing by Nurse Ratched's black aides differs from the one given by the Messiah of fallen humanity to the religious ceremony of baptism in terms of disobedience versus obedience.

Here, once more, the glory of Mc Murphy's masculinity is revealed to the male patients through his faithfulness to disobedience since the Messiah of the novel is not in need of a God or father, imposing on the Savior various commandments and asking him to fulfill them to reach the ultimate goal of salvation. Therefore, a divine image missing from Mc Murphy's life also sets him free from a dual system based upon two opposing commanders in Christian theology, one of which is God and the other is Satan, and helps him single out the concept of disobedience in his struggle against the Big Nurse.

¹² John 1: 31-34

The replacement of the Messiah, saving the humankind by means of his constant obedience and devotion to the heavenly father, with Mc Murphy leading men out of the threatening hands of the female jurisdiction by means of his disobedience and constant opposition to the commandments of the Big Nurse recurrently affirms the inseparable link between masculine identity and a rebellious character in contrast to the supposed link between feminine identity and a subordinated character.

The reasons underlying Mc Murphy's disgust with his obligation to take a shower refer to men's inherent fear of the Big Nurse's male staff whose insistence on taking the new admission's temperature through the poking of a thermometer in men's bottoms symbolizes the legitimized form of anal rape, that is, the second dreadful instrument of the Big Nurse's policies of emasculation.

Mc Murphy, as the new Messiah in Kesey's Gospel, dives headlong into his prophetic mission on the ward without being "baptized" by Miss Ratched's black boys and later manages to persuade some of the male patients to pursue him in his life-long struggle against the Queen of the mental institution. When some inmates agree to side with Mc Murphy in the severe battle of sexes, they experience the trials Jesus' apostles and disciples suffered from because of temporary weakness or wavering of their faith, affected and attacked by the craftiness and power of the Tempter. Since in this story the Big Nurse is portrayed as the only Tempter, her assertive accusations about Mc Murphy's addiction to gambling and his exploitive manners force some disciples to forsake the Messiah of their masculine identities. Moreover, Cheswick, previously an ardent follower of Mc Murphy, commits suicide in protest to his savior's inertia emerging from the change in his attitude towards Nurse Ratched. At a time, the Tempter Ratched succeeds in making most of Murphy's disciples desert him: "It seemed like Billy and I were the only two left who believed in Mc Murphy" (p. 253).

Even though all the analogies stated so far verify Kesey's wish to redefine the biblical Christ figure through the con man Randle Mc Murphy and his relation to the male patients in the asylum, the examples for the resemblance of Mc Murphy's relationship with male inmates to Jesus' dialogs with his disciples enormously increase in the narration of the fishing trip, yet these resemblances culminate in the comparison

of the “Last Supper” episode of the Gospels with the night party organized in honor of Mc Murphy’s farewell to the ward. “The last Supper” commemorates the last time Jesus celebrates the Jewish feast of Passover with his chosen ones and predicts with every detail his approaching crucifixion and death, and refers to the supper in which he offers his body and blood beneath the appearances of bread and wine – stereotypical food and beverage of meals in his era – in order to imply the profound theological sense of his sacrificial death.¹³

In contrast to the totally spiritual Messiah image of the New Testament, Mc Murphy with no prophetic signs of or predictions about his lobotomy stealthily brings into the ward two prostitutes and a great deal of alcoholic drink (p. 277), which become the counterparts of the bread and wine in the original version of the story due to the almost dogmatic conceptualization of women of prostitution as commodities bought to appease men’s sexual hunger, and of alcoholic beverages as drinks motivating manhood through the stimulation of sexual desire. Thus, this Messiah of sensuality, in sharp contrast to the evangelical Messiah of spirituality, gives nothing of his own for the sake of his disciples, for the salvation of his disciples depends on the retrieval of their impaired masculinities, having no affiliation with the Savior’s life-giving body and blood rendered to humanity’s service on the table of the cross; and the personal dimension of that sort of salvation requires sexual intercourse.

The importance of sexual intercourse is so penetrative an issue in the novel that it dominates the whole chapter and finally arises as the main cause of Mc Murphy’s quarrel with the Big Nurse and his arrival in the final station of lobotomy. First of all, the female body offered by the sensual Messiah to the service of the male patients for their redemption accomplishes their tasks as sacramental elements in the transition of Billy Bibbit (one of Mc Murphy’s friends whose way to masculine identity is always obstructed by his dominant mother) from the risks of feminization and emasculation into the safe territory of virility.

¹³ Matthew 26: 17-28.

Secondly, in this incident, the premium extended by Mc Murphy to his disciples in return for their faith in his manhood is a woman of prostitution although, as one might infer, the premium Jesus promises his believers in the Gospels is the cleansing of one's sins and the granting of eternal life. Here, too, Mc Murphy's actions conform to the sensual and sexual peculiarities of his Christhood.

Finally, Mc Murphy makes use of one of the whores to bribe the night guard of the ward Mr. Turkle, who vows to ignore the Messiah's farewell party and not to comply with the Big Nurse to stifle even the weak possibility of so indecent a celebration on the ward only after he stipulates that he partake of the whores as well as the whiskies: "She bringin' more than the bottle with her, though, ain't she, this sweet thing? You people be sharin' more'n a bottle, won't you" (p. 281).

Mc Murphy's aptitude to availing himself of those prostitutes to full measure also illustrates his desire to ascribe women solely the derogatory role of harlots – females of fornication – and his pledge to fight broadly accepted images of women extolled as embodiments of holiness and chastity. The Virgin Mary can be presented as the paramount example of those women in question since she is claimed worthy by the God of the New Testament to take part in the history of redemption by giving birth to the savior at the end of a miraculous conception. Mc Murphy's story of redemption, contrastingly, excludes holy or chaste women both as mothers and wives; in Mc Murphy's mentality blunted with sexual anxieties, the only role a woman deserves to play in the redemption of masculinity is that of a prostitute who is sexually subjugated and enslaved to men as an object of male satisfaction.

If the notion of an evangelical Messiah sacrificing himself for his chosen ones is thus distorted and modified into a sensual Messiah sacrificing prostitutes for his followers on the ward, Mc Murphy's lobotomy is but stripped of its so-called resemblance to Jesus' saving death on the cross, the story coming to an abrupt end in the celebration of the farewell party. Nevertheless, the fact that Billy Bibbit's putting the whole blame for his shameful affair with a prostitute on Mc Murphy furnishes the novel with a betraying apostle, the origin of which belongs to Jesus' passion.

In fact, every Evangelical narration of Jesus' passion, with no exception but slight variations, talks of a certain apostle named Judas Iscariot, who hands over Jesus to Jewish and Roman authorities due to his unquenchable hunger for money¹⁴. In the novel, Billy Bibbit takes the role of that traitor as soon as he confesses regret in front of the Big Nurse for what he has done with the prostitute, despite the truth that Mc Murphy sacrifices his perfect chance of escaping from the ward to Bibbit's date with the whore, which celebrates in the novel the rebirth of his masculinity. Bibbit's regrets and humiliating confession stem from the Big Nurse's threats that his mother will soon be informed of his immorality (p. 299). Bibbit finds the remedy to his unendurable feeling of guilt and embarrassment in committing suicide (p. 302), which is also remarkably similar to Judas' tragic end¹⁵.

Only after Bibbit kills himself in protest to the Big Nurse's accusations and threats does Mc Murphy put on his Messianic identity to fulfill his early promise of salvation in the process of his interrogation by the "High Priestess". Mc Murphy, as though adapting himself to Jesus' interrogation by the high priest in the Gospels, remains silent until the Big Nurse makes the fatal mistake of holding him responsible for two of his disciples' suicides. Then returns the Messiah figure born of the association between manhood, and assaults and derives him to tear apart the upper part of the "High Priestess" garments¹⁶ which conceal, more than her breasts, the weak point of the female hegemony on the ward.

It is too late for the Big Nurse to preclude Mc Murphy's final assault at her breasts – an unsurprising attack targeting women if the cause of his latest apprehension that makes him a horrid rapist is remembered – so as to preserve her formidable hegemony over the male patients, and she desperately thinks that the only way of restoring her trampled dignity means operating lobotomy on the protagonist. At this point, Miss Ratched begins to play the role of the Roman governor Pontius Pilate, who condemned Jesus to death on a cross and delivered him into the hands of the

¹⁴ John 18:2-3; Matthew 26:14-16.

¹⁵ Matthew 27: 1-10.

¹⁶ In Jesus' trial, however, it is the high priest himself, not Jesus, who tears his garments as an indication of his outrage at the words uttered by Jesus, which turn into the solemn proclamation of his divine personality (Mark 14:63).

Roman soldiers for the execution of the death penalty. Thus, if the representation of the high priest of the Gospels in Kesey's novel by the Big Nurse makes her the "high priestess", Ratched's additional occupation of Pontius Pilate's role makes her the Roman governess of the ward. In short, Miss Ratched is depicted in this novel as the wielder of unlimited authority, the manipulator of power in the asylum. Her absolute authority is accentuated by Harding: "She's impregnable herself, and with the element of time working for her she eventually gets inside everyone. That's why the hospital regards her as its top nurse and grants her so much authority" (p. 69).

As for the manner of the savior's attack on the evil force of the asylum, when Mc Murphy lays his hands on the big breasts of the Big Nurse, he gets as much further away as possible in terms of the purpose of the act from the common scenes of the Gospels in which Jesus is depicted as one laying his hands on his believers for the benevolent purpose of benediction¹⁷. Indeed, the chain of events resulting in Mc Murphy's condemnation to lobotomy, the capital punishment in the asylum, can be considered the equivalents of the incidents related in the passion narratives of the Gospels on the basis of the redeemer's sacrificial death. What follows the deliverer's sacrificial death in the Gospels is irrefutably the narration of Jesus' resurrection, which is the happy ending that gives The New Testament the alternative title "The Good News." Nevertheless, Mc Murphy's story appears to have lost its connection with the narratives of the New Testament right after the female authority punishes the redeemer of the ward since the ending of the novel denies its savior even a symbolic resurrection.

Therefore, Mc Murphy's friends go through a considerably difficult period of sorrow, desperation, and suspense (exact emotions Jesus' disciples experience after the crucifixion) in perfect harmony with the interpretation of Mc Murphy's lobotomy as the symbolic counterpart of Jesus' death, but they fail to exuberate even in the symbolic counterpart of Jesus' resurrection, which motivates Jesus' disciples to spread his Good News to the entire world with no fear of persecution or death.

¹⁷ Matthew 19: 13-15

This is mainly because in Kesey's novel the person who incorporates the notion of a symbolic resurrection into Mc Murphy's incomplete story is the narrator Chief Bromden (Mc Murphy's beloved apostle), who succeeds in escaping the ward through the grace of courageousness granted to him after his savior's death; and as Jesus triumphantly comes out of his tomb lest his body undergoes corruption in a real and physical sense, Chief Bromden runs out of the ward lest his masculine identity is corrupted and destroyed by the Big Nurse.

Mc Murphy's disciples' naïve denial of the reality of their redeemer's lobotomy – which reflect their love and faithfulness to their personal savior as well as the hatred towards the agents of his mental murder – subsequently evolve into the resurrection or reincarnation of a certain heresy against which the new born Church waged a massive war even in the golden days of apostolic period. Known by the Church as the "Docetae", this heresy consisted of such influential and permeating characteristics – mostly posing a serious threat at the orthodoxy of the newly organized Christian circles of the first century – that the newborn Church, despite all the advantages of apostolic authority, failed to eradicate the core values of this heretic ideology and some of those core tenets have later reappeared in the disguise of Gnostic movements of the forthcoming generations.

Since the term "Docetae"¹⁸ is the Greek equivalent of the English infinitives "to appear" or "to resemble", it is easy to infer that the defenders and promoters of this heresy focused on the dichotomy of reality and illusion for the formulation of this heresy, the outline of which was devised by their insistence on construing Jesus' human nature and crucifixion as a miraculous illusion wrought by God.

The Docetae, which incurred the vehement protests of the church fathers living in the first and second centuries and reserved the top position in the hierarchical categorization of divers heresies, unsurprisingly inspired some of its adherents to write

¹⁸ The name "Docetae" is derived from the Greek word *dokesis*, "appearance" or "semblance", because adherents of this heresy taught that Christ only "appeared" or "seemed" to be a man, to have been born, to have lived and suffered. Some denied the reality of Christ's human nature altogether, some only the reality of His human body or of His birth or death, but the main target of this heresy was the Lord's passion (<http://www.newadvent.org/cathen/05070c.htm>).

then-to-be-called apocryphal Gospels that aimed to rival the canonical ones as well as to replace them, and all these apocryphal texts, without exception, attested to the illusory nature of Christ's death on the cross, an attestation generally accompanied by the claim that someone else died in his stead:

As the Docetae objected to the reality of the birth, so from the first they particularly objected to the reality of the passion. Hence the clumsy attempts at substitution of another victim by Basilides and others. According to Basilides, Christ seemed to men to be a man and to have performed miracles. It was not, however, Christ, who suffered but Simon of Cyrenes who was constrained to carry the cross and was mistakenly crucified in Christ's stead. Simon having received Jesus' form, Jesus returned Simon's and thus stood by and laughed. Simon was crucified and Jesus returned to his father.
(<http://www.newadvent.org/cathen/05070c.htm>)

The fervent defenders of the Docetae movement insisted on the denial of Jesus' passion, simply clinging to the concept of a divine illusion, the main aim of which was to declare a psychological war against Messiah's foes who constantly bragged about Jesus' murder because what they actually saw in Jesus' death was an undeniable triumph born of the authorization of their unbelief; and such a psychological war resorted to the strong weapon of an assertion – too elusive to be refuted and so hidden that no one could prove it either true or untrue – which argued that the appearance of Jesus dying on a cross exhibited God's wisdom punishing Messiah's murderers through an act of deception because what Christians actually saw in Jews' deception was their defeat and degradation born of their obstinate hostility to Jesus.

