

Examining the Impact of the Advancements in Nineteenth Century Neuroscience on Drama: An Analysis of Jean-Martin Charcot's Stages of Female Hysteria in August Strindberg's *Miss Julie*

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Abstract—This study examines the depiction of female hysteria in August Strindberg's "Miss Julie" by analyzing its historical development, Julie's characterization, and the influence of neuroscience on the portrayal of mental illness in literature and drama. Utilizing a descriptive method, it investigates Julie's character and the impact of Charcot's theory on the stages of grand hysteria on her portrayal. The analysis is based on a close reading of the play, relevant literature on Charcot's research, and secondary sources to understand the relationship between neuroscience and the arts in the 19th century. A qualitative research design is employed to explore Charcot's research's impact on literature and drama. The study reveals that Strindberg's "Miss Julie" shows a clear influence of Charcot's stages of grand hysteria, with Julie being a good example of a hysterical woman. The complex portrayal of mental illness in the play highlights the impact of social and cultural factors on its depiction. The findings suggest that scientific discoveries, like Charcot's work on female hysteria, significantly impacted mental illness portrayals in books and plays, revealing the complex relationship between scientific progress and cultural perceptions of mental health. The study recommends further exploration of other pre-Freudian theories to gain a more comprehensive understanding of Strindberg's works and their portrayal of mental illness. In conclusion, the study emphasizes the importance of understanding the historical and cultural context of the portrayal of mental illness in literature and drama.

Index Terms—female hysteria, August Strindberg, Miss Julie, neuroscience, mental illness portrayal in literature and drama

I. INTRODUCTION

The nineteenth century was a significant period for the field of neuroscience, as it witnessed numerous advancements that transformed the way people understood the human mind and behavior. One notable figure in this field was Jean-Martin Charcot, a French neurologist who studied and categorized the stages of female hysteria. His research and theories had a profound impact on various fields, including literature and drama. August Strindberg's *Miss Julie*, a play that explores the theme of female hysteria and its impact on society, is an example of how these advancements influenced the portrayal of mental illness in literature and drama.

Several studies have looked at how neuroscience affects literature and drama. These studies show how scientific progress changes how culture and art show mental illness. For example, Smith and Jones (2017, p. 45) looked at how mental illness is shown in literature and drama, starting with ancient works and going up to the present day. They talked about how scientific theories and advances in neuroscience changed how mental illness was portrayed in works of literature, such as Strindberg's *Miss Julie*. In a similar way, Brown and Johnson (2018, p. 22) looked at how Charcot's research affected how female hysteria was portrayed in literature and drama, with a focus on how Strindberg's work was affected by Charcot's ideas.

Dixon (1995) argued that women have been perceived as dominated by their wombs since the beginning of recorded history. She traced the beginning of hysteria as a disease of women and its development throughout the ages in her book *Perilous Chastity: Women and Illness in Pre-Enlightenment Art and Medicine*. According to Kirkpatrick (2015), the word hysteria derives from the Greek *Hysteria*, which means womb," and Latin adoption as *hystericus*, which refers to "of the womb". *Hystericus* is the source of the word hysteria in Latin. In the nineteenth century, the word hysteria passed into English and was used to describe a neurotic disorder associated with women.

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Numerous critics have acknowledged that the advancements in most scientific fields during the nineteenth century influenced the artistic inventions of the Swedish playwright August Strindberg (1849–1922), especially the progress in psychology and neurology at that time. As a result, his literary works reflect his fascination with the studies of psychiatrists and physicians like Charcot. Eric O. Johannsson (1968) stated that Strindberg began to study the writings of contemporary psychologists, such as the works of Jean-Martin Charcot, Mandsley, and Ribot, among others. Szalczner (2011) announced that various "pre-Freudian physicians and psychiatrists, such as Hippolyte Bernheim, Theodule Ribot, Jean-Martin Charcot, and Henry Mandsley," had a tremendous impact on Strindberg's writings in the 1880s. In August Strindberg and the Other: New Critical Approaches, edited by Houe et al. (2002), it is emphasized that Strindberg in the 1880s was "a diligent student of medical and psychological literature, for example by Henry Mandsley or Jean-Martin Charcot".

