CHAPTER – 1

Introduction
Introduction

Today in the 20\textsuperscript{th} century, still we find the interest to read the great classics like the \textit{Ramayana} and the \textit{Mahabharata}. They are still as fresh as the heart bits. Same is the case with the classics of English literature. Even today in 21\textsuperscript{st} century the children are found buying the abridged versions of the plays of Shakespeare in shopping malls. Finally, the old approach is represented with new dress up and new texture by scholars, professors and university men who are still busy in the work of synthesis and fresh interpretation of the plays of Shakespeare in the light of new discoveries and knowledge about the great dramatist. Today, plenty of scholars study the English literature in the light of Indian languages. Among the Indian languages Sanskrit occupies a unique place. It is the mother of the most of the Indian languages. Sanskrit literature is the treasure of Indian thoughts religion and ideas and Indian philosophy. So, Shakespearean literature and Sanskrit literature both represent poignant place in the world literature. And to compare them is an exuberant journey of the researcher.

1.1 The Importance of Research

Research is actually a certain type of conclusion of any particular work of art. Researcher opens a new way of looking in a direction where nothing is unearthed. The present research explores the study of Shakespeare’s work in comparison to the Indian ancient drama of Bhasa of 5th century.
The Research inculcates the field of dramas by focusing only the specific dramatists of east versus west. Basically, here the researcher does the research on William Shakespeare and Mahakavi Bhasa.

The research in general sense is a voyage from known to unknown. The researcher should have a thorough knowledge of what has been done in the past and what is the current field left to be investigated.

The most important action of the researcher is to find new facts. The researcher should also interpret on the known facts. Thus, there is a need of review of related literature and ideas.

1.2 The Review of Related Literature

The researcher transparently finds the positive and negative both the ideas observed and interpreted them thoroughly. The researcher analyses the author’s view and compare them with his own. This has been done with the critical insight.

1) Harold Bloom expressed psychological insights in the character of Hamlet from Shakespearean tragedy *Hamlet*.

2) Bloom has criticized psychology of motives in the characters of Shakespeare.

3) In Shakespeare’s works, there are moments of compressed urgency that represent uncanny yet persuasive change with Biblical economy.

   a. E.g. Hamlet believes in augury. He speaks in one of his dialogues, we defy augury.
4) Harold Bloom has found catastrophe family romance, transference in *Hamlet*. He deliberately pointed out Freud’s views about *Hamlet*. The originality is found in *Hamlet* as well as other works of Shakespeare.

5) Professor Alden has researched the psychological workings in the plays of Shakespeare. He has taken the example of Hamlet’s inner psyche. He says that “why Hamlet delays that no one knows”. The audience believes that Hamlet delays because of external obstacles. But Freud pointed out ‘psyche’ in the character of Hamlet.

a. Andrew Cecil Bradley had criticized the works of Shakespeare. He had done much work on the five main tragedies of Shakespeare. But he was criticized for his treatment of characters as though they were real and not merely dramatis personae. He found that Hamlet thought too much and his melancholy made him delay in the actions.

b. Goethe found it for closer to the mark than Coleridge and Bradley in attributing Hamlet’s hesitation to a feminine element in the man. Hamlet as Goethe depicted him a weak effeminate, lovely pure and most moral of nature without any strength of nerve or heroism.

6) The British Empire Shakespeare society founded in 1901 by Miss Moritt to promote greater familiarity with Shakespeare’s works. They had done many researches on Shakespearean works.

7) Coleridge himself the poet had criticized Shakespeare as a “wild irregular genius” (Sen Gupta 18).
8) Freud and Jung used a new weapon against the classical approach of the study of Shakespeare. They found the study of character and motive in Shakespeare it is same like Bradleyism.

9) In Shakespearean comedies the settings and the scenes are all imaginary still they are straight from the society. The arguments of critics say that his play *As you like it* is in the form of realistic play. Professor Dowden researched that there is always joyous refined and romantic comedies of Shakespeare.

10) There is also one important remarkable research done with the characters of Shakespearean comedies. The feminine roles of the comedies are higher than the masculine roles as they are in tragedies. As for example the heroines of *As you Like It*, *Twelfth Night* or *A Midsummer Night’s Dream*. In conclusion Dr. Johnson said, “His tragedy seems to be skill, his comedy instinct” (sengupta131)

As per the sources found, there are many researches done on Bhasa. There is a whole group found named as Bhasa Research Group. They do many researches on Bhasa. The university of the Wurzburg does research on Bhasa`s drama. They had also created the texts of the plays. They had published the list of Bhasa-plays.

