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# Psychology And Literature: An Analysis Of The Reciprocity

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## **Abstract:**

It goes both ways in the relationship between psychology and literature. Literature is created by human souls, and human souls are fed by literature. Human psychical receptions evaluate human and natural life viewpoints and present examples of literal works; on the other hand, literature likewise considers life's facts to make obvious human soul perspectives. Students in these courses are exposed to various points of view and connections across disciplines outside of literature. A possible one of them is comparative literature. A rich environment for the growth of an observant, well-rounded reader, writer, and thinker is provided by aiming to gain insights into literature and culture in a comparative perspective.

Students can learn to analyze and evaluate literary and cultural works from other sources and in languages other than their own through comparative literature. We receive instruction in presenting compelling arguments, mastering and applying various theoretical and methodological methods, and conversing with academics from the disciplines of Comparative Literature and other modern and ancient languages.

**Keywords:** Psychology and Literature, Comparative Literature, Languages.

## **Introduction:**

A practitioner of comparative literature studies literature that spans national boundaries, eras, languages, genres, and boundaries between literature and other arts, such as music, painting, dance, and film, as well as boundaries between literature and disciplines like psychology, philosophy, science, history, architecture, sociology, and politics. The study of "literature without boundaries" is the most general definition of comparative literature. Language is utilized as a vehicle of expression in literature, a discipline that intersects with areas like history, philosophy, sociology, psychology, and others, to comprehend man, existence, and society. It goes both ways in the relationship between psychology and literature. Literature is created by human souls, and human souls are fed by literature. Human psychical receptions evaluate human and natural life viewpoints and present examples of literal works; on the other hand, literature likewise considers life's facts to make

obvious human soul perspectives. Both literature and psychology devote attention to the imagination, ideas, feelings, and soul psychological concerns. The importance of this issue was discovered in the works of earlier writers and poets by identifying "unwilling conscience" psychological unwillingness and reflecting numerous psychological disputes.

Two scientific disciplines that investigate the human soul are literature and psychology. In contrast to literature, which explores human behaviour and its reasons, psychology studies human behaviour and its causes. These two areas of social science that research human behaviour are connected and complementary to one another. And a literary work is the fundamental component of the relationship between literature and psychology. Literature studies people and explores their inner lives in all of its facets. The rationale is that a literary work is also a byproduct of a certain psychological state. When it comes to illustrating human psychological circumstances, literature complements psychology. In addition, by examining brain processes, psychology offers insights into literature.

### **Comparative Literacy Theory:**

Compared to earlier discourses in a global environment, what comparative literature means today is extremely different. Comparative cultural studies have expanded the sphere of comparative literature in the modern age. By using the theoretical and practical/applied books we mentioned above or other books, we do, of course, have some opportunity to learn about or become familiar with the advancements, techniques, and approaches of comparative literature; however, it can be said that we neither comprehend its theory nor its contributions. Since then, a lot has been said about comparative literature, but it's crucial to concentrate on what we'll compare. It is very evident that we are unsure about "what, why, or how" we will compare, as well as whose literary worlds of writers need to be compared. In order to study comparative literature, we must first respond to these questions. A well-defined methodological framework is essential, but we also need to debate its scope and look for solutions to issues like "to whom/what will we compare us/ours? We'll compare the texts in what ways? Or, to put it another way, who or what texts will we compare? Who are we in the eyes of the other people, and who are they in ours?"

Comparative literature is a key that unlocks all doors beyond national, cultural, linguistic, historical, social, and political boundaries. When we turn our attention to world literature, we recognise echoes of a masterpiece in our literature or a work of the literatures of other countries as translations and imitations, frequently by subpar authors, or to the prehistory of a masterpiece, the migrations and the spread of its themes and forms. (Page 40 of Wellek and Warren's 1949 book *Theory of Literature*)

Comparative studies will thereby broaden the scope of literary inquiry and critique. Nevertheless, numerous opponents have argued over the objectives and technique of comparative literature. When studying comparative literature, comparators must strike a

balance between broadening their horizons and narrowing their focus, use new tools and techniques for analysing a work's characteristics, and draw on the knowledge gained from the advancements made in other fields like linguistics, sociology, psychology, history of art, and philosophy. When expressing his viewpoint on the nature of studying comparative literature, Bijay Kumar Das says:

