CHAPTER XIII

Premchand's Personality
1. The Meaning of Personality.

The concept of personality itself implies the study of the individual as a whole, and the outstanding characteristic of man is his individuality. He is a unique creation of the forces of nature. Separated spatially from all other men he behaves throughout his own particular span of life in his own distinctive fashion.

Personality may be defined as the integrated and functioning pattern of all the traits and characteristics of an individual. In this definition emphasis might well be placed upon two words, "integration" and "all". In the first place, personality is more than an accumulation of traits and characteristics. It is no mere totality; it is an organized unity including the way in which the elements work together as a functioning whole. A personality is a living, breathing, reacting organism, the quality of which is expressed as much by its patterns of reactions as by the existence of certain physical or mental characteristics. Secondly, personality includes all of the traits and characteristics which combine and function to make an individual. Each trait or characteristics of the organism plays its part in the development of a personality pattern, and none should be ignored in any complete analysis of the individual.
The five major categories presenting different phases of personality are:

1. Capacities - the physical dimension of personality;
2. Temperament - the emotional dimension;
3. Traits - the behavioural dimension;
4. Attitudes - the subjective or verbal dimension;
5. The ego or self - the most-generalized statement of personality.

These categories provide a sound basis for a further understanding of personality as well as individual differences in personality characteristics. The following table presents a classification of personality characteristics as given by D. Katz and R.L. Schanck.

Table - Classification of Terms Descriptive of Personality

I. Capacities - the physical dimension of personality:

A. Aptitude: skills and abilities determined early in life
   1. Intelligence
   2. Special abilities.

B. Motility: simple motor characteristics
   1. Reaction time
   2. Level of activity: hyperactive-hypoactive
   3. Impulsion and inhibition

II. Temperament - the emotional dimension:

A. Specific emotional attributes
   1. Emotional frequency and change
2. Emotional breadth
3. Emotional strength
B. Temperamental types
C. Emotional Stability

III. Traits - the behavioural dimension (Generalized tendencies toward action):
A. Introversion - extraversion
B. Ascendance - submission
C. Persistence

IV. Attitudes - the subjective or verbal dimension:
A. Specific interests
B. General value attitudes
C. Radical and reactionary attitudes

V. The ego or self - the most-generalized statement of personality:
A. The ego as the central core of personality
B. The level of aspiration
C. Insight or self-objectification

2. Definitions of Personality.

In fact, personality is the total manifold psycho-physical individuality. However, personality has been defined in great many ways. Some of the important definitions of personality are given below:

(1) "Personality is the sum-total of all the biological
innate dispositions, impulses, tendencies, appetites, and instincts of the individual, and the acquired dispositions and tendencies acquired by experience." — Morton Prince.

(2) "Personality is the pervasive superpattern which expresses the integrity and the characteristic behavioural individuality of the organism." - A. Gesell.

(3) "Self is essentially the personality" viewed from within. - William James.

James considered four levels of Self. There is first the material Self, including the body, one's possessions and one's family and friends whom one cherishes. There is next the social Self determined by the recognition one obtains from one's associates. The third level is the spiritual Self that unifies so far as is possible man's discordant tendencies. A fourth level, The Pure Ego (the Knower, the 'Self of Selves), is required by certain philosophical systems, but is not, according to James, psychologically distinguishable from the third level.

(4) "Personality is the integration of those systems of habits that represent an individual's characteristic adjustments to his environment" - E.J. Kempf.

(5) "Personality is the organized system, the functioning whole or unity of habits, dispositions and sentiments that mark off any one member of a group as being different from any other member of the same group." - M. Schoen.

(5) "Personality is the dynamic organization within the
individual of those psychophysical systems that
determine his unique adjustments to his environment."

-G.W. Allport.

3. The Doctrine of Personality Types.

(1) Hippocrates' Types (Humoral Psychology)

Many attempts have been made to divide personality
into types, or to discover basic factors of personality
in terms of which individuals may be described and
differentiated. One of the first was the doctrine of the
humors and their corresponding temperaments. This is the
oldest characterological theory. It grew out of the four-
part cosmogony of Empedocles.

In the following table the development of the
doctrine in classic times is reviewed. Its original logic
rested upon the belief that man is a microcosmic reflection
of nature. He should therefore in his own being express all
the properties of the cosmos.

<table>
<thead>
<tr>
<th>Cosmic Elements</th>
<th>Corresponding Humors</th>
<th>Corresponding Temperaments</th>
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<tbody>
<tr>
<td>Empedocles 450 B.C.</td>
<td>Hippocrates 460 B.C.</td>
<td></td>
</tr>
<tr>
<td>Air : warm and moist</td>
<td>Blood : Sanguine</td>
<td></td>
</tr>
<tr>
<td>Earth : cold and dry</td>
<td>Black Bile : Melancholic</td>
<td></td>
</tr>
<tr>
<td>Fire : warm and dry</td>
<td>Yellow Bile : Choleric</td>
<td></td>
</tr>
<tr>
<td>Water : cold and moist</td>
<td>Phlegm : Phlegmatic</td>
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</tbody>
</table>
The classical doctrine by Hippocrates divided people into four types according to the four "humors" or fluids of the body: blood, black bile, yellow bile and phlegm. Thus, the system divided personality into four types: the sanguine, choleric, phlegmatic, and melancholic. The sanguine personality was supposed to be active and quick; the choleric was easily aroused and strong; the phlegmatic was slow and stolid; and the melancholic was slow and pessimistic.

(2) Jung's Types

Dr. C. G. Jung divided personality into two main types, the extravert and the introvert, according as the individual's basic orientation is outward or inward. The extravert "gives his fundamental interest to the outer and objective world and attributes an all-important and essential value to it." For the introvert, on the other hand, "the objective world suffers a sort of depreciation or want of consideration, for the sake of the exaltation of the individual himself. The extraverts are more interested in the external world about them and are classed as men of action, while the introverts are more interested in themselves and are classed as men of thought."
The following list represents some of the distinguishing characteristics of the two types:

<table>
<thead>
<tr>
<th>Extravert Characteristics</th>
<th>Introvert Characteristics</th>
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<tbody>
<tr>
<td>1. Fluent in speech</td>
<td>1. Better at writing than at speaking</td>
</tr>
<tr>
<td>2. Free from worries</td>
<td>2. Inclined to worry</td>
</tr>
<tr>
<td>3. Not easily embarrassed</td>
<td>3. Easily embarrassed</td>
</tr>
<tr>
<td>4. Interested in athletics</td>
<td>4. Inclined to be radical</td>
</tr>
<tr>
<td>5. Interested in athletics</td>
<td>5. Fond of books and magazines</td>
</tr>
<tr>
<td>7. Friendly</td>
<td>7. Rather reserved</td>
</tr>
<tr>
<td>8. Likes to work with others</td>
<td>8. Likes to work alone</td>
</tr>
<tr>
<td>9. Neglectful of ailments and personal belongings</td>
<td>9. Careful of ailments and personal belongings</td>
</tr>
<tr>
<td>10. Flexible and adaptable</td>
<td>10. Lacking in flexibility</td>
</tr>
</tbody>
</table>

Each main type has four sub-types, according as thinking, feeling, sensation, or intuition is the predominant way in which the individual functions. The "thinking" extravert is a thinker concerned with objective facts, like the experimental scientist. The "thinking" introvert is exemplified by philosophers and other theorists of the more abstract and doctrinaire sort, who are less concerned with the world as it is than with deducing from first principles what it "must" be like. The "feeling" extravert is sociable,
impulsive emotional and an easy mixer. The "feeling" introvert has deep, strong feelings that he cannot readily express. The "Sensation" extravert takes a direct, practical pleasure in sensory experience and needs constant stimulation from outside to ward off boredom. The "sensation" introvert seeks in sensory experience for opportunities of aesthetic and other forms of discrimination. The "intuitive" extravert tends to act, sometimes very successfully, on "leads" and "hunches", but is often unstable and over-confident. The "intuitive" introvert also tends to leap to conclusions, but these relate not so much to the world of action as to the world of thought.

(3) Kretschmer's Types.

The notion is popularly held that personality traits can be judged by external appearance. Thus novelists speak of the thin-lipped miser, the beetling brows of the gangster, or the red hair of the hot-tempered young man. Although no relationship has ever been found between personality and hair colour or facial characteristics, there have been scientists who have believed that distinct personality traits can be related to overall characteristics of body build. Since some of these ideas are rather widely accepted, we should examine the principal theories of constitutional types.

Ernst Kretschmer, a German Psychiatrist, formulated a body-type theory of personality on differences which be
observed in his patients. He thought that patients suffering from the two major forms of breakdown, schizophrenia and manic-depressive psychosis showed distinctive characteristics in body build. He described schizophrenic patients as tall and thin – the asthenic type; and manic depressive patients as short and fat – the pyknic type. The asthenic or leptosome, is associated with a clearly-defined personality-type known as schizothyme, schizoid or schizophrene. The pyknic, is similarly associated with a personality type known as cyclothyme, cycloid, or cyclophrene according as the individual is normal, maladjusted, or insane.

There is a third physical type, the athletic, tall like the asthenic but broader and more muscular. Kretschmer originally regarded the athletic body-type as intermediate between pyknic and asthenic, but he later came to regard it as a type of its own. The person of athletic physique tends to be of schizothyme temperament, but less so than the asthenic. He further added a fourth type, the dysplastic to include those with some marked abnormality of physical development.

Having set up this system, he tried to show that normal individuals can be classified according to their similarities to one or another kind of psychotic behaviour pattern, and that their body build correlates with their personality type. The person of cyclothymic temperament
swings easily between elation and depression. He expresses emotion freely, and is sociable, impulsive, realistic, self-indulgent and tolerant. The schizothyme is more stable in mood. He has difficulty in expressing emotion and is self-sufficient, cautious, idealistic, intolerant and austere. It is not difficult to find examples of these types in public life. Lal Bahadur Shastri, for example, was a typical cyclothyme, and Pandit Jawaharlal Nehru was a typical schizothyme. In literature, Don Quixote is a classic example of the schizothyme and Sancho Panza of the cyclothyme. The two are nearly depicted as respectively, asthenic and pyknic in physique.