- H. Bruckner had written and published some of the text in Hindi and English translation and annotations in *Parimal Sanskrit series*. H. Bruckner had written two most famous plays of great poet and dramatist Bhasa. The
plays are *Karnabharam* and *Madhyamvyayog*. *Madhyamvyayog* is a play about Ghatokacha who is the son of Bhima and Hidimba. *Karnabharam* is about Karna. The sources and ideas were taken from the epic the *Mahabharata*. They are *Adiparva* and *Vanararva*. This book has Hindi and English both the types of dramas.

Shri Kavalam Narayana Pannikkar had contributed and given new texture and structure to the age old Sanskrit dramas. Shri Pannikar Narayann has specific inborn talent through which he initiated the Sanskrit world of literature. Shri Pannikar`s career started in the field of drama when his name was nominated for the Sangeet Natak Akademi of Kerala in 1961. Afterwards he got a chance to produce and present the Sanskrit drama at Kalidasa Samaroh in Ujjain. For this he selected Bhasa`s *Madhyamvyayog*. This was his first directorial attempt. Shri Pannikar`s most of the Sanskrit plays are performed at Ujjain. There is one important aspect about Shri Pannikar that he had tried to follow the features and techniques of *Bharat Natya Shastra* in the Sanskrit drama of Bhasa`s *Dhootavakyam*.

The critic Pishel had done the research on Bhasa`s *Urubhangam*. He found that *Urubhangam* is a completely pure tragedy. Pishel had also found the comic element in Bhasa`s plays. He said about “Bhasohas” means comic in Bhasa plays. Pishel identified many important comic elements from Bhasa research. Pishel pointed out many incidents from *Svapnavasavduttam* play. Vidushak and Udayan were talking. Vidushak told the story to Udayan. Pishel indicated about the characters of society in
Bhasa`s plays. The disregarded characters of society are given good reputation in Bhasa`s plays. Infact Bhasa had taken positive aspect of such characters like Duryodhan as Suyodhan. Then in Pratimanatakam Manthra is characterized as a good and humble servant. Though originally in the epic Ramayana, she was a rogue. Even Bhasa`s last play Avimarak Charudutt the character of Vasantsena is shown as a genuine noble lady of society though we know that she was in a profession of prostitution.

➢ Shri Dhruv and Bhatt had also done criticism and researches on Bhasa`s plays.

➢ Even here in our region Gujarat, there are researches on Bhasa`s plays. Shri Niranjanbhai Pathak had done the psychoanalysis on Bhasa`s thirteen plays. His research is an ornament in other researches of Bhavnagar University.

1.3 The significance of the Title:-

This dissertation deals with William Shakespeare`s one play from the comedies Twelfth Night and Bhasa`s Swapnvasavdattum.

The title of the research throws light on the selected works of both the playwrights. The research is the study of comparison between Sanskrit Indian as well as Shakespearean comedies in general. The research also instates the comparison of both the types of comedies in the light of psychoanalytical approach.

The title identifies the selected works, with a view to embroidering the themes, characters, scenes and situations. The comparison and the study of the two
different types of comedies also exhibit the study of two different forms of comedies. The ancient Indian dramas are in the form of Bharat's *Natyashastra*. They are settled according to the *Natyashastra*. The Shakespearean comedies are known as Elizabethan comedies. They have their own Shakespearean features which are better recognized as comedy of errors. So, the title and content sounds in the same direction, about unearthing Indo-English classics study of both the great playwrights Bhasa and William Shakespeare.

### 1.4 The origin and development of dramas.

As it is known that drama means a theatrical event. Etymologically, the drama means make believe. Its origin is from *Original Rogets* Greek word meaning “thing done”. According to the Thesaurus of English words and phrases drama means:

- drama traffic of the stage, the drama, the theatre, the stage, the play, the scene, the boards, the foot lights, theatre world, stage world, theatre land, cinema world, silver screen (Dutch 576).

Another reference from *webster’s dictionary* is quite different in a meaning:

- drama or dram- or dram
- Greek deed, act or to do
- A dramatic art, literature or affairs
- A state, situation or series of events involving interesting or intense conflict of forces.
Dramatic state, effect or quality (Webster 252).

Drama is like a child’s play in reality. Here the human beings behave what they are really not. So, it is like a person playing or imitating what he is really not. Basically, there are two fundamentals of drama. Some dramas are those which are acted on the stage. And some dramas are those which are only in a written form. Those dramas which are not played or staged are to be understood with a technique of imagination. The readers are supposed to be the extreme imaginators. They read and while reading the play they have to imagine the situation and scenes of the play.

W. Basil Worsfold gave the definition of drama that, “Drama is a composite art, in which the author, the actor, and the stage manager all combine to produce the total effect”. He gave this definition in his book “Judgment in Literature” (Prasad 9).

But what makes the form became the giant in the art of literature is a matter to research? How does the form of drama evolve? What is the history of English drama? What is the origin of dramas? Who are the pioneers of dramatic work of art etc. is matter to study.

