

# Interrelationship of Literature and Psychology

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## ABSTRACT

**Psychology and literature are interrelated from Greek-Roman times. According to Freud the unresolved conflicts are the base of neurosis and such stuff give rise to literature. The unconscious mind of the author creates a work of literature. The literary work is like a dream and the theories psychoanalytic help to uncover the hidden motivations and repressed desires of the author. This research paper tries to mark the interrelationship of Literature and Psychology through the perspective of the writer, the work and the reader**

**Keywords: Collective unconscious, identity discourse, psychoanalytic, subconscious.**

## INTRODUCTION

Literature is the companion of the mind and the mind is the best place for literature. Literature cannot be imagined without the role of the mind. A little or a lot of literature is created in every mind, but it is not necessary that everyone can give words to his expression. According to Sigmund Freud, the father of psychoanalytic, out of the three states of thought; conscious, subconscious and unconscious, the subconscious mind consists of long-term memory, sensation and co-relationship, identification, creativity, non-contact, wealth etc. and its (subconscious mind) manifestations id, ego and super ego help in the creation of literature. Literature cannot be created in a day, it is the result of a long process going on in the mind. To understand the origin of literature or any work or art, one has to look not only at Freud's theory but also on the principles of Alfred Adler and Jung.

Psychology is derived from the Greek words Psyche and Logos. The meaning of psychology was taken to study the soul, but later the word mind was used in place of soul, therefore the knowledge of the mind came to be called psychology. Defining psychology, Skinner says Psychology is the study of the reactions or behaviour of an animal to different situations of life. Responses (responses) or behaviour means all kinds of reactions, adjustments, actions (reactions and manifestations) of the animal.

According to Charles Wilfred Valentine, psychology is the scientific study of the mind, which includes not only the intellectual elements, emotional experiences, but also the study of forces, actions and behaviour.

It is said that psychology is evidence-oriented, it touches all intellect and it is literature-oriented. It touches on growth. Both literature and psychology are concerned with personal truths that are passed on to others. In literature, individual truth becomes collective truth, therefore it can be said that psychology is expanded through literature, it does not just remain factual but becomes practical through literature.

**The interrelationship of literature and psychology can be seen at three levels -**

1. Psychology of the Writer
2. Psychology in literature
3. Psychology of the Reader

### **1. Psychology of the Writer**

Literary Genius in René Belek and Austin Warren's Book of Literary Theory

The nature of literary genius has always attracted speculation, and it was, as early as the Greeks, conceived of as related to "madness" (to be glossed as the range from neuroticism to psychosis). The poet is the "possessed": he is unlike other men, at once less and more; and the unconscious out of which he speaks is felt to be at once sub- and super rational.

Since the Greek times, people have thought that literature must have something to do with insanity and the periphery of insanity ranges from mania (neuroticism) to psychosis. Poets are of two types; possessed and assiduous, the first poet is a 'possessed' creature, one who by revealing the salvation of his subconscious state. Poetry arises in them automatically, they do not have to try to write poetry. Like the Romanticist, Expressionist and Surrealist poet, the second author or 'assiduous' poet, who has learned the art of poetry. They acquire a quick, trained and subtle knowledge of poetry on the basis of hard labour, such as the poets of the Renaissance period.

The intention is not very clear of Freud, the author of psychoanalysis and the father of psychology in relation to creators or artists, when he says, 'The artist is basically a person who turns his back on reality because he is not able to accept what is asked of him to give up the vision of his lusts. And who then in his fantasy luxury gives free rein to his sensual feelings and ambitions.

The creator, by coordinating the imagination in the creation, expands his dreams by making his distortions as the subject-object. Eric Jensen considers this ability of the creator or artist to be a special amalgamation of the perceptual and the conceptual. He believes that the creator keeps his caste traits alive and not only develops them and experiences them, but can also see them directly.

Strong icons of psychology after Sigmund Freud are Alfred Adler and Jung consider the creators as sensitives. But the difference between the two is that, Adler considers, the creator as a way to get rid of depression.