Comparative literature analyses the similarities and dissimilarities and parallels two literatures. It further studies themes, modes, conventions and the use of folk-tales, myths in two different literatures or even more. The attitude of open-ended inquiry that characterises comparative literature is what distinguishes it most. By deciding on the purpose and strategy of their comparative approach, comparative literature students develop their subject matter. The study of literature in the broadest conceivable context—across language, cultural, and academic boundaries—is the focus of comparative literature. The study of "literature without barriers" is what it is, generally speaking. Making similarities and linkages between various literary and cultural spheres is thus the goal.

### **Psychology and Literature in Relation to Each Other:**

In order to show people, convey their moods, and immerse the reader in the psychological side of human existence, literary works might benefit from psychology. In their emphasis on phantasies, emotions, and the human soul, psychology and literary studies intersect. As a result, there is a two-way link between literature and psychology that is founded on reciprocal interaction and manifests itself in the appraisal of a literary work using psychological tools and the extraction of psychological facts from a literary work. Two scientific disciplines that investigate the human soul are literature and psychology. While literature utilises fiction to portray human behaviour, psychology studies human behaviour and the factors that contribute to it. These two human behavior-related studies are connected and mutually useful.

And a literary work is the fundamental component of the relationship between literature and psychology. Literature studies people and explores their inner lives in all of its facets. The rationale is that a literary work is also a byproduct of a certain psychological state. As we can see from the example of Dostoevsky's characters, a literary work assists psychology by accurately portraying human psychological states. The study of mental processes in psychology, according to Jung, also offers insights into literature.

From poetry to short stories, plays, and novels, psychological themes can be found in a variety of literary genres. The most overt references to the human mind, however, can be found in psychological novels that explore people's innermost experiences, thoughts, feelings, emotions, and introspections. Aristotle created a term that brought literature and psychology together centuries ago: catharsis (psychological or mental purification of the

feelings). Since then, a variety of authors, philosophers, and critics as well as various techniques and movements have linked literature and the human psyche.

The link between the two disciplines was explained as follows by academic Ismet Emre (2006, p. III): Other than literature and psychology, no other scientific field spends as much time attempting to define the complex relationship between human body and soul in terms of a set of rules, as well as exploring the mysterious aspects of the human soul and its subconscious regions through extensive and time-consuming research. At the same time, both fields have been battling for survival as both arts and sciences.

Despite the fact that the connection between literature and psychology dates back to earlier ages, it didn't truly take off until the 20th century thanks to Sigmund Freud's findings in the field of psychoanalysis. The most open exposition of the human mind may be found in novels, while psychological material in literary works spans a wide range of genres, from poetry to short stories, from novels to theatre. Other eminent psychologists conducted studies in this field following S. Freud (1856–1939), who was the first to do psychological research on literature, literary works, and literary critics. Based on Abrams' four key points, a psychological analysis of a literary work is constructed. The psychology-based study of literature is more interested in examining how social circumstances affect the feelings, ideas, and actions of the characters in a tale or book, in addition to character analysis, literary work development, and the psychology of creativity.

The Irish novelist James Joyce is credited with being the originator of the subjective movement in literature. In his work *Portrait of the Artist as a Young Man*, Joyce depicted the artist's developing mind and consciousness on five different levels: sensation, emotion, physical passion, religious passion, and finally, intellectual awareness. Three areas of literary research—criticism by itself, the study of the literary creative process, and the production of biographies—have benefited significantly from the use of psychoanalysis. Additionally, this is shedding light on the reader's relationship to the work, a peripheral literary issue that primarily pertains to the study of aesthetics.

Critical Thinking and Psychology:

The study of psychological elements within the work itself, without relating these in any way to the origin or history of the work, is one notable literary criticism technique. The other is the study of potential myth and archetypal patterns in the work, and both are frequently used today in elegies of a given text.

Based on the premise that literature is a reflection of the author's "persona," psychoanalytic literary criticism contends that human behaviour must be examined to discover the connection between the conscious and unconscious components of the mind. Psychoanalytic literary critique progresses through three stages. The first one is the author's psychoanalysis.