1.5 Brief survey of English dramas with reference to Shakespeare

As it is known that the history of drama starts with miracles, moralities and interludes, and then there developed a regular comedy and tragedy forms of drama. The very initial and most peculiar form of drama can be found in the ancient Greece. During the third and fourth century the Athenian tragedies were at
their fullest height. It was an early stage of tragedy and development of comedy. At that time Aeschylus, Arion, Phrynichus had provided the great works of tragedy. The Greek comedies can be divided into old, middle and new in three divisions. During the development of drama in Greece, the form of tragedy developed but there was no proper development in the form of comedy. During the medieval period, the old dramas came in light. These old dramas were the outcome of Roman stage. The medieval dramas contributed in the historical development of form of drama. After the medieval period of dramas there came Terence and Seneca. They were the great masters. But they were known as poets rather than dramatists. In fact, in past there were little distinguishable factors between poetry and drama. Here, Dante’s view about comedy is quotable, Dante says in 1318.

Beginneth with some adverse circumstances, but in theme hath a happy termination as doth appear in the comedies of Terence (Barrett 47).

So, Dante believed that comedy must meet good or happy ending. On the contrary tragedy has a sad, gloomy end.

Yes, after the old medieval period there came the period of Renascence. The Renascence period was the extant of ancient classics whatever is old and classic was repeated and reused, Terence and Plautus started writing the comedies and tragedies. Though there were many differentiations still the classic imitation was followed and done in this era. It means that the development of English drama
was due to classical impact. The actual birth of English drama was out of religious ceremonies of the church. The English dramas originated from the miracles and moralities. They dealt with the legends of the Bible the lives of saints and also religious stories. In the 16th century there were religious memorable shows like Noha’s arc, the crucifixion of Jesus, Adam and Eve in the paradise, the fall of satan and the day of judgment and Eve’s temptations. These were the contents of olden dramas miracles, morals and mystery plays. In short, the ancient dramas were reproduced in the English dramas with new texture and culture during the 16th century. Firstly there were miracle and mystery plays which were later converted into morality and interlude. The first English tragedy Gorboduc and first English comedy Ralph Roister Doister were followed by the classical tragedy and comedy. But the important thing to be noted here is about the imitation of classics. The English dramas were imitated from the Roman dramas and not from the Greek dramas. As for example Gorboduce is same like Seneca tragedy, same is the case with Ralph Roister Doister. It is also the imitation of Terence and Plautus. Here again one important observation is about the ancient Greek dramatists. Aeschylus, Sophocles Euripides and Aristophanes were not imitated by the English dramatic stage. It is remarkable to quote the observation of Ifor Evans,

The history of the drama can be made to look too simple, as if it were a regular succession from miracle play to morality from morality play to interlude and from interlude to a regular comedy and tragedy and so on until modern times (Evans15).
Ifor Evans clearly described that dramas in England developed from the religious plays to the miracle play to morality from the morality play to interlude and from that to the regular drama of Elizabethan stage though while studying, surveying and understanding them in a whole form is not easy. There are many additions, missing links, over-repeating of dramas. During the dark period of sixth to tenth century there was a recession in a form of drama.

According to David Daiches,

Morality play has more direct links with Elizabethan drama (Daiches 31).

The morality plays are performed with the vices and virtues of the characters. The morality play gives proper platform to create the dramas without any so called structure or pattern. Because the morality plays were performed without any chain of events which were followed in the miracle plays, religious ceremonies and liturgical services. The best example of miracle, morality and mystery play is “Every man”.

After this during 14\textsuperscript{th} and 15\textsuperscript{th} century there was a flux of interludes. The interludes were the farcical plays. It was quite opposite to the miracle and morality plays. Because the motive of the interludes was to entertain and not to preach or teach morality. The most important feature of the interlude was its characters. The characters were life like and full of farcical element. John Heywood’s interludes are very famous. His “The play of weather Jupiter” is very famous.
This way, after the interludes, there came a proper form of drama on the English stage. The beginning of regular English tragedy started after the tragedies of Seneca.

The beginning of English comedy was after Plautus and Terence’s influences. The first English comedy was *Ralph Roister Doister*. It was written by Nicholas Udall. This comedy was having the same idea like *The merry wives of Windsor*. Another comedy was, *Grammar Gurton’s Needle*. So, this way a slow development was happening in the field of dramas. Afterwards there came the university wits. According to Allardyce Nicoll, “The university wits laid a sure basis for the English theatre” (Nicoll 18).