This cunning strategy used by the Docetae intending to deprive the opposing party of their triumph manages to sneak into Kesey's novel when Mc Murphy's friends, in their despair motivating vindictiveness, encounter their Messiah for the first time after his lobotomy. Moved by the heretic spirit of the Docetae movement, Murphy's disciples hold the claim that the man sitting in the wheel chair is not Mc Murphy, but only his inhuman duplicate: "After a minute of silence Scanlon turned and spat on the floor.

'Aaah, what's the old bitch tryin' to put over on us anyhow, for crap sakes. That ain't him.' '*Nothing* like him,' Martini said. 'How stupid she think we are?'" (p. 306).

Nevertheless, it is apparent that even the assertions of the Docetae movement undergo a drastic alteration in Kesey's secular Gospel: for Mc Murphy's disciples, unlike the followers and evangelists of the Docetae heresy, the act of deception is attributed to Mc Murphy's opponents and the conductors of his mental death and seen as a strong psychological weapon serving the Big Nurse's primary policy of demoralization. Furthermore, the apocryphal notion of a divine miracle requisite for the unbelievers' deception and consequent punishment is replaced in Mc Murphy's case with the intimidating and sinister power of technological developments that get Mc Murphy's enemies considerably close to their target of conviction: "Oh, they done a pretty fair job, though,' Martini said. 'See. They got the broken nose and that crazy scar – even the sideburns. 'Sure they can do things like scars and broken noses', I said. 'But they can't do that *look*'" (p. 306).

The misogynist spirit that instigates Kesey to make use of Christianity's founding Messianic creeds in support for his Messiah of male-centered partiality also inspires him to remember Paul, and enables him to pay his due respects to the pioneering apostle, who takes the initiative in Christianity's promotion to a universal faith as a result of his magnificent success in the theological formulation and dogmatic embodiment of the "original sin" in connection with "universal redemption". Accordingly, Paul's statements informing the earliest Christian communities of Messiah's unrivalled human nature and exhorting them to regard it as the only perfect model to be followed (I. Corinthians 15: 45-49) are welcomed into the novel on condition that they are strained through the filter of sexuality so as to propose Mc Murphy's masculine identity dependent on Nature as the unique and ideal pattern all the male patients are required to follow if they wish to cease the extinction of masculinity on the ward.

Therefore, the narrator Chief Bromden stands for the animation of the secular Paul conforming to the secular Messiah of the novel, and almost engraves in the minds of Mc Murphy's disciples and believers that the way leading to the full participation in

the masculine model resuscitated by the Messiah of virility absolutely passes through men's faithfulness and devotion to Nature and embracement of wilderness.

As Chief Bromden demonstrates and emphasizes through tedious repetitions throughout the novel, Mc Murphy owes his existence and virility to his dependence upon Nature, and he is promised to bestow upon them the monstrous power of survival. This is why Mc Murphy's followers are expected to take after the Messiah of Nature, or of the wilderness in accordance with the assumption that ". . . the wild man is a symbol of masculinity that is instinctive, untamed by women, in touch with nature and part of nature" (Bly, 1990, p. 81), rather than the feminine patients of the mechanized institution for whom the continuity of manhood turns into a dream that will never come true unless they resolve to imitate "the new man" (p. 13) in Mc Murphy.

Mc Murphy's immense dedication and faithfulness to Nature, both of which excellently enliven his manhood, draw us back to the center of sexual conflicts arising from the conventional male identification of Nature with "a woman", which mirrors the incessant and pervading efforts made by the patriarchal ideology for the transfer of engenderment to every field of life. The reasons underlying the feminization of a Nature are generally based upon the inferential analogies male-centered traditions draw between a subordinated woman and confronted wilderness in terms of their contribution to the confirmation of masculinity.

Being aware of Nature's precious contribution to the birth and growth of masculine identity, most primitive cultures organize special rituals in Nature's original settings to give the young members of their tribal life the grace of walking into the special and privileged territory of manhood through tests of courageousness and physical endurance. What makes a young male a real man rests on his prowess to tame Nature and subdue it, the adaptation of which to marital life entails the husband's undivided authority and absolute domination over his wife.

Similarly, the male characters of Ken Kesey's novel who always run the risk of losing their manhood in an utterly mechanized ward administered by a woman, take the first test for the retrieval of their masculinity only when they agree to join the fishing trip

fixed up by Mc Murphy. Temporarily away from the emasculating institution of machines, Murphy's disciples manage to come across the complete image of their shattered manhood as soon as wilderness defiantly soars to power in the form of a tempest: "The waves got bigger as we got closer to shore, and from the crests clots of white foam blew swirling up in the wind to join the gulls. The swells at the mouth of the jetty were coming higher than the boat, and George had us all put on lifejackets. I noticed all the other sports boats were in" (p. 237).

However, there is one more interesting and latent fact in the narrative of the fishing excursion throughout which Mc Murphy takes upon himself the responsibility of a supervisor with no intervention or assistance since he wishes all his students to pass this test of survival, basically stipulating the emergence of masculine characteristics: "Everybody was shouting at him to do something, but he wasn't moving. Even the doctor, who had the deep pole, was asking Mc Murphy for assistance. And Mc Murphy was just laughing. Harding finally saw that Mc Murphy wasn't going to do anything, so he got the gaff and jerked my fish into the boat" (p. 233). This fact is that Mc Murphy prefers spending his time with a prostitute, deserting all the men aboard to the trial of their manhood: "Billy gave me his pole and took his money and went to sit up close to the cabin where Mc Murphy and the girl were, looking at the closed door forlornly" (p. 232). The strange occurrence of a woman, particularly of a prostitute, on a vital test of manhood can only be explained in terms of Mc Murphy's general approach to women, which restricts female contribution to males to sexuality, regarding women as men's partners only in the satisfaction of their sexual desires.

Hence recycles the subject to the traditional identification of women with Nature, which is based upon the hypothesis that a sexual affair connotes men's taming and subjugating women. In order to highlight the only role of women as objects of a sexual union that symbolizes the first test of masculinity and to consolidate female identification with Nature by the help of the assumption that both Nature and women function as the testers and authorizers of virility, Mc Murphy discloses his most private reminiscence of his first intercourse in his early childhood, his quick rise to manhood by the help of a girl in the lap of Nature: "My God," he said, "Look over there, see a dress?" He pointed out back. "In a branch of that tree? A rag, yellow and black? The first girl

ever drug me to bed wore that very same dress. I was about ten and she was probably less””(p. 242).

It is clear in the light of this last quote that Mc Murphy's sexual intercourse with a female under a tree points out, in addition to the occurrence of bodily union, the abstractive and symbolic union of Nature with femininity due to the supposed sameness of Nature's and women's serving and yielding attitudes towards men. Although this third and last identification of women, like the prior ones, stems from Kesey's subversive analysis and reconstruction of religious symbols of Judaic and Christian tenets, it has an indirect yet more effective strategy in the propagation and certification of women's subordination by men.

This is mainly because what the author gains from the inclusion of Paul's theological instructions about Jesus' idealized humanity into the religious materials to be exploited for Mc Murphy's defense is firstly the reaffirmation of the indisputable influence of wilderness on a man's admission into the vast territory of masculinity. Only after this affirmation is women's identification with Nature introduced, which does not discern a man's relation to the wilderness from his marital or sexual affairs with his woman or with a prostitute.

To sum up, Kesey avails himself of Biblical statements and typologies dating back to Adam for the precise creation of a three dimensional female figure, which functions as the vindicator of his male protagonist Mc Murphy. Being centralized around the story of fall and Adam's removal from Paradise, the first biblical typology invites onto the stage of the novel the equivalent of Eve in dual and contradictory forms of the female victim of Mc Murphy's brutal rape and the female administrator dominating over male patients, to illustrate and accentuate the incompatibility of Murphy's case and the means of his castigation to those endured by original Adam, the father of mankind.

Ensuing this first dimension of female figure which arises from the clash between Biblical Eve and the two Eves Mc Murphy gets acquainted with inside and outside the ward, the second sinister female figure is incarnated through the Big Nurse's substitution for Satan, or the serpent in the Book of Genesis, through Kesey's

adaptation of Christianity's Messianic creed of salvation to male patients' salvation on the ward, which also forms the secular and sensual Messiah Mc Murphy struggling to redeem his followers from the female Satan's destructive hegemony. Thus, Kesey's focus shifts from the Old Adam of Judaism to the New Adam of Christianity, the former one differing from the latter through the possession of a wife named Eve.

The final dimension of a female figure described in Kesey's novel is that of prostitutes and young hysterical girls almost raping men (like the girl presented in Mc Murphy's childhood) whose existence reiterate the essential association between femaleness and wild Nature and legitimizes patriarchal ideologies which exuberantly discover in that association a right to tame and subjugate women in every arena of life, interpreting female sexuality as women's consent to male authority.

Obviously, Adam and Messiah, as strong religious representatives of the male sex provide Kesey with an excellent opportunity to modify Mc Murphy's image of a nasty and miserable felon to a heroic defender of male rights in his rigid and sacrificial battle against the Big Nurse, the representative of female authority oppressing men and targeting to annihilate their intimidating masculine identity. In other words, Kesey resorts to the huge and profound fountain of religious symbolism in order to attract the readers' attention to the qualities of a possible female hegemony that threatens masculinity, which stimulate his efforts to justify misogyny, at least in Mc Murphy's case.

The intensity of religious, basically Judaic and Christian, symbolism employed throughout the novel thus demonstrates that masculine efforts of complying with the oppressed men under a female jurisdiction can and does make an eminent author of American literature devise his own Gospel that is a product of overt distortion, sufficient to scandalize and almost paralyze Christian circles. Still, the Gospel according to Kesey takes its place among the other examples of the apocrypha, with no ecclesiastical canonization, but humorously, manages to gain canonization from misogynist circles.

Yet, Adam and the Messiah are not the only figures leaving their places of repose in Biblical verses to rush to the aid of masculinity since Kesey's striking ability to turn symbolism into the most effective ideological weapon of his opposition to the Big

Nurse, and to the idea of a female figure dominating over men, reappears in the invitation of Puritan fathers, the earliest form of Patriarchal bigotry in American colonization, to the rescuing operation of manhood.

Those Puritan fathers and judges issue from the antique coffer of history with sullen and blaming faces testifying to their religious ideals and do not forget to bring prisons and cemeteries as the prominent structural evidence for their obsession with judgment and death. Nonetheless, none of them could know for sure, or at least guess, what sort of an end they would be compelled to serve in the degradation of the Big Nurse's female authority. Therefore, the uncanny incorporation of Puritan themes into the novel would definitely fluster and disappoint contemptuous fathers of Puritan ideology, even before infuriating the defenders of feminist criticism.



CHAPTER IV: MISS RATCHED AS THE REPRESENTATIVE OF FEMALE PURITANISM

The term Puritanism derives its significance and distinctive quality from the fact that it does not solely denote a strong and prevailing extension of the Reform movement of European origin, nor does it pertain to the ideology originated from the presumptuous protests of a bunch of conservative Protestants who blamed the civil authority for the impediment of a genuine reformist insurrection against the monarchy of Roman Catholicism. What actually makes Puritanism a vital issue in American history and the historic studies of Protestant sects is primarily that its birth coincides with the early date of American colonization.

Interestingly enough, this coincidence includes into the purely religious characteristics of Puritanism an irrefutably important and distinguishing national role as a result of religion's surprising alliance with the elementary patriotic sensations of American society. Therefore, religious sentiments arising at the time of transition from the painful process of migration to the tremendous one of settlement sign an unbreakable covenant with the secular notion of forming a community, drawing religious codes into the center of social life. Thus, the first Puritan group did not only contribute to the arrival of the Protestant adventure in this broad continent and guaranteed its consolidation as a result of liberation from the doctrinal interventions or restrictions begotten by moderately Protestant England, but also initiated colonization, which mirrored the first aspirations for independence.

As their name suggests and enables us to make innocent inferences, the fathers of the Puritan ideology mostly attempted to realize their dreams of establishing a totally "pure" community both in a religious and social sense, which rather naturally stipulated that conservatism be the fundamental element of their idealistic civil authority and administration. In accordance with the admission of religion into the secular sphere of civil authority, Puritans derided the idea of a pure community consisting of sinful members and, through the embracement of austerity and religious discipline, activated the down-to-top process of sanctification, that is, giving priority to individual purification

requisite for the communal one. Puritans' dedication to the notion of purification was doubtlessly based upon the major Christian tenet of mankind's depravity through the inheritance of the original sin, which had put the first formidable barrier in mankind's privileged relation with the Creator.

