CHAPTER VII

WOMAN CHARACTERS OF ASAMIYA SAPTA
KĀnda RāmāYANA & RāM CHARIT
MĀNAS : A PSYCHOLOGICAL ANALYSIS.
7.1 INTRODUCTION:

The litterateurs have to bring into existence some imaginary characters only to give expression to their own feelings, ideas, and ideals. These characters, on the other hand, being animated by the writers, are found to be immortal. Really speaking, these litterateurs are the creators, and these characters are their creations. Generally, the writers are found to be influenced by several elements while creating the characters. Of these elements, the psychological ones can never be ignored. Under such circumstances, to understand the characters introduced in the *Sapta Kānda Rāmāyana* and the *Rām Charit Mānas*, it is necessary that one should make a psychological analysis of the writers of these books.

The behaviour, inclination, and propensity of the characters form the basis of their psychology. As such, the inclinations or the propensities of the characters are to be studied while analysing them. So, the psychology of the characters are to be analysed while discussing the woman characters of Shri Kandali and Tulsidas to get a full view of them. The artistic and elaborate uses of psychology are inherent in both the *Kāvyas* particularly in cases of the female characters of them.
Now, in this chapter we incorporate a brief discussion on psychology and then endeavoured to analyse the female characters of these poets in accordance with these principles.

7.2 PSYCHOLOGY : ITS NATURE AND UTILITY :

The nature of Psychology can be clearly evidenced if we consider the meaning, origin and definitions of the term. In Greek language the term 'Psychology' has been derived from 'Psche' meaning 'human soul' or 'mind' while 'logos' means 'science' or 'the principles that govern and develop the universe'. It now means the 'Science of the mind'.

The following are some of the definitions from renowned scholars:

(a) Mc Dongall: "Psychology is the positive science of conduct and behaviour".

(b) Woodworth: "Psychology is the science of the activities of individual in relation to the environment".

(c) Nunn: "Psychology is the positive science of experience and behaviour in terms of experience".
From the above definitions, it can be inferred that psychology is the study of human behaviour and practice in connection with nature and their relationship with environment. The natural instincts of a man are reflected in their behaviour. So, psychology is the science of human behaviour.

The nature of psychology changes with the change of time. In ancient times, psychology was regarded as a major part of theorisation. But at present it has been regarded as a modern science. Unlike Ethics, psychology is not normative one. Considering its materialistic and practicability, it has been regarded as science.

The impact of psychology on the works of the poets of all ages is evident. The poets give expression to their mental get ups through the characters, they created, which, in turn give expression to their success and failures, strength and weaknesses before the readers.

Psychology has great importance in the creation of literatures. Because with the help of Psychology, the minute details of human activities can be reflected in literature. So, today the importance of Psychology has been growing more and more. According to Prof. Mirajkar, —
It means that the Psychologists try to make it useful for life history of Psychology says that it is born out of human urge to know. It is true that a man has been trying to make human life happy and prosperous. Psychology is not an exception to it. Different subjects like illusions, mental disortations, dreams, consciousness and such other mental activities are included in Psychology and the Psychologists are always trying to implement their findings. Psychology also helps us in education and in practical life.

The central theme of the study of Psychology centred around human instincts and emotions. Psychology has been used in the different branches of literature. Because, literature is born out of human instincts and emotions. The details of human nature are a must for a litterateur. The conditions of the state and people, civilisation, customs and conventions of the people along with the likings and dislikings of the writers are reflected in literature.

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1 Prof. Mirajkar; 'Adhunik Mānas Śāshtra Pravesh', pp. 20.
The knowledge of Psychology is very much needed for a writer to express the human nature. The writer with his own genius innovates things. Great litterateurs like Shakespeare, Kalidas, Jayces, Surdas, Tulsidas, Shri Shankardeva, Shri Madhavadeva and others gave expression to human instincts and emotions even when modern science was not fully developed. Gradually some Psychologists established certain definite theories on the basis of which some high class literature has been created.

Literature is the expression of human life and is the treasure of its thoughts and ideals. Psychology prepares the study of the instincts and emotions of that life. In the language of Dr. Māli -


In this manner there is a close relationship of literature and Psychology with the human mind. Therefore, it

2Dr. Shrirām Māli ; Swachhandawadi Nātak Aur Manovijñān- pp. 33-4.
may be easily concluded that there is a definite relationship between literature and psychology.

7.3 PRACTICAL USE OF PSYCHOLOGY:

The definitions of Psychology show that *Manovijnan Vyabhar Ki Vidhayee Vijnan Hai*. Today as well as in ancient times Psychology has been made the basis to understand the man himself and his behaviour. When the outward study of man could not satisfy and began the study of 'inward man', Psychology took the form of 'Psyche-analysis' or the analysis of the mind. Since then Psychology has been trying to solve the problems of the man and his society, as well as, their behaviour. Therefore, to understand human behaviour, particularly of woman characters, no one can deny the importance of Psychology. In this connection the remarks of Dr. Shyam Sundar Byas is worth-mentioning:


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3Dr. Rama Nath Sarmah; Manovijnan Ke Multatua pp. 33.
Prayogshala Thi Nitya-Prati Badalte Rahnewale Samaj. Atah Unke Samanyaikaran Mein Antimata Bhab Hi Na Ayee Ho, Par Ve Ek Nishchit Dharna Awashya Nirdharit Kar Chuke Thae. 4

The wide field of human behaviour supplies materials to the Psychological study. Psychology alone does the analysis of human personality.

