

## 沃特·司各特《雷馬莫之妻》中的悲劇女英雄—— 露西·愛緒頓

Lucy Ashton as Tragic Heroine in Sir Walter Scott's *The Bride of Lammermoor*

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### 摘 要

沃特·司各特所著之《雷馬莫之妻》(The Bride of Lammermoor) 發行於一八一九年。十八世紀至十九世紀初的西方文學界著眼於歷史小說以及羅曼小說兩造雙方之思辯，成為法國大革命以來之文藝思潮。儘管許多學者將其視為司各特歷史小說系列作品之一；但文類特定類型化無法點出女主角因自身缺乏判斷力而一步步走向自己命運多舛一途。本文旨在論述《雷馬莫之妻》中的女主角露西·愛緒頓為一悲劇女英雄，輔以亞多德《詩學》對於希臘悲劇英雄的定義來重新檢視《雷馬莫之妻》中的女主角露西·愛緒頓。本文作者認為司各特巧妙結合歷史小說文類以及誌異羅曼史，成功將小說帶進一個新的紀元。作者因此主張露西·愛緒頓如同希臘悲劇英雄一般，因為自己個性上的缺陷而錯誤地一步步走向悲劇結局，她的命運以悲劇收場並非源自其邪惡本質，而是出自於自己對於時代環境變遷的毫無招架能力導致一步步走向悲劇結局，先是發瘋然後自殺死亡。

**關鍵詞：**司各特，《雷馬莫之妻》，悲劇女英雄，亞里斯多德，悲劇性格

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### **Abstract**

*The Bride of Lammermoor* written by Sir Walter Scott was published in 1819. Despite the fact that scholars and researchers have regarded the work as historical fiction, like other *Waverley Novels*, others read *The Bride* as the gothic, the fantasy, and the sentimental. Moreover, the debate still goes on in the project between romance and historical novels. To define The Bride's novel category, one must refer to a certain discussion of the novel's protagonist. This study argues that Lucy Ashton can be regarded as tragic heroine in fiction, like Janet Dalrymple in Scott's family circle. As a child, Walter Scott's maternal family told him the story of Janet Dalrymple, including Jane's short marriage and her mysterious death. This paper mainly interrogates how Lucy Ashton's "error of judgment", as characteristic of a tragic hero, is embodied. "Error of judgment" can be seen as a symptom of a "tragic flaw. Or, "Hamartia" may have helped shape Lucy Ashton as a tragic heroine and shown her madness as her ultimate downfall. First, the background story is provided. Moreover, the definition of "tragic flaw" and "Hamartia" from Aristotle's *The Poetics* are examined. Finally, analysis on Lucy Ashton through her embodiment of female fantasy, feminine passivity, madness and death are discussed.

**Keywords:** Sir Walter Scott, *The Bride of Lammermoor*, tragic heroine, Aristotle, tragic flaw or Hamartia

## I.Introduction

Despite the fact that Janet Sorensen<sup>1</sup>, Jean Pickering & Suzanne Kehde<sup>2</sup>, Jenni Calder<sup>3</sup>, Philippa Gregory<sup>4</sup>, E. Owen<sup>5</sup>, Peter MacDonald<sup>6</sup>, Fiona Robertson<sup>7</sup>, Emma Rose Miller<sup>8</sup>, and Peter Dignus Garside— all have directly or indirectly imputed to Sir Walter Scott<sup>9</sup> and the *Waverley Novels*<sup>10</sup> including *The Bride of Lammermoor*<sup>11</sup> in late 18th- and early 19th-century as historical novel<sup>12</sup> series, however, it is not clear how Lucy Ashton can be regarded as a tragic heroine positioned in a broader part of historical novel writing agenda. And it is worthy being investigated how Lucy Ashton's status as a tragic heroine makes *The Bride* a tragedy more than

- 1 See Sorensen's "Writing Historically, Speaking Nostalgically: The Competing Languages of Nation in Scott's *The Bride of Lammermoor*" in Jean Pickering and Suzanne Kehde's edited *Narrative of Nostalgia, Gender and Nationalism* (1997).
- 2 See Jean Pickering and Suzanne Kehde's *Narrative of Nostalgia, Gender and Nationalism* (1997).
- 3 She is an expert on Walter Scott studies.
- 4 Philippa Gregory is a historical novelist.
- 5 See E. Owen's "Critics of *The Bride of Lammermoor*." Owen directly regards *The Bride* as historical novel.
- 6 Peter MacDonald is a tartan expert and commentator on Scottish history (BBC).
- 7 Fiona Robertson edited *Women's Writing 1778-1838* and *Stephen Crane's The Red Badge of Courage and Other Stories* (with Anthony Mellors) for Oxford World's Classics.
- 8 See Emma Rose Miller's "Fact, Fiction, or Fantasy: Scott's Historical Project and *The Bride of Lammermoor*." *The Wenshan Review* 13, no. 1 (2019): 101-27.
- 9 He was once a Tory party member, president of the Royal Society of Edinburgh, and vice president of the Society of Antiquaries of Scotland. He was also a poet, critic, playwright, traveler, lawyer, novelist, historian, and Abbotsford owner. Moreover, Scott is crowned as "the Great Unknown," (Isabelle Bour); "The Enchanter of the North" (Stephen Carver), and "The Wizard of the North" (BBC). About Walter Scott's life and works, see Oxford Dictionary of National Biography, Historic UK, Walter Scott - Writing Scott - BBC, Abbotsford: The Home of Sir Walter Scott, and Sir Walter Scott: Biography on Undiscovered Scotland, etc.
- 10 There are some real-life allusions and references taking place in Scott's time before he wrote *The Bride*. "William III died; The duchy was created in 1702; Sara Churchill became the Duchess of Marlborough; The Act of Union was achieved in 1707" (Owen 365-6); "... the ejection of the Master of Ravenswood from his ancestral home by the relentless Lady Ashton coincides with the change of government in England in 1710" (Owen 366). All these facts of history were written in Scott's novels.
- 11 It is Walter Scott's 8th work in *Waverley Novels*. *The Bride* was published with *A Legend of Montrose* as the Third Series of *Tales of My Landlord* (See Fiona Robertson's intro of *The Bride*). Scott based this "dismal" novel on the "ill-fated marriage" of Janet Dalrymple to David Dunbar of Baldoon in 1669. The intro appears in Fiona Robertson's edited Oxford World's Classics: *The Bride of Lammermoor* by Sir Walter Scott. The edition is published by Oxford U Press. Moreover, as for the story related, see Parson's 1943 "The Dalrymple Legend in *The Bride of Lammermoor*."
- 12 Materials concerning "historical novels" can be found from Orel Harold's *The Historical Novel from Scott to Sabatini: Changing Attitudes toward a Literary Genre, 1814-1920*. London: St. Martin's Press, 1995; L. Nagy's 2014 "Historical Fiction as a Mixture of History and Romance: Towards the Genre Definition of the Historical Novel" from *Prague Journal of English Studies*; K Trumpener's 1993 "National character, nationalist plots: National tale and historical novel in the age of Waverley, 1806-1830" shown in *ELH*; Patricia Meyer Spacks' 2008 *Novel Beginnings* (Yale UP); "historical novel" section in P. M. Logan, O. George, S. Hegeman, & E Kristal's 2014 *The Encyclopedia of the Novel* (Oxford: John Wiley & Sons).