Now, when the university wits came in the course of writing dramas, at that time there were already two different sections. One was the limitation of the Greek and Roman Ancients and another was the limitation of native writer’s traditions. Thus, the university wits were writing in double situation. They followed the form of the ancient dramas and force of the native dramas. This way, the university wits developed the output which was highly great and unique. Here also, Allardyce Nicoll’s observation is noted,

The classicists had form but no fire, the popular dramatists had interest but little sense of form (Nicoll 18).

So, Nicoll said that the university wits combined form and fire together in their works. And this vigor fire and form enforced Shakespeare to expose the incomparable genius. The university wits never imitated blindly the form of the
ancient dramatists. But it is observed that sometimes they even didn’t take care of
the three unities of the drama. And sometimes they even did not care to follow the
ancient principles of drama. Lyly, Greene and Peele contributed for comedies,
Kyd and Marlowe gave works in tragedies. This way, the Elizabethan dramas
came in light after a short journey from ancient Greek, Roman, Italian, Latin plays
to miracle morality and interludes. Infact this is a short journey of the dramas in
comedy. According to B. Ifor Evans,

There is nothing in early Elizabethan comedy to equal
Marlowe’s achievement in tragedy. The most
considerable achievement is that of John Lyly (1554-
1606) though his courtly comedies are so full of
contemporary interests and fashions that they are little
likely to appeal to a modern audience (Evans 19).

Same is the matter with Robert Greene. Robert Greene had written James
IV which showed his greatness as found in other Shakespearean predecessors.
George Peele also followed Lyly in using ancient myths for dramatic techniques.
This way, Lyly, Greene and Peele created the background for Shakespeare to
make the comedies in a particular Elizabethan pattern.

To understand the tragedy and comedy in a work of art differs from
meaning to meaning, place to place and time to time.
The most important distinction between tragedy and comedy was that one dealt seriously with high characters and the other dealt brightly with ordinary characters.

Comedy says Dante in 1318,

Beginneth with some adverse circumstances, but in them hath a happy termination, as doth appear in the comedy of Terence (Appleton 48).

The study of the comic is a study of folly and mistakes laughter in the sense is understood through the arrangement of traps. And the most important thing is that though the actors know that they are creating the mistakes, they repeat the mistakes as it is the reason of others joy and pleasure. Even actor’s vanity, ego, false impressions are also the matter of laughter and comic.

There is one very important principle working in the comic element. When a person is ignorant or nonsense, he takes pleasure and joy from blunders and mistakes. But as the person becomes mature, his unconscious makes him express the repressed desires into wit. The wit is the sense of something unconscious coming out in a refined form.

Kant says about comic laughter that “comic is a strained expectation being suddenly reduced to nothing” (Sen Gupta 7).

Surely, one of the critics gave clear expression to laughter, he says,

Laughter is of the essence of the play. To be glad with the gaiety of laughter, to throw off the stiff and
wearing attitude of seriousness and to abandon oneself to mirth and jollity is in truth, to begin to play (Sen Gupta 21).

The principle characteristic of the Elizabethan comedy is its richness and variety. Dowden remarks that Shakespearean comedies are generally simple and delightful.

Especially the drama *Twelfth Night* is on the main theme of mistaken identity of a brother and a sister. Here in this drama, there is a lovely description of garden of Illyria. The emphasis is given to the scene of disguise Shakespeare showed the variety of characters and the largeness which is the most prominent feature of Elizabethan comedy. Another important feature of Shakespearean comedy is the emphasis on the depiction of the characters. Comedy itself means dealing with the absurdities Shakespeare has one of the peculiar tendency in which he does not judge the characters but he opens them from within. Here the comedy becomes the art of exploration. In the story of the drama *Twelfth Night* the central character is Olivia but it seems as if she is less important than Viola. The drama *Twelfth Night* has varied influences and characters. In the drama of Twelfth Night the Duke tries to incest Olivia. Olivia tries to flirt with Viola who is in a man’s attire. Yet there is a forceful wooing of Olivia by Malvolia. Afterwards in the end, Viola’s marriage with Duke and Olivia’s marriage with Sebastian and Sir Toby with Maria.
This drama *Twelfth Night* has the most beautiful specimens of all the three types of comedy. (1) It is really the comedy of artificial life in the delineation of Malvolia. Malvolio’s love is the example of righteousness and self love. (2) The drama’s three characters Orsino, Olivia and Viola are full of sentimentalism. (3) The third important classification is the various interweaving of the strands of interest in Shakespearean comedy. So, it is clear to put the drama *Twelfth Night* in the early middle comedies.