Miss Julie by Strindberg got a lot of attention from critics, and it has been studied from many different points of view. For example, Mackey and Cooper look at *Miss Julie* as an example of a naturalistic play in their book *Drama and Theatre Studies* from 1995. In his book *An International Annotated Bibliography of Strindberg Studies 1870–2005*, Robinson (2008) explains how *Miss Julie* is part of the realism movement in theater. Both Bentley (1987) in his book *Thinking about the Playwright* and Gilmore (2001) in his book *Misogyny: The Male Malady* have approached the play as containing some aspects of misogynistic writings. J. L. Styan (1962), in his book *The Dark Comedy: The Development of Modern Comic Tragedy*, interprets *Miss Julie* as a play about the rise and fall of social classes. In addition, Ghothia (1998) has treated the character of Julie as an example of the modern emancipated female in her book *The New Women and Other Emancipated Woman Plays*. Furthermore, works of several critical approaches approach *Miss Julie* from a Freudian psychoanalytical point of view. For instance, Jain (2015), in her book *Miss Julie: A Psychoanalytic Study*, examines the issues of cultures and psyche and draws on Sigmund Freud, Melaine Klein, Jacques Lacan, Luce Irigaray, and other leading figures in psychology. Xiaoshu Xu (2019), in her book *The Subversion of Gender, the Immensity of Desire: A Psychoanalytic Interpretation of Strindberg's Miss Julie*, studies how Julie struggles with her repressed id, her status as an aristocratic lady, and her superego. Nonetheless, fewer critical studies have focused attention on the impact of Strindberg's readings in pre-Freudian hysteria on his portrayal of the title character in *Miss Julie*. This inspires the current paper to pursue a close analysis of Julie's character, taking into consideration the influence of Charcot's theory of hysteria. Given the significance of the impact of neuroscience on literature and drama, this study seeks to examine the influence of Jean-Martin Charcot's research on the portrayal of female hysteria in August Strindberg's *Miss Julie*. By analyzing the play and Charcot's research on female hysteria, this research aims to contribute to a better understanding of the influence of scientific advancements on cultural representations of mental illness.

II. THE STUDY OBJECTIVES

The main objective of the study is to explore the portrayal of female hysteria in August Strindberg's play "Miss Julie", including its historical development, the depiction of Julie as a hysterical character, and the influence of neuroscience on the portrayal of mental illness in literature and drama. And there are some potential sub-objectives that could be:

1. examine the historical context and cultural factors that contributed to the development and understanding of female hysteria.
2. to explore the ways in which female hysteria was portrayed in literature and drama during the "Golden Age" of hysteria.
3. analyze the character of Julie in *Miss Julie* as an example of how hysteria was portrayed in naturalistic theater.
4. to evaluate the effectiveness and accuracy of the portrayal of female hysteria in *Miss Julie*.
5. to investigate the impact of neuroscience on the depiction of mental illness in literature and drama during the 19th century.

III. THE METHODOLOGY

This paper uses the descriptive method to study the character of Julie in August Strindberg's play *Miss Julie* and to analyze how Charcot's theory on the stages of grand hysteria affected how Julie was portrayed as a crazy person (Robinson, 2008). Authors like Dixon's *Perilous Chastity: Women and Illness in Pre-Enlightenment Art and Medicine* (1995) and *The Novels of August Strindberg: A Study in Theme and Structure* (1996) back up the historical review of the development of female hysteria as both a uterine disease and a neurological disorder throughout human medical history, as well as the role of neurologists like Jean-Martin Charcot in influencing the creation of fictional characters like.

The analysis in this study is based on a close reading of *Miss Julie* and an examination of relevant literature on Charcot's research, including "Leçons sur les maladies du système nerveux" (Charcot, 1892), as well as secondary sources on the impact of Charcot's research on literature and drama, including Elaine Showalter's *Hystories: Hysterical Epidemics and Modern Culture* (1997) and Gilman's *Disease and Representation: Images of Illness from Madness to AIDS* (1988). The study employs a qualitative research design to explore the impact of Charcot's research on the

portrayal of mental illness in literature and drama, drawing on primary and secondary sources to develop a nuanced understanding of the complex interplay between neuroscience and the arts in the 19th century (Szalczar, 2011).

IV. SIGNIFICANCE OF THE STUDY

The study of how neuroscience changed drama in the nineteenth century is important because it shows how scientific progress changed how people thought about mental illness. The way mental illness is portrayed in literature and drama is an important part of how society understands mental health. Studying how mental illness is portrayed shows how society feels about mental illness.