Of all the Scholars studying human psychology, the name of Freud is an important one. Freud has classified individuality into three parts - Id, Ego and super Ego. In his words - "Mansik Rup Se Swastha Vyakti Mein Ye Tinon Tantra Ekikrit Tatna Samanjasayapurn Riti Se Sangathit Hote Hain. Sahayog Se Karyya Karne Par Ve Vyakti Ko Vatavaran Ke Sath Kushalatapurvak Tatna Santoshjanak Rup Se Nirvah Karne Yogya Senaste Hain. Es Prakar Ke Nirvah Ka Laxya, Hain Manushya Ki Adhrohut Awashya Katayon Tatna Echchhayan Ko Purva Karnaa. Eske Viparit Yadi En Tino Tatwun Mein Paraspar Vishmataa Ho To Vyakti Ko Kusamajik Kahaa Jaayegaa. Wah Apne Se Tatha-Jagat Se Asantust Hotaa Hai Aur Uski Karyya Kushaltaa Kom Ho Jatti Hai." 5

4 Dr. Shyam Sundar Daya; Hindi Mahakavyon Mein Naari Chitron, pp. 31.
5 K. S. Hall; Freud Manovijnan Praveshikaa pp. 19.
From the above it becomes clear that in cases of any character it is the result of one of these three elements - id, ego or super-ego. The expression of dissatisfaction, revenge, disappointment, envy, happiness, pity and such other emotions of the characters are the result either of the presence or the absence of these three elements. In brief it is necessary to understand the nature of these three elements.

7.3.1 **id**:

'Id' has been described as some kind of action - 


6 Freud Manovijnān Pradeshika, pp. 23.
Freud regarded 'Id' as the real 'Psychoanalytic'. It is the basic reality for him. 'Id' is the basic element not only from the point of an individual but also from the point of the history of a nation. It is that basis on which the personality of a man is formed. It can not tolerate pain but seeks satisfaction only. 'Id' is zealous, emotional, unintelligent, selfish and seeker of happiness. Freud recognised that 'Id' is the secret and impassable part of personality. When a man does some emotional activity, we find his 'Id' working. A person dominated by 'Id' generally spends much of his time in day dreaming and in his imaginary world. 'Id' does not examine anything, simply it wills or does something only.

According to Indian scholar Dr. Radhakamal Mukherjee -

- Men's self is an emergent unity although it is distributed between several dimensions or levels. The self is biological, social and transcendent or cosmic in a system of hierarchy of needs, values and experiences. 

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7 'Id', pp. 21.
8 The Philosophy of Personality, p. 15.
Dr. Mukherjee regarded 'Id' as the treasure of emotional and suppressed desires. He called it the living personality. In the conclusion it can be said that 'Id' is nothing but one which satisfies the emotional desires which are devoid of intellect, reasonability and judgement and frees tensions.

7.3.2 **Ego**

Freud, first of all, showed a clash of the conscious and unconscious believing 'Ego' to be conscious and 'Id' as unconscious. But after proper analysis he found that 'Ego' is partly conscious and partly unconscious. It remains related to the nature and environment in its conscious part and has relationship with internal mind of a living being. This internal mind is 'unconscious' and the evidence of its relationship with 'Ego' is found in its conscious feeling of happiness and distress. Being partly 'conscious' and partly 'unconscious', Ego is able to maintain relationship between these two worlds.

According to Freud, 'Ego' becomes helpful in maintaining one's personality when one is a balanced man. It controls 'Id' and 'Super-ego' and thereby maintains relationship between the person and the outer world in fulfilling all
the needs of his personality. When 'Ego' skilfully performs its duty, there is a balanced situation and when it gives away either to 'Id' or 'super-ego', then there prevails imbalance. 9

Ego is directed by reality rather than the principle of happiness. 'Id' is always after happiness blindly out is controlled by Ego.


When successfully developed, 'Ego' becomes organised and systematic and makes the situation conducive. But 'Id' always remains 'aor oriiginal' and unsystematic Dr. Radha Kamal Mukherjee regards 'Ego' as superior to 'Id' and as controlled by the latter. 'Ego' has also been regarded by him as 'social personality'. 11 'Ego' brings a man out from the world of imagination to reality.

11Dr. R.K. Mukherjee; The Philosophy of Personality, pp. 21.
7.3.3 SUPER-EGO

The third important factor of human personality is his 'Super-ego', the moral and conscious part of a man. It represents the 'ideal' in place of the 'real', and moves towards perfection in place of happiness or reality. Super-ego is the code of conduct and behaviour of an individual. 12

Super-ego of a person develops from the ego and establishes the moral personality of the parents after consuming all their values of good and bad and virtues vices. In reality, the super-ego is the developed form of 'ego' and 'id'. Because as 'Ego' controls 'id'; super-ego controls both 'id' and 'Ego'. Super-ego controls both 'id' and 'Ego'. Super-ego makes a man conscious of moral ideals.

Freud conceives super-ego in the form of internal consciousness and the internal soul. Super ego tries to put checks over ego of a man. It commands what is to be done and what is not to be done. The basic difference between ego and super ego is that ego is found in every creature while super ego is found only in a man. Super ego has two elements such

12 Freud Manovijnān pravesa, pp. 27.
as ideal ego and interval consciousness which is guided by both moral good and bad; as a result of which morality grows.

Dr. Kādhā Kamal Mukherjee, who believed 'Super-ego' as the best personality, says - "The super-ego is the internalised replica of the pressure of society focussed by the authoritarian parents in the child's family environment. It is hereditarily derived and handed over by man's 'social self' under the pressure of cultural development".  