This "whole fabric of Puritan theology" (Rod & Edwards, 1967, p. 47) accounted for the main Puritan ideal of establishing a "city upon a hill", which would represent the city of God's newly elected people who found favor in his sight basically because their faithfulness to purity endowed them with the prerogative of providing the whole world with a perfect model for a consecrated community. This foremost ideal also constitutes the base of Puritan obsessive approach to the preservation and promotion of purity.

Puritans knew perfectly well that, in order to reach their highest goals, they would have to be more alert and less tolerant in administration, for it was unfortunately possible that the least sinful act of a member of the community would suffice to undermine the city upon the hill, or worse, drive it back to the Netherworld as a consequence of man's eagerness to collaborate with Satan, the main cause of a fallen human nature, or just obstruct the process of purification. Consequently, Puritan ideals required the ignorance of indulgence and mercifulness, deleting from the minds of Puritan ideology the concept of forgiveness.

This is why, despite zealous efforts made by some Americans to accentuate the gravity and unfairness of the critiques about Puritan ideologies and values, merely a remnant of early American social and religious life now, it is impossible to conceal or ignore some morbid practices of Puritan societies, such as witch hunts, or support them as a consequence of the grateful American spirit demanding his children for the forgiveness of their Puritan ancestors, whose primary purpose of occupying the throne of a Godly and exemplary nation – "city upon the hill" – spurred them to detest sin, the core notion of religious arenas.

Strikingly, Puritan ideology, incensed by the inaccurate belief that purification could be relegated to morality since it was chosen by the Sovereignty to outweigh every other religious principle or code, reached the point of transforming into a moral

despotism in the last days of its existence. Rod and Edwards focus on Puritanism's disintegration from its religious essence to remark the nature of its fundamental transformation: "The moral attitudes of the Puritans persisted in New England long after its sustaining religious conviction was gone..." (ibid. p. 51).

After Puritanism thus lingered in New England for a while in the disguise of a moral despotism, having lost its religious kernel, could not escape or resist becoming a thing of the past since it lost its ground of practice and turned into a mere theory. However, Puritanism still continues reaching out its historic hands into this day through various writers who had the privilege of eye witnessing Puritan life style as major contributors to our accurate understanding of that particular period. We owe our most reliable acquaintance with the genuine content and form of a society pursuing Puritan ideology to the writings of Nathaniel Hawthorne, who lived in the 19th century New England, which had the remnants of Puritan mores in the fabric of social life. Therefore, his assertions about Puritan life style and practices of an idealized society were authorized through his contact with the moral and cultural legacy of a Puritan community, which granted him a natural certificate for his expertise on the issue.

Hawthorne's writings presented an utterly objective analysis of the core values of inherently idealistic Puritan life style, drawing the frame of Puritans' major tendencies with their profound impacts on the subjects of their moral and civil authority. Nonetheless, since Puritan idealism was inextricably bound to political power relations through the conspicuous occurrence of the concepts of jurisdiction and subjugations, some authors captured in Puritan idealism a remarkable resemblance to the political issues of modern times and rejoiced in the description of their protagonists as victims of the Puritan ideology.

Ken Kesey exemplified one of those authors, writing his novel One Flew Over the Cuckoo's Nest, and testified to the resurrection of Puritanism's core values in the Big Nurse Miss Ratched's austere administration in a mental institution that represented a modern Puritan society of the 1960s. In other words, Kesey's novel, deriding the exaggerated and ludicrous expectations of mankind for the invention of the time machine, which is the only instrument to help men realize their dreams of flying from

one historic period to another, drags the social and moral establishment of early American life into the present time with the simple depiction of a mental institution as a Puritan society run by the Big Nurse Miss Ratched, the only representative of such a perilous and disciplinary soul denoting Puritan leaders. Thus, Puritan ideology with all its core values seem to have issued from its grave of historicity and got into the body of a modern mental institution.

Kesey illustrates in his novel that the Big Nurse's authority gladly hosts Puritanism, for it firstly confirms the fundamental of Puritanism's theology that accentuates more than everything the total depravity of mankind and the consequent need for salvation through the Big Nurse's dominant assertion that American society desperately needs adjustment, and the mental institution prides itself on gradually making those necessary adjustments which will realize the distant ideal of a nation of mentally healthy individuals. As Kesey's narrator states, "She [Miss Ratched] don't relax a hair till she gets the nuisance attended to – what she calls 'adjusted to surroundings' . . . The ward is a factory for the Combine. It's for mixing up mistakes made in the neighborhoods and in the schools and in the churches, the hospital is" (pp. 25, 37)¹.

Apparently, Puritanism's idealistic mentality seems to have found the Big Nurse's favor and adorned her dreams that are slightly different from those of Puritan ideology in that it lacks a purely theological content, for Miss Ratched's administration concentrates on the mental and psychological depravity of the society and the ward in accordance with the spatial peculiarities of Kesey's novel. Therefore, Miss Ratched's ideals inherited from Puritan ideology pertain, not to the establishment of a sinless community, but to the establishment of a community free of psychological flaws, which will be the great source of joy and boasting for the administrator of a mental institution: "When a completed product goes back out into society, all fixed up good as new, *better* than new sometimes, it brings joy to the Big Nurse's heart . . . a credit to the whole outfit and a marvel to behold" (p. 37).

¹ Ken Kesey, One Flew Over the Cuckoo's Nest (London: Picador, 2002). Henceforth, all the quotations from the novel will come from this edition with only the page numbers in the text.

However, this is not the only ground on which Puritan mentality and Miss Ratched's dreams of forming a perfectly healthy society come together to upholster each other. Indeed, this new form of Puritanism embodied in the mental institution along with Miss Ratched's jurisdiction reminds one of Puritans' "initial zeal to establish the Kingdom of God in New England" (Rod & Edwards, 1967, p. 47) because she has the very enthusiasm for the extension of her principles and the enlargement of her space of domination: "She's got to spend some time Outside. So she works with an eye to adjusting the Outside world too" (p. 26). These words by Kesey's narrator clarify Nurse Ratched's belief in the entire world's need for adjustment and in the necessity of her intervention in the process of a worldwide correction.

Besides, like Puritans, who comprehended the significance of exercising absolute authority on the members of their community for the sake of their obsession with the representation of the idealized Godly nation on earth, Miss Ratched makes the term authority the synonym of her existence, falling into the trap of Puritan idealism and exerting pressure upon the psychologically defiled citizens of the ward: "What she dreams of there in the center of those wires is a world of precision efficiency and tidiness like a pocket watch with a glass back, a place where the schedule is unbreakable and all the patients, who aren't Outside, obedient under her beam" (p. 26).

It is unthinkable that in this study scrutinizing the similarities between the indispensable values of Puritan ideology and Kesey's novel based upon Miss Ratched's female jurisdiction on the ward, issues of morality, the kernel and heart of Puritan social life to the extent that it coined the phrase "Puritan morality", be overlooked or totally kept out of concern. This is basically because it is obvious that Miss Ratched elevates morality as a concept deserving primacy and lets it constitute the most important component of her hegemony, following in the footsteps of the austere and conservative fathers of Puritanism.

At this point, it is imperative that the reasons underlying Puritans' adherence to the preservation of morality at every cost be explained: The concept of morality laid the foundations of Puritan idealistic lifestyle as a consequence of its inseparable link to the fragile theme of sexuality, which became number one issue that enforced the most

careful examinations and observations of Puritan societies and was conventionally construed as a menacing subject behind which Satan ambushed to devour members of a fallen mankind and smear the idealized community with the indelible stains of a grave sin.

Even though all basic theological elements constructing Puritanism's religious dimension are disregarded in the exposition of Miss Ratched's similarity to Puritan figures of the past, Puritans' insuperable obsession with morality enters the mental institution in excellent harmony with the ample evidence for Miss Ratched's faithfulness to Puritan idealistic mentality. In short, behind the doll-like face of Miss Ratched (p. 5), the omnipotent and prevailing ghost of Puritan morality haunts the ward and intimidates all inmates so that every male patient can be made aware of his morbid inclination to committing sexual sins, and lest the Big Nurse's ideals of a pure and adjusted institution are undermined.

Therefore, when one of the patients named Billy Bibbit treads the filthy way of having his first sexual intercourse with a prostitute on the ward (p. 298), it is impossible not to witness in Miss Ratched's scolding the awakening of that very Puritan ideology's sensitiveness to an act of immorality, so the judging and condemning spirit of Puritan conservatism penetrates the Big Nurse's body and impels her to deliver a poignant homily with threats in the form of insinuations in which reverberates the mighty voice of Puritan judges imposing on every miserable victim of the mighty and cunning immorality so grave an emotion of embarrassment and guilt: "The Nurse's tongue clucked in her bony throat. 'Oh, Billy Billy Billy – I am so ashamed for you' . . . 'What worries me Billy', she said- I could hear the change in her voice – 'is how your poor mother is going to take this'" (pp. 298-299).

Billy eventually commits suicide to stave off the smashing gravity of his belittlement and preoccupations about his mother's reaction to his shameful act (p. 302), giving a tragic testimony to the pernicious effects of the strict morality obtruded by the Big Nurse on the weak members of the ward. Likewise, another patient named Dale Harding, while discussing with Mc Murphy the causes of his transfer to the mental

institution, lays emphasis on the unendurable feeling of shame, reproving mainly the society for its members' precipitation to the role of merciless judges:

Guilt. Shame. Fear. Self-belittlement. I discovered at an early age that I was – shall we be kind and say different? It's a better, more general word than the other one. I indulged in certain practices that our society regards as shameful. And I got sick. It wasn't the practices, I don't think, it was the feeling that the great, deadly, pointing forefinger of society was pointing at me – and the great voice of millions chanting, "Shame. Shame. Shame". (p. 293)

All the stated similarities between Puritan ideology and Miss Ratched's hegemony cannot be limited to the comparison of essential Puritan idealism with the Big Nurse's insatiable hunger for a perfect mental institution, nor can those similarities be solely based upon the general framework of Puritan theological or moral values. Indeed, evidence for the animation of Puritan idealism through the Big Nurse's jurisdiction in the novel grows harder and analogies speed up to carry Miss Ratched to the throne of Puritan elders and judges only if Puritanism is analyzed after its theories are put into practice, or its abstractions gain palpability.

Puritanism's definitely social structure cannot be confined to mere theories not only because Puritan social life reflects the enforcement of theoretical aspirations and ideals but also Puritan ideology that does not go beyond unpracticed thinking and brooding remains bare and unaffiliated with sexual politics, the main issue of this project. Therefore, it is crucial that Puritanism, with all its regulations, ideals, and peculiarities, be scrutinized through fiction, the stories of characters that defy Puritan ideology and resultantly testify to its distinctive qualities and demands from the members of such a community.

As we stated earlier, one of the leading and celebrated writers on Puritanism is Nathaniel Hawthorne, who relates in his masterpiece entitled The Scarlet Letter the poignant story of Hester Prynne, the female protagonist consigned into the cold and merciless hands of the Puritan elders of her austere and despotic community. Since Hester is the protagonist of Hawthorne's novel, the old defenders and promoters of

Puritan idealism who castigate and stigmatize her take upon the role of the mighty antagonists. All the conflicts arising between Hester and her Puritan judges perfectly cover and display the explicit or concealed aspects of a morality-centered hegemony devoted to the maintenance and expansion of Puritanism.

Nina Baym adds an introductory section to Hawthorne's novel The Scarlet Letter in order to help the reader who is unfamiliar with the qualities and demands of Puritan ideology, along with its related social structure, and attract one's attention to Hawthorne's skillful use of symbolism, which is present in most of his stories too. This contributory introduction is centered around the idea of conflicts, which is the indispensable and unexceptional component of any fiction marking power relations. Since this issue is employed in a fiction from the perspective of both the wielder of power – no matter if sexual or political – and the subjects of that oppressive authority, clash of opinions or possible reactions to jurisdiction, in one way or another, depict the personal traits of the fictitious characters as much as they dominate the whole course of events.

In accordance with this general literary principle, Nina Baym remarks that the conflicts arising between the antagonist and the protagonist of The Scarlet Letter² can be reduced to three major areas distinguishing Puritanism from other social and religious formations: "There are, it seems three chief areas of conflict: the private versus the public life, the spirit versus the letter, and the matriarchal versus the patriarchal ideal" (1986, p. 16). All these conflicts shaping the end of the novel virtually summarize what Puritanism is all about and what measures are taken by the protagonist to cope with her adversaries because if on one side of the conflict hovers the gloomy and somber mood of Puritan idealism, on the other side of it shines forth the glory of the victim's triumph.