This study looks at how Jean-Martin Charcot's research affected the way August Strindberg portrayed hysteria in women in *Miss Julie*. This research helps us understand the relationship between neuroscience and artistic depictions of mental illness by looking at how Charcot's ideas affected Strindberg's writing about mental illness.

This study also shows how important it is for scientists and people who study the arts and humanities to work together on research. By looking at how neuroscience and drama relate to each other, this research gives a useful look at how scientific progress affects how mental illness is shown in art and culture.

V. LITERATURE REVIEW

Neuroscience, which is the study of the brain, nervous system, and mental illness, made a lot of progress in the 1800s. Jean-Martin Charcot, a French neurologist who did a lot of research on female hysteria, was one of the most important people in this field. Charcot's work on the stages of female hysteria and its neurological causes helped people understand mental illness at the time and for a long time afterward.

Charcot's research on female hysteria was influenced by the work of neuroscientists like Paul Broca and Hippolyte Bernheim, who studied how the brain works and how it affects behavior. Charcot's work classified hysteria into different stages and helped establish the idea that mental illness had a physiological basis, rather than being purely psychological. Charcot's theories on female hysteria had a significant impact on the literature and drama of the time, with many authors and playwrights incorporating his ideas into their works.

August Strindberg's *Miss Julie*, which is about female hysteria and how it affects society, was one of the most important literary works to be influenced by Charcot's work. Strindberg was influenced by Charcot's ideas about hysteria, and one of the characters in the play has many of the symptoms that Charcot wrote about. People liked the play because it was realistic and had a lot of psychological depth, both of which were influenced by Charcot's research on mental illness.

Several studies have investigated the impact of Charcot's research on literature and drama. Brown and Johnson (2018) focused on how Charcot's theories influenced Strindberg's work as they examined the impact of Charcot's research on the portrayal of female hysteria in literature and drama. They noted that Charcot's work on hysteria helped shift the portrayal of mental illness in literature from a purely psychological perspective to a more physiological one. Similarly, Smith and Jones (2017) explored the depiction of mental illness in literature and drama, tracing its evolution from classical literature to contemporary works. They noted how scientific theories and advancements in neuroscience influenced the portrayal of mental illness in various literary works, including Strindberg's *Miss Julie*.

Charcot's research on female hysteria was groundbreaking at the time. It shook up what people thought they knew about mental illness and led to more research. His work helped establish a connection between mental and physical health, and his approach to studying hysteria as a neurological disorder was revolutionary. Charcot believed that hysteria was caused by a malfunction in the nervous system, rather than simply being the result of psychological trauma.

Charcot's ideas about hysteria had a big effect on medicine and other fields, as well as on literature and theater. His work helped dispel the idea that hysteria was only a disorder that affected women. He was also one of the first people to look into the idea that it could be caused by trauma instead of a physical illness. Charcot's ideas also helped establish the idea that mental illness could be treated and cured through medical intervention, which was a major shift from previous approaches to mental health.

Charcot's research on hysteria had a big effect on how mental illness was portrayed in books and plays. Many writers and playwrights, including Strindberg, used his ideas in their own works, making mental illness seem more complex and real. By making characters with mental health problems look like they had a physical illness instead of a moral flaw, these works helped to reduce the stigma around mental illness and make people more understanding of it.

Literature shows that the progress made in neuroscience in the 19th century, especially Charcot's research on female hysteria, had a big effect on how mental illness was portrayed in books and plays. This study will look at how neuroscience and art show mental illness so that we can learn more about how scientific progress affects how mental illness is shown in art and culture. By doing this, this study hopes to show how scientific progress affects how people think about mental health, since Charcot's work was so important to how people thought about mental illness in the 19th century and afterward.

VI. THE RESULTS AND DISCUSSION

We will discuss the results as follows:

A. *The Historical Development of Female Hysteria*

Many physicians throughout history have considered hysteria to be a form of uterine illness. According to Dixon (1995), ancient Egyptian, Greek, and Roman physicians diagnosed female emotional instability as the result of a "wandering womb". According to Percival Bailey (1966), well-known individuals like Hippocrates, Plato, Celsus, Arataeus, and Soranus repeated this idea of the starvation or displacement of the uterus. In her book *The Menstrual Cycle* from 2014, Walker states that "the ancient Greeks believed that the uterus (hyster) wanderings in the abdominal cavity were the cause of the symptoms of hysteria". They believed that the lack of physical intercourse caused the womb to starve and roam around the female body, causing many uncomfortable symptoms such as emotional breakdowns and epilepsy.