1.6 Brief survey of Sanskrit dramas with reference to Bhasa.

The Sanskrit literature is the ancient old literature of India. There are no proper evidences available regarding the Sanskrit dramatic traditions. The Indian heritage of literature is an exhaustive work done by two Indologists Albrecht Weber and Moritz Winternitz. They wrote the earliest history of ancient literature. The book *Cultural Heritage of India* referred to the whole *Bharatiya Sahitya*. It means the literature composed in a language which is not a property of any particular region. But the literature of this language is a part of all regions. There are many ancient medieval Indo-Aryan languages like Vedic, Sanskrit, Baudhha Sanskrit, Pali, various prakrits, magdhi, Apabhramsa, Avahatta and many more older languages. In fact, the reality is that apart from all the other languages and multitudes of literature written in other languages, still the whenever the review of Indian literature will be done there is a certain strong place of Sanskrit literature. And this Sanskrit literature is concerned as Indian literature. On the whole even it is noted that whenever the ancient Indian literature is discussed, Sanskrit literature conquers among all the other ancient languages and regional languages and
remains staunch enough to compete. The Buddhism, Prakrit or Jainism seem to have been defeated by Sanskrit Indian literature, as it represents the Sanathan dharma and religious aspect of Hinduism. The supremacy of the Sanskrit Indian literature is its cultural religious, spiritual and national aspect.

According to encyclopedic dictionary of Sanskrit literature, the very first the most ancient record of Sanskrit writing is Vedas. There are four Vedas as we know Rigveda, Yajus, Saman and Atharvan. There ‘Vedas’ are written during 1500 B.C. and it is believed that Brahmana granths are also as old as 1000 B.C. after the vedic texts there are Aranyakas (first texts) and then there are Upanishadas. There are many types of Upanishadas like Mundaka, Katha and Brihadaranyaka etc. afterwards these vedic literature is followed by the epics and Puranas. There are two great epics undoubtedly The Mahabharat and The Ramayan. In both these epics, there is a doubt whether which one is the previous and which the posterior. But it is clear cut that the Mahabharat is posterior. Valmiki is known as adikavi and father of the Sanskrit poetry. But still it is observed that the bulk of pre-kalidasian literature is lost. During this period of Kalidas there were Bharata’s Natyashastra Patanjali and Vatsyayana.

Ashvaghosha had also contributed two art epics named Buddha Charita and Saundarnanda and Patanjali’s Mahabhashya.

This Sanskrit Indian literature is pre-kalidasian literature. Kalidas is the most popular, well-known poet of the Sanskrit Indian literature. His kumarsambhava and Abhigyanshakuntlam are the most famous dramas. Though
the first existence of Sanskrit dramas occurred in Buddhist literature. Then came Bhasa the great poet and dramatist. He contributed thirteen great plays in Sanskrit. Bhasa’s plays are written in a smooth Sanskrit language. They can be staged well.

Kalidas, Harsh, Magha were the posteriors of Bhasa. Sudraka and Harsha are influenced by Bhasa. There were many other dramatists also like Rajshekhar and BhattNarayana.

Here in short the observation of encyclopedia dictionary of Sanskrit literature is.

Between the spontaneous abundance of the epics and the cultivated artistry of classical poetic works in Sanskrit, we see a transition but dimly, since the bulk of pre-kalidasian literature is lost (Bhattacharya 440).

So, the beginning first to thirteenth century was the dim period of Sanskrit literature, so far as the records evidences are concerned.

Professor Dhruv believed that Bhasa was the family name of the poet. While studying Bhasa it is specifically clear that he is a Brahmin poet. Bhasa had strong instinct towards Vedas. Dr. Pusalkar Shankar said about Bhasa that he was a poet of Royal Court. In most of the works of Bhasa, there is a sentence, भरत बाक्य that "राजसिंह प्रशासन ने " this sentence shows that Bhasa was a poet of the Royal Court. In his most of the dramas there are prayers about Krishna. So, one can say that Bhasa was devoted to Lord Vishnu. Bhasa had described many incarnations of Vishnu like ‘Varah’, ‘Vamen’, ‘Nrusimh’, ‘Ram’, ‘Krishna’ etc.
while studying Bhasa one another thing is observed that he is a lover of Nation. Bhasa had depicted North India and the places of North. So it is believed that Bhasa might have born in North India. Some of the critics’s view is that Bhasa might have born in Ujjain, because Bhasa had done such a perfect elaborations of the place. Only through imagination, a perfect description of the places cannot be done. It is believed that Bhasa might have experienced the prosperity of Ujjain. In every work of Bhasa, there is a fine description of Ujjaini. Bhasa’s dramas are dramatically different and unique. His thirteen dramas are of *The Mahabharat, The Ramayana, Harivansham, Udayan and Lokkathanak.*

Dr. A.S.P. Ayyar discriminated Bhasa’s dramas into content, *Bharat Natyashastra,* artistic finishing dramatic statements etc. According to ancient Indian Sanskrit dramas history, basically it is found that there are three classical stages are categorized. Firstly there was a classical dramatist Ashvaghosh. He was a Buddhist. His drama was *saniputraprakaran* then the classical drama was of Bhasa. Second classical stage of drama was of Kalidasa. The third classical stage of drama was of Bhavbhuti. Then there are ten types of Sanskrit plays:

1) Natak
2) Prakarna
3) Anka
4) Vyayoga
5) Bhana
6) Samwakara
7) Vithi
8) Prahasana
9) Dima
10) Ithamgra

These Sanskrit dramas have main themes of “duty”, “pleasure” and “wealth”. They were full of rituals. Mostly all the dramas have opening, progression, development, pause and conclusion. These dramas have five to seven acts.