a historical novel. To say so, I do not intend to dispute against *the Bride* as a historical novel, but it can at the same time be seen as a different *Waverley* novel in the series such as the gothic<sup>13</sup>, the fantasy<sup>14</sup> or the sentimental<sup>15</sup>. In this paper, Lucy Ashton is arguably regarded as a tragic heroine<sup>16</sup> because her madness and death in *The Bride* fulfill the quality and political purpose of a tragic hero(ine)<sup>17</sup>. And because Lucy's feminine characteristic represents, in a sense, the eighteenth-century typical woman protagonist in the novel, she being portrayed by Scott as madwoman is no coincidence. She fails Lady Ashton<sup>18</sup> and Sir William Ashton's calculation to make her get married with Laird of Bucklaw instead of her true affection, Edgar Master of Ravenswood. Lucy Ashton's father is calculative as a bourgeois man and her mother is manly and decisive to causing Lucy Ashton's insanity.

When he was a little boy, Sir Walter Scott was repeatedly told the original version of *The Bride of Lammermoor*<sup>19</sup> (1819) by Anne Rutherford (Scott's mother), Mrs. Margaret Swinton (Scott's aunt), Mrs. Anne Murray Keith, and William Clerk.<sup>20</sup> *The Bride* written by Walter Scott recounts the story that Janet Dalrymple was married to David Dunbar, the younger son of Baldoon on Aug 12, 1669. On Aug 24, Miss Dalrymple was taken away from her parents in Carscreugh to her bridal home. Before long, she died on Sep 12 and was buried eighteen days later. The mysterious death of Janet Dalrymple was then spread out as a family rumor in Scott's maternal family circle and as a tragic downfall of the bride. The story was thereafter regarded as a family taboo not to be told openly. In Parson's work, Dr. George Hicks wrote to Samuel Pepys mentioning that he heard "a very tragicall but authentick story"<sup>21</sup> The story had been

13 See Fiona Robertson's 2017 *Scottish Gothic: An Edinburgh Companion*. Also see James Kerr's 1986 "Scott's Dream of the Past: *The Bride of Lammermoor* as Political Fantasy." This paper is from *Studies in the Novel*.

14 See James Kerr's 1986 "Scott's Dream of the Past: *The Bride of Lammermoor* as Political Fantasy."

15 See Juliet Shields' 2010 *Sentimental Literature and Anglo-Saxon Identity, 1745-1820*. Cambridge UP.

16 The utility and definition of "tragic flaw," or "Hamartia" have been contested since the mid 90s'. See "Tragic Flaw: Error of Judgment" Criticism in this paper.

17 As for some typical tragic heroes in Greek mythology, see the stories of Oedipus and Thystes. As for criticism on tragic hero, see Knox and Walker's 1998 *Oedipus at Thebes: Sophocles' tragic hero and his time*; Bobrick, Elizabeth Bobrick's 2015 "Sophocles' Antigone and the Self-Isolation of the Tragic Hero."

18 Lady Ashton is from an aristocratic upbringing and a friend of the Duchess of Marlborough. She got married beneath her rank with Sir William Ashton, Lucy Ashton's father.

19 It will be kept short as *The Bride* thereafter.

20 For the background story, see Andrew Symson's 1705 "On the unexpected death of virtuous Lady Mrs. Janet Dalrymple Lady Baldone Youngerin Tripatriarchicon (Edinburgh, 1705); W. J. Couper's "Andrew Symon Preacher, Printer and Poet." *Scottish History Review XIII* (1915), 63. Moreover, the background story of Walter Scott's *The Bride* can also be found from Darsha Jani's 2013 "Supernaturalism and Mysticism in Walter Scott's *The Bride of Lammermoor*." This article appears in *The Criterion: An International Journal in English*.

21 Parsons, Coleman O. "The Dalrymple Legend in *the Bride of Lammermoor*." *The Review of English Studies* 19(73): 51-58, 1943. See p.51.

related by the Duke of Lauderdale and Lord President Stair—the latter "with a very dismall... air— in whose family the story happened."<sup>22</sup> Dr. Hicks suggested that his friend should ask Lord Reay to have an inquiry of an heir of the Dalrymple line about the "memorable story... of great authority."<sup>23</sup> The returned note mentioned that "... [It is] a tragic story."<sup>24</sup>

Human's passion and overwhelming sentiment are quite typical 18th-century reactions that formed romantic spirits. "... the spontaneous overflow of powerful feelings,"<sup>25</sup> "actual mental vision,"<sup>26</sup> and "... imagination unbidden, possessed and guided"<sup>27</sup>— all serve a certain kind of human psychological progress that presents intimate emotion and primitive instincts. When writing a tragic story, Scott noted the combination of the elements between romance and historical novels<sup>28</sup> in order to make *The Bride* more *tragic* and convincing. Therefore, contemporary readers feel sympathetic with Lucy Ashton not only because she suffers from her unwanted marriage in fiction, but also because Janet Dalrymple's mysterious death in Scott's lifetime parallels with his novel protagonist's tragic madness. As for the exploration of human's passion that ultimately leads to one's downfall, Scott as a Romantic writer is not alone.