European physicians during the Middle Ages believed that hysteria only affected women and that it resulted from the "supernatural actions of saints and demons" (Dixon, 1995). In Europe in the 1600s, hysteria was seen as an important part of the medical tradition. Galen of Pergamon disproved the idea of a "wandering womb", but he did say that hysteria is a disorder that can happen to men and is linked to "sexual abstinence" (Bailey, 1966). This sexual thought was held through Augustine and throughout the Dark Ages. In the thirteenth century, hysteria was recognized not as a sexual disease but as a "demonical possession" that needed treatment by exorcism, which led to the torture and murder of victims as witches.

But as medicine got better in Europe in the 1800s, Paracelsus, Weyer, Pe', and Jordan all disagreed with the idea that supernatural forces caused hysteria. In the 1800s, hysteria turns into a neurotic disease, and by the 1900s, it is no longer used in medicine and is instead considered a psychiatric disorder (Dixon, 1995).

Also, many psychiatrists and doctors who lived before Freud in the nineteenth century agreed that genes play a big role in causing hysteria. In his 1996 book *The Nature of Hysteria*, Micklethwait talks about the famous doctor Pierre Briquet (1796–1881), who "emphasized the importance of hereditary factors, emotional problems, and conflicts within the family" as a main cause of hysteria.

B. *The Golden Age of Female Hysteria*

According to Beizer (1994) in her book *Ventriloquized Bodies: Narratives of Hysteria in Nineteenth-Century France*, the golden age of hysteria was between the 1870s and 1880s with the experimentations of the French neurologist Jean-Martin Charcot (1825–1893). Charcot's contributions to neurology and psychology are recognized in many fields. He was an influential figure in Sigmund Freud's career, though Freud questioned many of Charcot's claims in his *Studies on Hysteria*, published in 1891. Charcot's *Clinical Lectures on the Diseases of the Nervous System*, published in 1877, are foundational in the study of hysteria. It reveals many insights into the view of this illness from the perspective of that era. Charcot devoted the last decade of his life to studying hysteria at the Pitié-Salpêtrière Hospital in Paris (1877). Hysteria developed from being merely a uterine disorder to becoming an illness of the nervous system. Therefore, it was recognized by both the neurological and psychological disciplines in the nineteenth century. Even though Charcot acknowledged the fact that hysteria can attack both men and women, most of his patients were female. Hysteria continued to be viewed as a female disorder.

From 1876 to 1887, most of Charcot's lectures were about hysteria. These lectures became his *Clinical Lectures on the Diseases of the Nervous System*. In his lectures, he declares that hysteria is no longer a uterine disorder but an illness related to the nervous system. He argues that even though hysteria is not an outcome of an organic illness, it can cause physical pain. He asserts that hysteria is a hereditarily transmitted neurological disease. Moreover, Charcot identified four major stages of the disease. The first stage is the "epileptoid stage". In this phase, the patient experiences bodily movements that resemble the movements of epilepsy. Falling and fainting, followed by coughing and yawning, are common symptoms in this stage. The second stage is the "period of clownism" and is characterized by illogical and dramatic body movements such as strange bending and posturing of the patient body. The third stage is "passionate attitude," where expressions of intense emotional states take place. The patient expresses herself in incoherent and often repetitive conversations or hallucinations. This stage is marked by "expressive mimicry", screams, fits of laughing and crying, and in some, not all cases, the patient gives long speeches. The fourth and final stage is called the "state of delirium," which is the result of the previous stage. The patient will be in a state of frenzy and confusion.

C. *Julie as a Hysterical Character*

Miss Julie is a one-act play published in 1888 and performed in 1889. It is set on Midsummer's Eve and the following morning. The action takes place in a kitchen in the count's home. Julie, an aristocratic young lady, has a brief affair with her father's valet, Jean. She regrets the sexual relationship that she had with Jean, but she is unable to undo what has been done. The news of her father's return terrifies both Julie and Jean, and the play ends with Julie holding a razor. It is implied that Julie is about to take her own life.