The maladjusted cyclothyme, or cycloid, is usually over-emotional and irresponsible; the maladjusted schizothyme, or schizoid, may be a fanatical doctrinaire, or he may live an intense, self-centred life in a world of his own, and appear outwardly apathetic and cold.

On the whole, later investigations have confirmed Kretschmer's main hypothesis, that the cyclothyme-schizothyme dimension (which, of course, has much in common with Jung's distinction between extravert and introvert) is a basic factor in personality and is paralleled by the pyknic-asthenic dimension in physique. (4) Sheldon's Types.

A more recent attempt to correlate personality with physique has been carried out by Sheldon. He has staunchly
defended a psychology of personality which recognizes the importance of biological or constitutional factors. There are three primary components of the human physique of which any given individual is a mixture. These are **endomorphy**, **mesomorphy** and **ectomorphy**. These three components refer in general to fatness, muscularity and linearity in body build. Shakespeare's Sir John Falstaff exemplifies an extreme endomorphic physique. The Greek Olympic athlete exemplifies mesomorphy to an extreme degree, whereas Abraham Lincoln possessed an ectomorphic physique to an extreme degree.

In Sheldon's system, an individual is rated on a seven-point scale in respect of each of these three dimensions. Thus the extreme endomorph would be assigned a rating of 7-1-1; the extreme mesomorph of 1-7-1 and the extreme ectomorph of 1-1-7. In Sheldon's colourful language, the 1-1-7 is the human "walking stick", the 1-7-1 is the "golden eagle" while the 7-1-1 is compared to manatees and dugongs. Such extreme cases, however, are rare. Many individuals get a rating near the average, which is around 4-4-4. A person's physical rating is known as his somatotype.

Sheldon has related his somatotypes to a threefold classification of personality. He constructed a temperament scale by means of which a person can be identified with three basis personality types: **viscerotonic**, **comfort-**
loving, slow to react; somatonic- adventurous, withstanding pain easily; and cerebrotonic- asocial nonadventurous. Sheldon found that viscerotonia is most closely related to endomorphy, somatotonia to mesomorphy, and cerebrotonia to ectomorphy. Sheldon's systems of somatotypes is explained in the following Figure:

While identifying the primary dimensions of temperament, Sheldon discovered "The Three Original Clusters of Traits". The term temperament refers to the individual's fundamental emotional and motivational nature. Among the traits defining the three types of temperament are:

1. Viscerotonic: Is relaxed in posture and movement; likes physical comfort; likes ceremony, ritual,
overt expressions of "good form"; dislikes being alone; has an even, tranquil disposition, is tolerant; is greedy for affection and approval; is well-informed about people and "knows who to go to for what"; expresses emotion freely; needs people when he is troubled.

2. Somatotonic:— Is unhesitating and aggressive in posture and movement, likes adventure and excitement, is energetic; likes to dominate people and situations, is insensitive to others' feelings; has a direct manner, is physically courageous, is competitive and aggressive; is extraverted and objective, needs action when he is troubled.

3. Cerebrotonic:— Is tight and restrained in posture and movement, "trips over himself" and is easily embarrassed; loves privacy; is alert, attentive, often apprehensive; hides his feelings and keeps his emotions under restraint; shrinks from social contacts, especially new ones; lacks poise, confidence and self-possession; resists habits and routine; has a youthful, intent manner; needs solitude when he is troubled.

(5) Dr. Adolphe Ferriere's Types.

From the point of view of Dr. Ferriere, there are four pre-rational, four rational and four trans-rational types, making in all twelve types of personality.

1. The Original Spontaneous Type (The Original Impetus):—

This type corresponds to early childhood among normal
healthy primitive tribes. Some adults, who are incapable or only slightly capable of adaptation, remain at this level. Nevertheless they may possess considerable creative vitality.

2. The Primitive Type (Unconscious Participation)

The Primitive Type, characterised by its unconscious participation in the group, corresponds more closely than does the first to Levy-Bruhl's pre-rational type. Just as the little child is unconsciously attuned to mother and family, so the members of a tribe are joined together by ties that are still almost organic in character (they are perhaps of a fluid nature), which link them to the thought, behaviour-patterns and religious life of the group.

3. The Imaginative or Hero Type

In the first type we encountered the vital drive or initial impetus of life. In the second we saw this impetus solidify and take form. Here in the third we meet with the naive joy of self-discovery in pleasurable contact with other people and with things.

The imaginative type is often a peculiarly gifted teacher. Such people move easily in society and like to influence others, to shine and be thought much of. A taste for symbols and ideals, and an interest in ideas and the Platonic Idea, also appear spontaneously, often with brilliant results. Individuals of this kind seem to excel in sport and games. They love to shine. Some will
show superior craftsmanship, while others will achieve eminence in the plastic arts through the play of light and colour; others again in literature and the skilful use of language. There are also the unbalanced imaginative types, the Don Quixotes who take themselves seriously, the maladjusted for whom the game of life is an end in itself.

4. The Conventional or Traditional Type:

Many conflicts and tensions are present in the conventional type. The life of individuals belonging to this conventional type is based upon an illusion. They believe in the intrinsic and objective truth of the views of those among whom they live. They tend to consider this or that thought, act or 'omission' to be evil, mistaken or sinful. The authoritarian religion is legitimate for such people.

5. The Individualistic Type (Purposeful Action):

With the coming of this fifth type we enter a world that is truly rational. The individualistic type is right in the rational sector or 'Inspiration', that is it draws its motives for action from its own will. If it be characterised by action pursued with a precise purpose in view, this aim is definitely limited, concrete and present, and its choice is dictated by the ego. This ego claims to have a priori, but clear, ideas as to what it wants, and what it wants can often be summed up in the word "Success". For success is its criterion.
The individualistic type sees in the external world hostile forces opposing him, and therefore attacks declaring a "preventive war". He contradicts so as to assert himself. He likes to think of himself as an honest and plain-dealing man, and to show and possess a certain self-confidence. So he is sceptical of all traditions and displays a spirited independence. In short the essential characteristic of this type is individualisation.

The essential error of this type is that he mistakes 'possessing' for 'being'. He would be quite prepared to consider possessing without being, if that were possible, but never being without possessing. For him poverty is the most miserable lot of all.

6. The Logical Type (Rational Intellect):

We notice in this logical type a diminished vitality, due to his distance from the springs of life and to the weakness of his aspirations. Another trait derives quite naturally from these propensities: a tendency to economy of effort. His ideal is thrift in order to avoid future exertion, prudence so as not to run any risks, calculation in order to control, intellectually at least, the complex situations with which life confronts us. Pushed to the extreme, these tendencies lead to pure selfishness. This type becomes the philosophic critic. He wishes to remain objective at all costs, to avoid 'subjectivity' of any kind. His
philosophy is limited to what can be certainly known. The rest remains, if not suspect, at least in suspense.

7. The Sociable or Emotional Type:

With the sociable or emotional type we enter definitely the inner, as opposed to the outer world; but we are still only on its threshold. Feeling or emotion is the predominant characteristic of the sociable type. In accordance with the proverb 'Birds of same feather flock together', such people find their ideal, and the height of personal enjoyment, in crowds, in the life of the group. They run the risk of becoming mere sentimental opportunists. They want peace so badly, that they would be content, if necessary, with 'peace at any price', and soon come to adopt a sort of defeatist attitude. 'At all events no fuss', is their main consideration. This type has its formula-'I and Thou'.

Though pure and noble, refined, sensitive, highly-strung sociable people are slightly detached from the real world; but they hunger after understanding and love—wanting them from others, but eager also to love and give themselves in their turn. Obviously, it is hard for such people to find the 'kindred soul' they need, and yet no well-balanced friendship can exist save where there is complete mutual understanding. Thus it may happen that, failing to find someone to understand them, they pour out their feelings in a love for mankind. This is a real longing for human brotherhood, humanity being
idealised by the strength of the emotional feeling.
Love in a word is the characteristic of the sociable type.

8. The Uneasy Type (Self-purification):

This type is an introvert, concentrating on his own inner world and little given to outward manifestations, frequently preferring to be alone and to ignore the world around him. Moreover, he often likes to wear a mask, or even several masks, and knows how to disguise himself. Beneath these masks a genius may be found.

The higher and the farther the ego of the uneasy type seeks to go, the greater his anxiety and distress. Anxiety, escapism, projection, such is too often the lot of the uneasy type. However, where the development is normal, this is only a passing stage. The uneasy type of reformer launches out unhesitatingly into an attempt radically to reform the world. He shows a synthetic turn of mind. He sympathises more keenly with the sufferings of others, and usually feels moved to help them.

9. The Intuitive Type (The Sage):

The intuitive type possesses an all-inclusive vision of the world and its creatures. He has a sense of organisation, of the natural hierarchy of things, of living adjustment, of the 'we' as opposed to the imaginative type's 'they', to the 'I' of the individualist,
and the 'I and Thou' of the sociable type. The intuitive secures maximum results with a minimum of wasted effort, for he goes straight to the deeper causes of phenomena. He is creative because of his optimism. In the field of organisation, the intuitive reveals himself a master. For him, society means the co-operation of free personalities. His interests are psychological, mental and moral and his values purely spiritual. He measures the worth of anything according to a scale of values ascending from the Many to the One.

10. The Ascetic Type (The longing for perfection):

By derivation 'ascetic' means one who exercises. The ascetic type aspires to something higher than himself. His mind is fixed upon a goal, and he subordinates everything to his attempts to reach it. He is an introvert, the most introverted type of all. He aspires towards the final Unity which gives its meaning to the whole of life.

The activity of the ascetic type takes place entirely within. It is an activity of the soul, an intense effort made in order to rise above man's condition, to attain to perfection. Leanness is a well-known characteristic of this type. This is often attributed to his taste for asceticism. He projects upon the world his desire for perfection. His truth seems to him the only truth; his vision of order the only way of expressing the Cosmic Order. And he believes it his duty to impose his truth and his order upon mankind, to secure man's happiness in spite of himself. When he reaches full self-realisation, he experiences a state of philosophic and religious uneasiness, which is
quite different from that experienced in any natural or ritual religion.