The dramas which have “acts” fall into the category of “Natak”. It is said about dramas that,

काव्येपु नाटक रम्य तत्र रम्या शाकुन्तला ॥

तत्तापि च चतुर्थोंकः तत्र श्लोक चतुर्दशम ॥ (Bhattacharya 441).

The best of all Sanskrit dramas is अभिज्ञन शाकुन्तलाम by Kalidasa, स्वप्नावासवदत्तम also falls into the same category of Natak.

1.7 The Research Methodology and Approaches

Literature is the multiplication of many disciplines. E.g. one cannot put all the disciplines outsides and study the work of art. Almost all the arts are connected with many disciplines like history, psychology, politics or political science, philosophy and many more. But the deepest and keen in depth study can be done on psychological study of the work of art. It is the process applied to the study of a piece of literature to penetrate another’s mind and to study the activities, utterances etc. of various characters as for instance to arrive at the exact nature of
Hamlet’s madness whether there was a method in it or not. Both psychology and literature are concerned with human mind. One is a study of its functioning, the other is a result of its functioning, the psychological interpretation of literature as a way to escape the neurosis. The artist is a sensitive soul which seeks self-expression.

- The biographer, critic professor of English at New York University Leon Edel has expressed his ideas and views about the literature and psychology. He criticized especially about psychoanalysis and the interdisciplinary relevance of literature with psychology. He is the author of The modern psychological novel. He elaborated many of the psychologist’s views and expressed the relationship of art and psyche. He had taken references from Goethe, Coleridge, Friedrieh Schelgel, Jean Paul, Balzac and also Hawthorne. Let us discuss them one by one.
- Goethe believed that every work of art includes inner thoughts of individuals.
- Coleridge observed that man’s day dreaming and night dreams are man’s involvement in the work of art. This is studied through the psychological exploration.
- German critics Friedrich Schlegel and Jean Paul keenly observed about human nature while creating a work of art.
- Balzac had also discussed literature and psychology in his book. comedie humaine.
He himself recognized that,

Phenomena of brain and nerves which prove the existence of an undiscovered world of psychology (Freud 339).

American novelist Hawthorne threw some light on psychological aspect of literature. He expressed that modern psychology enforces the dream world and utilizes it for creative work of art.

Freud wanted to explore certain new psychoanalytical concepts with regards to the literary works. Freud’s essay on literary criticism which published in 1924 under the title “psychoanalytische studien an werken der Dichtung und Kunst”(Freud338) was about the artist and the nature of art. Freud found that art is the attempt of an artist to satisfy his own desires. Freud pointed out that the audience finds the similarities between the artist and his creation. So, the views of Freud can be explained by Leon Edel in his words, that the literary work of art through the psychoanalytical view is,

An intermediate territory between the wish-denying reality and the wish fulfilling world of fantasy (Freud 334).

Freud firmly believed that the artist’s work of art, and his content of dreams are his unconscious psyche. The artist’s wishes are also exhibited in both the work of art as well as his unconscious psyche. Though, Freud was convinced that the root of artistic capabilities cannot be evaluated through his psychological study. E.g. we cannot find from where Shakespeare has found such a great marvelous tremendous technique of imaginative characters and plots of his plays.
This way Freud’s theory of Applied psychoanalysis is followed by C.G. Jung, Kazamian and Ernest Jones.

During the same period of time, first person narrative technique and stream of consciousness or internal monologue techniques are found. Such writers were using reader’s minds influenced by their characters.

- One another psychologist Lionel Trilling elaborates in his essay art and neurosis. He concluded one another psychoanalytical principle that whatever elements of neurosis are found in an artist is because of he himself and his fellow members. In short the psycho analytic approach finds out why the artist picks out this sort of material rather than the other.

The modern psychological criticism is the research of the great psychologists. There are Freud, Bergson, Karl Jung and many other psychologists. These psychologists researched that psychological knowledge is very useful in the interpretation of fictitious characters of the work of art.

- They also found that there can be a creative study of the “interior life” of the authors in the light of their works.

- The psychological approach also implicates the study of unconscious repressions of the artists through their work of arts. It will be an exact discovery and interpretation of the work of art.