Of the three chief areas of conflict enumerated above, we give the primacy to the clash between matriarchy and patriarchy, turning that list upside down, and

² Nathaniel Hawthorne, The Scarlet Letter (Virginia: Penguin classics, 1986). All quotations from this novel will come from this edition with the page numbers in parentheses. The quotations that are taken from Nina Baym's introduction in the same text will include the year of the book's edition.

compare Hester's and Mc Murphy's story on the basis of male-female relations and the associated problems, of which sex deserves more to soar to power, for sexual politics has the central concern for this study.

Before focusing on the conflict between matriarchal and patriarchal values, it is absolutely necessary to examine the characterization in Hawthorne and Kesey's fictions and compare and contrast the sex of the antagonists and the protagonists. To begin with Hawthorne's novel, the protagonist is Hester Prynne, more specifically a female character who suffers from her Puritan judges, needless to clarify, male antagonists who depend on a mechanism of accusing and condemning the victims of human frailty and depravity. In short, Hester's anguish stems from the old people at the head of her community, judging and administering people so that their solemn oaths to keep the public free of sin cannot be broken by a few wretched souls enslaved to immorality.

To follow with Kesey's novel, the protagonist is Randle Mc Murphy, a male character, and the major conflicts of the novel emerge from his impaired dialog with the female antagonist Big Nurse Miss Ratched, who refers to the female Puritan monarchy both because her hegemony and ideals – above all, her moral codes – virtually denote the awakening of Puritanism in the first term of 1960s and she fits the age criterion determined by Puritanism as old people are believed to have the only access to religious and civil authority. Mc Murphy lays emphasis on the age of the Big Nurse³, aiming to exhibit that she is eligible for her privileged role of Puritan judiciary: "It's that old nurse' . . . 'You mean to tell me that you're gonna sit back and let some old blue-haired woman talk you into being a rabbit?'"(pp. 55, 61).

Hester counters the Puritan elders of her story, finding herself a lonesome woman with no help or partner that will soothe her when consigned to the pain of shame under the despotic jurisdiction of Puritan elders. The leaders of Puritan community speak and act on behalf of ruthlessness, which arouses the tension and complicates the way going up to Hester's triumph. The only treasure or fountain of

³ Even though Mc Murphy describes Nurse Ratched as an old woman, her exact age is made known to the reader only once by the narrator, who says that she is "a fifty-year-old woman"(p. 136). This illustrates Mc Murphy's insistence on associating Miss Ratched's age with all the negative sides of her administration in order to accommodate her description to the witch typology.

consolation she has in return for her sinful state pertaining to adultery is the very fruit of that sinful act, an illegitimate child that is considered by the merciless society the concretion of Hester's sexual and sensual pleasure disregarding the requirements of her society for the continuity of a pure and moral community.

Hester's sexual identity as a woman and a mother, even though Puritanism sees her second status in conjunction with the notions of seducing and sinning women, is Hawthorne's natural and rational choice when it is recalled that the general tendency to consider women the root of sinfulness and immorality is the prevalent concept identifying Puritan ideology and all its patriarchal content. When Hawthorne relates the story of his female protagonist as a sinful mother, he aims to excoriate the patriarchal ideology that draws a link between adultery and femaleness. Consequently, Hester gets onto the public scene of her community as the prototype of every woman and mother anguishing from the cumbersome patriarchal values determined by inconsiderate men, criticizing the traditional way Puritan ideology deals with the problems of women with perfect negligence.

Thus, Hester's conflict with the Puritan elders implies that all humiliating trials she experiences and community's scornful conduct, legitimized by the idealistic mentality towards her, and signifies the extension of patriarchal values from the smallest social unit named family to the whole community. When Hester Prynne resolves to struggle against Puritanism's patriarchal ordinances, she reaches her special ideal of turning into a revolutionary female character, who is mostly praised and constantly applauded by feminist circles and by those women who are disgusted with male hegemony in every area of life.

On the other side of this comparative analysis stand Kesey's novel and his protagonist's major conflicts with the representative of female hegemony in a mental institution full of male patients. Even though Puritanism is believed to be essentially patriarchal due to the standardized male sex of the community's religious and social leaders, in Kesey's novel, which is the foul reproduction of stories relating Puritan life style, the administrator and supervisor of a morally idealized medical community is

surprisingly female. This is but the first drastic alteration of Puritan core values in its new and extraordinary version.

The existence of a feminized Puritanism in Kesey's novel inevitably begets a male protagonist whose struggle with Miss Ratched's jurisdiction reminds one of Hester's triumphant war against patriarchy; actually, this closeness of ideals and the growth of a revolutionary character lead us to the presumption that Kesey's protagonist Mc Murphy has an extra ideal other than resisting the injustices practiced by the Big Nurse: supplanting the female protagonist of Hawthorne's novel. In short, Kesey's preference for a male hero suffering from the female representative of Puritan idealism reveals his preliminary desire to present a man as the equivalent of Hawthorne's Hester, and an old woman as the equivalent of Hawthorne's Puritan elders.

By reversing the sexes of the antagonist and the protagonist in Hawthorne's novel, which brings about gigantic and intricate consequences, Kesey puts Puritanism in women's shoes and targets to replace patriarchy, the origin of Hester's sexual conflicts, with matriarchy, the origin of Mc Murphy's sexual conflicts with the female authority on the ward. This is why the inmate named Dale Harding makes a direct reference to the notion of matriarchy while expressing their victimization: "We are victims of a matriarchy here, my friend" (p. 59).

Kesey almost yells at feminist critics in order to display his disgust with the complaints and polemics of feminist criticism about patriarchal values in this modern era, and attracts attention to the prospect of matriarchy and its negative effects on masculine identity. Transferring authority into female hands in his fiction, he endeavors to provide an answer to the question whether women in power would victimize men for the sake of domination.

The sexual conflict Hester wages against the male wielders of authority in her Puritan community also highlights the hypothesis that most of the women under the oppressive power of a patriarchal administration virtually lose their femininity, or concur on its ignorance in order to comply with the commandments and precepts of the male sex. Accordingly, all women in Hester's moving and defiant story prefer deserting her, a

fallen person of their sex, and walking after the cruel Puritan elders, whose masculine characteristics they unconsciously adopt; their gentle and delicate feminine nature is weakened, and they emerge from the incubator of patriarchal authority as the unusual samples of Puritan women, a new type designating the deep impact of man-centered life style: "Morally, as well as materially, there was a coarser fibre in those wives and maidens of old English birth and breeding, than in their fair descendants, separated from them by a series of six or seven generation" (p. 78).

Despite all the disadvantages of belonging to a Puritan community and resultantly changing into the unwanted monument of human depravity and frailty, Hester never makes concessions in the name of reconciling with her community, nor does she go through the same process that once blunted the feminine characteristics of the people of her sex. This is so precisely running a mechanism that manufactures man-like women who resemble male Puritan judges in terms of representing the ultimate form of coarse and merciless women. Hawthorne pays special attention to this fact in the novel since it illustrates Hester's augmented disappointment and indignation as a result of Puritan women's indifference to a woman's suffering and their eagerness to side with men when they are supposed to take refuge in female solidarity.

If Hester lives in a society the female members of which have some unusual characteristics that are peculiar to Puritanism's patriarchal structure, Kesey maintains that the same problem, actually its opposite form, is present in Mc Murphy's story, too; for the matriarchy exerting pressure upon the male patients of the ward threatens to emasculate them and some of the inmates, under the feminine oppression, begin to lose their masculine identities, gradually turning into figures of wavering manhood. The foremost example for this kind of men compelled to walk into the territory of the opposite sex is Dale Harding, who states that the Big Nurse makes him feel as if his masculinity is abdicated: "Yet it seems I have been accused of a multitude of things . . . of not being man enough to satisfy my wife, of having relations with male friends of mine, of holding my cigarette in an affected manner . . . accused of having nothing between my legs but a patch of hair" (p. 60).

Likewise, the narrator of Mc Murphy's story introduces his comments on the nature of male patients on the ward, accentuating that they do not conform to the typology of traditional men that resort to laughing very often for various reasons and who are acknowledged as the synonym of courage: "There's something strange about a place where the men won't let themselves loose and laugh, something strange about the way they all knuckle under to that smiling flour-faced old mother there with the too-red lipstick and the too- big boobs" (p. 45). This utterance also expresses the absence of male solidarity from the mental institution in which Mc Murphy, as the protagonist with absolute masculine characteristics, feels despair due to his desertion by the feminine men produced by the Big Nurse's matriarchal machines.

Mc Murphy's loneliness in his war against patriarchy points at another strategy pursued by the representatives of Puritan thinking style: putting up barriers on the way leading to the slightest sign of women working together in cases of unfairness created by men. In Kesey's novel, this Puritan strategy aiming for the hindrance of women coming together against male hegemony is asserted to be followed in a reversed manner by the Big Nurse, who seems to have dedicated herself to the weakening of masculine characteristics of the male patients on the ward. Therefore, Mc Murphy, very much like Hester, redefines through his words and deeds the notion of manhood and calls the other patients of his sex to the safe zone of virility, which has always been the primary target of the female Puritanism. In other words, Mc Murphy's story stands for a riot held against the accusations of Feminist criticism about patriarchal proneness to impose masculinity upon vulnerable women inasmuch as the Big Nurse's jurisdiction is said to be imposing femininity upon the vulnerable male patients.

After witnessing the connection Kesey endeavors to establish between Hester fighting patriarchal hegemony and Mc Murphy fighting its matriarchal counterpart, the next issue to be discussed is the way the protagonists of the both novels respond to the ruthless and threatening hegemony of different sexes. This sort of discussion is imperative since it is inseparably linked to a comparative analysis based upon sexual politics, and the significance of sexual differences in the formation of the protagonists in both novels is apparently dominant in the utterly sexual content of conflicts. The division of men and women into a gender-based polarization and the engenderment of the

concept of power answer the question how and why different sexual identities launch into purely sexual clashes with the administrators of the opposite sex as well as what steps they follow to confront the concepts of injustices leading to subordination.

In the first place, both Hawthorne's female protagonist Hester Prynne and Kesey's male protagonist Randle Mc Murphy experience the deadly authority of their adversaries basically because they seem to give priority to their personal liberties at the expense of some social requirements or ordinances, drawing unusual portraits of non-conforming characters that resist public's interference with their individual choices.

Hester appears to be the victim of her adulterous affair with an unidentified man of the Puritan society; the living evidence of her abominable act, namely a child born of that sexual union, hinders the possibility of letting her immorality go unnoticed and delivers Hester into Puritans' merciless hands and law-centered hearts that first cast her into prison and then oblige her to live with the scarlet letter that is meant to remind the perpetrator of the sinful act and the whole Puritan society chasing a moral idealism of the ignominy of sinfulness.

Like Hester, who turns into the central character defying oppressive authority, Mc Murphy claims to be the victim of his sexual instincts and the irresistible wishes of his monstrous masculine characteristics. According to the report the Big Nurse reads aloud with inexplicable joy during one of the therapeutic sessions, Murphy has the capacity to intimidate everyone due to the number of his crimes that almost proclaim him the machine of felony. However, through humorous efforts, Murphy tries to help the medical authorities of the ward to comprehend the core of all his misdemeanors, not forgetting to stress the undeniable influence of his manhood on his present status of a criminal:

"Right here, Doc. The nurse left this part out while she was *summarizing* my record. Where it says, 'Mr. Mc Murphy has evidenced *repeated*' – I just want to make sure I'm understood completely, Doc – '*repeated* outbreaks of passion that suggest the possible diagnosis of psychopath' He told me that 'psychopath' means I fight and fuh – pardon

me, ladies – means I am, he put it, overzealous in my sexual relation". (p. 43)

It is obvious that what labels Hester and Mc Murphy as the criminals in the sight of the society is marvelously compatible with their sexual identities in that Hester's adultery connotes the conventional designation of women as seductresses drawing men into the ditch of immorality whilst her subsequent illegitimate pregnancy denotes the female act of procreation, equating the second dimension of her crime with femininity; Mc Murphy, on the other hand, commits crimes, most of which owe their existence to the strong impulse of his extreme virility making frequent appearances in his life in the form of street fights and unpreventable desire for sexual intercourse, which affiliates the criminal aspect of his character with immorality.

The association of Hester's sin and Mc Murphy's crime with the notion of sexuality intertwining with immorality works together to highlight Puritanism's obsession with the ideal of moral purity, because of which the leading figures of the community command the grave punishment of those wretched members who attempt to contaminate their pure ideals and, as objects of shame and disgrace, incur the precipitation of God's inconsumable fire on the whole exemplary society.

Nonetheless, it is impossible to ignore or discard the overt distinction between the consequences of Hester's sinful act in her Puritan community and those of Mc Murphy's crimes in modern American society even though it is altogether true that both Hawthorne and Kesey claim their protagonists to go through a certain tragedy they do not deserve when their grave personal or psychological flaws are taken into consideration. The distinction primarily depends on the fact that Hester experiences victimization by the moral and religious despotism of her Puritan community, her crime by no means victimizing another individual, but solely of the whole society that is highly offended by the presence of the uninvited guest sin and sinners. Mc Murphy's crimes or sinful acts illustrating the immoral core of his personality, particularly his arrest for raping a girl of fifteen, entails the victimization of other individuals before the resentment of the rest of the society striving to enhance justice, peace, and morality in a social sense.