Scott's contemporaries such as William Blake (1757-1827), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), George Gordon Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822), John Keats (1795-1821)— all like Scott were aware of the heating debate in terms of their writings between the reality and imagination. It is convincing that such a great work like *The Bride* at that time needed to be mingled with elements of romantic sentiment and historical materials.

William Blake<sup>29</sup> in his poems touched the issue of primitive instincts with real human world. His exploration in terms of literary innovation helped crown him to be mad in ordinary people's sense. Josephine A. McQuail in 2000 "Passion and Mysticism in William Blake" noted Blake's status: "... the precise nature of Blake's mental state— was he a madman or a prophet?— has gone through several incarnations."<sup>30</sup> Blake's contemporaries thought that he was mad. W. F. Rue

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22 ibid

23 ibid

24 ibid

25 See William Wordsworth's Preface to Lyrical Ballads (1802).

26 See Shelley, Mary. *Frankenstein*. London: Penguins, 1994.

27 See Mary Shelley's *Frankenstein* (1818).

28 Walter Scott and Jane Austen once argued over what deemed a novel more factual or more imaginary.

29 As for relevant discussions concerning passion, mysticism, and human nature about William Blake, see Jacomina Korteling's 1966 *Mysticism in Blake and Wordsworth*; Kathleen Raine's 1969 *Blake and Tradition*; Pierre Berger's 2012 *William Blake: Poet and Mystic*; Laura Quinney's 2014 "Blake and His Contemporaries."

30 See McQuail, Josephine A. "Passion and Mysticism in William Blake" *Modern Language Studies* 30, no. 1 (2000): 121-34. See p.121.

in late 1864 noted that "William Blake was the maddest of authors and artists"<sup>31</sup> and conceded that Blake was "an extraordinary genius among madmen."<sup>32</sup>

Samuel Taylor Coleridge<sup>33</sup>, for example, noted *Kubla Khan* (1797) in Yuan Dynasty as a real Mongolian king in his dream. The king's military prowess on the battle parallels Coleridge's vision as a prophet. The speaker in *Kubla Khan* culturally and literally crosses the border between the East and West. The sentiment is human collective sense that can be felt or observed. Coleridge's imagination that is embedded in his work provides readers with mystic projections of human instincts.

William Wordsworth, on the other hand, composed his *Lyrical Ballads* (1798) based on his real experiences as a traveler to nature. The source comes creditably from his trip to the Alps. However, poetry to Wordsworth does not merely serve as a piece of artistic work. Poetry, according to John Stuart Mill, designates "poet's utter unconsciousness of a listener."<sup>34</sup>

First-hand experiences that were written by Percy Shelley<sup>35</sup> also indicate their awe, imagination and factual account in Switzerland during the 1818 and 1819 summertime. More importantly Percy and Mary Shelley in *Frankenstein* (1818) like Scott in *the Bride* dealt with the aspect of "waking expressions of unconscious feelings..."<sup>36</sup> During the time when Mary Shelley wrote and got *Frankenstein* published, Percy Shelley was already aware of the drive that goes beyond the human consciousness<sup>37</sup>.

Despite the fact that *The Bride* is part of Scott's historical writing series, the novel deals with intimate human psychic condition and personal emotional reaction as romantic sentiment to the reality. Contemporary critics and scholars also indicate that the factual materials and romantic sentiment make *The Bride* a tragedy and Lucy Ashton a tragic heroine. Brian Hollingworth in his 1984 "The Tragedy of Lucy Ashton, *The Bride of Lammermoor*" asserted that "It is a tragedy of character, a tragedy of politics, a tragedy of history, a tragedy of destiny, and a tragedy of

31 McQuail's "Passion and Mysticism in William Blake." See p.121.

32 McQuail's "Passion and Mysticism in William Blake." See p.121.

33 As for Coleridge's awareness of human passion and sentiment, see Haven, Richard. "Coleridge, Hartley, and the Mystics." *Journal of the History of Ideas* 20, no. 4 (1959): 477-94, p. 477.

34 See Zimmerman, Sarah M. *Romanticism, Lyricism, and History*. Albany: State U of New York, 1999.

35 See Romantic Circles: [https://romantic-circles.org/editions/sketches/sketches\\_intro.html](https://romantic-circles.org/editions/sketches/sketches_intro.html)

36 See Badalamenti, Anthony F. "Why did Mary Shelley Write *Frankenstein*?" *Journal of Religion and Health* 45 (2006): 419-39.

37 At Shelley's time, there was not a term called "human unconsciousness." The term did not emerge until the early twentieth century. However, Mary Shelley, Percy Shelley and Lord Byron already noted the significance of human drive that induces progress, and innovation on one hand, but violence and vicissitude on the other hand. As for "human unconsciousness," see Freud, Sigmund. *Inhibitions, Symptoms, and Anxiety*, in the complete psychological works of Sigmund Freud (Vol. XX). The Hogarth Press.

chance. It is a tragedy...."<sup>38</sup> In later edition of Oxford World's Classics, Fiona Robertson offered an introduction to Scott's *The Bride*<sup>39</sup> and noted that "*The Bride of Lammermoor* has been marked out as an exception among Scott's works, ... regarded as an aberration... It [*The Bride*] quickly acquired a reputation as the most passionate and *tragic* of the *Waverley Novels*."<sup>40</sup> Moreover, the review<sup>41</sup> in *Blackwood's Edinburgh Magazine* declared that "It is the only true romance of the whole set;— in purpose, tenor, and conclusion— it is a pure and magnificent *tragical* romance."<sup>42</sup> John Gibson Lockhart, Scott's son-in-law and biographer, once famously noted that "[*The Bride* is] the most pure and powerful of all the *tragedies* that Scott ever penned."<sup>43</sup>