11. The Mystic Type (Spiritual Harmony):-
The mystic possesses four characteristic gifts: light, harmony, communion and love. In him comes the feeling of fulfilment, of wholeness achieved. In him fusion is complete between beauty, truth, goodness and love. Since he has glimpsed the glories of heaven, the strength and joy he has known shines on those around him. He longs to extend his joy to all, and indeed his inner happiness is contagious. Whoever reaches this level is a 'Wise Man' as God counts wisdom.

12. The Ultimate Perfected Type (The Divine Presence):-
The Saint in God's eyes is the Ultimate Perfected type, who carries God's Presence always with him, since he has utterly renounced his restricted, earthly selfhood, and has found the fulfilment of his being in its complete absorption in Being itself. For wholeness and holiness have the same origin, and to fulfil is to fill full, to fill to overflowing.

(6) E. Spranger's Ideal Types

1. The Theoretical Type: - The dominant interest of the theoretical man is the discovery of truth. In the pursuit of this goal he characteristically takes a "cognitive" attitude. Since his interests are empirical, critical and rational, he is necessarily an intellectualist, frequently a scientist or philosopher.

2. The Economic Type: - The economic man is chara-
teristically interested in what is useful. This type is thoroughly "practical" and conforms well to the business man. The economic attitude frequently comes into conflict with other values. In his personal life he is likely to confuse luxury with beauty. In his relations with people he is more likely to be interested in surpassing them in wealth than in dominating them (political value) or in serving them (social value). In some cases the economic man may be said to make his religion the worship of Mammon. In other instances, however, he may have regard for the traditional God, but inclines to consider Him as the giver of good gifts, of wealth, prosperity and other tangible blessings.

3. The Esthetic Type: The esthetic man sees his highest value in form and harmony. Each single experience is judged from the standpoint of grace, symmetry or fitness. He regards life as a manifold of events. He need not be a creative artist; he is esthetic if he but finds his chief interest in the artistic episode of life.

The esthetic value is in a sense diametrically opposed to the theoretical; the former is concerned with the diversity, and the latter with the identities of experience; man chooses with Keats to consider truth as equivalent to beauty. In the economic sphere the esthete sees in the process of manufacturing, advertising and trade, a wholesale destruction of the values most important to him. In social affairs he may be said to be interested in persons but not in the welfare of persons. He tends towards individualism and self-sufficiency. In the field of religion he is likely to confuse beauty with purer religious experience.
4. **The Social Type**— The highest value for this type is love of people. The social man prizes other persons as ends, and is therefore himself kind, sympathetic and unselfish. He is likely to find the theoretical, economic, and esthetic attitudes cold and inhuman. In contrast to the political type, the social man regards love as itself the only suitable form of power. In its purest form the social interest is selfless and tends to approach very closely to the religious attitude.

5. **The Political Type**— The political man is interested primarily in power. His activities are not necessarily within the narrow field of politics. Leaders in any field generally have high power value. Since competition and struggle play a large part in all life, many philosophers have seen power as the most universal and most fundamental of motives.

6. **The Religious Type**— The highest value for the religious man may be called unity. He is mystical, and seeks to comprehend the cosmos as a whole. Spranger defines the religious man as one "whole mental structure is permanently directed to the creation of the highest and absolutely satisfying value experience." Some men of this type are "immanent mystics." A Faust with his zest and enthusiasm sees something divine in every event. The "transcendental mystic", on the other hand, seeks to unite himself with a highest reality by withdrawing from life. He is the ascetic, and finds the experience of unity through self-denial and meditation.

4. **Theories of Personality.**

(1) **Freud's Psychoanalytic Theory.**
Freud's anatomy of personality is built around the concepts of the id, ego, and superego. Each of these aspects of personality is related to the other two both genetically and functionally. The id is the primary aspect of personality, of which little is known. It is, in Freud's own words, "a chaos, a cauldron of seething excitement". Freud believed that the id is "somewhere" in direct contact with the somatic or bodily processes from which it accepts the instinctual needs for conversion into wishes. Because the id is a mass of blind instincts, it has no logical organization. Indeed, in it contradictory impulses may exist side by side. There is, moreover, no sense of time. Thus either impulses originally in the id or those forced into it by repression can remain unaltered for an indefinite period. In this way Freud is able to account for the persistence of repressed traumatic experiences from childhood into adulthood. Finally, the id is amoral. It possesses no sense of values. It is dominated entirely by the pleasure principle.

The id is best characterized as the conative, unconscious aspect of personality. Freud conceives of a confluence of instincts as the driving force which constitutes the substratum of personality. These instincts originate out of tissue needs and are expressed in the form of wishes or desires to get rid of the accompanying bodily excitation. Of these instincts, the most important from the Freudian point of view is, of course, the sexual or libidinal instinct.

The ego is a logical, ordered aspect of personality.
It accomplishes its protective function through the "reality test". It "dethrones" the pleasure principle in favour of the reality principle which, in the long run promises greater security and greater success. Its power is derived entirely from the id and that its ultimate goal is to try insofar as is possible to meet the demands of the id by compromising with reality. Consequently the ego is in the position of an executive whose powers have been delegated to him from below.

The superego is that aspect of the ego which makes possible the processes of self-observation and what is commonly called conscience. Freud believes that the superego is an aspect or function of the ego. The moral and judicial aspects of the superego come largely from internalization of parental restrictions, prohibitions, customs, and the like, through the process of identification. The child wishes to be like his parents, he therefore unconsciously acquires the parents' moralistic point of view. Freud further points out that the child's superego is not modelled directly on the parents' behaviour, but instead on the parents' superego. Thus, the superego becomes the vehicle of tradition, for, in a sense, it is handed down from generation to generation. Finally, the superego is the source of man's idealism. All striving for perfection arises out of the superego.

Because of their antithetical nature, the id, ego and superego cannot exist side by side as a harmonious triumvirate. Instead, the id and superego are in constant conflict with the ego. The id, of course, demands satis-
factions which the superego cannot tolerate. Consequently, the ego is at the mercy of both of the two remaining aspects of personality. Moreover, the ego must meet the demands of reality if the individual is to function in society. As Freud puts it, "the poor ego,.....has to serve three harsh masters, and has to do its best to reconcile the demands of all three." In its attempts to mediate between the pressures of the environment on the one hand, and the demands of the superego and id on the other hand, the ego develops various defense mechanisms like repression, regression, reaction formation, rationalization, phantasy, projection, sublimation, identification, conversion etc. Defense mechanisms are essentially modes of behaviour that serve to relieve ego-tensions.

Freud did not conceive id, ego and superego aspects of personality as real entities or little spirit-like creatures which inhibit the mind and control the individual. Rather, he utilized the concepts as symbolic of processes or systems of thought. As Hall and Lindsey point out, the id may be considered the biological component of personality, the ego the psychological, and the superego the social. Freud's system has been the most widely influential of all theories of personality. His views have had a profound influence not only in the fields of psychology and psychiatry, but in art, literature, ethics,
philosophy and related disciplines as well.

(2) R.B. Cattell's Factorial System

Cattell has formulated his definition of personality as "that which permits a prediction of what a person will do in a given situation." More recently he formulated it as follows: \( R = f(S, P) \) which reads, \( R \), the nature and magnitude of a response, is a function of both environmental situations in which the individual finds himself and his personality. However, he makes it clear that this is a working definition more denotative than connotative. He favours the trait approach as the more fruitful. Traits are defined as a "characterological or relatively permanent feature of personality."

From the psychological point of view human personality may be considered as an integration of traits. The individual's behaviour as he interacts with his environment reflects a relatively large number of surface traits. In any given culture such traits are common to most individuals and can therefore be measured by objective tests and ratings. Surface traits are dependent upon underlying source traits which, in turn, may be identified by factor analytic studies of surface trait correlation clusters. Those source traits which result from environmental forces are environmental - mold traits, and those which are hereditarily determined are called constitutional traits.
Traits may be categorized as **dynamic, ability, or temperamental**. This threefold category refers to the manner in which the trait is expressed. Dynamic traits are concerned with goal-directed behaviour, ability traits, with how well or effectively the individual works toward a goal, and temperamental traits, with the emotional reactivity, speed or energy with which he responds.

In the further development of his system, Cattell is primarily concerned with (a) the dynamics of the functioning personality, and (b) its development. Central to the problem of dynamics are his concepts of **ergs** and **metaergergs**. In essence, an **erg** is a dynamic, constitutional source trait. A **metaerg** is in all respects like an erg except that it is an environmental-mold source trait rather than a constitutional source trait. In short, metaergergs are learned, whereas ergs are innate. Following McDougall, Cattell considers sentiments as the most important of the various metae ergs. He considers the self-sentiment to be an integration of the ego and superego. Cattell admittedly favours the Freudian conception of self.

(3) G.W. Allport's Psychology of Individuality

G.W. Allport has attempted to develop a psychology of personality which recognizes the value of the nomothetic approach, but at the same time takes cognizance of the value of the ideographic method. Let us begin with his
well-known definition of personality. "Personality is the
dynamic organization within the individual of those psycho-
physical systems that determine his characteristic behaviour
and thought." Allport characterizes his definition as a
"synthesis" of contemporary definitions and goes on to
point out the denotation of the more important elements
within the definition.

By "dynamic organization" he means that personality is
a developing, changing organization which reflects motivata-
tional conditions. By stressing an active organization, All-
port avoids what he terms the "Sterile enumerations of the
omnibus definitions."

"Psychophysical", as Allport uses the phrase, refers to
habits, attitudes, and traits. Obviously, the choice of the
term "Psychophysical" is a recognition of the fact that both
bodily and mental factors must be taken into consideration in
the description and study of personality.

"Systems" refers to complexes of more elemental process-
es. Habits, traits, and concepts exemplify such systems.

"Characteristic" refers to the uniqueness of each indivi-
dual's behaviour.

"Behaviour and thought" are a blanket to designate
anything whatsoever an individual may do. In general, they
make for survival and growth in the environment.

The inclusion of the term "determine" is a natural
consequence of Allport's psychophysical point of view.

Personality is not synonymous with mere activity or behaviour, but instead is that which underlies behaviour. The psychophysical systems that constitute personality are "determining tendencies" which, when set into motion by appropriate stimuli, give rise to those behavioural acts through which we come to know personality.