It shows that super ego is the best element of personality, which is guided by moral and cultural ideals. But there is no clear cut boundary among ego, id and super ego. The different names assigned to them does not mean that they have distinct identity. They are only the symbols which give the ideas of different business, works and mechanical activities of a person. Dr. Kādhākamal Mukherjee called the elements as 'biological self', 'social self' and 'transcendent self' and their totality is the complete personality of a person.

From all the above discussion it becomes clear that in any case of the characters, all the three elements - 'id', 'ego' and 'super ego' perform their function under favourable

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13 The Philosophy of Personality, pp. 22.
14 Ibid., pp. 25.
circumstances. If a character is under the influence of his or her ideals and moral personality, then definitely there is the primacy of super-ego. If, on the other hand, one tries to pursue happiness alone without caring for conscience, then it is the case where 'id' gets over other two qualities. Likewise, if there is a clash between the inward and outward world in somebody, it is the clash between 'id' and 'ego'. Super-ego is found to be active in the characters, which are regarded as good or high. Because it gives birth to ideal ego and conscience which make the characters idealistic and moralistic. On the other hand in cases of characters, which are evil, emotional and lack of morality, 'id' is found to be active. In cases of persons, who are oscillating between good and evil, ideal and lack of idealism, ego becomes powerful sometimes and loses power in some other times.

Under Psychology, the analysis of human behaviour can be made through all these three elements. Dreams can also be interpreted in terms of unsatiated and suppressed instincts and they can also be analysed in terms of these three.

7.3.4 SEX:

Freud regarded 'Sex' as the 'motive force' of
personality and called it 'lioido'.\textsuperscript{15} Vatsayana regarded sex primarily as spiritual. He believed that sex has its relationship with the soul.\textsuperscript{16} He has given the definition of sex in the following words:

- "Shrotratuak-Chaxuh-Jihua-Ghrananang Atmasanyakten Manasa Adhisthatang Sweshu - Vishayesu Anukulyatah Pravityh Kamah".\textsuperscript{17} It means that the happiness, which is felt by the mind, when all the five sense organs - ear, nose, tongue, eye and skin are attached to their respective pursuits like sound, smell, taste, beauty and touch or contact, is known as 'Kama' (Sex). According to Vatsayana 'Kaman and' (Sexual pleasure) is obtained when dignity is maintained through restraint and control.

When analysed minutely difference between Freud and Vatsayana may be evident in their utterances. But their ideas and intents are one and the same. Sanyam (Restraint), Nigrah (control) and Maryyada (dignity) practically refer to ego and super ego, where personality moves towards idealism and

\begin{itemize}
\item \textsuperscript{15}Dr. Ramnath Sarm\textsuperscript{a} : "Manovijn\textsuperscript{a}n Ke Mul Tatwa, pp. 46.
\item \textsuperscript{16}V\textsuperscript{a}chspati Garola : K\textsuperscript{a}msutra Parisnilan, pp. 19.
\item \textsuperscript{17}ibid, pp. 29.
\end{itemize}
morality leaving excitement, emotions and lack of conscience.

The Indian and western viewpoints regarding sex generally do not differ. In his 'Philosophy of personality', Dr. Radhakamal Mukherjee, says that the idea of 'Satsidhanand' (Sat-Sit-Anand) does not contradict Freud's idea of id, ego and super ego. 18

All artists, who wanted to create an ideal character, like to ascribe all the internal and external qualities on it. According to Psychology, it is known as the 'personality-integration', where there is no non-cohesion of intelligence, emotion, will and conviction, but all the elements of brain acts in an organised way.

In practice, the idea of personality integration is always evident in cases of creation of any character by an artist because the artist wanted that the character which he created should be able to exert desired influence over the people. In cases of creating female characters also, this personality integration idea definitely works, through which the complete analysis of a female character can be made. For example, Shurpanakha, Taraka and such other females reflect the 'id' element while Kaikeyee, Manthara and others represent

18 The Philosophy of Personality, pp. 50.
the clashes between 'id' and 'ego'. In the females like Kaushalya, Sita, Sumitra etc. the primacy of super-ego is shown.

Discussing the historical background of the creation of women characters, Dr. Shyamsundar Vyas made the Kamsutra the oasis for such study. According to Dr. Vyas the long tradition of the Kamsutra is the result of the endeavour of understanding the secrets of the human mind. He expresses the 'Kamshastriya' viewpoint of a woman in the following words:


Considering the creation of women characters from the Psychological point of view, it may be concluded that all the Acharyyas, old and new, tried to analyse women characters from the point of sexual instincts. According to Dr. Vyas, - "Nari Ki Yaun Pravritty Ko Lekar Mat-Matantar Chale Aa Rehe Hain. Ek Dal Ki Vichardhara Jahan Nari Mein Yaun Pravritty Ka"

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19 Hindi Mahakavyon Mein Naari Chitron, pp. 32.
It is a fact, therefore, that the sexual urge is quite important in portraying female characters. There are different emotions like sexual gratifications or un-gratification love, hatred, envy which are the result of sexual urge in a woman. Right from the adolescence, the emotions like thoughtfulness, fear, envy, anger, love, happiness etc. grow in the mind of a woman.  

7.4 PSYCHOLOGY OF A WOMAN IN THE WRITINGS OF SHRI MĀDHAV KANDALI;

Literature is the expression of the mental or psychological world of the literateurs. The Psychological world of the writers grows out of the hereditary profession and the circumstancecial atmosphere which influences the primary emotions of the writers. It is therefore, necessary to know the psychological atmosphere of the female characters.