With many other experts and scholars, Hollingworth noted, *The Bride* is a "tragedy." In this respect, it is argued that Lucy Ashton's "error of judgment"<sup>44</sup> leading to madness serves its political purpose to her status as a tragic heroine. Therefore, Lucy Ashton in *The Bride* as a tragic heroine will be investigated. Lucy Ashton's "error of judgment" with both internal and external conflicts results in the ultimate collapse of heroine's mental status: madness<sup>45</sup>. This paper mainly seeks to present Lucy Ashton as a tragic heroine in Walter Scott's *The Bride*. Charles Reeves's assertion helps shape a certain foreground of this paper for the subsequent development. "Whose misfortune is brought upon him 'not by vice and depravity'<sup>46</sup> but by some error of judgment."<sup>47</sup> I seek to present how Lucy Ashton can be regarded as tragic heroine through her psychological transformation into insanity. Moreover, I will demonstrate how Lucy lacks her judgment and it

38 Hollingworth, Brian. "The Tragedy of Lady Ashton, *The Bride of Lammermoor*." *Studies in Scottish Literature* 19(1): 94-105, 1984. See p.94-5.

39 Scott, Water. *The Bride of Lammermoor*. Ed. Fiona Robertson. New York: Oxford UP, 1991.

40 Scott, Water. *The Bride of Lammermoor*. Ed. Fiona Robertson. New York: Oxford UP, 1991. See Robertson, ix.

41 *Blackwood's Edinburgh Magazine*, v (June 1819), 340-53, quoted from p. 340. This quotation is also indicated as significant by Fiona Robertson.

42 See *Blackwood's Edinburgh Magazine*, V 340, 1819.

43 Lockhart, John Gibson. *Life of Sir Walter Scott, vol.1 & 2*. New York: University Press of the Pacific, 2002. See Lockhart, p.88.

44 As for relevant discussions on the "error of judgment" of a tragic hero in different-period literatures, see Ann Gossman's 1962 "Milton's Samson as the Tragic Hero Purified by Trial" from *the Journal of English and Germanic Philology*; Ted R. Spivey's 1954 "Thomas Hardy's Tragic Hero" in *Nineteenth-Century Fiction*; Arthur Cash's 1964 "The Tragic Hero as a Modern Ideal" from *Western Humanities Review*;

45 See *Voices from the Darkness: Narratives of Mental Illness, Review of Darkness Visible: A Memoir of Madness* by William Styron; *The Quiet Room: A Journey Out of the Torment of Madness* by Lori Schiller and Amanda Bennett.

46 Sackey's 2015 "The Hamartia of Aristotle" indicates that there are two men identified as with "Hamartia." One is the man himself to be evil; the other is that the hero is with the tragic character and fulfills the tragic purpose.

47 Reeves, Charles H. "The Aristotelian Concept of the Tragic Hero." *The American Journal of Philology* 73(2): 172-88, 1952. See Reeves, 173. Also see hubris, "as Greek word, means "wanton insolence" (J. A. Cuddon's *The Penguin Dictionary of Literary Terms and Literary Theory*, 401.)

results in her own downfall to be the tragic heroine. The dimension that helps shape Lucy Ashton as tragic heroine is "madness." Madness became the consequence of Miss Ashton's "error of judgment" to the relationship with her parents, Edward of Ravenswood, family connections, and societal transformation.

## II. “Tragic Flaw: Error of Judgment”

It is critiqued that Lady Ashton's madness is the embodiment of her "error of judgment" that is a certain quality of "tragic flaw" or "Hamartia."<sup>48</sup> However, the definition of "tragic flaw" or "Hamartia" is arguable in Lucy Ashton as tragic heroine. In his *Poetics*, Aristotle claims that "The imitators<sup>49</sup> [the writers] may represent the whole story *dramatically* [through the character]."<sup>50</sup> "Hamartin" in Greek word means "error."<sup>51</sup> As Aristotle notes, "The tragic hero ought to be a man whose misfortune comes to him, not through vice or depravity, but by some error."<sup>52</sup>

As Gerald K. Gresseth noted, the term, "tragic flaw," is interrelated with "the ideal hero," "purpose of drama," "catharsis."<sup>53</sup> However, the critic and interpreter find it difficult more or less

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48 Typical tragic heroes in Greek mythology include: Oedipus, Dedalus, and Odysseus. The origin of the discussion on "tragic hero" can date back to the term "Hamartia," meaning Greek hero's "tragic flaw." "Tragic flaw" derives from Aristotle's *Poetics*. As for three updated versions, see Prof Butcher's 1895 and 1898, Prof Bywater's 1909, and Prof Margoliouth's 1911 editions. In *Poetics*, two important elements associated with "Hamartia" are: a certain "catharsis," meaning that the audience of tragedies will be emotionally purged and purified after watching the tragedy. Another significance is that when the audience watches, he learns the hero's flaw and in turn warns against himself not to commit the same error the hero did. Moreover, see B. Hollingworth's 1984 "The Tragedy of Lucy Ashton, *The Bride of Lammermoor*"; George E. Haggerty's *Unnatural Affections: Women and Fiction in the Later 18th Century*. In terms of the gothic and femininity hermeneutically interpreted through feminism and psychoanalysis, refer to C. Kahane's 1980 "Gothic Mirrors and Female Identity" *Centennial Review* 24(1), 43-64, 1980. The term, "tragic flaw," or "Hamartia" has also been interpreted through psychoanalytic analysis. For example, in Arvanitakis' 1998 "Some thoughts on the Essence of the Tragic" argued that "'Tragedy' can be regarded as the enactment of a primal fantasy of the birth of the 'I' as the result of an archaic act of violence" (Arvanitakis 955).

49 In Greco-Roman period of time, writers, in Aristotle's eyes, were born with power to imitate the nature of art.

50 See Gutenberg Project E-book: *Aristotle's Poetics*, 6.

51 See J. A. Cuddon's *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1977.

52 Ibid., 373.

53 See Gresseth, Gerald K. Gresseth's 1958 "The System of Aristotle's *Poetics*." *Transactions and Proceedings of the American Philological Association* 89, 312.