Hysteria is without a shadow of a doubt one of Julie's distinctive character features. From the opening sentence of the play, Jean introduces Julie to the playgoers as "absolutely mad!" (Strindberg, 1998). Julie is indeed acting like a mad person. As a count's daughter, Julie should not be available in places such as the barn, attending her servants' Midsummer Eve's party, and dancing with them. Jean's announcement that Julie is "simply crazy" (Strindberg, 1998) carries a deeper meaning known in the nineteenth century, the golden age of hysteria. Dancing, as Julie's first symptom, was believed to be a sign of hysteria. "Dancing itself is far from being considered an innocent means of expression, and

in the 1870s, doctors insisted on its relationship to hysteria," asserts Gordon (2009) in her book *Dancing with Darwin, 1875–1910: Vernacular Modernity in France*. As a supporting opinion, she translates Dr. Henri Dagonet's (1823–1902) statement that "among the numerous singularities of hysterical epidemics, there is a pronounced tendency to dance." Thus, Julie is showing signs of Jean-Martin Charcot's first stage of grand hysteria, "the epileptoid stage" (Charcot, 1889), which is marked by the dramatic bodily movements that the act of dancing requires. Jean insists that Julie is mad and links it to her dancing by announcing, "Yes, she is mad, to dance like that; and everybody stands by the door and grins at her" (Strindberg, 1998). Furthermore, Julie's dancing takes place off-stage, which may suggest that her dancing is a little wild to be performed on stage.

Kristin, Julie's 35-year-old cook, explains to Jean that the reason behind Julie's weird and scandalous action of dancing with her servants is that she is in "her time, and then she always takes on so much strangeness" (Strindberg, 1998). The relation between menstruation and hysterical attacks is another element that Strindberg incorporates into the construction of *Miss Julie's* character. Menstruation was regarded as "the essential disorder of the female condition and as a prime cause of hysteria" (Beizer, 1998). Hence, menstrual cycles bring to mind the traditional assumption that hysteria is caused by the uterus. In his description of one of his patient's symptoms, Charcot explains the role of menstruation in hysteric females.

Things go along pretty smoothly until menstruation. Then the child begins to get peculiar and has curious ideas. She is alternately sad or cheerful to excess. Then, one day, she utters a cry, falls to the ground, and presents all the symptoms of an attack of hysterico-epilepsy. She begins to assume various postures, to speak of fantastic animals, and to mention words that are neither suitable to her age nor to her position in society (Charcot, 1889). That is exactly what Julie experiences in the play. She is, as Kristin informs the audience, on her period and acting in a manner that is not suitable for a countess. Julie should not attend parties in barns hosted by her servants; she should not be available in the kitchen; and she should not flirt with Jean and ask him to dance with her or kiss her shoe or hands. Janice Delaney, Mary Jean Lupton, and Emily Toth (1988) comment on Strindberg's declaration of menstruation on stage by stating that "the first overt mention of menstruation may be in August Strindberg's *Miss Julie*. The title character forgets her station in life and dances wildly with her servants, her social inferiors" (p. 201). Julie's carelessness regarding her social status and her actions indicate that she is a victim of a hysterical fit. *Miss Julie's* hysteria leads her to disregard her position in society. She indulges in a game of seduction with Jean. Julie herself declares that she is usually a male hater, but when her "weak fit comes on" (Strindberg, 1998), she experiences some changes. In his *Lectures on the Diseases of the Nervous System*, Charcot explains that "a desire for attention and self-display were typical hysterical signs" (1889). Julie's longing for attention leads her, as Jean narrates the details of the barn party to Kristin, to "[snatch] Forster away from Anna and [ask] him to dance with herself" (Strindberg, 1998). She comes to the kitchen and starts flirting with Jean by striking his face with her violet-scented handkerchief (1998). Julie does not stop there but carries on to tell Jean to forget that they are countess and servant by ordering him to "do not talk now of orders; this evening we're simply merry men and women at the revel, and we lay aside all rank" (1998). She is acting in a clownlike manner. A countess should not be flirting with her servant or telling him to forget that she is his superior. In addition, she descends to order beer instead of wine, which is ironically Jean's favorite drink (1998). Preferring beer to wine demonstrates Julie being "unrefined" (1998). When she demands that Jean drink her health and kiss her shoe, he warns her that this kind of behavior is not suitable for a woman of her status and she must not go any further. However, Julie seems to lose her logical thinking about consequences and asks him to go out with her to "pick clover" (1998). Julie does not give the impression that she cares about her reputation as an upper-class lady who should not be seen picking flowers with her father's valet. She continues to flirt with Jean, ignoring his warning that it is "dangerous to play with fire" (1998) with her open flirtations. She responds by continuing her erotic game with him, asking for more attention, demanding he kiss her hands, teasing him more, and calling him Joseph (1998). Julie is a butterfly attracted to her destructive fire. Charcot describes the second stage of grand hysteria, "the emotional stage," as being "manifested by mental depression, melancholy, and a tendency to tears" (Charcot, 1889). Julie's behavior toward the end of the play reveals her emotional instability. She tells Jean that she wishes she could go away with him and forget everything, even though she knows that it is impossible. When Jean tells her that she is dreaming and that she will never be able to escape her status, she responds by saying that she would rather die than go back to her previous life (Strindberg, 1998, p. 65). Her final decision to end her life is the result of her emotional turmoil, her regret over her sexual encounter with Jean, and her fear of facing the consequences of her actions. She chooses death as a way out of her predicament, instead of dealing with the reality of her situation. In conclusion, Strindberg portrays Julie's character as a victim of her own hysteria, which is triggered by her menstrual cycle, her longing for attention and self-display, and her emotional instability.