If we continue this juxtaposition for the exposition of Hester's and Mc Murphy's responses to the demands of the hegemony enforced by the members of their opposite sex, we come across the second noteworthy difference defining the long process of these two protagonists' conflicts with Puritan ideology, which can be reduced into the single notion of amelioration in Hester's case, and of deterioration in Mc Murphy's case.

Actually, Hester Prynne soars to the zenith of womanhood as she, as an admirable heroine elevated as the best example of suffering women, prophesies a radical change in men's attitude towards women, rocking the iron foundations of patriarchal ideologies. As Nina Baym puts it: "Hester feels certain that women like herself who have been socially stigmatized cannot become leaders in this great work, although she is also convinced that women will be the moving force in this fundamental revolution. But in this belief she may undervalue herself. For she has in fact been an agent of social change" (1986, p. 19). In short, there is happy ending to Hester's story, and through her agency, to the stories of women in general since Hester's struggle by no means signifies a selfish woman without any relation to the members of her sex, or a lonely woman speaking solely on her behalf to solve her absolutely personalized problems.

Mc Murphy, on the other hand, goes from the frying pan right into fire when he determines to feign psychosis to liberate himself from the exhausting daily routine of a prison farm and requests his transfer to a mental institution for the treatment of his psychopathic character. Yet the Big Nurse on the ward gives him the worst surprise of his entire life, hanging onto the Puritan idealism of precise order and morality even if this idealism sometimes causes harm to the masculine identities of all the patients. Mc Murphy's case gives ample evidence to prove that the society is responsible for all the mental and psychosexual problems of those men that are the useless products of patriarchal domination as Murphy manages to convince his fellows – the sharers of the same doom – to commence an insurrection against Miss Ratched, who he blames for conducting unfair and hostile policies and ignoring her aides' nasty and terrifying practices.

Striving to impede Mc Murphy's exaltation to the fortress of heroism, the Big Nurse makes use of every opportunity to stigmatize Murphy, whom she believes to be a man of selfishness with no concern for the problems of his inmates, an unreliable manipulator doing everything for his personal ends: "He is what we call a manipulator, Miss Flinn, a man who will use everyone and everything to his own ends"; to the nurse who wonders what sorts of ends a man in a mental institution could possess, she replies: "Comfort and easy life, for instance; the feeling of power and respect, perhaps; monetary gain – perhaps all of these things. Sometimes a manipulator's own ends are simply the actual *disruption* of the ward for the sake of disruption" (pp. 24-25).

Although it costs Mc Murphy an enormous waste of time and energy to inform the other victims of matriarchal hegemony and convince them that his words and deeds are on behalf of every suffering male soul on the ward, reviving the spirit of struggle and disobedience on the ward puts him on the last step of bravery and heroism. Still, Mc Murphy, the hero of patriarchal values versus matriarchal ones, seems to have lost his battle as soon as his infringement of the ward policies invites into his destiny the punishment of lobotomy, which sharply contrasts the happy and victorious end of Hester's conflict with the Puritan mentality of her era.

The presence of both the mental (lobotomy) and actual (Chief Bromden's murder) death in Mc Murphy's story points out the degree of deterioration he experiences in his relation with the female representative of absolute authority, in contrast to the process of amelioration Hester experiences in her relation with the Puritan minds of her community. The reason for these two contrastive endings is based on the differentiation of the virtually male term disobedience from female term of passive resistance to any kind of oppressive or subjugating authority. Accordingly, Hester Prynne is depicted as a strong female character that can allay the storms arising in her soul as a reaction to the unendurable accusations and disparaging attitude of a Puritan community. She discovers the key to her success and final triumph in keeping reticent and not opposing the grave castigation of her sin, and as a protagonist full of wisdom, she avoids incurring the further hostility of the authorities or testing their patience by means of a challenging and troublesome spirit.

Hester, mostly out of her love for her only daughter, prefers keeping silent and playing a surrendering role to the regulations of the strict despotism of her era. In her silence, which is broken only when her daughter's separation from her is brought into question by some authorities of the community, she does not go against the conventional image of women that generally construe their suffering and the burden laid on their shoulders as a part of their destiny.

In contrast to Hester's compatible and smooth character that slows down her impatience at injustices and mollifies the sharp sides of her conflicts with the Puritan religious and civil authority, Randle Mc Murphy designates a male character of extreme roughness and discord that fosters the constant transgression of boundaries set up by the intolerant authority dominating him; he consequently takes pleasure in infringing the rules and mocking the infuriated wielders of absolute power.

As a result, Mc Murphy's detainment in a mental institution, the modern version of an idealistic and humiliating Puritan community, does nothing else than increase the number of his disconcerting activities and new incidents of immorality as it is clear in the organization of both the fishing excursion and the midnight party. Yet, Murphy's non-conformity is activated for the sake of his heroic conduct this time, not for the victimization of others. For example, he puts himself into trouble by fighting one of the black boys that molests an inmate named George, who never lets others wash him (pp. 257-261). Once more, Mc Murphy asks the inmates to postpone their plans for his escape from the ward solely because the day determined for his fleeing coincides with the day of Billy's date with a prostitute (p. 277). As all these examples clarify, Randle Mc Murphy becomes altruistic and mature; yet this aggravates the situation and opens the door to his lobotomy by the afflicting authority. Finally, he loses his battle as matriarchy manages to conquer one of his brain hemispheres in order to destroy the source of all his challenging intentions and their applications.

If we compare the final scene of both novels to mark the winners and losers, we first keep our eyes on Hester Prynne, the female protagonist in Hawthorne's novel, who declares the victory she wins in the name of matriarchal values fighting the patriarchal ones although her story, like Mc Murphy's, aims to focus on the hard reality and

sorrowful consequences of human frailty and inclination to erring: "Thus, though The Scarlet Letter is a tale of human frailty and sorrow, it ends on a note of hope and faith. And it ends as an unequivocal vindication of Hester's stubborn strength, an endorsement of her values – matriarchal rather than patriarchal values" (Baym, 1986, p. 20).

When we turn our heads to the mental institution of matriarchal hegemony, what we can spot is not the strong, courageous, and stubborn protagonist of the novel, but a wheelchair with a male figure sitting in it without the least prospect of being noticed by others due to lobotomy, the final and gravest castigation imposed on him by the female antagonist Miss Ratched. This sort of evaluation stemming from the misleading concentration on the reality of Murphy's lobotomy and his supposed defeat by the authorities with Puritan heredity is prevented by the deliberate addition of Mc Murphy's murder by the narrator Chief Bromden into the final scene of the story.

Ironically, Chief Bromden suffocates Murphy with a pillow in order to raze the shameful monument of the Big Nurse's domination over Mc Murphy's destiny and her success in eternally disposing of the troublesome man on the ward; then he counters the Big Nurse with another success outweighing hers by escaping from her hegemony, enlivening the withered hope of men's freedom from the bondages of Puritan ideology both inside and outside the mental institution. In short, very much like Hester's story, Mc Murphy's story, too, has a happy ending that vindicates and affirms Murphy's conflict on the basis of a purely sexual perspective, referring to the clash between the character of matriarchy and that of patriarchy.

Mc Murphy's lobotomy and his murder by the narrator of the novel serve to voice the vindication of his dedication to the salvation of masculine identity and reconstruction of patriarchal values as well as they brilliantly demonstrate Mc Murphy's decisiveness to speak and act on behalf of all the fallen patients of the institution, abolishing Miss Ratched's accusations of his being a manipulator. At the end of the story, Murphy is justified as a man of strength and stubbornness, living and dying for the sake of the male victims of Puritanism's matriarchal version.

The hidden glory of patriarchy's victory against the matriarchal system founded by the Big Nurse is revealed in Chief Bromden's escape from the ward and his unpreventable return to society without the realization of the so-called adjustment to the Outside. The happy ending of the story depends on the personal and illegal liberation of Chief Bromden, who occupies the honorable place of Mc Murphy's adopted son if Hester's daughter Pearl is included into the comparison in terms of the overt analogy between Hester's contributions to Pearl's separation from the iron-like structure of a Puritan community and Mc Murphy's contributions to Chief's awakening and his retrieval of physical strength, crucial for the holding of the control panel against the chains and barriers of Puritanism combined with patriarchy (p. 309).

Thus, Chief's victory emerges from his faithfulness to the patriarchal values and importunities bequeathed to him by his foster father; and the sorrowful mood of the novel suddenly disappears to leave behind it only the proclamation of good news since the same victory endorses and justifies Mc Murphy's rebellious character, accomplishing the ideal of crowning manhood with the glory of patriarchy's triumph.

The second area of conflict that dominates Hester's story and shapes the course of her relation with her Puritan judges in Hawthorne's novel possesses the opposing notions of the spirit and the letter. Indeed, this sort of conflict born of the opposition of those two general concepts is so ancient and dominant that it dates back to the first century New Testament epistles defining Paul's vehement objection to early Christians' bondage to the precepts and rules of the Mosaic Law. Aiming to underscore the distinctive qualities of Christian tenets, Paul repudiates and rebukes all the importunities of Judeo-Christians who do their best to impose the Mosaic Law on converts from paganism, obliging the new believers to live in accordance with the principles and commandments of the Old Testament.

However, Paul fervently contends that Christianity has the perfect dynamism for universal salvation and the nullification of the Mosaic Law. In support for his theory marking the major distinction between Christianity and Judaism, he exhorts the defenders of the Law to be aware of the distinction between the Law and the Spirit of God: "our competence comes from God. He has made us competent as ministers of a

new covenant- not of the letter, but of the Spirit; for the letter kills but the Spirit gives life" (II. Corinthians 3:5-6).

In Paul's theological dispute and at the center of the first clash between Judaism and Christianity arising from the question whether the whole world should be exempt from the regulations of the divine Law, the letter refers to strict rules and ordinances that gives the Jewish nation the prerogative of living under celestial control in accordance with their belief that they are chosen to represent the only Godly nation in a world replete with false beliefs and immorality.

By the advent of Christianity, the traditional beliefs and opinions accentuating the requisition of the Mosaic Law appear to display drastic alterations to the extent that some Christians of Judaic origin, like Paul or other evangelists, began to construe Christ's incarnation as the arrival of divine grace and the full truth "For the law was given through Moses; grace and truth came through Jesus Christ" (John 1: 17). This clear-cut boundary dominating the rest of the New Testament writings supports the polarization between "the Law of the sin and death" and the "Law of the life giving Spirit of God"⁴

Still, the Puritan society of Hester's period pretends to be oblivious of Paul's exhortations and all other New Testament doctrines informing people of the jeopardizing potential of the law, the price of which is death. This is because, as a newly established community aspiring to represent the chosen ones of God of the New Testament, Puritans are obliged by their ideals to hang onto the law and invite death to cast its eternal shadow over their bright communities and the souls of weak humans. The great zeal of Puritan ideology to accumulate both religious and civil authority in one hand compels them to devise new religious and moral laws of their own, which enables them to be level with the theocratic peculiarity of the Judaic community described in the Old Testament.

⁴ Paul rules that "through Christ Jesus the law of the Spirit of life set me free from the law of sin and death" (Romans 8:2).

As a consequence, Puritan idealism backed up by dedication to the letter stamps on the people looking for a safe place in the shelter of the Spirit; this is why Hester's puritan judges condemn her to a communal life with the letter "A" standing for adultery, underscoring the literal presence of the letter in the way an ignominious sinner is punished and isolated from the rest of the society. In reaction to the smashing dominance of the letter, Hester tries to protect herself through the second element of this polarization, the spirit. Nina Baym comments on Hester's conflict with the defenders of the letter: "A letter, quite literally, is the focus and center of The Scarlet Letter. And, to the literal-minded Puritans, that letter has one fixed meaning -, which *they* have imposed on it. . . . She endows her letter with many meanings, and with many good meanings. Under the pressure of Hester's behavior the letter ceases to be a fixed geometric figure and becomes a fanciful, flexible shape." (1986,p. 17).

While paying special attention to Hawthorne's reiteration of the opposition between the letter and the spirit through Hester's laudable struggle with the Puritan elders, it must be borne in mind that Hawthorne relates the story of a sinful woman and consequently concentrates on the issues of Puritan morality along with its dire effects on the sinning members of the community. Since the central theme of Hawthorne's novel is based upon the infringement of moral codes and castigation of a sinful act, its religious tone does not entail the direct dependence of the second chief conflict of the protagonist on gender-based problems even though the male elders turn into the equivalents of the letter whilst female Hester represents the spirit. Besides, this second conflict is of such great significance for Hawthorne and his critiques of Puritan mentality that it manages to make its way into the title of the novel.

Nonetheless, such a religious tone deriving its power from the moral structure of Hester's community depicted in The Scarlet Letter is missing from Mc Murphy's story in One Flew Over the Cuckoo's Nest although the violation of the society's moral ideals and priorities brings about the same dire effects on the inhabitants of the mental institution, dragging the Big Nurse's jurisdiction closer to Puritan idealism up to the point of sameness. In accordance with the absence of a dominating religious content from his novel, Ken Kesey deliberately reserves a place for the conflict between the letter and

the spirit, only after modifying it into a much more gender-based conflict between the mechanized world and Nature with its inhabitants.