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20 ibid., pp. 36.

21 Hindi Mahākāvyon Mein Nari Chitron, pp. 39.
Shri Kandali composed his Rāmāyana under the patronage of the Barāhi king Mahāmānikya. Moreover Kandali’s Rāmāyana was a translation of Vālmiki’s original Rāmāyana. The psychological atmosphere which Shri Kandali created in depicting the woman characters speaks about his knowledge of psychology. It is found that to express the mental atmosphere of the womenfolk, Kandali illustrated the mental activities of women like desire, anger, fear, thoughtfulness etc. But he is found to be very careful about them.

The contemporary environment of his time gets much importance while Shri Kandali tries to depict the psychological atmosphere of the woman. In those days there was the system of caste and of high and low status of people. The Vedic reformation and customs were also followed during those days. Although the system of prostitution was prevalent yet Kandali has given a high status to a woman who followed moral principles.

— Natar Natini Jēn Ānak Bīlāhā. Shri Kandali has given special attention to the depiction of high class women

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22 Septa Kānda Rāmāyana, 2/2007, 2382.
23 Ibid, 6/6508.
for the sake of establishing higher ideals in the society.

The following are the psychological analysis of some of the female characters of Shri Kandali's Rāmāyana:

Sītā:

Shri Kandali has depicted the character of Chief heroine Sītā of the Rāmāyana psychologically. Like Freud, Shri Kandali also gave importance to the inherent instincts in the development of human personality. So, the influence of sexual urge is found in Sītā. But only the refined sex-urge is found in Sītā. Sītā was attracted to Rām as soon as She saw Rām in the 'Sayamvara; and decided in her mind of minds to marry Rām even if he could not break the 'Haradhenu'.²⁴ But Shri Kandali depicted Sītā as very restrained because he wanted her to be an ideal character. So, she did not express her feeling before none.

Sītā is a well known woman with all human emotions. She wanted to enjoy all the happiness of life by living with her husband Rām. So, in spite of all the troubles of the 'Vanavās' She wanted to go to forest with Rām.²⁵

²⁴ Ibid, 1/1126-78.
²⁵ Ibid, 2/1832, 35, 63.
'Hunger' is one of the basic instincts of a man. A man has to work in different fields for the sake of this basic instinct. The 'Pāyas' offered by Lord Indra is such an example of extinction of hunger:—

- "Pāyas Diyok Janakir Vidyamān,
  Pātioratā Nārīr Tebese Rahe Prān". 26

Shri Kandali had enormous knowledge about the basic instincts of a woman. Although Sita was an ideal character yet she could not control her narrow mind and anger like an ordinary woman. The harsh words she uttered to Laxmana at the time of killing the 'Māyamriga' are enough proof of it. 27

During the time of the 'Agni-Parixa', the proud and realistic Sita made the psychological viewpoint of Shri Kandali a successful one. 28

Rām sent Sītā for 'Vanavās' skilfully with the help of Laxmana in fear of 'Lokalajjā' 29 (fear of the people). The

26 ibid., 3/3291.
27 ibid., 3/3103-06.
29 ibid., 7/6738.
Psychological atmosphere of Sītā, which was depicted by Shri Kandali gives us the idea about the psychological knowledge of him. Sītā, who was mourning for the separation of her husband, did not want that her lamentation should not reflect any way upon Rām and Laxmana. So she told Laxmana:

- "Mor Arthe Tomār Santāp Bāp Byartha".30

Sītā did not care for her own death. She cared only for the successors of Rām. The pictures of Sītā's emotions like fear, thoughtfulness and others when she was left in the forest, give us a clear picture of Shri Kandali's knowledge of female emotions.31

A Psychological picture of Sītā is also evident during the time of the 'Asya medh' ceremony. When Hanuman was sent to fetch Sītā after knowing the whereabouts of Sītā from the songs of 'Lāv-Kusha' Sītā made certain utterances which expressed her proud mind:

- "Jitu Nilājini Jāuk Rāmak Sanjāt".32

Moreover Shri Kandali presented Sītā as a quarrelsome woman in the court of Rām and expressed her heart-aching,

30iibid., 7/6740.
31ibid., 7/6739-43.
32ibid., 7/7022.
anger, revenge and hatred that loom large in her heart. Finally entering into the other world (Pāṭal) was the only revenge she could take against Rām:

- "Fāt Melā Basumati Pāṭalē Lukāo".  

It is, therefore, seen that the depiction of the situation of sorrow and distress of Sīta expresses Kandali's minute and deep knowledge of psychology of a woman.

**KAUSHALYĀ & SUMITRĀ**

Shri Kandali had vast knowledge of human instincts particularly of the behaviour and hereditary instincts of a woman. Sumitrā allowed Laxmana without hesitation to accompany Rām to forest and Kaushalyā loved all the four sons without any ill-feeling to them all. Kaushalyā was influenced by super-ego and Sumitrā by a mixture of 'Id' and 'ego'.

Shri Kandali narrates both perverted and excelled sex-urge and gave importance to excelled one. He narrated the excelled sex-urge through Kaushalyā and Sumitrā.

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33 ibid., 7/7077.
34 ibid., 7/7099.
Hearing the news of Rām’s Vanavāsa Kaushalyā was angry upon Kaikeyēś. But this anger was due to the fact that it hurt her instinct of Vātsalya (i.e. love for child) only.  

The way in which Kaushalyā behaved to Bharat was quite reformative. Because, although Bharat was the son of Kaikeyēś yet that did not change her affection to him. 