"in isolation from one another."<sup>54</sup> According to Isabel Hyde, Humphrey House<sup>55</sup> in his 1952-3 series lectures asserted that

"The phrase 'tragic flaw' should be treated with suspicion... It is not an Aristotelian metaphor at all, and though it might be adopted as an accepted technical translation of 'Hamartia' in the strict and properly limited sense, the fact is that it has not been so adopted, and it is far more commonly used for a characteristic moral failing in an otherwise predominantly good man."<sup>56</sup> House argued that "All serious modern Aristotelian scholarship agrees... that 'Hamartia' means an error which is derived from ignorance of some material fact or circumstance."<sup>57</sup> House's position is that it goes too far beyond to refer "tragic flaw" directly to "Aristotelian metaphor"; however, it has been later more commonly utilized for an individual's "characteristic moral failing" shown in "an otherwise predominantly good man."<sup>58</sup>

Robert R. Dyer in "Hamartia in *The Poetics* and Aristotle's Model of Failure" points out that three Greek words indicate the transformation of a tragedy. "Butcher has 'from prosperity to adversity...error or frailty'; Bywater 'from happiness to misery...error'; Fyfe 'from happiness into misery... error of judgment'.<sup>59</sup> Dyer helps confirm the three Greek words that associate with a certain condition. Tragic hero's downfall is often gradually shaped out from the condition of the promising to the condition of the miserable. And the character's "lack of proper judgment" to the transformation of the external world would in turn impact on his inner mental dynamics.

AA Sackey's 2015 "The Hamartia of Aristotle," explaining two critical positions that have debated on "Hamartia." On the one hand, some argue that "Hamartin" relates to "moral evil" and proposes "tragic suffering as the retributive consequence of a 'tragic flaw' in the individual's character"; on the other hand, some explain and "reject this moral interpretation but is unable to find a suitable interpretation of hamartia [that] is based on a perceived direct link between tragic character and tragic purpose, with tragic action being assigned a subordinate status."<sup>60</sup> However, Sackey further illustrates that "*The Poetics* reveals that 'tragic flaw' or 'moral weakness' is not

54 Gresseth, Gerald K. "The System of Aristotle's Poetics." *Transactions and Proceedings of the American Philosophical Association* 89, 312-335, 1958. See Gresseth, p.312.

55 See Aristotle's *Poetics*, ed. Colin Hardie (London, 1956); Isabel Hyde's 1963 "The Tragic Flaw: Is it a Tragic Error?" from *The Modern Language Review*.

56 Hyde, Isabel. "The Tragic Flaw: Is it a Tragic Error?" *The Modern Language Review* 58(3): 321-325, 1963. See Hyde, 321.

57 Hyde, Isabel. "The Tragic Flaw: Is it a Tragic Error?" *The Modern Language Review* 58(3): 321-325, 1963. See Hyde, 321.

58 Ibid. See Hyde, 321.

59 Dyer Robert R. "'Hamartia' in the 'Poetics' and Aristotle's Model of Failure." *Arion: A Journal of Humanities and the Classics* 4(4): 658-664, 1965. See Dyer, p.658.

60 Sackey, Albert A. "The Hamartia of Aristotle." *Legon Journal of Humanities* 21: 77-100, 2015. See Sackey, 77.

one of the requirements of tragedy or that a hero's misfortune is due, not to his nature, but to the wrong he has committed<sup>61</sup>, either through ignorance or out of duty."<sup>62</sup>

J. A. Cuddon claims that "This shortcoming ['tragic flaw'] or defect in the Greek tragic hero leads him to ignore the warnings of the gods and to transgress their laws and commands. Eventually hubris brings about downfall and nemesis" (402). Of course in Lucy Ashton's time, there were no gods or goddesses like those in Greek mythology to intervene in heroes' battle, journey and personal life circle. However, the word, "hubris," also indicates the hero's ignorance to the condition that might bring about negative consequences.

Aristotle claimed that "imitators may represent the whole story *dramatically*." The imitators [writers] present the story dramatically in order to warn their spectators with moral lessons on one hand. On the other, spectators through watching the tragedy are spiritually purified. Gresseth noted that "tragic flaw," should be discussed with "the ideal hero" and "purpose of drama" so as to understand the tragic hero in a position with "error of judgment." In Hardie and House's work, "'Hamartia' means an error which is derived from ignorance of some material fact or circumstance." Dyer's confirmation on the hero's "error of judgment" indicate the condition in which the hero moves to the tragic end. Sackey's affirmation helps shape the critical debate between two types of tragic flaw. "The hero's misfortune is due, not because of his nature, but to the careless wrong doings he committed, either based on his ignorance or out of duty."

### III. Lucy Ashton as Tragic Heroine's "Error of Judgment"

Subsequent to the previous section critiquing on "tragic flaw" or "Hamartia," this section seeks to connect "error of judgment" as tragic hero(ine)'s "flaw" with his downfall. This section therefore attempts to map out how Lucy Ashton due to her "error of judgment" steps into her "dismal situation."<sup>63</sup> In this sense, Lucy Ashton's personal qualities and temperance associated with female impulse and fantasy, and female affection and femininity will be discussed. Consequently, her status as a powerless and voiceless tragic heroine will also be investigated under the schema of stepping into insanity.

Lucy Ashton has "...the impulse of her own taste and feelings."<sup>64</sup> As noted in *The Bride*, Lucy Ashton's "error of judgment" is derived from her romantic imagination. She is like Catherine Morland in Jane Austen's *Northanger Abbey* (1803). But what makes Miss Ashton different from Miss Morland lies in the fact that the former does not have a male mentor-

61 See the story Oedipus the King.

62 Ibid. Sackey, 77.

63 See Hollingworth's and Reeves' articles.

64 Ibid., p. 20.

like Henry Tilney to Miss Morland. Therefore, Miss Morland's "error of judgment" can *be properly led* while Lucy Ashton gradually walks to her downfall step by step. Moreover, Miss Ashton is "peculiarly accessible to those of a romantic cast. Her secret delight was in the old legendary tales of ardent devotion and unalterable affection...."<sup>65</sup> Scott's portrayal of Lucy Ashton's accessibility to "romantic cast," and her "unalterable affection" to the supernatural texts implicates her lack of judgment to the reality and imagination. Lucy Ashton is fond of reading romance<sup>66</sup> and her femininity is projected and represented through reading. Reading romance provides an intimate place for her as what Philip Martin noted to temporarily "escape" to somewhere without male-dominant constraints.