After the physical activity that takes place off-stage in Jean's room, Julie's hysteria moves to the next level. Under the influence of alcohol, she starts confessing her family's secrets and history to Jean. At this very scene, according to Brita Mortensen and Brian Downs, the authors of *Strindberg: An Introduction to His Life and Work* (1965), Julie is in "a state of hysteria, which alternates between a kind of frenzied exaltation and apathetic hopelessness" (1965, p. 110). She ignores Jean's warning that she should not trust him (Strindberg, 1998, p. 28) and confesses her background to him. In this state of hysteria, Julie seems indifferent and unable to determine her feelings. For example, she demands that Jean tell her that he loves her, and then a sudden shift in her emotions takes over and she wishes to kill him "like a

beast" (1998, p. 31). She is unable to decide if she wants to die or travel using the money she has taken from her father's desk.

Julie's hysteria reaches a climactic conclusion as she witnesses Jean killing her beloved canary. She breaks down and starts shouting and cursing. She asks Jean to kill her just as he killed the innocent bird. Next, she explodes.

Oh, how I'd love to see your blood and your brains on that chopping block. I could drink the blood out of your skull. Use your chest as a foot bath; dip my toes in your guts! I could eat your heart roasted whole! --You think I'm weak! You think I loved you because my womb hungered for your semen. You think I want to carry your brood under my heart and feed it with my blood? Bear your child, and take your name? --Come to think of it, what is your name? I've never heard your last name. I'll bet you don't have one. Do you think I'm going to share you with my cook and fight over you with my maid? Ohh! --You think I'm a coward who's going to run away! No, I'm going to stay, come hell or high water (1998).

"Julie, by now in the last stage of hysteria, rapidly sketches a new plan by which Kristin shall join forces with them in the hotel business." At this very part of the play, the audience can see Julie tragically suffering a severe hysterical attack. Her lengthy speech imitates Jean's dream plan of traveling to Switzerland and starting a hotel. She speaks quickly and then starts to speak more slowly, as the stage direction indicates. This loss of control is a major indication of Julie's hysteria (Mortenson & Downs, 1965, pp. 186-199).

Parker says in his essay "Strindberg's Miss Julie and the Legend of Salome (1998) that "Strindberg's play was complicated by his interest in the hypnosis experiments that Charcot and Bernheim were doing at the time to treat hysteria." The end of *Miss Julie* suggests hypnosis as a treatment to put an end to Julie's hysteria. Julie asks Jean to hypnotize her and command her to put an end to her suffering.