Allport's theory of personality revolves around the central concepts of traits and the functional autonomy of motives. Relating the two, traits are functionally autonomous reaction tendencies which are aroused by certain classes of stimulus situations. Such reaction tendencies are, in a sense, unique for each individual personality; but, because of common biological and environmental influences, many traits may be considered as common traits, thus allowing for the measurement and prediction of behaviour. In some individuals a trait may be of such central importance as to be the dominant factor in life. Such rare traits are cardinal traits. For the most part the psychology of personality is concerned with central traits, which are the building blocks of personality, and to a minor extent with secondary traits. Personality demonstrates a unity and integration of traits. The essence of personality is the individual's way of living.

Allport suggests the concept of the proprium to
represent what psychology has traditionally included under the terms "self", "ego", "style of life", and so forth. As he employs it, the proprium includes the bodily sense; self-identity, or the awareness of the continuity of self; ego enhancement, ego extension, or the identification of external objects with the self, rational and cognitive functions, the self image, and propriate striving. The last-named concept, that of propriate striving, is of first importance in Allport's system.

Propriate striving refers to that motivated behaviour which is of central importance to the self as opposed to behaviour which is peripheral to the self. Examples of propriate striving include all forms of behaviour that serve self-realization. The Scientist, the explorer, the craftsman, the parent, the artist - all strive for goals that are in a sense forever unattainable but which confer unity to motivation and which make life meaningful.

Allport characterizes psychoanalytic theory as most descriptive of neurotic as opposed to healthy personalities. However, he does believe that the Freudian ego-defense mechanisms are of value in understanding both normal and abnormal people.

(4) H.A. Murray's Personology

Unlike Allport, Murray's theory has been strongly influenced by psychoanalytic conceptions of personality.
and has also placed greater stress on the importance of environmental influences on the individual. Murray has consistently stressed the fundamental significance of the physiological processes which underlie behaviour.

Let us begin with his definition. "Personality is the continuity of functional forms and forces manifested through sequences of organized regnant processes and overt behaviours from birth to death." There are several principal components contained within this definition. First, personality exhibits continuity. In other words, it evolves as a continuous process over the entire life time of the individual. Second, "regnant processes" refers to dynamically organized brain activities. Murray has always emphasized the functional dependence of personality and mental events in general on brain processes.

Elsewhere he has said that "Personality may be biologically defined as the governing organ, or superordinate institution of the body. As such, it is located in the brain. No brain, no personality." Thus, personality as the reflection of regnant processes is the organizing and integrating agency in the individual's life which governs all the organismic processes.

Third, the definition emphasizes the "functional forms", or more simply the activities of personality as it contributes to the individual's adaptation to his environment.
"Needs, press, proceedings and serials" are the building blocks of Murray's conception of personality. Murray's needs lean heavily on Freudian and other psychoanalytic conceptions of childhood and developmental patterns. Moreover, he recognizes the interrelatedness of needs. Latent needs are repressed, whereas overt needs are expressed freely. Distinguishing between latent and overt needs, Murray again reveals the influence of the psychoanalytic systems of Freud and Jung.

Needs are also defined in terms of whether they are proactive or reactive. Proactive needs are those which arise from within the individual without the necessity of environmental stimulation. The strong need of the creative individual to produce artistic or intellectual works exemplifies proactive needs in operation. Reactive needs are those aroused by stimulation from the environment. Thus, the sight of an attractive member of the opposite sex may arouse strong reactive needs in a young man.

Process activities are actions performed for their own sake without regard to some definite goal or the reduction of tensions associated with physiological needs. Modal needs refer to the individual's desire for excellence. An affect need is one that leads to a goal.

Press are perceptual processes and do not represent objects or persons in the environment in any literal sense.
Needs and press are interrelated in the sense that needs are fundamental to press. Proceedings are the concrete activities of an individual during a specific period of time. Internal proceedings are the individual's consciousness of memories, phantasies, plans for the future, bodily events and so forth. External proceedings, on the other hand, refer to the individual's active coping with the environment during a given temporal period. The external proceeding is "the psychologist's real entity."

The individual personality possesses continuity. The concept of proceedings does not contradict the principle of continuity. Proceedings leave traces behind them. Murray employs the concept of serials to represent the functional interrelatedness of proceedings. Perhaps one of the best examples of serials is the long term striving necessary to reach an important goal.

In terms of the development of personality, Murray leans heavily on Freudian concepts. The concepts of the id, ego, and superego are accepted by him with modifications. He accepts a fourth aspect of mind, the ego-ideal. The ego-ideal is the individual's guiding image of himself, it is his view of himself at some future date. He also accepts the psychoanalytic concept of infantile complexes and fixations. In addition, he has emphasized several varieties of "claustral" complexes.
(5) **Carl Roger's Self Theory**

The self is the central concept in Roger's theory. Actualization of the self is his single dynamic construct. All other motives whether viscerogenic or socially conditioned are aspects of this fundamental motive. From Roger's point of view growth and development involve a constant tendency toward autonomy away from control by external forces. The normal, fully functioning individual has an inherent tendency toward actualizing his organism. He has the capacity and tendency to symbolize experiences accurately in awareness. He has a need for positive self-regard. Hence all experiences will be available to awareness. All symbolizations will be accurate. His self-structure will be congruent with his experience. His self-structure will be a fluid Gestalt. He will experience himself as the locus of evaluation. He will have no conditions of worth. He will experience himself as having unconditional self-regard. He will meet each situation with behaviour which is a unique and creative adaptation to the newness of that moment. He will live with others in the maximum possible harmony, because of the rewarding character of reciprocal positive regard.

(6) **K. Lewin's Field Theory (Social-perceptual Theory)**

While trait theories are concerned mainly with systematic descriptions of behaviour, and motivational theories with the driving forces within the individual that organize
behaviour, there is another approach which emphasizes the
importance of the environment as a determining factor. In
particular, the social environment is recognized as defi-
ning the developing personality.

One formulation of social-perceptual theory is the
field theory, or topological psychology of Lewin. In this
view, the individual is the centre of a "life space" or
behavioural field in which his behaviour is determined by
the attracting and repelling forces acting upon him. The
life space cannot be described in physical terms, but
depends upon the individual's perceptions of the objects
and people in his environment. The life space is the tota-
ality of all possible events that influence the individual.
Thus the individual's life space contains a past, present
and future, for, psychologically, each of these three aspe-
ccts of life determines behaviour in a given situation. The
goal-directed individual looks to the future and is influen-
ced in his present behaviour by the future life space
toward which he is striving. The past, of course, influences
the individual in terms of his experiences of success and
failure, attitudes and the like, which are important in
determining present goals, methods of approach to goals and
reactions to failure. "Differentiation" of the life space
depends upon the richness of experiences which the indivi-
dual has enjoyed throughout the course of his development.
The highly educated and imaginative adult shows a well-differentiated life space.

The concept of the person in the total space represents the descriptive or structuralistic aspects of field theory. Lewin's dynamic fundamental concepts in the motivational system are as follows: need, tension, valence, vector barrier and equilibrium.

Need is Lewin's concept for any motivated state which can be brought about by a physiological condition, the desire for an environmental object, or intention to achieve a goal. Tensions are emotional states which accompany needs. When the infant needs food he thrown into a state of tension which is reduced by food. Objects may have either positive or negative valence. Objects which satisfy needs or are attractive have positive valence, while objects which threaten the individual or are repellent have negative valence. Valence, as Lewin uses the term, is a conceptual property of objects. Thus, to a hungry child, an apple has positive valence. To a child who is experiencing the ill effects of having eaten a half-dozen green apples, the apple has a negative valence.

Mathematically, a vector is a directed line. Lewin utilized the concept to represent the direction and strength of attraction of objects. If only one vector impinges upon the individual, he will move in the direction indicated by the vector. If two or more vectors are impelling him in different direct-
ions, the effective movement will be the resultant of all the forces. If two equally balanced vectors are operating, the result is a conflict.

The notion of conflict is as important in Lewin's theory as in motivational theory, but here the conflict is thought of as being between opposing forces in a dynamic field, instead of essentially within the individual. The three basic types of conflict according to Lewin are as follows:—(1) The approach-approach conflict is that which exists between two positive goal objects of approximately equal attractiveness. Such a situation might be illustrated by an individual who receives two equally attractive job offers simultaneously. (2) The avoidance-avoidance conflict is that in which the individual finds himself between two negative things which he wishes to avoid. (3) The approach-avoidance conflict is that in which the individual is both drawn and repelled by the same situation at the same time. It is true that individuals do not remain forever balanced between two poles, life is a great resolver of conflicts.

Barriers may be objects, people, social codes — anything which thwarts the motivated individual as he is moving toward a goal. As the barrier is reached, it tends to take on negative valence. Barriers typically give rise to exploratory behaviour in which the individual tests the strength of the barrier.
In Lewin's system, the arousal of needs leads to a state of disequilibrium. Generally speaking, disequilibrium may be defined as a state of unequal tension throughout the individual. The ultimate goal of all motivated behaviour is to return to a state of equilibrium in which the individual obtains relief from tension. When the needs are satisfied, the tension disappears, and equilibrium is once again restored.

Personality can be thought of as organised around the attitudes, ideals or beliefs that the individual gradually learns from his social-cultural environment. Religious beliefs are important organizing principles, as are other social and cultural values. Social-perceptual theory, more than any other general approach, emphasizes the role of society and culture in the development of the personality.

Lewin favours a psychology in which the focus is on the individual, or genotype, as opposed to a system where the emphasis is on the statistical average, or phenotype. In this approach, personality must be thought of as a function of a motivated individual reacting to his perceived environment. Lewin reduces this thesis to the following formula: \( B = f(PE) \)

where: \( B \) represents behaviour; \( f \) is a function; \( P \), the person; and \( E \), the total environmental situation. With Freud the main emphasis is on motivation; with Lewin, on the Social-
The most obvious cause of a work of art is its creator, the author; and hence an explanation in terms of the personality and the life of the writer has been one of the oldest and best established methods of literary study. Art is self-expression. That is why the personality of the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea. The artist, like the God of creation, remains within or behind or beyond or above his work, invisible. Therefore, it is said that there is always a man behind a book.

Regarding the relation of the writer to his work, and how far it is the expression of his personality, there are two opposite views—(1) The personal or the subjective, and (2) The impersonal or the objective.