- Freud emphasized on (1) Unconscious aspects of the human psyche. Freud in his book “The Anatomy of the mental personality.” said that man’s
actions are the outcome of the psychological forces over which man has no control.

There is one another psychologist Gustav Jung said that all human behavior is the outcome of sexuality. The important thing that Freud said was about the id, the ego and the super ego.

Id means something odd, obscure and inaccessible part of the man’s personality (Guerin 169).

It is told by Freud himself. The “id” means the source of all our aggressions and desires. It is lawless, asocial and amoral. A large portion of the ego is unconscious; the ego nevertheless comprises what we ordinarily think of as the conscious mind. So, his assignments of the mental processes to three psychic zones are (1) the id (2) the ego (3) the super ego. Literature’s relation with psychology is delineated here it is actually the relation between the character’s attitudes and stages of mind and the special qualities of their work.

It is understood through the example of Aristotle and Plato. Aristotle is not concerned with how Shakespeare started writing tragedies. Aristotle discussed what tragedies are. Plato gives the psychological account of the work of art. William Wordsworth explains that the successful composition generally begins by great contemplation. This contemplation is the outcome of emotion recollected in tranquility.

There are basically schools of modern psychology. As there are Freudians, Jungians and many other schools. Although there are many psychologists like I.A.
Richard, Bergson and Ernest Jones are other psychologists. The greater study of the psychology is that when the study is done without any reference to the author’s biography and the in depth study of situations to interpret a work of literature.

Thus, after this much discussion of the approaches to psychological criticism of a literary work, it is now time to limit one particular psychologist and his approach to do research. The researcher has picked some certain method and approach of the psychologist and focus on it.

➢ The researcher has applied the psychological approach of I.A. Richards. I.A. Richards is one of the ablest and most prominent practitioners of this type of criticism.

Here the actions and reactions of created characters, otherwise puzzling and inexplicable have been explained away through a searching study of the subconscious repressions which motivate the characters. Though, the researcher will not deny the idea of psychoanalysis and its relationship with Freud. Because, Philip Armstrong said,

Shakespeare has been in psychoanalysis for as long as psychoanalysis itself has been around and in two senses: that is, Shakespeare has been both subject to psychoanalysis and a constitutive presence in psychoanalysis at least since Freud’s inaugural formulation of the Oedipus complex, which depended upon Hamlet as much as on the Sophocles play that gave the theory its name (Holland5).
Freud discovered the pattern of certain kinds of individuals acting in certain kinds of circumstances. It means the study of human nature with a view to study the characters in the work of art.

It means that psychology comes into literary criticism in several ways. It can help to explain the creative process in general, it can provide a means of illuminating a writer’s work with reference to his life and vice versa, and it can help to elucidate the true meaning of a given text. In none of these aspects is it directly authoritative, though in the third it can be indirectly so far as the example quoted will illustrate, it can demonstrate that a work superficially baffling and even confused is in truth a profound study of certain aspects of human nature.

As it is decided now that I.A.Richards’s psychological study is necessary. Then it is done with Richards own works and references. Ivor Armstrong Richards was born on 26 February 1893 in Sandbach, Cheshire. He was known as a founder of contemporary study of literature in English. He began his career without formal trying in literature. A literary study is not only the study of any philosophy, but it is a study of philosophy, psychology, rhetoric, criticism etc.

I.A.Richards’s two special books *Principles of literary criticism, The meaning of meaning* were full of psychological criticism. I.A.Richards was the founder of psychoanalysis in the human minds of the literary characters.

I.A.Richards life and career can be divided into three most important projects. His theories show the importance of literary criticism. In this particular work he talked about form, value, rhythm coenesthesia, literary figuratives,
allusiveness, divergent readings and beliefs. Richards explored the interpretive process to the work of art. Even Cleanth Brook and Allen Tate were influenced by Richards’s theory.

The most important technique of understanding the work of art is a method of psychology. I.A.Richards wrote this most influential book *Principles of literary criticism* when he was a lecturer in Cambridge. He was known in the group of Cambridge psychologists. Richards psychological critical theory is mainly related with poetry and what makes the poem great. He turned literary criticism to the new horizons. The psychological theory of Richards mainly dealt with how the work of art became great. Here one can take the ideas from Richards’s own book, *Principles of literary criticism*. He argues that criticism must be worthwhile. He defined poetry as a group of words which evoke particular gallery of experiences which don’t change from person to person. But it is same to every reader. Same is the matter with drama or prose.