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The first one is the author's psychoanalysis. Ernest Jones claims that the author's mental health has an impact on his writing since art is meant to be a covert way to satisfy a childish longing that is not allowed. The second stage is the reader's psychoanalysis. Norman Holland made the observation that reading caused the reader's identity to be reconstructed, together with his defences, expectations, frustrations, and changes.

### **The Creative Process and Psychology:**

The study of literary sources—both biographical and literary—was a major focus of pre-Freudian literary academia. There is a body of literature that explores the books and life experiences that specific authors read in order to show how these inspired the works they produced. For a very long time, authors, painters, and other creators have claimed that inspiration is a major driver of creativity. Scientists researched these assertions over the previous ten years and discovered substantial evidence to back them up. In order to advance scientifically, it has been necessary to overcome a variety of obstacles, such as definitional ambiguity, operationalization issues, questions about the discriminating validity, and skepticism about the significance of inspiration in comparison to perspiration.

The third stage concentrated on the text and language. The unconscious is organized like a language, and literature is a product of language, according to Jacques Lacan, the creator of the first modern psychoanalytic theory and critique. These difficulties have been mainly resolved by creating an integrative framework, operationalising it with the IS, establishing discriminatory validity, and refuting skepticism with empirical data. Even while there are still more obstacles to overcome before the neuroscientist may investigate inspiration, comparable obstacles have previously been conquered in regard to insight and other notions. We think the groundwork has been laid for a thorough neuroscience of inspiration. Not just for people, but also for societies, inspiration has the capacity to bring about change. At first, exciting concepts arise for technological developments, medical breakthroughs, and remedies for environmental issues. It's hard to exaggerate how crucial it is to understand why, how, and for whom creative solutions to social challenges ignite the spirit and motivate the idea actualization process. The assertion that the artist is typically processed by his topic but has the ability to take hold of it could be modified by the psychoanalytic critic. In particular, Ernest Kris has contributed to changing the "reductive analysis" tendency in recent years. Most literary critics and biographers who used "applied psychoanalysis" were concerned with the actual fabric of the artist's creation, the ways in which his verbal imagination draws from and gives structure to his materials, whereas the revelation of unconsciousness process in art has largely interested psychoanalysts who have used it to diagnose personality of the artist.

## **Psychiatry and Biographies:**

There have been biographies of writers written by professional psychoanalysts; examples include Marie Bonaparter's study of Edgar Poe and Phyllis Greenare's study of Jonathan Swift. These biographies are more clinical than literary studies, preoccupied with determining the workings of the unconscious from the writings and the biographical evidence.

The biographer can therefore learn a lot about the subject of the study from a slip of the pen in a man's manuscript or letter; however, unlike a writer with psychoanalytic training who would use the slip as a guide to the conscious, a literary biographer would be more likely to use this particular slip to reveal verifiable facts. The application of psychoanalytic notions in biographies can assist the biographer break free from the web of his subject's justifications and provide an explanation for why he gravitated towards particular topics and issues.

Psychiatry and biographies, Milton reflects on his own loss of sight in an autobiographical sonnet. The poet's psychological state, thoughts, and feelings during the time of his blindness are depicted in this poem. Therefore, literature uses its characters to represent unresolved feelings, psychological issues, guilt, the author's own life, and childhood traumas.

## **Conclusion:**

Old patterns are present in literary representations of the collective unconscious. Humans frequently exhibit the inherited historical patterns in a variety of contexts in their performances. Poets and writers have a variety of emotional states, including my own as well as the pain and happiness of others because more people are interested in what their souls require. The literature is not something unrelated to psychology, and the language is what he uses to discuss his mental mining. For example, literary psychoanalysis there is a symbiotic relationship between psychology and literature; the psychology of the unconscious may be referred to as literature and is, in the eyes of literary critics and writers, a sand mining approach to its foreign viewpoint. The field of literature psychology in the systematic sense has not yet grown and is still at the terminological level despite the clear necessity, with the exception of a few restricted works. In order to develop experts and promote research in this field, literary psychology lectures must be offered in university departments of literature and psychology. In order to close the current psychological literature gap, this will be a crucial step. These studies will contribute to the conversation on how psychology and the study of literature may be compared and contrasted, providing a framework for future studies in this field.

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