1. The Personal or The Subjective view

The view that it is the function of the artistic activities simply to express the personality of the artist, and that works of art are images or replicas of their creators, is the widely-held opinion.

(1) Wordsworth held this view. He wrote in his Prefaces: "All good poetry is the spontaneous overflow of powerful feelings. Our thoughts are the representatives of all our past feelings." This leads to the famous saying
that "Poetry takes its origin from emotion recollected in tranquillity." Still further he says: "Its object is truth, not individual and local, but general and operative: not standing upon external testimony, but carried alive into the heart of passion." And in an Appendix, while discoursing on 'Natural diction', he says: "The earliest poets wrote from passion excited by real events, feeling powerfully as they did, their language was daring and figurative. ...... In succeeding times poets, perceiving the influence of such language and desirous of producing the same effect without being animated by the same passions, set themselves to a mechanismal adoption of these figures of speech. ——— A language was thus produced differing materially from the real language of men in any situation.

(2) Goethe has also expressed at many places in his writings the danger of forsaking the inner light, of relying on something external, something which is not the language of the heart's experience, the danger, or rather the impossibility of separating expression from personality. Thus he remarked: "The style of a writer is a true impression of his inner self: if any one would write a clear style, let him see to it that he has a great character." And again, "It is the personal character of the writer that brings his meaning before his readers, not the artifices of his talent." And in another passage he says: "The
artist must work from within outwards; seeing that, make what contortions he will, he can only bring to light his own individuality only in this way it is possible to be original."

(3) Mathew Arnold who also held the same view, remarked in his essay on Joubert: "And yet, what is really precious and inspiring, in all that we get from literature, except the sense of an immediate contact with the genius itself. Objects would never be described except for the purpose of describing the feelings which they arouse in us, for language ought to represent at the same time the thing and the author, the subject and the thought. Everything that we say ought to be dyed with us. The process is a long one, but immortalises us all. For language is formed to convey not the object alone, but likewise the character, mood and intentions of the person who is representing it."

All these quotations express the personal or the subjective view of art. Believing that true art is lyrical they emphasise four points. First, that in art there is no beauty but truth of expression, fidelity to the personal vision. Second, that the basis of great literature is originally and typically the recollection of personal experience. Third, that the perfect expression of our intuitions can only be achieved by a free personality, never by external means such as artifice of form or diction.
Fourth, that the reason of this lies in the nature of language, which in literature is necessarily dyed with the personality of the writer.

2. The Impersonal or The Objective View

(1) Gustav Flaubert: Now let us consider the impersonal view of art, of which Gustav Flaubert, a great French writer, is the greatest champion. In one of his letters he states: "There are two kinds of poets. The greatest, the rare ones, the true masters sum up humanity; they are not preoccupied with themselves or their own passions; they put their own personality into the background in order to absorb themselves in the personalities of others they reproduce the universe, which is reflected in their works with all the glitter and variety and multiplicity.

..... There are others who have only to create, and they achieve harmony; to weep, and move us, to think about themselves, and they are immortal. Perhaps if they were to do anything else they might not go quite so far; but while they lack breadth they have ardour and dash; in short, if they had been born with a different temperament, probably they would not have genius at all. Byron was of this family, Shakespeare of the other."

In another letter Flaubert writes: "Nothing is more feeble than to put our personal feelings into a work of art". In another letter he remarked: "The dramatic form
has this in its favour, that it wipes out the author. The author should be in his work as God in the Universe, present everywhere, visible nowhere. Art is a second world, and the creator of it should deal with it like the creator of the world of nature, in every atom, every aspect, there should be felt the power that is impressive, hidden and impressive. The effect on the spectator should be to produce a kind of astonished wonder.

(2) Keats: The impersonal attitude of the writer was termed by Keats as Negative Capability, which means that he has no personality at all, and therefore, he identifies himself with all sorts of persons and things. It is through this Negative Capability that Shakespeare was able to enter into the minds of the great tragic heroes as well as fools. On the other hand, Keats condemned poets who cannot forget themselves in their writings, and whose personality obtrudes too much in their works. It was on account of Wordsworth's emphasis on his own emotions and thoughts, which formed the material of his poetry, that Keats contemptuously called him the "Egoistically Sublime". Comparing himself with Byron, who put his whole personality in his work, Keats remarked: "Byron writes what he feels; I write what I imagine; mine is the harder task."

(3) T.S. Eliot: Another great modern poet and critic who is opposed to the Personal theory of art is T.S. Eliot,
He believes that art is not the expression of the personality of the artist, but of the tradition which he inherits from the past. In his essay Tradition and Individual Talent, he states: "It is not on account of the personal emotions, the emotions provoked by particular events in his life that the poet is in any way remarkable or interesting. The business of the poet is not to find new emotions, but to use the ordinary ones and, in working them up into poetry, to express feelings which are not in actual emotions at all. And emotions which he never experienced will serve his turn as well as those familiar to him. Consequently we must believe that 'emotion recollected in tranquillity' is an inexact formula. — — — — Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotion know what it means to escape from these things.

There is much sense in the views expressed by Flaubert and T.S. Eliot emphasising the impersonal or objective aspect of art, yet it cannot be ruled out that all flows from the personality of the artist. Though Shakespeare's play are mentioned as the supreme example of impersonal art, yet personality cannot be found anywhere in a higher degree than in Shakespeare's combination of creative force and artistic concentration. He does not stuff his characters
with straw, or treat them as pieces for a museum; but he puts into them that which is in himself—the breath of his own vitality. Some critics have traced in his works not only the movements of his spirit, but also the actual footprints of his external personality.

That the personality of the writer provides the foundation of his works is beautifully illustrated in the poetry of Milton. He was a man of lofty personality which could not be subdued or set aside even for a moment. In 'Paradise Lost' we find Milton as Man, Milton as Archangel, Milton as God—but the most characteristic voice of all is that of Milton as Satan.

There is no doubt that every work of art bears an unmistakable imprint of the author's personality. Complete objectivity is an illusion, and a self-contradiction when applied to art. It is perhaps only possible when one deals with perfectly neutral signs or symbols as in pure mathematics or natural sciences. The building up of any pattern, historical or artistic, the progressive illumination of a theme, can only take place according to certain processes of selectivity which unavoidably bear the imprint of an individual vision and personality.

Haeckel rightly remarked: "A good Book is the precious life-blood of a master-spirit, embalmed and treasured up on purpose to a life beyond life." In any appreciation
of a work of art, Pater insisted that the critic should look for the "expressive" thing in a work of art, that which expresses the essential personality of an author—the peculiar quality of power and meaning which is the gist of him. This peculiar quality, or the expressive thing in an author, manifests itself in thought and sentiment, and in style, and according to Pater, thought or sentiment, and style are one.

That the personality of the artist cannot but be reflected in his work, cannot be denied. The more skilfully the artist concentrates himself upon his art, the more surely will all that he produces be dyed with the colour of his own vision. It must, however, be admitted that the writer should not clog his art with the dust of trivial affairs or the affairs of the mere ego. Moreover, the higher type of artist does not merely draw from the depths of his own personality, but also at times directly from that unseen, unsounded, underlying Pool of Personality, of which our own lives are but momentary off shoots.

'The aim of art', said Aristotle, 'is to picture the hidden meaning of things, not their appearance'; therefore the artist is a link between the visible and the invisible. In order to approach the universal, the artist must go beyond the personal and reach an impersonality which lies beyond will and character. Neither consciousness nor perso-
Artistic greatness is measured by the degree of impersonality which is also universality.

Heidegger, a German philosopher remarked: "The artist, in relation to his work, is an irrelevancy, hardly more than a passage for the transit of his work". That is why, the impersonal art is superior to merely personal art. The maturity of the artist depends upon the degree of objectivity he has achieved. He turns from different kinds of emotions to the different spiritual states of the whole man. The "lyrical" is the simplest verbal expression of an instant emotion, the "epical" develops from this. The narrative is no longer "purely personal", the author begins to distinguish between himself and art, and his personality passes into narration itself. The progress to objectivity is complete with the "dramatic." The artist is now so capable of distinguishing and so separating his personality from his narration, that like Shakespeare, he may refine his personality "out of existence." An impersonal, objective art stands free from subjective stresses. There the writer free himself from the demands of family, country and religion in order to become the true artist. He attains the freedom of spiritual power, the freedom of detached impersonal objectivity, where he laughs to free his mind from his mind's bondage.
In a lyric, personal expressiveness predominates over objective revelation. The lyric is the most subjective of poetic gestures; its structural rhythm expresses primarily a mood or an instant of emotion. It is concerned with an attitude to reality rather than with reality itself.

Dramatic art with its greater personality, finally develops out of this attitude, not quite as an "escape from emotion" or an "escape from personality", as Eliot puts it, but as a development of emotion and personality. The attitude expressed in the work becomes more elaborate, more conscious of itself as an attitude, and so more conscious of the world as its object. Consequently it expresses itself in a more complex and specific sense of reality. The dramatic mode is reached when the development of self-awareness is complete, when the personality of the artist reaches maturity.

From all that has been said before, we conclude that Impersonal or Objective art is superior to personal or subjective art, but there is no denying that the personality of the artist does count very much. As Coleridge has pointed out, the impersonal, superior power works in an unobtrusive manner during the creative process on the material which has been "so accurately and profoundly contemplated" by the energetic fervour of the artist's own spirit. T.S. Eliot, who believes in the impersonal theory of art, while pointing out that "poetry is not the expression of
personality, but an escape from personality", qualified this statement by a significant remark: "But, of course, only those who have personality and emotion know what it means to escape." It means that only those can transcend their personality, who have a highly developed personality. Thus the highest type of art is the result of the great personality of the artist developing into an impersonality, which may be considered as the goal of the development of human personality. Therefore the greatest artists are both personal and impersonal; subjective as well as objective. Art is both personal expression or projection and the impersonal, objective articulation or "imitation" of external reality. Subject and object are united in the written word. Shakespeare's art reflects external reality as much as it projects his own personal life.

Though every trifling detail of a writer's life does not enter into his art, yet his personality cannot be completely kept out of it. The great gift of creative imagination is given by nature only to those who deserve it. If Shakespeare had not been fundamentally a "good" man, he could not have been the recipient of that gift, nor could Milton's imagination have that vastness unless he himself was a man of the highest character.