KAIKLEYEE;  

The best example of Shri Kandali’s knowledge of psychology can be had from the character of Kaikeyēś. The primacy of ‘id’ is evident in the character of Kaikeyēś. She asked Manthara about some means to make Bharat the king and make herself the mother of a king;  

— "Rāmak Guchaya Bharatak Dīno Desh, Konaba Upay Fale Sulio Bishesh".  

The means which Manthara suggested inflamed the wishes of Kaikeyēś. But at that time there was an internal clash for  

35ibid., 2/1731, 1789.  
36ibid., 2/2314-16.  
37ibid., 2/1589.
Ram and Bharat in the heart of Kaikeyee.  

Kaikeyee asked for her boons only after reminding Dasarath of his past promises and in the name of truth

- "Ji Kāryak Bolo Tak Shapat Kario".  

Thus Kaikeyee was successful in exerting Psychological influence over Dasaratha.

- "Hena Shuni Dasarath Strībash Shailā".  

The poet Kandali made his knowledge of Psychology known by giving birth to the emotions of repentance in the mind of Kaikeyee. Kaikeyee repented at the recukes of Bharata. Kandali's depiction of the evil mind of Kaikeyee also gives expression to his knowledge of Psychology.

The primacy of sex-urge is also evident in the character of Kaikeyee. Dasarath had a great affection for Kaikeyee. Since She was a tender lady Dasarath had more weakness towards her; for which he could not do anything against her.

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38 ibid., 2/1603.
39 ibid., 2/1611-14, 15, 16, 17.
40 ibid., 2/1611.
41 ibid., 2/2559.
Shri Kandali imparted the wisdom of being a devoted wife by depicting the character of Anusuya as an ideal woman. The impact of super ego of Psychology is clearly evident in the character of Anusuya.

Shabari:

Shri Kandali is found to introduce certain characters from so called 'low caste' with high morality to glorify the greatness of Ram. Here these characters are free from 'Id' and 'ego' and are under the influence of 'super ego'. Shabari is such an example. Shri Kandali depicted Shabari as a symbol of 'Bhakti' and goodness.

Shurpanakha:

Unsatisfied desires make a man angry and give birth to several evils like revenge, envy etc. Such people are under

\(^{42}\)Ibid., 2/1601.
\(^{43}\)Ibid., 3/2638, 45, 47.
\(^{44}\)Ibid., 3/3378.
the control of their 'Id'. In Kandali's Kāvyā, Shurpanakhā is such a woman who is under such influence of 'Id'.

Unsatiated sex-urge compelled her to change her form into a beautiful one and try to attract Rām and Laxmana. When her motive was not fulfilled she naturally became envious of Sīta. Finally when her nose and ear were crept, she became revengeful and asked her brothers to abduct Sīta.

Through such illustrations, Kandali proves his knowledge of psychology of a woman.

MANTHARĀ:

Shri Kandali successfully depicted the 'ego' of the woman through the character of Mantharā.

Mantharā was a maid servant; and therefore, she was narrow-minded and selfish. Moreover she was humpbacked. Generally people having some bodily defects suffer from inferiority complex. Such people cannot tolerate the good of others.

46 Ibid., 3/2829.
47 Ibid., 3/2838-41
Dasarath was polygamous husband. Generally co-wives had natural hatred to each other. Mantharā exploited such hatred of Kaikeyee towards other co-wives of Dasaratha. When the news of Ram's accession spread out Mantharā got the chance and became furious. The description of dialogue between Mantharā and her mistress Kaikeyee showed Shri Kandali's knowledge of female psychology.48

Mantharā thought that if Bharat be the king her status would increase. But she, on the contrary, received reproaches and insults from Bharat and Shatrughna. Through Mantharā, Shri Kandali expresses the perverted sex urge of a woman. While Bharat returned to Ayodhya, she decorated herself with dress and ornaments and in her mind of minds, she had a desire to become the queen of Bharata.

*"Bayasat Bar Moi Bharatat Kari, Kāmbash Bhaile Sito Doshak Nadhari*.49

This was the expression of Mantharā's suppressed sex-urge. In this manner, Shri Kandali showed that Mantharā was the mixture of 'Id' and 'ego'. The conversation between

48 ibid., 2/1577.
49 ibid., 2/2287.
Kaikeyee and Mantharā is a beautiful picture of psychology of a woman.

TRIJATĀ;

Trijatā is a spiritual character. Through her character, Shri Kandali introduces dreams and fear in his Kāvya. According to Freud, what a man cannot perform in reality is performed in dreams. He believes that through dreams the inner self of a man can be known. Shri Kandali also expresses some psychological phenomena through dreams. For example, the dreams of Trijatā. Trijatā tried to infuse fear in the mind of the 'Rāxasis' through the narration of her dream and thereby spreading the greatness of Rām psychologically.

TāRĀ;

Dreams played a major part in the character of Tārā. While she was lamenting bitterly for her husband, she cursed Rām for killing Bāli:

- "Simā Danda Laio Anurup Dion Shāp".

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51 ibid., 5/4253-4.
52 ibid., 4/3585-7.
With such a curse, Shri Kandali wanted to give psychological expression to the heart-outraging of the woman. In Tārā, there is a mixture of 'ego' and 'Super-ego'.

**MANDODARI**

Mandodari was really far-sighted and wise. As a devoted wife, she advised Rāvana with moral ideals. It shows that super-ego principles of Freud acted over her. Due to the presence of this super ego, she even rebuked her husband Rāvana and praised his killer Rām. Because Rām praised his killer Rām. Because Rām granted 'Param Gati' (Salvation) to Rāvana.