As noted, Lucy Ashton particularly goes for gothic texts because "...they [gothic texts] so often are with strange adventures and supernatural horrors. This was her favoured fairy realm, and here she erected her aerial palaces."<sup>67</sup> Reading is an exercise for the eighteenth-century English women on the ground that it is an enactment and representation of freedom. However, women's access to knowledge through reading is dangerous and problematic. As Meena Alexander in *Women in Romanticism: Mary Wollstonecraft, Dorothy Wordsworth, and Mary Shelley* mentions, "Jean Jacques Rousseau's treatise<sup>68</sup> on education is meant to show that 'reading' and 'writing,' the whole command of the symbolic, can only be a 'fatal knowledge' as far as the little girl is concerned... [the scenario of which is] in a gendered world."<sup>69</sup> Besides, it signifies the source of knowledge that was then inaccessible and confined to women. However, Miss Ashton's daily habit of reading does not give her positive impacts; instead, in reading the Gothic, she begins to step into the effect/trap of romance because reading the gothic impacts on women's nerves and induces problematic female passivity. It is the beginning of her downfall. Lucy Ashton likes the books as "romantic cast" full of "old legends" and filled with "strange adventures" and "supernatural horrors."<sup>70</sup> Reading "strange adventures" and "supernatural horrors" helps affect Ashton's inner temperance with a certain female subjectivity

65 Ibid., p. 40.

66 Right in the Neoclassical Period, literary works were mostly symmetrical and reproduced based on the issues associated with human reason and sensibility. The classic works include: Daniel Defoe's *Robinson Crusoe* and *The Further Adventures of Robinson Crusoe*; Samuel Richardson's *Clarissa*; Henry Fielding's *The History of Tom Jones, A Foundling*, etc. However, right from the beginning of the publication of Horace Walpole's *The Castle of Otranto* (1764), the genre— Romance— was the propaganda of medieval revival and started to dig deep into human emotion, sentiment, and personal feelings. Relevant evidences and discourses can also be found from Sir Walter Scott's *Waverley Novels* in which he thought hard to combine historical events with his romantic imagination.

67 Ibid., p. 40.

68 Read p. 332 in Jean Jacques Rousseau's *Emile* (1762).

69 See introduction in Alexander's *Women in Romanticism: Mary Wollstonecraft, Dorothy Wordsworth, and Mary Shelley*.

70 Ibid., p. 40.

that is constrained from patriarchal ideology. As women in the domestic sphere, Ashton likes to read "romance" in a sense of being given an intimate personal space that only belongs to her soul, heart and body. Reading those legendary stories for Lucy Ashton also meaningfully connects with her fancied "aerial palaces" from which patriarchal ideology dismisses in the air temporarily. Ashton's imagination can be anchored and linked freely with the plot, characters and setting of those adventures and the supernatural.

Any paternal or maternal (Lady Ashton's) intervention against Lucy Ashton's choice as a woman who delivers her affection towards Edgar Master of Ravenswood is temporarily terminated because by reading "the adventures" and "supernatural horrors" helps breed a sort of feminine identity/ justification that revolts against masculine dominance. In other words, reading the Gothic texts has become an emblem for Lucy Ashton to temporarily shun from the male-dominated ideology that has been reducing and negating her free will in a male dominated society with transformation of the decline of the old and the rise of the new. As George H. Haggerty states, "When bourgeois society comes into its own in the eighteenth century, the relations between dominance and servitude are *repressed*."<sup>71</sup> In the eighteenth-century England, the issues between dominance and servitude can vary in terms of sex, gender, race, political party, and social class. Haggerty's note indicates the significance of a transformative eighteenth-century society that negates the voice of the servitude to the influence of dominance. The transformation often created tensions. Sharon Anne Ragaz in her *"A Living Death": The Madwoman in the Novels of Walter Scott* claimed that "madness or a diagnosis of madness emerges in '*The Bride of Lammermoor*'... as a consequence of society's failure to recognize the potential for a promising future that the young heroine encodes."<sup>72</sup> From Ragaz's viewpoint, Scott presents Lucy Ashton as a tragic heroine in a "progressing society"<sup>73</sup> that failed to sustain an individual in progress. It also seems that Lucy Ashton's insanity is the result of the masculine social progress as successful transformation.

If one's mental condition to a greater extent corresponds to the status of a society<sup>74</sup>, Lucy Ashton's madness can be seen as culturally problematic emblem in highly male dominated society. Allan Ingram & Michelle Faubert's "A Gendered Affliction: Women, Writing, Madness"

71 Haggerty, George E. *Unnatural Affections: Women and Fiction in the Later 18th Century*. Bloomington: Indiana UP, 1998. See Haggerty, p. 3.

72 Ragaz, Sharon Anne. *"A Living Death": The Madwoman in the Novels of Walter Scott*. Toronto: U of Toronto Press, 2001. See Ragaz, p. 3.

73 Materials about the 18th-century "progressing society" can be found from N. T. Phillipson's "Culture and Society in the 18th-century Province: The Case of Edinburgh and the Scottish Enlightenment." In *The University in Society, vo. II*. New York: Degruyter, 2019; Tom Nairn's "Scotland and Europe." *New Left Review* 1(83), 1974. Brill's *Companions to Early Modern and Modern History, vol. II*, 2018.