In the end, therefore, we have to admit, that the personality of the artist is the basis of his art and it
plays an important role in all his creative work, however objective and impersonal it may be.

(C) Personality: Literary and Psychological Approaches: A Comparison

According the philosopher Windelband there are two types of disciplines viz., Nomothetic and Idiographic. The former, he held, seek only general laws and employ only those procedures admitted by the exact sciences. Psychology in the main has been striving to make of itself a completely nomothetic discipline. The idiographic sciences, such as history, biography, and literature, on the other hand, endeavour to understand some particular event in nature or in society. A psychology of individuality i.e. a study of personality would be essentially idiographic.

Biography is clearly idiographic, and yet in the best biographies one finds an artful blend of generalization with individual portraiture. A complete study of the individual especially his personality embraces both approaches. Nearly eighty years ago, this same conclusion was reached by the French psychiatrist, Azam. The science of character i.e. of personality, he wrote, "cannot proceed by generalities, as does psychology, nor by individualities, as does art. It occupies an intermediate position. Likewise, the subject matter of literature is entirely idiographic.

The following psychological methods for studying
personality are useful for understanding personality in a better way from literary point of view.

1. Studies of Cultural Setting.
5. Expressive Movement.
6. Ideal Types, and
7. Synthetic Methods.

Let us consider these methods briefly one by one.

1. Studies of Cultural Setting

Under this head fall certain methods dealing not with personality directly, but with the social framework within which personality develops. Since personality is largely a matter of the introception and modification of social conventions, customs and codes, it is instructive to know to what cultural stimuli and models the individual is exposed in the course of his development.

No individual mirrors exactly and exclusively his social environment. Personality is more than "the subjective side of culture". No personality is an exact replica of prevailing cultural norms, but to understand the deviating as well as the relatively typical cases, knowledge of these norms is indispensable. A rich banker's son who joins the Communist Party presents a different psychological problem from the son of a revolutionary leader who does the same.
There is one special province of culture that bears a peculiarly close and many-sided relation to personality, viz., language. Language is a codification of common human experience, and by analyzing it much may be found that reflects the nature of human personality. One technique of analysis is Ethology. Through the systematic study of proverbs, aphorisms, and literature, J.S. Mill and his successors hoped to collect the data necessary to a science of character.

Another linguistic method is that of Syntactical Analogy illustrated in the work of E.E. Southard. This writer, a psychiatrist, has pointed to the resemblance between the four grammatical moods (the imperative, indicative, subjunctive, and optative) and the traditional temperaments (the choleric, the phlegmatic, the melancholic and sanguine, respectively). He proposes further to use such grammatical rubrics as tense, voice, mood, person, and number in the depiction of personality. Southard believes that there is, of necessity, a close correspondence between the possible forms of linguistic structure and the basic characteristics of human mental life represented in the typical structures of personality. Not only the grammar, but also the lexicon of a language show that personality is reflected in the evolution of language.
2. Physical Records

In contrast to these methods of cultural analysis the study of physical and physiological features involves the investigation of a single life. The procedure of Constitutional Type seeks to relate the total physical habitus of the individual with the broader functions of personality (as in the contention that a slender, asthenic physique is likely to be associated with an idealistic, dreamy outlook on life).

3. Social Records

No less important than physical records are social records. If systematically studied, a person's behaviour at work reveals many of his personal traits, e.g., his characteristic types of error, his proneness to accidents, his punctuality, orderliness, initiative and dispatch. This is known as Work Analysis. The technique of Time Budget has been used to study the frequency of laughter, or anger, or to fear. It may be designated as the analysis of Conduct Frequency. With the aid of Topological Psychology not only the social contacts of the individual are represented but likewise his personal attitudes his memberships and toward the obstacles he encounters in his environment.

4. Personal Records

More intimate than social records are those documents prepared by oneself for the express purpose of giving vent to one's feelings and private thoughts. Special
Significance must be attached to Diaries. These range in scope from semi-impersonal notebooks to intimate self-revealing autobiographies, often of great value as psychological data. A neglected method is the analysis of Personal Correspondence.

5. Expressive Movement

Pattern Analysis covers more complex fields of expression, seeking to relate total sequences of movement to the structures and sub-structures of personality as a whole. In the investigations of expressive movement there are two quite different goals in view. The one is simply the study of activity in and for itself; the other is psychodiagnostic, directed to the discovery of the symptomatic value of expression for the "inner" qualities of personality. Both are legitimate goals, but progress toward the latter depends to a large extent upon the stage of advancement of the former.

Style Analysis refers to the study of all types of creative activity of a person. Among the accessible products of creative effort are prose and poetic writings, musical composition, dress, ornamentation, room furnishings, recreation, public speaking, entertaining, and the like. Very often a person's nickname is derived from his style of expression. Literary critics have long been engaged in style analysis and its relation to the personality of the creator.

6. Ideal Types

As pointed out in E. Spranger's Ideal Types, many investigators prefer to work in terms of ideal or pure types. They find, serve them as Schemata of Comprehensibility. Not dissimilar is the tradition of Literary Characterology.
To a lesser degree all literature depicts unified and simplified forms of personality with which concrete cases may be compared. In a certain sense ideal types may serve as paradigms in the scientific study of personality.

7. Synthetic Methods

Personality is never, strictly speaking, a perfect "whole"; it is always a matter of intricate and variable organization. As such it is quite as much the concern of psychologist as of poets. The Case Study method provides a framework within which the psychologist can place all his observations gathered by other methods. It is his final affirmation of the individuality and uniqueness of every personality. It is a completely synthetic method, the only one that is spacious enough to embrace all assembled facts. Properly used it is the most revealing method of all. It is a method that falls primarily within the psychology of personality.

A case study should not read like a textbook. The descriptive portion of the study must include likewise an account of the subject's chief goals in life. For what is he living? What is he trying to do? Is he well organized in his pursuit of goals? There should be a mention of his primary likes and dislikes, his hobbies, admirations, his successes and failures. What is his humour like? Has he insight? Has he neurotic symptoms? What are his phantasies? In what social groups does he like to be? Is his manner in all groups the same? In his "institutional behaviour" different from his private behaviour? What is his religion, and what his philosophy of life?
Literary and Psychological Approaches of Personality: A Comparison

The term Characterology refers to all the diverse schemes advanced in the past to account for, or to depict, forms of human individuality, i.e., personality. A successful "Character" is a brief descriptive note which so aptly depicts a common type of human being that it is recognized and appreciated by the readers of any age and in any land as a simplified but essentially correct image. Descriptions of particular individuals are not Characters; they are Portraits. Actually, of course, Characters and Portraits shade into one another. Strictly speaking a Character is a type, drawn by the accentuation of some dominant disposition or trait.

The persistence of the theory that a personality is known best through its dominant trait is found in the long line of followers of Theophrastus. A list of the more eminent Character writers would include many names famous in the history of literature: John Earle, Samuel Butler, Ben Jonson, John Donne, Joseph Addison, Samuel Johnson, and George Eliot.

Character writing for all its virtues of brevity and compactness, and for all the beauty of its prose sonnets, is a limited medium. At its best it produces stylized and simplified depictions of human nature, universal in their significance but for that very reason remote from the vital individuality of living people.

Greater treasure for the psychologist lies in the world's store of drama, biographies, poetry, and fiction. The following novels of character, biographies, and autobio-
graphies are samples of literary writing containing valuable psychological lessons for the student of personality: W. E. Leonard's 'The Locomotive God; Sommerset Maugham's ' of Human Bondage; Leo Tolstoy's Anna Karenina; Franz Werfel's 'The Pure in Heart; Theodore Dreiser's 'Dawn; James Joyce's 'Ulysses; H.G. Wells's 'Experiment in Autobiography; and F. Dostoevsky's 'The Brothers Karamazov.' After reading the magnificent studies of personality written by literary genius the psychologist feels ineffectual. He may even agree with S. Zweig that writers like Stendhal, Amiel, Tolstoy, Carlyle and Proust are "giants in observation and literature, whereas in psychology the field of personality is worked by lesser men, mere flies.

Since literature and psychology provide the two most important methods for the study of personality the comparison between them must be pursued somewhat further. It may be true, as Zweig alleges, that the psychologist is heavy-handed and unimaginative, whereas the literary artist captures the subtleties of personality with precision and delicacy. It may even be true that whenever the psychologist succeeds in spite of his scientific cliches in representing personality with fidelity, he seems them to be saying only what some literary genius has already said more ageably and artfully.

The subject matter of literature is entirely idiographic. It is the single person, the "particular truth" that stands revealed. Whatever broader applications literature may have are merely implicit and are usually debatable. The psychologist, on the other hand, has an inescapable interest in the discovery of general principles, of laws of human beha-
In recent times, some psychologists have grown dissatisfied with the exclusively nomothetic outlook of their science, and have approached more closely the problems of individuality hitherto consigned to literature. But there remains, however, a difference: the literary writer cares primarily for the individual case, leaving to the reader the task of generalizing the insight he gains. The psychologist, while studying the single case, is never content until he himself has made appropriate generalizations. The aim of generalizations is rather to state explicitly the principles by virtue of which unique personalities are created by nature and understood by men.

Another important difference exists in the context in which personality is studied. The literary investigator may give the full social setting and portray the crosscurrents in which his character develops, confining himself to complex levels of personality. He develops his character in the stream of life. The psychologist likes to disregard the complexities of the social setting, to fasten the personality as it is for analysis. He prefers the laboratory or the clinic to the stream of life.

The effects of literature are gained by skillful selection and exaggeration. The distortion of character is common in both fiction and biography. The psychologist, however, is permitted no artistic accentuation. In literature the telling may begin anywhere, and leave off abruptly; it may be simplified as much as the author desires to secure an effect. The psychologist must give reasons for his beginnings and his endings, as well as for his inclusion and his exclusion.
The artist strives to be entertaining and engaging, to communicate his own images, to express his own biases. One measure of his success is the responsiveness of his readers. The psychologist is permitted only to discover and record. His primary aim may be to instruct, but never to entertain. His work must exclude his own bias.