Mc Murphy rises in the novel as the proponent of Nature in its primitive form against the Big Nurse, who approves of machinery up to the point of denying her true human nature. Likewise, the mental institution is regarded by Mc Murphy and the narrator of the novel as both the prototype and center of the mechanized American society that altogether ignores the rapid process of all the patients' mechanization whose humanity simultaneously diminish and finally undergo ultimate extermination.

What is more, the irresistible power and influence of mechanization firstly captivates Miss Ratched, the female chaser of Puritan idealism in charge of the hospitalized society, holding her in an intermediary state of half machinery and half humanity as it is clear in the following utterance presented by the narrator at the beginning of the novel, whose aim is apparently to direct our focus on the unusual physical outlook of the Big Nurse and accentuate the spread of mechanization in a bodily form: "She's swelling up, swells till her back's splitting out the white uniform and she's let her arms section out long enough to wrap around the three of them five, six times. She looks around her with a swivel of her huge head. . . . She nods once to each. Precise, automatic gesture" (.5).

In addition, the narrator of the novel asserts that Big Nurse fully benefits from the monstrous power of machinery for a large spectrum of her duties of administration and her resolutions or plans ranging from the maintenance of order on the ward and the repression (through the electro shock therapy) of a few patients that are impetuous enough to defy her. Most of the time, the reign of machines and its cooperation with Miss Ratched's furtiveness makes it totally impossible for some male patients to distinguish the real concept of time in the outside world from its fake counterpart activated within the ward:

The Big Nurse is able to set the wall clock at whatever speed she wants by just turning one of those dials in the steel door; she takes a notion to hurry things up, she turns the speed up, and those hands whip around that disc like spokes in a

wheel. The scene in the picture-screen windows goes through rapid changes of light to show morning, noon, and night – throb off and on furiously with day and dark, and everybody is driven like mad to keep up with that passing of fake time. (p. 72)

The Big Nurse possesses such an unbreakable and unique partnership with machinery that even the human members of her staff, as soon as they start serving her, adapt themselves to the mechanized kingdom and transform into electric devices as it is evident in the narrator's vivid descriptions: "Years of training, and all three black boys tune in closer and closer with the Big Nurse's frequency. One by one they are able to disconnect the direct wires and operate on beams. . . .They are in contact on a high-voltage wavelength of hate..." (p. 28).

Gradually, the long hands of mechanization reaches for the pathetic subjects of the male inhabitants of the institution in order to either imprison them into a world of terrifying nightmares (pp. 81-86)⁵ or convince them that they belong to that very machinery, which is reflected on the way the narrator defines psychological sicknesses and means of their treatment: " Across the room from the Acutes are the culls of the Combine's product, the Chronics. . . . What the Chronics are—or most of us—are machines with flaws inside that can't be repaired. . . . The installations they do nowadays are generally successful. The technicians got more skill and experience. No more of the button holes in the forehead, no cutting at all—they go in through the eye sockets" (pp. 14,15).

At this point, it should be remembered that Kesey presents mechanized world as an indispensable value of American life and associates machinery with femininity whereas Nature with. However, traditional theories of feminist criticism debunk Kesey's gendered identifications as they concur on the reversed form of his associations,

⁵ The narrator's nightmare based upon his fear of machinery starts with the depiction of how the ward moves down to an underground tunnel that reminds him of a dam: "It – everything I see – looks like it sounded, like the inside of a tremendous dam. Huge brass tubes disappear upwards in the dark. Wires run to transformers out of sight. Grease and cinders catch on everything, staining the couplings and motors and dynamos red and coal black" (p. 82) and includes the lurid scene of an inmate's murder by one of the workers: "He goes to the bed and with one hand grabs the old Vegetable Blastic by the heel. The worker takes the scalpel and slices up the front of old Blastic with a clean swing and the old man stops thrashing around" (pp. 83-84).

affirming the ascription of a feminine role to Nature and a masculine role to the uncontrollable upheaval of mechanization.

Some feminist critics base their arguments on the Biblical story of the fall to illustrate Western world's tendency to liken wilderness to a passive woman requiring taming by the man, that is, by the powerful perpetrator of agricultural activities and physical labor: "While fallen Adam becomes the inventor of tools and technologies that will restore the garden, fallen Eve becomes the nature that must be tamed into submission. In the Western tradition it is fallen nature in opposition to which male science and technology are directed" (Merchant, 2002, p.33).

Merchant once more approaches this issue to state the reasons underlying the general tendency to associate manhood with machinery and womanhood with the primitive form of nature before technology and science grants it order and beauty: "As fallen Eve, nature is disorderly and chaotic . . . dark and witchlike, the victim and mouthpiece of Satan as serpent. As mother Eve, nature is an improved garden, a nurturing earth bearing fruit, a ripened ovary, maturity . . . nature as female and agency as male are encoded as symbols" (2002,p. 137).

Despite all these facts and feminist critics who blame Kesey for the deliberate distortion of the traditional engenderment of civilization and nature, Kesey's male protagonist Mc Murphy insists on considering mechanization the strongest and most important heritage of Puritan hegemony materialized in the Big Nurse's womanly mantle covering the masculine identities of all the patients. His uncanny insistence and orientation are blatant in his first attack at the formidable giant of machinery, a memorable incident that consists of his vain efforts and embarrassing failure to hold the controlling panel of the ward. While arguing with some male patients that deride the idea of his escape from the asylum, Mc Murphy chooses the controlling panel as the heaviest thing that can help him break one of the windows and run out of the hospital. No matter how hard he tries, his attempts end in failure, but, at the end, he boasts of his attempt to lift the panel, focusing on his trial more than its unsuccessful results: "But I tried, though . . . Goddammit, I sure as hell did that much, now, didn't I" (p. 119).

The control panel, being one of the outstanding objects of the whole novel, gains much more significance at the end of Mc Murphy's story since the narrator Chief Bromden eventually does what the inveterate gambler Mc Murphy previously fails to do; he holds the control panel and throws it onto a barred window of the ward to make a passage for himself to freedom as soon as his foster father Mc Murphy's lobotomy miraculously gives him masculine strength, courage, and decisiveness, all of which help him prevail the mechanized hegemony of the Big Nurse.

In Kesey's novel, there is one more element that deserves meticulous observation as a consequence of its amazing harmony with the supposed substitution of Miss Ratched's hegemony for the ancestral Puritan ideology; this element has major ethnic peculiarities since it concerns the American Indians, the original owners of American land, and mirrors the way Puritans treated them mostly in terms of their hostile approach to nature, which they considered an integral part of Indian culture and lifestyle.

Indeed, obsession with morality and some religious doctrines made Nature a prevalent enemy to Puritan ideology, for, according to them, most Natural places, such as forests or desolate valleys, symbolized Satan's abodes where he could either hide himself or perform chaos in contrast to the God of peace and order: "The Puritans had regarded the Indians, and even nature itself, as obstacles thrown in their way by the Devil" (Rod & Edwards, 1967, p. 47). Similarly, because Puritans considered it a God-given right to enlarge their sphere of influence and interfere with mankind's total depravity, they played a pioneering role in the gradual realization of expansionist ideals; this necessitated contact with Indians, who took the shape of diabolic elements in the eyes of Puritans.

This insuperable hostility of Puritanism to Indians, which always went hand in hand with their disgust for those people's homes and refuges, sneaks into Kesey's novel through the tragic story of the schizophrenic narrator Chief Bromden, who is half Indian by his paternal side. Interestingly, while sharing with the reader the top secrets of his whole life, Chief implies the link between the destroyers of his tribal life and the inherent affiliation of Miss Ratched with the world of machinery and civilization. When

he reveals to the reader the fragmented visions of his childhood reminiscences, he recoils by a woman's pioneering role in the transgression of civilization into the private territory of Indian tribal life.

Mechanized civilization insolently steps into the Indian natural world for the construction of an electric dam with the hideous intent of replacing the primitive headquarters of savagery with one of the castles of civilization, making a reluctant allusion to the virtually eternal clash between industrialization and agriculture. However, the striking point in Chief's story of recurring injustices is that both in his childhood and adolescence he is acquainted with the dominating woman figure that strives as a loaded soldier of Puritan idealism for the triumph of civilization against Indians' stubbornness to protect nature and their ethnic/cultural peculiarities as well.

The female figure talking to the infant Bromden functions in the novel as the foremost prophecy for the hegemony of Miss Ratched. Kesey's narrator Bromden encounters the dominant old woman figure in his childhood when three people go to his village to talk his father into the construction of a hydroelectric dam in the place of their scaffolding. One of these three people that pay a special visit to the Indian tribe in order to persuade the Chief (Bromden's father) of the tribe to sell his territory is a woman. As coherence and cohesion necessitate, Chief immediately notices in his abrupt acquaintance with the only female member of the group the undeniable power of "old" women on men and their prevalence in the appraisal and support of mechanized civilization at the expense of Indians and adorers of nature alike: "The old woman interrupts him by taking one ringing step forward. . . . 'No', she says again in a way that reminds me of the Big Nurse" (p. 200).

That old woman then gives some advice to the other two male members of the group who insist on talking to the Chief, who is not in the vicinity at the time, and explains to them all the details of a much better strategy that will simplify the construction of the hydroelectric dam. The old woman offers making a radical change in their plans and presents Indians' devotion to Nature as the only reason for it. The new plan functions to evade the risk of the Indian tribe's sentimental reactions to the destruction of their natural surroundings: "Whereas if we meet now with the husband

and make some abrupt offer, we may run up against an *untold* amount of Navaho stubbornness and love of – I suppose we must call it home” (p. 200). Finally, in the other men’s conviction and instant agreement, Chief discovers the vindication of a sentence uttered by his sociology professor: “There is generally one person in every situation you must never underestimate the power of” (p. 201).

Before proceeding to the discussion of the third and last area of conflict both Hester and Mc Murphy go through as a part of their route ending in victory, it is worthy and crucial to make a few comments on the long-term effects of Hester’s judges’ inseparable affiliation with the letter and Mc Murphy’s adversaries’ unshakable alliance with mechanized civilization since these effects deepen the meaning of the symbolism skillfully employed by the authors of the both novels in addition to their primary role of sharpening the contrast between dominating and subjugated characters.

The remembrance of Puritanism’s essential adoration of the letter (law) basically gives a plausible account for the stiffness and coarseness of Puritan characters. To refresh historic knowledge, Puritan dependence on moral codes endorsed mercilessness, which inevitably cast Puritanism into the prison of false dilemmas for a life-long term; this imprisonment also exhibited Puritan leaders’ inability to bridge the chasm between the two extreme ends of the scale. The Puritans’ perpetual commitment to narrow-mindedness was absolutely caused by their pathetic enslavement to the letter, namely, to the law of credence and morality. As a consequence of the triumphant moral codes conquering their minds and hearts, the essence of their humanity was harmed and bound to gradual isolation from naturalness, which later transformed them into irons, or effaced the natural sides of their bodies.

Nathaniel Hawthorne refers in most of his short stories to the ditch of false dilemmas Puritans frequently fell into as a consequence of their literal-mindedness and almost genetic programming that made them monitor people’s inner worlds in terms of their closeness to good or evil. For instance, one of his short stories is based on the visual experiences of a Puritan youngster named Young Goodman Brown, who leaves his wife named Faith and goes off into the deep parts of a sturdy forest by the accompaniment of someone who later turns out to be one of Satan’s ministers. After his

shuddering journey which mostly deepens his doubts about religion, he witnesses with every detail the diabolic ceremony celebrated by Satan, who pours into the hearts of a Puritan society a profane vocation to sinfulness.

Through this allegorical story, Hawthorne denounces the paranoiac side of Puritan community and accurately relates how that paranoid character rooted in Puritanism's wishes for sin's extinction from the world drove them to evaluate and disclose God's consideration of people on the basis of either total isolation from the world of sins or total involvement in the reign of the prince of darkness. Even the word "Brown", chosen as the surname of the main character, designates that the young representative of the community, as a result of treading the perilous path of skepticism, does not meet the general expectations of the Puritan community for one's identification with the color white or black only, denouncing the existence of another color that will mean the destruction of the false dualism defining Puritan mentality.

Surprisingly, that false dualism born of the immoderate Puritan ideology allowing solely the acknowledgement of one of the extreme ends of moral and religious evaluation is apparently defended and practiced by the Big Nurse, the color of whose fingers evokes in male patients the extreme senses of either freezing or scorching, in other words, her inability to balance her tactile temperature and to keep it in the midst of the scale: "I see her fingers trail across the polished steel – tip of each finger the same color as her lips. Funny orange. Like the tip of a soldering iron. Color so hot or so cold if she touches you with it you can't tell which" (p. 4).

Apart from his short story entitled "The Young Goodman Brown", Nathaniel Hawthorne frequently makes use of various means of symbolism to demonstrate the dominance of dualism in Puritan communities and Puritanism's subjects' unfamiliarity with moderation in most of his writings as the core characteristic of his literary style. Therefore, in The Scarlet Letter he expounds with much stress how Puritan clear-cut boundaries excluding the term "moderation" triggered their departure from naturalness and how the welcomed strict and coarse way of life and thought were materialized in people's firm transformation into irons.