74 As Alfred Tennyson once famously noted, each individual is deeply connected with society. Society in turn reflects human's conditions.

asserted that "In the eighteenth century, the realm of madness was a locus of intensity in terms of the perception of women."<sup>75</sup> Moreover, as Elaine Showalter notes in 1987 *The Female Malady: Women, Madness, and English Culture, 1830-1980*, Mary Wollstonecraft<sup>76</sup> in *Maria; or, The Wrongs of Woman* describes that "the misery and oppression, peculiar to women, that arise out of the partial law and customs of society."<sup>77</sup> As Wollstonecraft's contemporary, Scott designed Lucy to be the prototype of woman victim confined to "the partial law" and "customs of society."<sup>78</sup> In *The Bride*, Lucy Ashton is designed to turn into insanity because her existence broke the order, law, and customs of society. Lucy's insistence to the marriage with Edgar, Master of Ravenswood has transformed her into a figure with transgressive power that helps surpass the boundary between an obedient daughter and authoritative parents in the 18th-century household scenarios. However, she failed. She became the tragic heroine. Scott's Lucy Ashton in *The Bride* like Wollstonecraft's Maria in *Maria; or, The Wrongs of Women* is persecuted. Lucy is denied by Mr. and Lady Ashton to the marriage with the house of Ravenswood while Maria is negated by her husband to the madhouse on the ground that her husband sought for sex adventures. Lucy and Maria are forced to step into their difficult situations because of their family members' intervention and self-calculation in the household.

The image of "mad woman" derives from Philippe Pinel, who set the prisoners unchained in the Bastille. Pinel, under the permission of Communeo, unchained the lunatics at the Bicetre and the Salpetriere<sup>79</sup>. And some weeks later, as Pinel set women of the time unchained, the women were depicted in Robert-Fleury's painting as "the insane."<sup>80</sup> The women were then depicted as "madwomen of different ages from youth to senility."<sup>81</sup> With the image spreading in the late 18th-century Europe, Scott was aware of that. Scott's skill to the portrayal of Lucy Ashton in terms of "error of judgment" implicates her temperance and tragic personal character. Miss Ashton and her character in *the Bride* represents "enduring fantasies of feminine passivity within the realm of masculine activity in her looks, manners, interests, and passions."<sup>82</sup> The transformation of Lucy Ashton's feminine passivity into mental insanity and moral inconformity

75 Ingram, Allan, & Michelle Faubert. "A Gendered Affliction: Women, Writing, Madness." In *Cultural Constructions of Madness in Eighteenth Century Writing: Representing the Insane*, edited by Allan Ingram & Michelle Faubert. New York: Palgrave Macmillan, 2005.

76 Virginia Woolf once credited May Wollstonecraft as the pioneer advocating woman's right.

77 Showalter, Elaine. *The Female Malady: Women, Madness, and English Culture, 1830-1980*. London: Penguin, 1987, 1.

78 Showalter, Elaine. *The Female Malady: Women, Madness, and English Culture, 1830-1980*. London: Penguin, 1987, 1.

79 Ibid, p. 2 in *The Female Malady: Women, Madness, and English Culture, 1830-1980*.

80 Ibid, p. 2 in *The Female Malady: Women, Madness, and English Culture, 1830-1980*.

81 Ibid, p. 2 in *The Female Malady: Women, Madness, and English Culture, 1830-1980*.

82 See Garside xxxvi

unsettles Lady Ashton, Sir William Ashton and Mr. Hayston of Bucklaw. Under the force of "feminine passivity" to Edgar Master of Ravenswood, Lucy Ashton can no longer be an obedient daughter and Bucklaw's virtuous wife as socially expected.

At the same time, Miss Ashton's feminine passivity can be regarded as potentially a sort of revolting force; however, it flunks. The force helps transform an obedient daughter to a woman forcibly demonstrating her love to Edgar Master of Ravenswood. To go against patriarchal ideology by engaging with Edgar Master Ravenswood, Lucy Ashton can be seen as a tragic heroine. But because of her "error of judgment" and female fantasies, Lucy Ashton cannot be sustained by the society to be an obedient daughter and virtuous wife of Bucklaw. Scott's portrayal of female protagonist like Lucy Ashton aligns more with feminine passivity as ominous quality in eighteenth-century women. In terms of "female betrayal, ...Lucy can be described somewhat melodramatically as Lady Ashton's 'victim,' and 'anxious prevarication' about male culpability."<sup>83</sup> However, such a woman as Lucy Ashton cannot be seen as merely the one as a victim or being indifferent in/ to her condition in the patriarchal society. Miss Ashton's keen observation to the relation between her father and Edgar Master of Ravenswood is right at the point as she thought herself being sacrificed for the sake of the family's calculation. Her quality and temperament can be observed. Her passive disposition was by no means owing to an indifference or unfeeling mind. With the impulse of her own taste and feelings, Lucy Ashton was peculiarly accessible to those of a romantic cast. Her secret delight was in the old legendary tales of ardent devotion and unalterable affection...<sup>84</sup>

Lucy Ashton's "error of judgment" fails her. "The link between powerlessness and voicelessness is... of Lucy Ashton's plight."<sup>85</sup> Lucy's voice is negated according to her mother and the manners of the day as the voiceless, who protests against patriarchal ideology. However, Lucy Ashton's silence on the other hand is her self-determination to *act* rather than *speak*. "Faced with Ravenswood's angry demand during the contract-signing scene, she cannot speak. It fits that she should finally enact rather than voice her feelings."<sup>86</sup> Moreover, "She is...found crouching like a wild animal in her wedding-chamber, reduced to gibbering and the gestures of 'an exulting demoniac,' a description which neatly marks her identity with the witch-figures who have so twisted her."<sup>87</sup> Moreover, as Hollingworth noted, *The Bride* parallels with typical modern melodramas, designating "Two young people...in love, yet, because they belong to antagonistic

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83 Ibid., xxvi.

84 Ibid., 40.

85 Ibid., xxvii.

86 Ibid., xxvii.

87 Ibid., xxvii.

and warring families, their love is doomed and cause their mutual destruction."<sup>88</sup> Lucy Ashton as tragic heroine's love has become a taboo and forbidden love that in turn destroys her sensibility. It is Lucy Ashton's sensibility that haunts her standing at the boundary as a daughter of Sir William Ashton and as a woman of wanting getting married with Edgar Master of Ravenswood rather than Bucklaw at the same time.