In gathering material, the writer draws from his casual observation of life, the psychologist from controlled investigations. The writer may present his observation in epigram and in pretty phrases, the psychologist must use exact and standard terminology. In literature rapid and bold inferences may be made, in psychology the inferences requiring proof step by step are slowly and cautiously drawn. It is unnecessary for a literary work to be "proved"; it is even unnecessary for the author to be completely consistent in his own statements. All these requirements bind the psychologist. The artist, within very wide limits, is allowed to choose whatever premises he likes.

Freed from the bondage of scientific terms, the writer can speak recklessly of the course of nature. He can ascribe causes and assign correlates at random. One of his characters may have "menial blood in his veins," another a "weak chin." A hand may possess "a wonderfully cruel greed" and a blond head "radiate fickleness." Such undisciplined metaphors give cadence and inspire a kind of bland credulity, but for science they are mere idle phrases.

Psychology will not supplant literature, nor will the hauteur of artists hinder the growth of psychology. The two methods are distinct and complementary. If psychology today is discovering only what literature "has always said"
it is nevertheless giving precision and general application to the ancient truths. Less enjoyable, it is more disciplined; less subtle, it is more verifiable; less artful, it is more exact.

The Personality of the Author

The personality of the author is mainly reflected through the media of characters that he portrays and of style that he adopts. Fiction, in common with every art, whatever medium it uses, is a process of communication between the author and public. The reader is conscious as he reads of a distinctive personality behind the written words; the author's personality or, it might be more exact to say, the personality which the author chooses to present to him. For it is evident that the personality an author reveals in his writings may be entirely different from the personality he reveals to those who know him in the flesh. He may even in different books reveal different personalities—or different aspects of one personality—as a novelist writing in the first person narrative is bound to try to do. He is conscious, too, as he proceeds, of the author's attitude towards him.

True, as Mr. Sherwood Anderson complains, for the author there is no telling gesture, no moving inflection of the voice, no flashing eye and tense pause and swift riposte. All he has to depend on to accomplish his ends are a choice of words and a "turn of phrase."

Nevertheless, it is enough. It is possible, with no more than these, for an author to project his personality into the minds of his readers, to establish a relationship with them as intimate and as dominating as that which a clever
actor establishes with his audience or a powerful preacher
with his congregation. So the author's personality in a
work of fiction may on occasion count for as much as or
even more than the story he is telling. Once his personality
becomes dominant even an earthquake will not shake his
reader's loyalty. Only time can do that.

The writer of short stories is in a worse position
than the novelist in this matter, since in a single short
story his personality has less opportunity to manifest it­
self. A single short story by Premchand, for instance, might
well convey no more than a shadowy conception of the writer
in the background; and it may be that one cannot properly
judge his work until one has read at least a group of his
stories. Thereafter one's response to each individual story
as it is read will be different. Behind that story is the
background of his other work, a conception of his personality
which colours every phrase, gives to every sentence a dee­
per significance, alters the reader's attitude to him and
accordingly his power to affect the reader.

Naturally, an author's personality may be antipathetic
to certain readers; it may antagonize them. Between the
limits of affection and antipathy for the author's persona­
lity, the relationship of author and reader may take a score
of different forms: admiration and respect without affecti­
on; exasperated affection; devotion; sheer worship or utter
dislike. With every reader and every author the relationship
varies somewhat; but consciously or unconsciously, on both
sides, it exists.

A work of fiction, in fact, involves a triple rela-
tionship between author, characters, and readers; and not, as one is sometimes inclined to assume, a relationship merely between reader and characters.

For the aim of the author is not simply to recount certain imaginary happenings to certain imaginary people. It is to communicate to the reader the excitement evoked in himself by the contemplation of some character or incident or aspect of life; to induce in the reader a mood related to his own, to reach through the mind of the reader to his emotions, to play on his feelings as an orator or as an actor, plays on the feelings of his audience.

But it is also to control the reader's judgment through his imagination; to induce him to adopt for the time being certain values, a code, that is not his normal code. It is indeed true that the reader of fiction identifies himself with the author of a story rather than with the characters of the story; for, in fact, the author's code expresses itself not only when he is writing in his own person, but also when his characters are apparently expressing themselves freely.

It is doubtful whether it is possible to exaggerate the importance of the "personality of the author" in fiction. Even in stories in which the author seems deliberately to hold himself rigidly aloof, his influence is felt in every sentence. It is his attitude to the characters in the story, his attitude towards the events that pass, which the reader has to accept — and does accept willingly if he enjoys the story.

It has been pointed out that not only does an author
express his personality in every paragraph of his story, but he also expresses his attitude to his readers. It is possible to go farther and say that an author also expresses his attitude to himself. Some authors, for example, take themselves very seriously indeed. Others go to the opposite extreme. Both tendencies betray a certain lack of confidence and, in all human relationships, confidence is a factor that for some reason has an enormous influence.

And now comes the question of style. "The man is his style" or "His style is the man", the phrase expresses two truths. A man is what his style shows him to be and, equally, a man's style cannot be other than the expression or reflection of something fundamentally the man himself. A man includes his style. It is the sum-total of his adaptations to his environment, to the things he has to do. He does not see it as an entity. He is aware, only of the individual adaptations.

Applied to writing, the phrase "a good style" means very little. Writing is a means of expression; and to cultivate a mastery of the means is obviously a necessary task for the writer. He must be able to express exactly what is in his mind to be expressed, and he can only do this by using the written language properly. He will observe the rules for exactness of expression. To the same end, he will acquire an adequate vocabulary, he will reinforce his "ear" with some grammar; he will avoid cliches.

But writing is more than a means of clear and exact expression. It is, in fiction, primarily a means of communication. The author has not merely to state what is in his
mind; he has to re-create it in another mind, he has to work upon another consciousness, and he has to establish his own personality. Rhythm, balance, variety of cadence—these things are necessary as means to an end. The author has to secure his reader's attention and, having secured it, keep it alert, eager, interested. He must constantly change his angle of attack to avoid the deadening effect of monotony.

In short, to the writer's "style" is a means, not an end: a means to the adequate expression of what they have to the creation, behind their characters and the incidents of the story, i.e., of the personality of the author.

(D) Premchand's Personality

A fellow teacher-trainee describing Premchand, says:

Of medium height, he was a thin and lean man. His grip, however, was strong. He was dressed simply: an achkan or an open-necked longish coat, and pyjamas. His headgear was usually a turban or a cap. He was not at all given to show or artificiality. His voice was of a high pitch. He was well behaved, a true gentleman. He was self-respecting, kind, humane, and sympathetic to those in trouble.

He was a good student. He would close his room from inside during the time earmarked for study. During recreation time, however, he would mix freely. He joined a few others to form a "Laughing Club", which held a session daily. As the name indicated, all the members of the club liked laughing. Premchand used to beat them all, for he used to laugh full throatedly—peals after peals of laughter in response to which even the cobwebs would vibrate. Fellow members of his club nicknamed him "Bambook". He was a voracious reader.

He was robbed early by fate of the parental love and
care. He was steeped in poverty. He was crushed under the heavy responsibilities thrust on him as a result of his old father's second marriage to a young girl. Tyrannies of his stepmother made his married life miserable. Yet, at home, he was a devoted husband and a loving father. Young Premchand's troubled and sensitive mind responded to the forces which sought to bring about radical changes in the social, economic and religious fabric of India. While his troubled thoughts ached to be expressed, his vast readings, specially of novels, proved a great help.

Premchand's second marriage to Shivrani Devi, against all conventions, was a bold step, and shows his courage. He used to be extremely busy in his journalistic or literary pursuits. His pen used to move as fast as the spade of a labourer.

While as a Sub-Deputy Inspector of Schools, Premchand was more of a friend and not the traditional terror. He would spend the evenings in gossiping and chit chat. He would seldom go out unless, of course, it was absolutely necessary. On his tours he would spend time on reading and writing. He was always tremendously popular with his subordinates. This was because he would never try to boss over them. In fact, he would give due respect to those who were older than him in age. He did not believe in boot-licking.

He was a kind soul. He was never conscious of his position and was invariably kind to the poor people. He always used to help the poor financially and never ask them for the money. He would never ask his subordinates to do any odd jobs for him. He would himself sweep the compound
of his house and wash his own clothes.

He was as popular among his colleagues as among his students. He seldom showed any interest in games and devoted most of his spare time to reading and writing. His life was disciplined. His dress was simple and of Khadi. He would wear a shirt and a dhoti at the house, and change over to pants, shirt and coat while going to school. Sometimes he would be bareheaded, and at others put on a cap.

When the school bell rang, wrote one of his pupils, Premchand would emerge from his house dressed in dhoti and an unbuttoned coat, his head bare and his hair dishevelled. He looked the very "picture of a poet or a philosopher."

According to another, however, he could be selfish in regard to the time he devoted to the students. This attitude of his once precipitated a strike. If told of his lapse, however, he would be remorseful also. He seldom used the blackboard. He taught history and geography. His history period used to be a period of discovery. He was a darling of the pupils. His popularity with his pupils, colleagues and superiors was, however, in sharp contrast with the stubbornness he could exhibit to senior-most officials and his superiors.

Premchand was a man of principle and self-respect. He was a patriot as well. So he resigned his government post. He was happy to have submitted his resignation. "I had become convinced", he said later, "that government service consisted of loyalty and sycophancy only. Self-respect, self-realisation, self-help and self-confidence could not go hand in hand with government service. Forced by circumstances, I had to drink the 'poison' (of government service)
and suppress the fire within me for several years. The breeze of non-cooperation, however, rekindled the fire with me. I resigned from government service and became a soldier in the (non-violent non-co-operation) battle for freedom.

He was a devoted worker. He was a light sleeper. He sincerely believed that there could not be a healthy growth in the life of a nation until literature, social set-up and politics - all the three - moved in the right direction.

He was nominated as a member of the Hindustani Academy. This membership was in a way a recognition by the State of his stature as a writer of Urdu and Hindi. Further recognition coming from the State was a feeler thrown to him in the shape of an offer for the award of the title of Bai Saheb. His reaction to the offer was immediate: he spurned it. He, however, told the Indian friend who brought it, to convey his thanks to His Excellency the Governor and tell him that "I am an humble servant of the people and would gladly accept any title awarded by them, but not one bestowed on me by the government."