Over and above the characters cited above, there are certain other characters in the Saptakānda Rāmāyana which indicated Kandali's knowledge of psychology.

Shri Kandali painted the picture of 'Vātsalya Prem' of Mandodari at the death of her sons Meghnād and others. It is also a part of human psychology. Shri Kandali also depicted the characters of Urmilā, Māndavi and Shrutakirti very briefly. But even in their cases, Shri Kandali's knowledge of human psychology worked. His intention was not to give importance to any other character than to Rām's. His main purpose of writing the Kāvyawas to show the greatness...
of Rām i.e. of Lord Bishnu. If he would increase the importance of other characters, it would minimise the greatness of Lord Rām.

Although Shri Kandali was never a psychologist but a poet; yet in most female characters he created reflected some psychological principles. He is successful in depicting sex-urge, id, ego and super-ego in the women world.

7.5 PSYCHOLOGY OF WOMEN IN THE WRITINGS OF TULSIDĀS:

Tulsidās successfully depicted the different aspects of life and the world through the 'Rām Kathā' and gave expression to minute psychological aspects of human beings. To express the state of the mind Tulsijee used several terms like 'Mūn', Hriday, Manorath, Moti, Buddhi, Swapna, Kām, Kroch, Mad, Moh, Glāni, Sankoch, Bhram, Sandeh, Mohni, Asāmanjaa, Dusandwa, Granthi, Vivek, Ahoy, Dubidhā, Manogati, etc. in their psychological senses.

As suspicion grew in the mind of the people regarding the heritage of Tulsijee again and again, he was annoyed and wrote:

- "Dhut Kahau, Awhut Kahau,
Rājput Kahau, Jolā Kathā Kahau Kooi". 54

54 Kavitāwali., 7/106.
But his 'ego' transformed him into a powerful 'Tapasi' and he began to express himself. He had, of course, an intention of acquiring 'brāhmaṇatva' and in his heart of hearts had superiority complex about his lineage. Because of this he spoke of 'Vipra Pad Pujā' in different places. But due to incessant neglect, reproaches and troubles produced inferiority complex in him which ultimately made him humble;

- "Kavi Na Hoon Nahin Vāchan Prabhu, 
  Sakal Kalā Sab Bidyā Hinu". 56

He, on the other hand, praised the reviler;

- "Khall Parihas Hoye Hit Morā, 
  Kāk Kahaning Kalkand Kathorā". 57

The contemporary situations also added greatly to Tulsi's study of the mind, the description of which is given in his first book. The exploitation in the name of administration, the lustre of the administrators, the degradation of religion, the rejection of the Varnāshram etc. began to

56 Ibid., 1/8/4.
57 Ibid., 1/8/1.
increase which ultimately upset his mind. It was because of these he wanted to compose the Rām Charit Mānas so that he could attain mental peace. 58

Tulsidas, who was neglected from his childhood days, got love and affection of his wife during his youth. As a result his viewpoint on women began to change. In this connection Dr. Nagendra remarks:—

- "Apne Bhāw Ka Unnayan To Tulsī Sādhanā Se Kar liyā; Parantu Chuki Yah Pariwaran Sahaj Abang Kramik Prakāśīya Ke Dūrā Na Hokar Ek Jhatke Ke Sadd Hua Thā, Esiye Esa Pratit Hotā Hai Ki Yah Granthi Unke Man Mein Rah Gaye Aur Unki Atmālāni Na To Ātur Man Ko Xamā Kār Saki Aur Na Us Ātur Man Ki Ālamo: n Athāna Vāhya Pratik Nāri Ko Hī". 59


The activities of women as shown in the Rāmcharit Mānas by Tulsidas are the reflection of their internal instincts.

58 Ibid., 7/19/4.
59 Vichār Āur Vishlāshon, pp. 50.
Tulsīdās has depicted the negative and positive or the refined and perverted aspects of the mind equally. He made a minute description of the instincts of characters like Kaushalīyā, Sumitrā and others. He knew it well that to depict only the refined aspect of the mind without depicting the perverted aspect would be faithless and unnatural. With this idea in view, he depicted all the perversions of the mind like Kām, Krodh, Loch, Moh, Ahoy, Jijnāsā, Raag etc. very acutely and minutely.

The famous Psychologist Freud regarded 'Kām' (Sexual urge) or 'Raag' as the life-force. Suppressed sex urge entered into the sub-conscious or unconscious mind and works in indirect ways, the expression of which is found in dreams or in the creation of arts. Whether it is the life-force or not, it's forces have been realised by Tulsīdās. The gravity of sex urge is found more in a woman than that in a man:

- "Bhrāta, Pītā, Putra Urgāri,
Purush Manohar Nirkhat Nāri". 60

"Kām" (sex) is one of the basic instincts which is found in every creature. But its expression is made by many

60 Ram Charit Mānas, 3/16/3.
in extreme control and clear way, which is quite refined one; while, on the other hand by many in an indecent and uncontrolled way which is quite vulgar. When there is hindrance to the first type of expression it takes the form of transcendency while the other give birth to vulgarity.