If so, then they consider mind as the result of the creative power of the creator of the era. On this basis, if the result of the mind is positive, then the person or the creator can create high quality works. For example, the American mathematician John Nash, who suffered from schizophrenia, but became a mathematician of a high order, whose biography was made into a 2001 film *A Beautiful Mind*.

The principle of Carl Jung is very important in the ideas related to the creator. Jung says 'there are possibilities of creativity in the subconscious mind' and believes that the remains of the experiences of infancy are buried under the subconscious of the person, which comes to the fore at the time of writing. According to the predominance of thinking, cognition, intuition and sensing, there are two types of people, which fall under introvert and extrovert. There are also different types of author classes and some of them open their own type. So some writers are both introvert and extrovert, they are full of diversity and plurality, like T.S. Eliot, Shakespeare, Poe etc. and among Indian poets Nirala and Kunwar Narayan can be taken.

Nietzsche's book *The Birth of Tragedy* (1872) describes the poets of the opposing tendencies in the modern period. The French psychologist Armand Ribot has considered two types of poets inspired by perception from the observation of the external world and poets inspired by imagination. Keats considers the poet, as nothing in spite of everything. For a poet, it is as joyful when imagining Iago as when imagining an Imogen. There cannot be anything unpoetical than a poet, because he does not have any 'form' of his own, he is constantly filling the role of someone else.

If seen, Keats's idea fits to some extent not only for poetry but also for stories in the prose genre. Because the creator, while writing the story, in spite of being in his own body, enters the body of others through imagination, which is called empathy. He has lived many lives simultaneously during the process of creation. and embodies the subtle imagination through words.

## **2. Psychology in Literature**

David Lodge in his work titled *Consciousness and the Novel* Connected Essays explains the meaning of literature as follows: "... literature is a record of human consciousness, the richest and most comprehensive we have. Lyric poetry is arguably man's most successful effort to describe qualia. The novel is arguably man's most successful effort to describe the experience of individual human beings moving through space and time" (2002:10).

According to Jung, it is obvious that since psychology explores mental processes it will also provide insights into literature; because the human mind is the source of all science and arts.

Psychology in literature can be seen in two forms. First, those works which are written on the basis of psychological principles or contain psychological tools. Therefore, the subject of study of those works is psychoanalytical. For example, *The Silent Patient* by Alex Michaelides, *The Bell Jar* by Sylvia Plath, *The Bluest Eye* by Toni Morrison, *Great Expectations* by Charles Dickens, *Villette* by Charlotte Brontë, *The Portrait of a Lady* by Henry James, Virginia Woolf's *To The Lighthouse* (1927), Fyodor Dostoevski's *Notes from the Underground* (1864) (model for twentieth century confessional fiction), Dostoevski's *Crime and Punishment* (1886), André Gide's *The Immoralist* (1930), Albert Camus's *The Fall* (1957), Anthony Burgess's *A Clockwork Orange* (1962) shows the narrator, Alex, as a rapist and murderer, when treated with aversion therapy, he becomes nauseated at the thought of sex or violence. Thus, he has been forced psychologically and repressed as a stereotypical Victorian. The process of poetry is basically a part of psychology, among these the compositions of Kamala Das and Sylvia Plath are part of everyone's memories and they have been studied from a psychoanalytical point of view.

Second, those works in which psychological devices are not directly visible, but those works are related to psychology. The whole process of creation and the factors that motivate to write is a psychological process. Whether those works are related to social, Marxist, linguistic or identity discourses etc., but their indirect relation is with psychology itself.

If the Natyashastra of Bharatmuni, the first book in Indian literature is taken, we find the direct relation of Rasa Theory with psychology. Acharya Bharatmuni had described eight rasas that are all human psychological elements. Their permanent expressions are co-related to mind emotion in psychology.

**Following are the Psychological elements relate Rasas:**

1. Shringara Rasa - Amour / Erotic
2. Karuna Rasa - Grief
3. Hasya Rasa - Laughter
4. Raudra Rasa - Anger
5. Vira Rasa - Zeal / Heroism
6. Bhayanaka Rasa - Fear
7. Bibhastsa Rasa - Disgust
8. Adbhuta Rasa - Astonishment

In the stories, for example, in Premchand's story 'Bade Ghar Ki Beti', social tools will be found and not psychological but if we look at the collective subconscious of the era, then due to the adaptive and psychosocial structure of that time, that story is very relevant for that time. But in today's time (except for the particular place), this story is unprogressive.