What was true of the British rulers was true also of their props - the Indian princes. The Maharaja of Aizzlies sent an offer to appoint him his private secretary on four hundred rupees a month, in addition to the use of a free house and a free car. The offer was conveyed through half a dozen people specially sent by the Maharaja to Lucknow. Although financially he was not well-off, Premchand turned down the offer. "I am a rebel", he told them, "and that is the reason why I resigned my post in government service". These two incidents throw a flood of light on Premchand's self-respect.
He could, however, be fussy at times, as for instance, in the matter of his daughter’s wedding. He insisted that not only should the boy be handsome, intelligent and hardworking, but also that his mother must be alive, and that he must be in the habit of paying due respect to his parents. The boy he selected for his daughter was a B.A. student. He was extremely enthusiastic about the observance of all festivals. Full of zest for Holi, he would play it with friends, students and colleagues. He would then sing songs. Yet, he was a rather stay-at-home type man. He was a lonely person. He was shy. He had few intimate friends like Nigam, Taj and Jainendra Kumar. He considered Munshi Daya Narain Nigam not only a friend but also a sympathiser and a brother. He claimed a kinship of the soul with Imtiaz Ali Taj. He had intimate relationship with Jainendra Kumar.

Jainendra Kumar’s first impression of Premchand’s personality is as follows:

None in the neighbourhood knew the house where the great author lived. The one person out of scores who guided him to the house, however, was a poor and low-caste man. And there stood Premchand covering himself with an old and soiled shawl, thick moustaches, a dhoti going down just below the knees, hair falling on a small forehead, the head unusually small and his eyes dreamy — the very picture of a rustic peasant. When he saw Jainendra, he came down to help him lift his baggage.

Premchand’s house, says Jainendra Kumar, was in disorder. Nothing appeared to be at the right place. Very soon, however, Jainendra became oblivious of his
surroundings. He was absorbed in captivating and brilliant conversation. Premchand's firm convictions and transparent honesty as a writer, and as a man, made a lasting impression, so did his knowledge of Western and Indian literature.

Premchand was a non-conformist. He gave equal respect to Rama, Lord Krishna, Mohamed, Buddha and Christ, who, according to him, were all great men and worthy of emulation. He hated dogma and meaningless conventions and rituals practised by the different sections of the Indian society—Hindus, Muslims and Christians—and expressed his views without fear or favour. He ridiculed such practices as Kenyadan, the Shibboleths of Brahmin priests and Muslim Mullahs. Fanaticism of priestly Brahmins and mullahs, according to him, posed a grave danger to the country's advance. Both are victims of selfishness.

Premchand suffered heavy financial losses in publishing his two journals viz., 'Hans'—the Third "Son", and 'Jagaran'—A Foster Child. Yet he liked the suffering immensely. For, "if one likes it, it is a pleasure". He said, "To earn money is not the goal of life. To uplift human beings, to elevate man, to infuse ideals in him, is also our duty. If God has given one the power to write and influence others, his duty is all the more". He hated blind imitation. He felt lonely in the big city, like Bombay. The best recreation for him was to play with children. Westernism repelled him.

Premchand did not believe in any formal or ceremonial religion. His belief verged on atheism. It was not necessary, according to him, to have faith in God. Religion
was essentially a projection of one's own self. The impact of Muslim culture on him was actually deeper than the of than that of the Hindu.

To Ashok he wrote, "To be without money in this maha-epoch is a curse and makes life miserable. But, don't forget, poverty and adversity have another aspect too. It is these tribulations that make a man manly and give him self-confidence".

At the age of thirty-two years, Premchand, as a Sub-Inspector of Schools, appears to have been full of life and vitality. A picture of his at that time shows him dressed in western style. His face is in full bloom, his forehead wide, his handle-bar moustache stretching from one side of the face to the other.

Premchand looked healthy, but all was not well with him. Because his food habits were indisciplined. He had severe stomachache. He used to be sick. Dysentery was his old enemy. It made his life unbearable. It immobilised him. His illness, however, did not deter him from devoting consider-able time to writing.

To sum up: one of the foremost qualities of Premchand's personality was his wide sympathy for the downtrodden. Tole-ant broadmindedness and passionate sympathy for the unhappy and the opressed were a natural expression of his own tem-erament. He was much impressed with the contemporary.ideali-sm. Nowhere was he stern and hard and egocistic. He had love for the entire human life and attraction for varied forms of human beings.

He had a sense of proportion. Nowhere was he an extre-
mist. His reason kept him aloof from onesidedness and extremeness. His personality was healthy and normal. A normal human being is naturally utilitarian and moralist. Premchand being normal, utilitarianism is found in his attitude. The greatest happiness of the greatest number was the basis of his utilitarian attitude. He was governed by a high order of moral principle and sense of duty. He was faithful in his dealings, in relation to both his relatives and friends. He had fair degree of self-respect.

He ate to live, rather than lived to eat. He was a man of deeds rather than words. He was more accurate than fluent in speech. He was a thorough believer in the doctrine that life is for service rather than for pleasure. He was most considerate towards the young and helpless, but expected obedience therefrom. He had a most striking degree of originality of thought, fertility of ideas, and formative capacity, with literary ability of a very high order. He loved the truth. He showed a genuine desire to be of service to his fellows. This combined with his high sense of duty, prompted by obligativeness, eminently fitted him for the position of a teacher. He had a good degree of ambition, without being vain or showy. He had a progressive mind.

His philosophy of life was mainly based on humanism. His humanism was purely material and completely practical. His sympathy was within the framework of practical utility. His humanism was purely ethical. By nature, he was a thinker and a man of action, and not a seer. His consciousness was based on practical outlook; it could not become religious or philosophical. He studied his period from prac-
tical point of view. His outlook was economic, political and social. That was why proletarian - a practical form of humanism - was acceptable to him. He could not accept religious aspect of Gandhian philosophy. His ideals of life were completely set and direct. He therefore built his idealism on the threshold of practical viewpoint. His was, of course, the practical idealism and not the romantic idealism. His realistic style does not fall in contrast with that of his idealism. Referring to the two schools of thought, believing in realism and idealism, he said, he was not just a "realist"; if life were to be portrayed as it actually was, it would become only a photograph of life. "For the writer, it is not necessary to be a realist, even though he may attempt to be one. Literature is created to enable humanity to march ahead, to elevate its level of existence. Idealism has to be there, even though it should not militate against realism and naturalness. We have to portray noble, idealistic aspirations. Otherwise, of what use would literature be?" Naked realism would be no more than a police report, and naked idealism no more than a speech from the pulpit. What was needed was a blend of the two. That was why Premchand was a staunch supporter of "idealistic realism".

(E) Projection of Premchand's Personality into his Short-Stories:

Premchand was fair-complexioned and physically a weakling. He appears to have been a mischievous and very intelligent child. His father was a village postmaster. Young Premchand accompanied his parents when his father was transferred
from one place to another. Of particular interest are some of the accounts left us by Premchand in some of his short stories written in the first person singular. These accounts throw light upon his life in his childhood days and early influences.

In short stories like 'Qazaki', 'Kaptan', 'Tahreek', 'Holi Ki Chhutti', 'Alahidgi', 'Sauteli Maan', 'Vafa Ka Deota', 'Bhoot', 'Khan-e-Damad', 'Chori', 'Akhari Heela', 'Taubat', 'Mendir', 'Shikast Ki Fatah', 'Nekbakhti Ke Tazyane', 'Decree Ke Rapaye', 'Lal Festa', 'May-e-Tafrih', 'Ashiyvan Babad' and 'Demonstaration', Premchand drew extensively upon his memories of childhood. Each story deals with a stage in his childhood, youth or early manhood. Though all these stories have a tremendous sense of life and movement, each has its own atmosphere and mood. All these are written in the first person. The author is identical with the characters. In such stories the reader is usually offered the isolated and autobiographical or semi-autobiographical incidents. The above mentioned stories, however, remain obsessively personal. They are solipsistic: each story brings the reader back to Premchand's own emotional conflicts, fears and desires. They are imaginative projections of his own intuitions and feelings and shades of his personality. They are introspective and subjective to an unusual degree.

His other short stories in the first person singular drawn heavily on his personal experiences, especially of his days of childhood. These are also autobiographical. For example, 'Gulli Danda' reflects the nostalgic feelings with which he looked back to the days when he played this
game with zest in the village. A glimpse of the other hobby indulged in by Premchand in his younger days, kite-flying, is had in another story entitled 'Bade Bhai Sahib'. Incidents from the latter years of Premchand's life also find an echo in such stories as 'Lottery'.

'Gila,' is a veiled pen-portrait of Premchand himself, as seen through the eyes of his wife. Several incidents in Premchand's life, e.g. the marriage of his daughter and his insistence on not performing the kanyadan, the undependability of his friends and his misplaced generosity, are all brought out in this story. 'Paipooji', written a little later, echoes the author's disgust at the haughty attitude of members of a Hindu bridegroom's and the humiliations to which the bride's people are subjected to, in particular the demeaning ceremony when the bride's father and her other relations wash and worship the bridegroom's feet.

The principal character of 'Daporshankh' again is a veiled portrait of Premchand. The character of Shyama is modelled after Mrs. Premchand. 'Tentar' is built round the usual belief that the child born after three brothers or sisters brings bad luck in the shape of death either the father or the mother. Premchand himself was a 'tentar', being the first son born after three daughters. He brought bad luck to both the mother and the father, first to the mother and later to the father.

In a letter written to Taj, Premchand remarked, "I am a non-co-operator and ideas of non-co-operation revolve in my head, aching to be expressed. My stories too echo these ideas". Stories echoing the non-cooperation movement include 'Laag Daant'. It reflects the temper of the days of
satyagraha. 'Ajeeb Holi', depicts a picture of nationalist movement. 'Bazme-e-Pareehan', narrates how the alcoholic agent of a zamindar is annoyed when the nationalist volunteers who propagate the boycott of the local liquor shop, do not allow him to buy a bottle. 'Suhag Ki Sari' is an echo of the times when, as part of the freedom struggle, the British-manufactured cloth was not only boycotted but also made a bonfire of.

Thus, Premchand's personality is clearly reflected in his many short-stories.