SITÄ;

Tulsidās, while depicting his heroine of the Rām Charit Mānas, handled all the natural virtues of a woman in a psychological way. In Sītā, he illustrated the refined form of sex. While she saw Rām for the first time, her eyes glazed and she began to stare and — " Lochana Maga Kamhi Ur Āani." 61 and then closed the eyes to keep him in her heart. Her heart. Her yearning for him grew to such an extent that she went to the temple of Gauri and prayed Her. 62

During the 'Dhanus Yajna' also, as Tulsidās described, Sītā's eyes become "Mansiya-Meena". This description of her eyes really carries simile of Sītā's lustful desires. 63 After owning Rām for her, she forgot herself and while putting off her 'Kankan', she even saw the image of Rām on

61 ibid., 1/231/2.
62 ibid., 1/234/2.
63 ibid., 1/258.
the genus. Again she could not be moved even when Ram related the dangers and difficulties which she would face if she would accompany him to the forest. She determined to go with Ram. Dr. Jagdish Nārayan describes the character of Sītā as the 'Sankalp-Pradhān Charitra' (meaning a character with determination). 64

Tulsīdās used the traditional philosophical terms in their psychological form. For example, long before the abduction by Rāvana, Rām asked Sītā to enter into 'Agni' (fire) 65 and one 'Māyā Sītā' (illusionary Sītā) remained with Rām in her place whom later was abducted by Rāvana. This concept of 'Māyā' is quite psychological, which may be put in modern psychological terms in this way - "Jo vyakti Awchetan Ki mul swachhand Pravritigon (libido) Ke Vashishthut Hai, we Avidya grast Hain aur Jo Chetan Anusasan Mein Hain, we vidya se prerit Hai" (a person, who is under the control of 'libido' is under illusion and while under the control of consciousness, he is actuated by knowledge).

64 Ramcharit Mānas Ke Manovaijñānik Adhyāyan, pp. 114.
65 Ramcharit Mānas, 2/23/2.
Tulsidas has his own minute and general theory about the behaviour and expression of a woman. In the Manas, on one hand step-mother Kaikeyee for the sake of the happiness of her own son and to make herself the 'Rajmata' (mother of a king) wanted to send her step son Rām for 'Vanavās' on the other, another stepmother Sumitṛa sent her son Laxmana with her step son Rām to forest to serve him there and on the third, step-mother Kaushalyā loved all the three stepsons as much as she loved her own son Rām. Kaushalyā's action raised the status of the woman as a whole.

Kaushalyā's behaviour towards her step son Bhārata is natural to a 'super ego' woman. Kaushalyā is with generous qualities. She laid more importance on performing duties; and therefore, Rām who obeyed his 'Pitridharma', (Duty towards father) was loved by her and yet she showed no hatred to her step son Bhārata.

Like Kaushalyā, Sumitṛa was also under the control of 'Super-ego'. Tulsidas filled the heart of Kaushalyā with

66 ibid., 2/252/3.
67 ibid., 2/166/4.
'Vātsalya Śūchā' (love for children). For example, even after the departure of Raṃ for 'Vanavās' her breasts began to shower milk when Bharat came to her lap as a sign of 'Vātsalya Prem'.

KAIKEYEE:

In Kaikeyee there was the co-ordination of all three elements - 'id', 'ego' and 'sex'. She was well-versed in keeping her husband under complete control. At the beginning of course, the super-ego was found to be active in her since she loved Raṃ to a great extent. And that was why she reviled Manthara bitterly when she first uttered against Raṃ.

There is a mixture of good and evil in Kaikeyee. It was only after the poisoning the mind by Manthara, she began to think against Raṃ. She also tried to bring Bharat to her side when he returned from his maternal uncle's home. But she was cooled down by her son Bharat with strong rebuke. It is quite psychological that a woman is always proud of her parental home. Again when she was well-behaved by Raṃ, Sītā and Laxmana in the Chitrakut, when she went with others to bring them back, she began to repent. This

68 [ioid., 2/160/1.]
is also psychological. 69

Tulsidas successfully depicted the mental condition of Kaikeyee in a living way.

ANUSUYĀ & SHAHARI:

Anusuya and Shabari are two female characters on whom the influence of natural instincts are not evident. The spiritual thinking was strong in them and as such they behaved in a good way we find primacy of Freud's 'super-ego' in them.

SHURPANAKHA:

Shurpanakha is the glowing example of Tulsidas's in corporation of female psychology in woman characters. In Shurpanakha all the qualities like Kām (sex), Anger and revenge heaped together.

Shurpanakha is guided by free-sex and being insatiable perversion came to her. She asked Rām and Laxmana for sex and when rejected by them. She took up a huge form which made Sītā frightened. 70

69 ibid., 2/252/3.

70 ibid., 3/16/10
Tulsidas wanted to depict the different forms of sex through Shurpanakha. The emotions of anger, pride etc. are the reactions of some basic instincts or at best they are the elements of other instinct. Anger grows when some basic instincts are opposed or hindered. In case of Shurpanakha her anger came when her basic instinct of sex was hindered or remained unfulfilled.\textsuperscript{71}

After her ear and nose being crept, Shurpanakha became furious with the idea of revenge. She then asked her brothers Khar and Dushana to attack Rām.\textsuperscript{72} Finally she went to her another powerful brother Kāvana when she incited to attack Rām, by telling him about the beauty of Sītā. Practically speaking Tulsidas, through the character of Shurpanakha, showed the mixture of 'id', 'ego' and 'sex' very successfully.