While talking about the compositions, one should not forget the identity-oriented discussion. In order to understand female discourse under the identity discourse, the principles of Luce Irigaray and other female theorist plays important role, but we cannot overlook Jung and Adler. C. G. Jung has divided the subconscious mind into two parts; the upper surface of the mind is called the 'personal unconscious' which is the repressed and neglected form of the desires related to the physical life and that are suppressed by the past society. The other is the inner surface of the mind called the 'collective unconscious'. In it, the past forgotten experience seeds of the individual's family i.e. ancestors, races, primitive groups, caste, religion, culture are a disorderly stored as seeds. The personality of a person expands only from the inner core of the mind. His thinking, understanding, success and failure depend on him. When female discourse is said to be based on caste memory, then it becomes necessary to consider these principles of the era.

If we look at any discussion like female discourse, Dalit discourse, tribal discourse or third gender discourse etc., it becomes necessary to look at Adler's sense of authority along with the principles of the era. All discourse on identity can be understood through a sense of authority under psychologist Alfred Adler's 'personal psychology'. Adler, in his book *The Practice and Theory of Individual Psychology*, considers each mental state as an attempt to escape from the feeling of inferiority in order to achieve a sense of superiority. The trespass gives rise to the superiority complex. Inferiority-glands or superiorities are not opposites, though they appear to be opposites, they complement each other. In the same person both these glands are found. The person wants to convert the bond of inferiority into a feeling of superiority.

Adler looks at the individual from the perspective of society even when talking about individual psychology. Therefore, the feeling of authority in the society is an important part of identity literature. Because the lesson on the marginalized is to fight for rights only.

### **3. Psychology of the Reader**

Emotions are intensely disordered (or agitated) mental state of a person, which the creator tries to carefully arrange in his creations with imagination. This is a process of creating the conscious mind from the subconscious mind. Image-symbols are powerful weapons in making conscious mind animate. But when the reader falls for a work, its process is just the opposite of the author's process. It moves from the conscious to the subconscious. The dreams of Freud, which has been expanded by the author through imagination, is again tied in his imagination by the reader and with this binding expands his self. The image-symbols used in the composition become a part of the reader's memory and the reader's experiences with the world, make the characters or scenes come alive. The theory of the collective unconscious of the era will be helpful in understanding this process.

The attitudes and emotions that are present in the writer are present in the reader as well, some are different or similar to them, for the reader is also a member of this society. If the reader is a writer himself, then he can expand his dream further through that composition, but - if the reader is a common reader, then he creates a different detail from the author by connecting the text with his memories. Or repeats his feeling. In such a situation, there is an actor-observer effect on the reader, he sees himself in the characters while reading the text. To put it in other words, the reader associates the events quoted in the text with his own experience, the sensations of the person whose experiences

(pleasant or sad) are associated with those patterns, which can be called identification of mind emotions. This is the reason that every writer has his own readership and all the readers have their own attitude towards the work. One composition affects a reader more and others less. For example, on reading heroic works, it can be seen to get excited in the reader, on reading romantic works, that is, to awaken the sense of love and to be conscious of one's rights on reading identity-oriented literature, etc. Both Jung and Alder's theories are helpful for understanding identity literature.

According to the Young, what happens in the soul also happens in the collective unconscious. In this way the writer moves from individual to population and the reader returns from population to individual. Both the writer and the reader are part of the society, so identification is natural in the emotions of both of them. This principle is called simplification in Indian poetry.

## **CONCLUSION**

Both literature and psychology have their own importance. Literature for the creator is a way to get rid of his depression. The reader, on the other hand, associates the text with his own experience, which creates identification of mind emotions that help in his Catharsis. Finally it is noted that in the creation of literature the role of psychology is important. It can be said that the existence of literature is not possible without psychology, but psychology can exist without literature.

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