For example, Hester's question posed at Dimmesdale, the accomplice of her immorality and the father of her illegitimate child, illustrates her vigor in discerning him from the rest of his male contemporaries with whom his only affiliation concerns religious ministry on the basis of the clear distinction between Puritan elders' resemblance to iron structures and Dimmesdale's mild human nature: "What hast thou to do wit all these iron men, and their opinions?" (p. 215).

Moreover, Hawthorne contends that Puritans' volunteered surrender to the claws of false dilemmas, which initiates the process of one's alienation from the natural human self, is unlikely to be missing from every single area of communal life. In accordance with this hypothesis, Puritans' unnoticed departure from naturalness penetrates, above all, the prison door staring at Puritan elders and judges in the opening part of Hester's story, in which Hawthorne, as his symbolism necessitates, emphasizes that the door had both iron and wooden elements in its production: "A throng . . . was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes" (p. 75). In Hawthorne's symbolism, iron refers to the intolerant and merciless side of the Puritan judges; wood, on the other hand, connotes the kind and indulgent characteristics of human nature.

Getting back to the comparison constructed on the similarities between Hester and Mc Murphy's relations with the representatives of the Puritan ideology and hegemony, one can see that Kesey is not unaware of Hawthorne's symbolism indicating Puritanism's inclination to prefer hardship and intolerance rather than kindness and forgiveness, which is evident in the narrator's descriptions of the Big Nurse and her system of precision bound to mechanization. Actually, Kesey's literary style implies that Mc Murphy is handed over to the merciless hands of a modern day Puritan jurisdiction the members of which, from the administrator Miss Ratched to her staff, exchange their genuine human nature for the fictional one of metals or irons. First, the Big Nurse is repeatedly portrayed as a woman whose major personal traits of mercilessness and austerity amazingly liken her to a metallic creature: "She walks around with that same doll smile crimped between her chin and her nose and that same calm whir coming from her eyes, but down inside of her she's tense as steel" (p. 25).

Mc Murphy, too, sides with the narrator to dismantle the non-human characteristics of the Big Nurse when he rebukes other male patients extolling Miss Ratched as a mother of mercy and tenderness: "Buddy, don't give me that tender little mother crap. She may be a mother, but she's big as a damn barn and tough as knife metal" (p. 57). Secondly, as to the Big Nurse's staff, the narrator remembers to highlight their coordination with their female administrator on the basis of possessing iron-like body parts: "The two big black boys catch Taber in the latrine and drag him to the mattress room. He gets one a good kick in the shins. He's yelling bloody murder. I'm surprised how helpless he looks when they hold him, like he was wrapped with bands of black iron" (p. 33).

Above all, Kesey reiterates in his novel the clear distinction between iron and wood introduced by Hawthorne in the description of the prison door glimmering and grinning at Puritan community as the symbol of the distinction between Miss Ratched and her hegemony's non-human characteristics and the human nature. The first of these is voiced by his narrator, who draws attention to the metal handle of his broom and implies that the Big Nurse prefers metal to wood because it is a more handy instrument for her ideals: "Against the wall of the tub room I get a feeling like a spy; the mop handle in my hands is made of metal instead of wood (metal's a better conductor) and it's hollow; there's plenty of room inside it to hide a miniature microphone" (p. 115).

Finally, Kesey's protagonist Mc Murphy gets one step closer to Hawthorne's female protagonist Hester Prynne in that Hester vanquishes the Puritan opposition to her choice of the spirit against her community's traditional preference of the letter by attaching a new sense to the ignominious letter which is the initial of her sin of adultery, and Mc Murphy succeeds in defeating the Big Nurse's bondage to mechanization and her constant attempts to turn the male patients into machines and make them negate the reality of human nature by revealing to the whole ward the only human side of Miss Ratched: her big breasts.

The revelation of the Big Nurse's breasts also marks the climax of the novel and the climate of Mc Murphy's reaction to female hegemony in the form of a surprising end to Murphy's life. Through the violent act of tearing the upper part of Miss Ratched's

dress, Mc Murphy reminds her of her frailty originating from her human nature although she seemingly ignores her humanity or does her best to hide it as a consequence of her dreams of completing the process of mechanization. Once her breasts are exposed to the sight of the male patients, all her secrets are revealed and so are rocked the foundations of her hegemony. The only thing Nurse Ratched can do at the time of the momentous revelation of her human nature, which she always tries to hide and conceal since she considers it a threat to her tyranny based upon machinery is to scream: "screaming when he grabbed for her and ripped her uniform all the way down the front, screaming again when the two nipples started from her chest and swelled out and out, bigger than anybody had ever imagined, warm and pink in the light" (p. 303).

Interestingly, a similar surprise ending related to the revelation of hidden things is also present in The Scarlet Letter, where Dimmesdale dismantles the cloth covering his own bosom to let the Puritan community see the same letter Hester wears to be dangling there, a simple revelation gaining deep sense from being the powerful confessor of participation in Hester's immoral act: "With a convulsive motion he tore away the ministerial band from before his breast. It was revealed! But it were irreverent to describe that revelation. For an instant the gaze of the horror-stricken multitude was concentrated on the ghastly miracle..." (p. 268). This miraculous incident rebuts the supposition that even the religious ministers, the foremost representatives of the Puritan ideology, do not have immunity to sin even though they seem to ignore their human nature by imposing upon the individuals of the community an iron-like moral code of life.

The last war Hester Prynne wages against her Puritan judges reflects the clash between individuals and the public; Hester does her best to protect the invaluable concept of individuation from the adherents of the Puritan mentality that strive to replace it with the religious and moral sensitivity of the public. The pedestal of that huge edifice of public sentiments erected upon the ruins of individualism is undoubtedly the Puritan proneness to associate natural catastrophes and pestilences with sinfulness, which drives the representatives of Puritan ideology to sacrifice the most precious concept of individualism to public life and realize the dreams of the whole community that itches to play the role of blunt judges. As a consequence, such a shift from the

individual evaluation of sinfulness to the public one legitimizes the encroachment of the personal territories of religion and spirituality.

Puritans' insistence on the superiority of public to individuals gilds their primary presumption that since their newly established nation has found favor in God's sight as a consequence of the community's apprenticeship to his glorification, every sin that is committed by a member of that devoted nation should be brought to daylight and condemned by the whole public lest the seeds of that sinfulness and moral corruption bloom in the hearts of other souls and spoil the whole community. Thus, as an evidence for temporal inconsistencies, "At times the Puritans seem to have no notion that an inner life exists...At other times they seem to be obsessively aware of the secret self, and to be convinced that it is thoroughly evil, only to be cleansed by ceasing to be secret" (Baym, 1986, p. 16).

Hester's struggle for the victory of individuation begins when she comes out of the prison to perform the role of an ignominious adulteress in front of the so-called noble spectators of the Puritan theatre. This kind of punishment functioning as the complementary of the chief punishment of imprisonment interestingly overrides it and has much more effectiveness for the deterrence of involvement in sin and immorality. This is why Hester deems it right to equate her exposure to the ridiculing and disparaging stares of the Puritan community with death through Hawthorne's narrator's sarcastic comparison: "Meagre, indeed, and cold, was the sympathy that a transgressor might look for, from such bystanders at the scaffold. On the other hand, a penalty which, in our days, would infer a degree of mocking infamy and ridicule, might then be invested with almost as stern a dignity as the punishment of the death itself" (p.78).

Nevertheless, the happy ending of Hester's story also hinges at the Puritans' defeat by Hester's impatience and decisiveness to maintain the treasure of her inner self by the help of her daughter, her personal retreats, and her feminine work of embroidery:

Outwardly, she wears the letter that labels her as an evil woman. Inwardly, she exists in her speculations, her

solitude, her quiet hours with Pearl, her needlework, and finds these good. And, curiously, the Puritan rulers wear the beautiful cuffs and collars that she embroiders from the depths of her luxurious, private, brilliant fancy, from the depths of the very imagination whose existence they deny and fear (Baym, 1986, p. 17).

The same conflict arising from one individual's reactions to the invasion of the inner self by the public's overstepping wishes for participation in a transgressor's castigation makes an unsurprising apparition in *McMurphy's* story although it puts on a different mask as Miss Ratched's aims for the inclusion of the whole ward into the process of an individual's psychological havoc. In wonderful harmony with the novel's spatial peculiarities and with the fact that patients of the ward are people with psychological or sexual problems rather than sinful figures like Hester, the Puritan practice of exposing a sinner to the waves of the others' belittlement and derision seems to have taken the slightly different shape of therapeutic sessions, through which one individual becomes the victim of the ward.

The historic Puritan practices of stripping an individual of one's top secrets in the sight of others who diligently work to rape the privacy of a person are encouraged and activated on the ward by the doctor's introduction of the notion of Therapeutic Community to the patients as well as his lengthened teachings and warnings give the society full authority and responsibility for an individual's mental/psychological treatment: "I've heard that theory of the Therapeutic Community enough times to repeat it forwards and backwards – how a guy has to learn to get along in a group before he'll be able to function in a normal society; how the group can help the guy by showing him where he's out of place; how society is what decides who's sane and who isn't, so you got to measure up" (p. 46).

At a certain point of the comparison between Hawthorne's and Kesey's novel, it is by no means possible to differentiate the doctor of the ward from Puritan elders obligating the confession of secrets, the evil things seething with life in the inner world of an individual, in front of the whole community. The reason underlying this essentially Puritan obligation is that the defense of privacy and individualism cannot undermine the social union of the religious and moral Puritan community. The doctor of the asylum,

strikingly, addresses the patients with the following sentences in order to motivate them to follow the same Puritan pattern of approach to personal secrets due to the same sense of apprehension for the slightly different purpose that patients of the clinic can get help in their adjustment to society:

Also you should feel at ease in your surroundings to the extent that you can freely discuss emotional problems in front of patients and staff. Talk, discuss, confess. And if you hear a friend say something during the course of your everyday conversation, then list it in the log book for the staff to see. It's not, as the movies call it, 'squealing', it's helping your fellow. Bring these old sins into the open where they can be washed by the sight of all. And participate in Group Discussion. Help yourself and your friends probe into the secrets of the subconscious. There should be no need for secrets among friends (p. 46).

Since Miss Ratched is the chief representative of Puritan elders on the ward in Kesey's novel, we expect to hear her repeat the doctor's call for the disclosure of secrets and the affirmation of the assumption that the welfare of the mental institution is bound to the remembrance and judgment of the patients' past mistakes. The narrator fulfills our expectations when he shares one of his unforgettable reminiscences demonstrating the sameness of Puritan elders' and Miss Ratched's attitude to the personal problems of the inmates: "Once, four or five years back . . . the doctor had finished his spiel, and the Nurse had opened right up with, 'Now. Who will start? Let out those old secrets'. . . . It was better than she'd dreamed. They were all shouting to outdo one another, going further and further . . . telling things that wouldn't ever let them look one another in the eye again"(p. 47).

As implied in the doctor's instructions quoted above, the recognition of the benevolent side of the Therapeutic Community necessitates, in addition to the renunciation of privacy, the constant accusation of other individuals and the consequent termination of sincere friendships between the inmates, which begets weird men working for the destruction of one another and likens them to the paranoid characters of Puritan communities. Therefore, the log book arises in the novel as a central object dynamiting the least prospect of male solidarity against Miss Ratched's hegemony. The

log book is no ordinary book but an integral part of Nurse Ratched's system since all the inmates are expected to use it to note their observations and inform the Big Nurse of some patients' secrets. This log book is said to function perfectly well in the asylum, but it owes its significance to the inmates that rush to accomplish the shameful duty of filling it with stories to gratify the Big Nurse: "They spy on each other. Sometimes one man says something about himself that he didn't aim to let slip, and one of his buddies at the table where he said it yawns and gets up and sidles over to the big log book by the Nurse's station and writes down the piece of information he heard" (p. 13).

Still, Miss Ratched's hegemony obviously follows a strategy of much craftiness in comparison to the one pursued by the Puritan elders and judges because it hides the continuity of scaffolds behind the plausible pretext of doing everything for the mental and psychological health of the patients, which is strongly denied by the narrator Chief Bromden, who manages to comprehend the real purpose of the Big Nurse's supports for men's spying on each other: " – of therapeutic interest to the whole ward, is what the Big Nurse says the book is for, but I know she's just waiting to get enough evidence to have some guy reconditioned at the Main Building, overhauled in the head to straighten out the trouble" (p. 13).

Mc Murphy meets the executive of Puritan hostility to individual values on the ward and becomes aware of to what extent the Big Nurse has succeeded in putting enmity among all the patients due to the alluring agency of the log book as soon as he joins the first group discussion, the primary victim of which is Dale Harding, or in other words, the equivalent of Hester enduring the stares of the bystanders at the scaffold: "Now. At the close of Friday's meeting . . . we were discussing Mr. Harding's problem . . . concerning his young wife. He had stated that his wife was extremely well endowed in the bosom and this made him uneasy because she drew stares from men on the street" (p. 40).