\textbf{MANTHARA :}

There are certain examples of hipnosis and brain washing in the Rāmcharit Mānas. Tulsidas used these 'Mohana' and 'Bimohana Kriyas' in his Kāvyā in different places. The 'Kaikeyee-Manthara conversation' is an example of psychological

\textsuperscript{71}ibid., 3/6/10.
\textsuperscript{72}ibid., 3/7/1.
Sanmohan (Hypnosis) and Mandohan Tulsidas ascribed the act of making Manthara crooked to Saraswati due to his faith in ancient customs yet her crookedness of which was based practically on mental makeup and is quite important from the point of Psychology.\(^{73}\) The poet Tulsidas made her physical defects and social status responsible for inferiority complex:

- *Kari Kurup Vidhi Parbash Kinha,*

"Cheri chhari AB Hoo Ki Rām",\(^{74}\) and such other lines express the inferiority complex of Manthara. Manthara influenced the immovable mind of Kaikeyee with powerful arguments in such a manner that Kaikeyee, who first reproached her, was later enchanted like a Mrigi (a Doe) enchanted by the songs of a 'Bhilni' (A dhil woman).\(^{75}\)

Manthara used to hit mentally to fulfil her desires.\(^{76}\) In a way of hitting mentally she even praised Kaikeyee for her 'saral-suohau' (simplicity). Here one thing is to be mentioned that in hypnosis, command has a great importance

\(^{73}\text{ibid., 2/12.}\)

\(^{74}\text{ibid., 2/15/3.}\)

\(^{75}\text{ibid., 2/16/1.}\)

\(^{76}\text{ibid., 2/17-19.}\)
First of all the commander commands and then certain person accepted them. Later that command becomes the command of oneself. It may be mentioned that whof Manthara commanded becomes the wishes of Kaikeyee and for the fulfilment of which she went to the "Kop-Bhawan".  

In reality Manthará was the mixture of 'īd' and 'ego'. Tulsidās is successful to a great extent to depict the psychological picture of Manthará.

**TRIJATA**;

Among the women folk of the Rāxas, Trijata successfully infused fear in the minds of many for Rām and Sītā psychologically and thereby spread the influence of Lord Rām.

**TĀRA**;

Tulsidāś has successfully illustrated the natural instincts of a woman through the character of Tārā. Tārā was distracted with grief and sorrow at the death of her husband Bāli and it is natural to a woman. But Tulsidāś, who wanted to establish the greatness of Rām, placed Tārā above common women.

77ibid., 2/23/2.
Tulsidas revealed the minute psychological aspects of a woman through Mandodari. She prayed Rāvana again and again to return Sīta to Rām. The basic reason of it might be the natural hatred of a woman against co-wives. But since she was a devoted wife, this envy can not given a perverted colour. Because she wanted to make her husband understand the moral principles only.\(^{78}\)

Tulsidas also depicted psychologically the emotions of Mandodari. At the death of Meghnād and other sons she broke into tears and grief severely:

> "Mandodari Rudan Kar Bhari, Ur Taran Bāhu Bhanti Pukāri."\(^{79}\)

It was a clear expression of 'Vatsalya prem' of a mother.

What Tulsidas described about the mental state of Mandodari at the death of Rāvana, shows the minute knowledge of psychology of the poet. When she saw the chopped off head of her husband, Mandodari was could not contain herself and fell unconscious on the ground.\(^{80}\) Coming to consciousness,

\(^{78}\)Ibid., 5/36/3–4.
\(^{79}\)Ibid., 6/76/4.
\(^{80}\)Ibid., 6/103/1.
she cried bitterly. She became mad with sorrow and began
to praise the greatness of Ra\v\ana;

- \textit{Pati Gati Dekhi Te Karahing Puk\=ara,}
\textit{Chhute Kach Nahin Bapush Sambh\=ara}.\textsuperscript{81

Here we find a mixture of 'ego and super-ego in her.

\textit{PARVATI};

\begin{quote}
In the \textit{R\=am\;Charit\;M\=anas}, \textit{Parvat\=i} is such a character
in which all the natural instincts of a woman like 'K\=am',
'Krodh', 'Lobh'. Moh etc. are heaped together. In her there
is sign of open expression of 'K\=am' (sex). She emerged into
deep Tapasya (meditation) for owning Lord Shiva. She had
strong faith in Shiva and her faith did not stagger even
when the most attractive beauty of Lord Bishnu was narrated
before her. So, her \textit{K\=am Ek-misthata\textsuperscript{1}} (Devotion to one) is
quite praiseworthy.\textsuperscript{82

Tuls\=idas also depicted the 'Moh' in \textit{Parvat\=i} in a very
clear and beautiful manner.\textsuperscript{83 In Parvati, the emotion of
'Gl\=ani' is also found. For example, her illusion about the

\textsuperscript{81ibid., 6/103/2-7.}
\textsuperscript{82ibid., 1/77/4 & 1/80/3.}
\textsuperscript{83ibid., 1/51.}
greatness of Ram made her test the capacity of Ram:

-Kahi Na Jai Kachu Hriday Galani,
Man Mahun Ramhing Subhir Sapani. 84

Now it is seen that Tulsidas depicted not only the natural instincts of a woman but also some other emotions like 'Lajja', 'Glani', 'Shraddha', 'Ershyā', 'Mamtā' etc. He used the term 'Glani' in the sense of 'guilt consciousness'. He depicted the woman characters, so naturally that their activities seemed to be natural and guiltless.

CONCLUSION:

Now it is clear that although Mādhab Kandali and Tulsidas composed their versions of the Rāmāyana from the point of the 'Bhākta Kavis' and depicted women in a natural way yet consciously or unconsciously their depiction took psychological shape. During their times theories of Psychology did not develop nor it was required for them. They did never thought of Psychological principles in depicting the woman characters. But their illustration of natural instincts and

84 Ibid., 1/58/3.
emotions of women took the shape of psychological descriptions. It is due to the fact that both the poets had great and vast understanding of human character and the human mind.