

INTRODUCTION

I N T R O D U C T I O N

More than ever, it seems that the proper study of mankind is man. Since the late nineteenth century man has been discovering a new world inside himself. It is vaguely called 'the Unconscious'. The foundations of psycho-analytic theory are laid. It has given us a multitude of new data. It is now possible to know ourselves a good deal better with the help of psychological knowledge.

Art appeals directly to subjective attitudes. It is for this reason that psychology draws many of its best illustrations from the sphere of art. Literary art (i.e. Literature) is an expression of human nature. Hence it is clear that the laws of literary composition must be laws of human nature. The purely personal characteristics of a given writer are the characteristics which can be most readily discovered through comparative study. For this reason the usual forms of literary study deal with the personal characteristics of writers rather than with the fundamental laws of mental nature involved. We find in literature all the themes and patterns that are found in psychopathology. Ancient stories and dramas have depicted many a pathological situation. Not only the characters of fiction but the authors themselves provide interesting studies when their works are looked upon as a symptomatic production that has many of its roots

in unsatisfied unconscious longings. Thus psychology sheds a considerable light upon literature. As a more detailed example of the light psychology can throw upon literature, I have selected Premchand and his Urdu Short Stories.

Premchand is the most illustrious Urdu short story writer. The short story, which is now so popular, was in its infancy when he began writing. He was the pioneer, and he brought an entirely new conception of, and an entirely new approach to, the short story. His understanding of human nature was profound. He seemed to have had an insight into the working of human hearts; even though to show the inner spring of actions, to lay open the heart of the "character" is the most difficult task. In his earlier short stories he shows his characters in action, while in his later short stories he becomes introspective and shows his characters from within. Psychology has revolutionized the conception of "character" in literature with the result that the exploring of the sub-conscious has been the object of all modern writers. Premchand is the first to make movements towards this direction in Urdu Short Stories.

Premchand has been a topic of research work for so many research-workers. But he is not studied from psychological point of view. The present research work is,

therefore, first of its own kind in Urdu literature.

The thesis has been divided into four parts, and it includes in all thirteen chapters. Part I deals with psychological foundation of literature. It contains two chapters. The first one deals with great masters of modern psychology, who influenced literature. In it schools of psychology and their principles are discussed. special emphasis has been given on Freud's Theory of Psycho-analysis. It has been discussed in detail; as it has influenced literature to a very great extent. Other viewpoints are discussed in brief. The second chapter deals with literature and psychology. In it, first of all relation between literature and psychology has been discussed, and thereafter psychology of literature has been explained.

Part II deals with Premchand and his Urdu Short Stories. It consists of four chapters numbering from chapter three to six. The third chapter entitled, "Premchand, The Man: 'A Cast History' presents Premchand's biography on the parallel line of case history method. In the fourth chapter the technique and principles of modern short story are discussed. It contains a note on the psychological short story, and Premchand's views on the art of short story are added at the end. The fifth chapter deals with the development of the short story in Urdu literature. After discussing the characteristics of

the old stories, the development of the Urdu short story from 1900 A.D. to 1925 A.D. has been shown. The sixth chapter considers the phases of Premchand's short stories. In it appears a complete chronological list of Premchand's Urdu Short Stories, and it is followed by an introductory note on Premchand's all the collections of short stories.

Part III bears the title 'Psychology invades Premchand's short stories. This Part III is in fact the core of the thesis. It contains in all four chapters numbering from chapter seven to ten. In the seventh chapter Premchand's short stories of earlier period are discussed, while his short stories of later period find place in the eighth chapter. The ninth chapter deals with Premchand's artistic short stories bearing psychological influences. All these chapters follow the same scheme or pattern of (I) The Plot, (II) The Characters, and (III) The Style. The tenth chapter properly discusses psychology invading Premchand's short stories. First of all relation between psychology and fiction has been discussed and thereafter is shown how psychology has influenced Premchand's short stories and psychological influence on his creative process has been discussed at the end. This chapter clearly proves that Premchand accepted psychological influence on his short stories.

Part IV entitled 'Conclusion of psychological Study' deals with psychological study of Premchand's style, mood and personality with special reference to his short stories. It contains in all three chapters numbering from chapter eleven to thirteen. The eleventh chapter deals with Premchand's style. The meaning, elements and laws of style are discussed first and thereafter the psychology of style, psychological interpretation of style and the psychological foundation of forms of style are discussed. In the end Premchand's style in the form of use of language and forms of style used by him are discussed. The twelfth chapter deals with Premchand's mood. In it, after discussing psychological interpretation of mood, mood in literature has been explained. In the end Premchand's mood has been determined with the help of his short stories. The last chapter deals with Premchand's personality. It includes the discussions on (A) Personality: A Psychological Interpretation, (B) Personality: A Literary Interpretation, (C) Personality: Literary and Psychological Approaches: A Comparison (D) Premchand's Personality and (E) Projection of Premchand's Personality into his Short Stories.

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