Lucy Ashton's sensibility as Sir William Ashton and Lady Ashton's daughter has diminished and been replaced by despair of being a woman. As the narrator revealed, "...the idea that an evil fate hung over her attachment, became predominant over her feelings; and the gloom of superstition darkened a mind, already sufficiently weakened by sorrow, distress, uncertainty, and an oppressive sense of desertion and desolation."<sup>89</sup> In the meantime, it is that kind of women's despair left to her an opportunity to have become disobedient to male-dominated value. Lucy Aston's madness made Bucklaw " [as] a right-thinking young man whose social unease makes him unable to interpret Lucy's behavior."<sup>90</sup> Like the female narrator's insanity in Charlotte Perkins Gilman's *The Yellow Wallpaper*, Lucy Ashton's madness can be seen as a certain male writer's literary tool- "transgression" - penned by Walter Scott to transcend the domesticated self to be transformative and unquenchable. Like the condition of insanity of the physician' wife in *The Yellow Wallpaper*, Lucy's gradual development of mental breakdown is not understandable to those around her. Madness qualifies her as tragic heroine. "Disturbing connections which *The Bride* makes between insanity and gender, point out Lucy's place in a cult of beautiful, victimized madwoman."<sup>91</sup> Going mad for Lucy Ashton is a sore evidence of female transcendence that dismisses the binary opposition of gender responsibility for a woman being *arranged* for marriage.

As Lakshmi Krishnan asserts, "Scott regards sickness as the product of a weakened will...."<sup>92</sup> The image of being a mad woman helps break the boundary of binary opposition in terms of "repression" and "servitude." Being mad also signifies being liberated from societal dogma that was constantly seen as teaching guidance for women in the domestic sphere. Being an insane woman also "...reinforces the association of femininity with emotionalism and irrationality. Philip Martin has shown that Lucy's madness ..."be read as a celebratory escape as well as a punitive sacrifice, and has argued that this possibility disrupts the novel's sexual

88 See Hollingworth's 1984 "The Tragedy of Lady Ashton, *The Bride of Lammermoor*." *Studies in Scottish Literature*, 95.

89 Ibid., 312-3.

90 Ibid., xxvii.

91 Ibid., xxiii.

92 Krishnan, Lakshmi. "The Power of the Will and Illness in *The Bride of Lammermoor* and *Wuthering Heights*." *The Journal of the Bronte Society* 32, no. 1 (2007): 31-40.

ideology."<sup>93</sup> Women's irrationality, based on personal dissatisfactory reactions towards masculine ideology, unsettles the comfort zone of male-dominant society. What Walter Scott attempted to do is to pinpoint the association for the human with the rational and irrational, and the sensible and the emotional. And the irrational and emotional side of human nature quite often be seen as driving force that protest against patriarchal ideology. And the widely held assumption of women's irrationality is represented through the image lurked out by Lucy Ashton's reading of Dame Gourlay's tales, which is, according to the narrator, the omen for readers to foresee heroine's mental breakdown. As the scene is depicted, "...a darker and more mysterious character [gradually formed], and became such as, told by the midnight lamp, and enforced by the tremulous tone, the quivering and livid lip, the uplifted skinny fore-finger, and the shaking head of the blue-eyed hag..."<sup>94</sup> Lucy Ashton's belief in her fate and despondence towards her relation to Edgar Master of Ravenswood directs her into deeper desperation. At the moment when Lucy Ashton realized that she could not be with Edgar Master of Ravenswood, she responded to her parents "with a vivacity by which they [Sir William Ashton and Lady Ashton] were startled, 'that she was conscious heaven and earth and hell had set themselves against her union with Ravenswood; still her contract,' she said, 'was a binding contract, and she neither would nor could resign it without the consent of Ravenswood.'"<sup>95</sup>

Lucy Ashton's tone of self-determination towards her binding with Ravenswood is also solidified with her look and countenance. She once claimed that

"'Madam,' said Lucy, with unwonted energy, 'urge me no farther— if this unhappy engagement be restored, I have already said you shall dispose of me as you will— till then I should commit a heavy sin in the sight of God and man, in doing what you require.'"<sup>96</sup> Lucy Ashton's uncompromising spirit towards the relationship between her and Mr. Hayston of Bucklaw is assured by her tone and attitude. "The tone of obstinacy with which this was said, her eyes flashing with unnatural light, and her hands firmly clenched, precluded the possibility of dispute...by which her daughter required to know of Ravenswood whether he intended to abide by, or to surrender."<sup>97</sup> Lucy Ashton with "unnatural light" is depicted as a woman with a certain characteristic of irrationality, falling into the male-dominated duality: men & women, rationality & irrationality, sensibility, and emotion. Lucy Ashton faces with a sort of "flighty levity, that was foreign to her character and situation, and which was at times chequered by fits of deep silence

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93 Ibid., xxiii.

94 Ibid., 312.

95 Ibid., 314.

96 Ibid., 299.

97 Ibid., 314.



and melancholy..."<sup>98</sup> Distress and melancholy have Lucy Ashton tormented. Her intimate passivity returned with negative impacts to her marriage with Master of Ravenswood. Her free will was then marred by her parents; therefore, her disability to resisting against her parents also marks the silent protest. "Miss Ashton lay under no restriction. The verge of her parents' domains became, in respect to her, like the viewless and enchanted line drawn around a fairy castle, where nothing unpermitted can either enter from without, or escape from within."<sup>99</sup>

*The Bride* presents a certain tragedy of the combination of history with a maternal anecdote in Walter Scott's family circle. Lady Ashton in this paper is arguably regarded as tragic heroine. Her female fantasy, feminine passivity, madness and ultimate death— all embodied the serious impacts deriving from one's "error of judgment." Her borne instincts and tastes for the fantastic and supernatural help

characterize the features and temperament of gothic heroine: revolt, and rebellion. A peculiar female sensibility is endowed with Lucy Ashton in Scot's time and society. Madness is a way out of being obedient to the male-dominated society.

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98 Ibid., 330.

99 Ibid., 306.

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