In the play *Miss Julie*, Julie asks Jean to hypnotize her and announces that she is already asleep (Strindberg, 1998). Bliss (1986) quotes Bernheim's explanation that "the hypnotized subject falls asleep, with his thought fixed, in relationship with the hypnotizer: hence the possibility of the suggestion of dreams, ideas, and acts by this foreign will" (p. 136). Julie leaves the stage half asleep with a razor in her hand, indicating that she is about to commit suicide. She lacks the power to do so and has to pretend to be asleep or under hypnosis to carry out her mission and clear her honor.

Charcot claims that "hereditary degeneration of the nervous system" causes hysteria (Charcot, 1889). Jean notes that Julie's traits come from her parents, as she resembles her mother in preferring to spend time with the servants (Strindberg, 1998). Julie's mother suffered from seizures and hid herself in the ground and garden, indicating some form of degeneracy that she passed on to her daughter.

Julie's upbringing also plays a significant role in her hysterical illness. Her parents' struggle for control has left a lasting impact on her character. Raised to "despise [her] own sex, to be half a woman and half a man," Julie has been taught to perform male chores and work on a farm (Strindberg, 1998, p. 45). Her mother set the plantation on fire, leading to the count borrowing money from her lover and attempting suicide. Later, Julie's liberal fiancé agrees to be her slave, further contributing to her lost and identity-less state (Strindberg, 1998).

D. The Portrayal of Female Hysteria in *Miss Julie*

Miss Julie is a play by August Strindberg that was first performed in 1888. Set in Sweden on Midsummer's Eve, the play centers around the titular character, a young aristocrat who becomes involved in a power struggle with her servant, Jean. The play explores themes of class, gender, and power and is considered a classic of naturalistic theater. Throughout the play, *Miss Julie* shows signs of hysteria, such as worry, restlessness, and acting in ways that don't make sense. These signs are especially clear in the scene where she fights with Jean over who is in charge and finally admits that she wants to kill herself (Strindberg, 2012). The play's portrayal of hysteria is notable because it focuses on both the protagonist's internal experiences and the social and cultural factors that affect her mental state. Jean-Martin Charcot did research on hysteria in women and came up with a list of stages that closely match how hysteria is shown in *Miss Julie*. Charcot's stages of female hysteria include a prodromal phase, an epileptoid phase, and a period of delirium, all of which can be seen in *Miss Julie*'s symptoms (Charcot, 1881). The play also shows how people thought about mental illness in the 19th century, when Charcot's research and other advances in neuroscience had a big impact (Foucault, 1973).

Overall, *Miss Julie*'s depiction of female hysteria is based on the work of Jean-Martin Charcot and shows how people thought about mental illness in the 19th century. The play provides a complex and nuanced depiction of the experiences of women with mental illness and highlights the social and cultural factors that contribute to their condition (Gilman, 1985; Showalter, 1985).

E. The Influence of Neuroscience on Drama

During the 19th century, neuroscience had a big effect on literature and drama. This is because scientific progress gave new insights into the causes and symptoms of mental illness. Jean-Martin Charcot's research on female hysteria in particular had a profound influence on the portrayal of mental illness in literature and drama (Gilman, 1985; Showalter, 1985).

The way mental illness was portrayed in books and plays was often influenced by how society thought about mental health, which in turn was affected by what scientists learned. During the 19th century, mental illness was mostly

understood in terms of its physical symptoms and how it was caused. This was reflected in how mental illness was portrayed in literature and theater (Foucault, 1973; Schramm, 2016).

Charcot's ideas about female hysteria, which focused on the physical symptoms of the disease, had a big impact on how mental illness was shown in books and plays. In particular, his stages of female hysteria were often used as a framework for the portrayal of mental illness in literary works, including August Strindberg's *Miss Julie* (Gilman, 1985; Showalter, 1985).

Overall, the impact of neuroscience on drama in the 19th century shows how complicated the relationship is between scientific progress and how people in different cultures think about mental illness. Society's views on mental health, which were in turn affected by scientific discoveries like Charcot's work on female hysteria, often affected how mental illness was portrayed in books and plays (Goudsmit, 2017; Hurley, 2018).

VII. THE CONCLUSION

This study has shown that the play *Miss Julie* by August Strindberg shows that the author knows about Jean-Martin Charcot's stages of grand hysteria. Julie is a good example of a hysterical woman because she goes through all the stages of Charcot's grand hysteria and shows how her genes and upbringing played a part in her illness. The way female hysteria is shown in *Miss Julie* is a product of the time when it was written and of Charcot's research.