Richards specifies that in a poem, an invariant experience is evoked through the use of, amongst other things, the sequential ordering of words. In prose, the sequence of words is relative unimportant as long as the meaning is conveyed. In poetry on the other hand, the relation of words further back in the poem exerts an almost magical influence, on later words to create new patterns of meaning. This rich insight owes much to Richards training as a psychologist. Richards argues that readers have an innate psychological tendency to look for
patterns in a sequence of words whether it be patterns in rhyming or rhythm. When one is reading prose, this tendency is normally repressed whereas in poetry, this tendency is exploited. When a line is read, one has an expectation that something similar will occur. When something similar does follow, aural associations are made and simultaneously meaning associations are also made (Richards 12).

Carl Jung was a psychiatrist, the developer of analytical psychology. Carl Jung differs from Sigmund Freud’s psychoanalytic focus on sexual development and Alfred Adler’s individual Psychology. Jung’s theory of unconscious was different from others. In 1973 Carl Jung expounded the ideas of collective unconscious. Carl Jung re-informed that there are three main zones which impact the collective unconscious. These three zones are

1) Dream

2) Active imagination

3) Symbolic activity.

Carl Jung was a psychologist. He believed that human beings and knowledge are inborn and they develop by and by with the individual purpose.
Jung said in his own words,

The meaning and purpose of the process is the realization, in all its aspects, of the personality originally hidden away in the embryonic germ-plasm, the production and unfolding of the original, potential wholeness (Alderige10).

Carl Jung had same beliefs like Goethe. Goethe believed that everyone has a daemon inside them. The nature of that daemon and what to do with it was discrepant in the writings Jung. Goethe and Jung both believed that daemon is compared with human soul, angel or fate. Jung discovered daemon with dream analysis. Plato spoke about human soul and its particular destiny.

Freud says that psychoanalysis is nothing but the hidden meaning of one’s brain. He cured many of his patients by studying their inner working of mind. He concluded that his patients` distress was because of their unconscious. He gave the treatments of dreams to his patients and cured them. So, the psychoanalysis theory says that “things are not what they seem”. Freud wants to say about psychoanalysis that,

Human behavior is the outcome of buried hidden trauma (Freud 339).

The psychoanalytic critic goes beneath the surface of the text. The psychoanalytic critic finds the hidden motivation of the author or the characters of the text.
As Ernest Jones has criticized that Shakespeare’s dramas of second period and the sonnets are of such a type that they reflect his characteristic and the artistic development. Ernest Jones found out that the sexual infidelity described in the sonnets is also the exposition of Shakespeare’s own life.

Coursen the psychologist described King Lear as a psychological play. He found in the character of Lear “who am I? Who is it that can tell who am I?”

Lear’s reply and his dialogue was the outcome of his inner consciousness. Coursen also points out that Jung’s psychological types help the researcher understand the phenomenology of individual characters and their interactions in the work of art.

Coursen believes that Jung’s analysis of psychological perspectives with a view to Shakespearean dramas is an apt study.

Terell L. Tabbetts declares the criticism on Jungian analysis about “Othello”. Tabbetts declared that Jung had done a psychoanalytical study of the characters of Shakespeare. He elaborated one of the Jung’s critical study specifically about Othello, “he says, is, in fact, a marker of the balanced psyche that Jung describes. In an unbalanced psyche, the conscious ego denies anima, animus and shadow, keeping them unconscious and insisting that the ego alone is the entire self when this happens. The ego responds by projecting dimly
perceived anima / animus and shadow onto others (“It is not I who is like this, it is they”) for Jung the anima is the personification within a male psyche of all female traits, while the animus represents the male element within the female psyche. And this can be seen in Othello because only a repressive ego denying shadow can claim as Othello does before the senate that “my parts, my title and my perfect soul, shall manifest me rightly” Othello thinks his soul is perfect because he prefers to know nothing about it. That “nothing” will come to haunt him.

This way, to understand this Tabbets suggests, will provide the master-key to full comprehension of Othello, reconciling, previous critical differences. H.R. Coursen begins his psychological analysis with the character of Iago. H.R.Coursen said about Jungian implication of psychological criticism on the characters of Othello and Iago. He says, of Iago’s let me know and knowing what I am, I know what she shall be, that Iago is encouraging.

Jungian projection and of his ‘I am not what I am’: ‘he gives the words distinctly Jungian implications, for the repetition of the “I am” the one cancelling the other, suggests the battle between the repressive ego and full self in the unbalanced, un individuated psyche Jung thus provides not only a complete model for understanding the play but also a trans-historical guide to life, of which Othello, proves to be essentially a transcription. Ernest Jones put stress on analyzing the personality of the author. He emphasized on understanding the author’s characteristics in his artistic development of the work of art.
In conclusion it can be stated that Freud and Carl Jung’s criticism of dream and I.A. Richards’s study of character-analysis are to be applied for the study of Shakespearean Comedy and Bhasa’s drama.
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