The discussion of Harding's private problems with his wife thus turns into a psychiatric Puritan trial in which the person with psychological problems or flaws is forced to endure an emotional persecution by the rest of the patients; on the other hand, the opening of the log book as the most reliable source of social reference but

graves Harding's torment, and the burden of embarrassment makes him close his eye lids, the only thing he can do to alleviate his pain: "She starts opening to places in the log book . . . 'According to the notes listed by various patients in the log, Mr. Harding has been heard to say that she "damn well gives the bastards reason to stare". 'He has also been heard to say that . . . ' Harding shuts his eyes, and nobody else says anything" (p. 40).

After forcing Harding to climb the stage of humiliation along the demoralizing applause of his unreliable friends who in every case harvest the fruits of their alliance with the accusing authority, the Big Nurse organizes an impromptu welcome party for Mc Murphy, whose previously intact wealth of personal secrets is instantly plundered by the declaration of his criminal records: ". . . history of street brawls and barroom fights and a series of arrests for Drunkenness, Assault and Battery, Disturbing the Peace, *repeated* gambling, and one arrest –for Rape" (p. 41).

However, Miss Ratched understands it too soon that Mc Murphy is no ordinary admission that will concede defeat in the first round of the battle and that he reckons rebellion against the power of society amongst his priorities. Being convinced that the society works to the detriment of individuals like him, particularly for the destruction of the individuals of his sex, Mc Murphy's everlasting hostility targets the public, which he holds responsible for the ignorance of the requests of his private self. Therefore, at the bottom of his lofty personal traits of a culprit lies his inextinguishable hatred towards the pressure of society.

Accordingly, Mc Murphy is in perfect harmony with the conventional masculine figure of aggression and physical violence, another example of which is introduced in the novel A Clockwork Orange, the male character named Alex becoming the local representative of Mc Murphy: "Alex regards females as objects to rape. His attitude towards women is one aspect of his violent rebellion against society. Deconstructive and anti-social, he is a criminal who robs, assaults, and rapes..." (Madden, 1992, p. 303).

As if striving to prove the distinctive aspect of his masculine character and his absolute resolution to fight for his privacy, Mc Murphy, unlike Dale Harding, displays not even the smallest signs of fear or embarrassment when the Big Nurse Miss Ratched unleashes an attack at his past mistakes stemming from his personal flaws and failure in adjustment to society, but activates his totally masculine sense of humor to obliterate the serious tone of the trial in the denial of his accusations for the rape, the most detestable act in Miss Ratched's Puritan sight focused on morality. This is how he talks of the victim of his brutal rape: "she was *plenty* willin' . . . So willin', in fact, I took to sewing my pants shut" (p. 42).

It might also be argued that the strategy Mc Murphy makes use of in the protection of his individuality against the accusations of the public he comes across in the Big Nurse's hegemony is not different from the one Hester Prynne follows to route up her Puritan judges, for both these protagonists come as winners out of their conflicts with their foes of individual values by means of purely gendered acts. Indeed, what clears up Hester's way so that she can run to victory is her needlework, feminine art of embroidery; similarly, what enables Mc Murphy to defend himself in front of the Big Nurse's trial is his funny and carefree evaluation of his arrest for rape, which is a basic masculine trait.

Still, it must not be forgotten or overlooked that Mc Murphy's reaction to the idea of group discussions contains his general tendency to put on a rather discriminative tone while approaching a problem from which both men and women equally suffer, not taking into consideration the fact that women, as well as men, need and deserve to protect their female privacy. In accordance with his discriminative tone, Kesey's male protagonist Mc Murphy, through his overridingly criminal characterization, associates the detestable enmity and clashes between individual and social values with the sexual conflicts between men and women, and once more drifts the issue to the arena of sexual politics where common problems of both sexes are handled at the expense of each other.

In order to vanquish the Big Nurse, Mc Murphy immerses the effective weapon of laughter in the water of misogyny and eventually convinces Dale Harding and his

other inmates that male laughter helps them swap the roles on the ward to play the bystanders in a film where Miss Ratched is ruled to play the victim of the public's mockery. This interesting film is shot on the morning of Mc Murphy's farewell party when Miss Ratched notices the wrongdoings practiced at night and attempts to bury Billy Bibbit in the quicksand of embarrassment: "The Big Nurse took our good humor without so much as a trace of her little pasted smile; every laugh was being forced right down her throat till it looked as if any minute she'd blow up like a bladder" (p. 296).

Similarly, Dale Harding, the former coward of group discussions, has in this film the memorable role of a man of bravery to the extent that he, very much like Mc Murphy, shatters the portrait of seriousness drawn by the Big Nurse during her disdainful talk to Billy Bibbit as a part of the interrogation for the crime of fornication with a prostitute:

"Oh, Billy", the nurse said. "A woman like *this*. A cheap! Low! Painted – "
"Courtesan?" Harding suggested. "Jezebel?" He scratched his head in thought. "How about Salome? She's notoriously evil. Perhaps *dame* is the word you want. Well, I'm just trying to help". (p. 299).

In consequence, this marks Harding's triumph, too, as a man that allies with Randle Mc Murphy in the bloodless conflict against the transgressions of society.

Through all these accommodations of Hester's triple conflicts with the representatives of Puritan idealism to Mc Murphy's story of defiance against the female authority in a mental institution and the deliberate presentation of the Big Nurse Miss Ratched and her hegemony as the equivalent of patriarchal Puritan mentality and life style, in his novel One Flew Over the Cuckoo's Nest, Ken Kesey targets the havoc of the feminist fortresses defining their critiques of Puritanism and all the similar feminine troops of anti-patriarchal ideology.

In other words, the femaleness of the Big Nurse as the executive of a supposedly matriarchal hegemony necessitates a radical change in the conventionally male-centered content of Puritanism and abrupt shifting from the feminist critiques of

man-centered lives to the misogynist repudiation of dominating women. Needless to say, Kesey also bases his theories on the female protagonist Hester Prynne in Hawthorne's novel The Scarlet Letter and adopts her clashes with the Puritan elders for his male protagonist's vindication, whose struggle is not solely to the hegemony of social institutions, but in particular to female wielders of authority.

Nonetheless, it is still open to discussion and a matter of wonder – as one might infer on the basis of freedom of thought – how Puritan ancestors, the real characters of early American history, would deal with the idea of a woman who is claimed to imitate them in the exertion of pressure and precise realization of Puritan idealism. To pose the same question regarding Kesey's novel and his female antagonist, were Mc Murphy's story be true, who would they approve of – the woman who fascinatingly conforms to them in everything but sex or the man who is of their sex, but who is in no other way similar to them, as the incarnation of what Puritanism is not rather than what it is?

CONCLUSION

In Ken Kesey's novel One Flew Over the Cuckoo's Nest, the male protagonist Randle Patrick Mc Murphy, the hero and savior of suffering in a mental asylum, combats the institutional authority embodied by the Big Nurse Miss Ratched; this embodiment signifies the equation of oppressive authority with women in power, aiming to endorse hostility towards women and praise misogynist views. The form of misogyny employed throughout Kesey's novel essentially concerns with the supposed consequences of engendered hegemony to the disadvantage of male patients. Thus, what is mostly criticized through Kesey's characterization of the con man Mc Murphy is women's soaring to power and their dreams of taking men under jurisdiction. Besides, this central critique is almost always accompanied by the accentuation of men's entrapment in the conventional dilemma of women controlling them and women controlled by them. The Big Nurse epitomizes the women of the first category whereas the two prostitutes in the novel typify the women of the second group, demonstrating the contrastive roles of women in their relation to men. In accordance with Kesey's deliberate incorporation of misogynist views into his novel, the prostitutes are extolled as the perfect partners of men since they side with men to help them challenge the so-called female tyranny in contrast to the Big Nurse, who is constantly degraded as the gigantic foe of men and their masculine identity.

In Kesey's novel, the male aggression towards "the" mother doubtlessly pertains to the most common form of misogyny in the twentieth century. This is basically because Kesey wrote this novel in 1962, in a period when male hostility chose mothers as its victims as a consequence of the nation-wide assumption that mothers were responsible for the existence of psychologically and psychosexually deficient men that betrayed America's conservative values and defamed the moral peculiarity of American society. Therefore, Kesey's misogynist novel attacks the general notion of motherhood in Miss Ratched's character and relates all the problems of inmates' psychological flaws to her maternal authority even though she is believed to be the mother of all the inmates only in a figurative sense. This hostility towards the mother figure culminates in the novel when Kesey's narrator and protagonist associate most of the elements of Miss Ratched's ward policy to the castration complex theorized by

Sigmund Freud, presumably the father of the misogynist sides of the psychoanalyst approach.

Another important point that manifests the misogynist nature of Kesey's novel is that Kesey labels the con man Mc Murphy, a licensed rapist displaying all the characteristics of a felon, as the hero and redeemer of the story. As a matter of Kesey's preference, the reader is solicited to acknowledge that Randle Murphy's aggression and physical violence that stem from his wild nature denote innocence when compared to the Big Nurse's several practices affiliated with her exertion of authority on the ward. In other words, the novel erects a huge monument in honor of Mc Murphy and all the men he represents, and under this monument Kesey places the corpse of Miss Ratched and all the powerful women she perfectly represents.

It is true that the ending of the novel is baffling since Kesey appears to take no measures to save the male hero Mc Murphy from lobotomy, nor does he gratify vindictive males thirsting for revenge by letting the narrator kill the Big Nurse, the agent of his hero's brain slaughter. The absence of female murder from this novel is a natural outcome of Kesey's hypothesis that the symbolic rape of Miss Ratched and the narrator's escape from the ward will suffice to declare the final triumph of men against female authority. Moreover, Kesey does not allow Miss Ratched's homicide by a male character in the novel, being positive of the fact that such an act of murder will mean his agreement to the victimization of women by men, which is one of the strongest premises of Feminist Criticism.

The way Kesey's One Flew Over the Cuckoo's Nest applies misogynist views and assertions has confounding similarities to the way Feminist critics confront male-dominated world and focus on female subordination and victimization by men. All these similarities indicate Kesey's desire to rival the defenders of feminist theories and retaliate them with an alternative story of male oppression and victimization by a woman in power. Instigated by his wish, Kesey presents Randle Murphy as the male equivalent of the heroine typology outlined by the Feminist ideology.

Kesey's novel still has many more points awaiting elucidation and elaboration that will serve marvelous contribution to the comprehension of its misogynist tone. For instance, the concept of marriage is a very complex notion that has made its way onto the Feminist agenda because of its significance in male-female relations as an institutional concept, and because of its consideration as a legitimate form of modern slavery by some theoreticians. In Kesey's novel both the male hero and his female adversary Miss Ratched are said to be unmarried although the former one boasts of promiscuity whereas the latter clings to asexuality and shows disgust with sexuality. The connection between Miss Ratched marital status and her claims to male subordination can be the content of another chapter since it is rich in content for a profound analysis and examination.

Misogyny in Kesey's novel also points at the connection between culture and female obedience through the characterization of the Jap nurse. The Jap nurse is depicted as an alternative for the women like Miss Ratched. This is affiliated with the cultural description of Japanese women as obedient wives or women, who do not get into a struggle with men or attempt to rival them, being mostly hindered by the impositions of the patriarchal culture.

Again, rape and the physical violence as the two major weapons of manhood can be the major concern of another study focusing on the misogynist nature of Kesey's novel. Furthermore, the difference between male and female reaction to rape in this novel should be examined because there seems to be discrimination between them even though both take part in Kesey's novel. The female reaction is overlooked as victimization and modified into the allegation of men's victimization through the reiteration of the concept of a seductress. Although symbolically employed, male reaction to rape, on the other hand, is described as a more vicious practice and used as the preliminary sign of male victimization by women.

Once more, the novel alludes to female intelligence along with negative connotations because the Big Nurse is always depicted as a woman resorting to tricks and fraud in order to deceive and win her male adversaries. Since craftiness is almost always ascribed to Satan in religious context, the reasons for the engenderment of

knowledge as female in the novel can be discussed and the association between women and "the sexless" serpent can be highlighted.

Finally, there is the concept of dependency dominating the novel in its entirety, which can be scrutinized as a common means of misogyny. Kesey's novel firstly rebukes male dependency on other males, and introduces the different forms of male dependency upon women. The possible pernicious results of such dependencies are implied through sons' dependency upon the mother in Billy's character and husbands' dependency on wives through the depiction of Harding's marriage to a man-like woman. From this last dependency arises the critique of whipped men in American society, and the degradation of those men by others is another weapon of misogynist approach.

It may be concluded that Ken Kesey will always be remembered by his approval of misogyny in his novel, and his novel will be reckoned among the best examples of misogynist literature. It is also definite that the analysis of misogynist means in this novel will not close the era of male hostility towards women since it is still too early to be optimistic about amelioration in woman-man relation. Unfortunately and very pessimistically, the war of misogyny against feminism will go on for several generations to come as long as the relationships are infected with power games. For the elimination of misogyny, it is crucial that men and women are not imprisoned in the expectations of hierarchical formulations or dogmas. Therefore, it is more important that the relations between males and females will be set free from the nest of hostilities and discriminations than Kesey's narrator's escape from the nest of Nurse Ratched's asylum.

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