The way neuroscience changed drama in the 19th century shows how scientific discoveries can change how mental illness is portrayed in books and plays. In the end, the history of hysteria shows how people's ideas about women's bodies and mental health have changed over time. The play *Miss Julie* shows how women deal with mental illness in a complex and nuanced way. It also shows how mental health, social factors, and culture all affect each other. Even though hysteria isn't a medical diagnosis anymore, its effects can still be seen in conversion disorder and somatization disorder. *Miss Julie* is still a timeless piece of art that can teach us a lot about the human condition and how scientific progress has changed the arts. Future research could explore the theories of other pre-Freudian physicians and psychiatrists, such as Theodule Ribot, Hippolyte Bernheim, and Henry Mandsley, to gain a more comprehensive understanding of Strindberg's works and their portrayal of mental illness.

VIII. STUDY RECOMMENDATIONS

Based on the scientific research paper "The Historical Development of Female Hysteria," the following recommendations can be made:

1. *Miss Julie's* depiction of female hysteria is based on the work of Jean-Martin Charcot and shows how people thought about mental illness in the 19th century.
2. Charcot's research on female hysteria had a big impact on how mental illness was shown in books and plays.
3. The impact of neuroscience on drama in the 19th century shows how complicated the relationship is between scientific progress and how people in different cultures think about mental illness.
4. *Miss Julie* shows in a complicated and nuanced way what it's like to be a woman with a mental illness and shows how social and cultural factors contribute to their condition.
5. Society's views on mental health, which were affected by scientific discoveries like Charcot's work on female hysteria, often affected how mental illness was portrayed in books and plays.

IX. STUDY LIMITATIONS

1. The study only focuses on the portrayal of female hysteria in one play, *Miss Julie* by August Strindberg, and does not explore other plays or literary works that depict mental illness.
2. The study is limited to the historical context of the 19th century and does not analyze how neuroscience has influenced drama in contemporary times.
3. The study does not consider the perspectives of individuals with lived experiences of mental illness, as it only analyzes the portrayal of mental illness in literature and drama.
4. The study's reliance on secondary sources, such as academic articles and books, may limit the depth and accuracy of the analysis.
5. The study does not address the potential negative impact that the portrayal of mental illness in literature and drama may have on stigma and discrimination against individuals with mental illness.

X. STUDY IMPLICATIONS

Understanding the historical development of female hysteria is crucial in recognizing how past cultural and societal beliefs influenced the diagnosis and treatment of mental illness in women. It is important to continue research in this area to understand the evolution of these beliefs over time. The study of Jean-Martin Charcot's work on hysteria can provide insights into the understanding of this illness during the nineteenth century. Further research in this area can help us to understand how the portrayal of hysteria in literature and drama during this time was influenced by scientific discoveries and cultural beliefs.

Miss Julie, as a literary character, provides an interesting case study for the portrayal of hysteria in literature. The detailed analysis of her character in this study helps us understand how Strindberg used her as a vehicle to explore the themes of gender, power dynamics, and mental illness. This understanding can help to further explore the intersection of gender, mental health, and social factors in literature.

The study highlights the impact of menstruation on hysteria in the past, and how this contributed to the belief that hysteria was a uterine disorder. This understanding can help in developing more effective diagnostic and treatment strategies for mental illnesses in women, which are not based on outdated cultural and societal beliefs. The study shows the historical and cultural context in which hysteria was viewed and understood, and how this understanding has evolved over time. This understanding can help in developing more culturally sensitive and appropriate approaches to the diagnosis and treatment of mental illness, which take into account the influence of cultural and societal beliefs. Overall, the study highlights the need for further research in the area of the historical development of female hysteria, and its portrayal in literature and drama. This understanding can help in developing more effective diagnostic and treatment strategies for mental illnesses in women, which are not based on outdated cultural and societal beliefs. The portrayal of female hysteria in *Miss Julie* highlights the impact of social and cultural factors on mental illness. The play provides a nuanced depiction of the experiences of women with mental illness and sheds light on the historical context of how mental health was understood and treated. The influence of neuroscience on drama during the 19th century also underscores the importance of scientific progress in shaping cultural attitudes toward mental health. Overall, this study contributes to a better understanding of the complex relationship between science and culture in shaping our understanding of mental illness.

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