Introduction
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Literary Theory in the modern literary scenario is an all pervasive influence. The happenings in this field of study have been versatile enough to keep the spirit going on with continued multifarious contributions. Literary Theory has raised the deeper issues in recent years and has provided us with chances to engage ourselves with texts through new ways of seeing literature. Wolfgang Iser says:

Theory became a necessity at a critical juncture in literary studies, and as there is no simple explanation for this development we must look to history for possible reasons. Obviously time-honored approaches to art were no longer capable of dealing with modernity, and it is no exaggeration to maintain that the rise of theory marks a shift in the history of criticism equal to the replacement of Aristotelian poetics by philosophical aesthetics at the threshold of the nineteenth century. (1)

The trends in the Literary Theory are not just vague movements but they are methodological studies. Theory like every literary genre has seen its developments in the wake of the illustrative experiments and explications. Thus to say that Literary Theory is not just a theoretical study any more will not be incorrect. With ideas based on explication and interpretations, the canvas of Literary Theory has been enhanced. Since Literary Theory helps us to evaluate further we can explore new dimensions in the older texts. The texts, which are the product of contemporary era, are very unlikely to get away from the influence of the theory. We are very familiar with trends, which show that the Literary Theory is part and parcel of the creation of new texts. This means that to probe the explication of the theory in new text may not be a challenging task. However, if we see older texts in light of the theory then the chances are bright for the viability of the desired illustrations, application or interpretation. This idea can be mooted rightly by the example of Shakespearean criticism that is deluged with each and every kind of theoretical as well as critical illustration. Thus
Literary Theory creates an awareness of the variety and changing perspectives of interpretation, thereby creating a change in interpretative practices in the literary studies altogether.

George Bernard Shaw has been a persistent source of critiques from very many critics throughout his life and thereafter. In fact Shaw has been one of those playwrights who have been thoroughly torn apart by criticism on his literary capacity from positive to negative extreme. We have a whole range of critiques on Shavian philosophy, criticism and plays. Despite this fact there seems to be a tinge of uniformity or rather monotony in critical approaches to Shaw. We have famous critics of Shaw like Hesketh Pearson, Joseph MacCabe, Stenlay Weintraub, C.B. Purdom, HC Duffin and G.K. Chesterton to whom the scholars of Shavian literature are obliged for their valuable contributions to Shavian criticism. Nevertheless, even in the critiques of most of these critics we find that the approaches have been limited only to the well-defined ideological system dictated by Shaw himself. This is perhaps because Shaw has dominated each and every work related to him. The approach of the critics has been profound only up to the extent where Shavian forte has not been pirated. Then the enigma remains unsolved about the real George Bernard Shaw. The approaches towards the study of Shavian literature have been basically confined to the ideology of Shaw. This study will attempt to prove that there is a full scope for a scholar who wants to come out of this influence; i.e. to say, Shavian literature needs to be looked at in a new light. The Literary Theory as already said can provide us with revitalized study in this connection.

The proposed research considers it logical to dwell on George Bernard Shaw while conducting a study of the Literary Theory as a critical tool. This thesis takes up Freudian Psychoanalysis as a Literary Theory that focuses George Bernard Shaw. In fact, this constitutes the main body of the thesis. There are a number of simple logical reasons which inspire to go ahead in Shavian study with the help of Psychoanalysis.
The rich areas of discussion in Psychoanalysis have been related to dreams, drives and instincts. Shaw though not in similar fashion but with a similar profundity has dwelt on these aspects in his writings. For example: In *Man and Superman* the Don Juan scene is a dream and which also portrays some gratification on the part of Tanner's unfulfilled desires. In addition, in the Preface to the *Man and Superman* Shaw talks about drives, which make human beings, behave the way they do. Besides this, the principle of Life Force as mainly discussed in *Man and Superman* also gives a viable ground to tread in search for study of such topics in the light of Psychoanalytical studies Pleasure Principle / Reality Principle. Another aspect discussed under Psychoanalysis is related with the influences of war upon the human psyche. George Bernard Shaw was himself very much influenced by the World War. Stanley Weintraub observes that during the years of war i.e., 1914-1918 Shaw confronted himself with a sense of helplessness and futility. The treatment of war as an influence on the human being is taken up by Shaw in his play *Heartbreak House*. Freudian Psychoanalysis or the classical Psychoanalysis is based on analyzing a text from various perspectives. A text can be studied on the basis of various interminable conflicts among the characters and within the characters. The techniques that have been taken up in Freudian Psychoanalysis are based on the dreams, language discourses like dialogues etc. Shaw's prolific dialogues for his characters and elaborate interplay of wit and syntax provide a substantial ground for the psychoanalytical analysis. Besides, there are various other techniques which are to be taken care of while analyzing the plays. Another perspective is related to the playwright's own psychological contours which are depicted in the play. These contours are grounded in essential drives of the human mind. The interplay of all these aspects have a very significant display in Shavian plays through the elaborate stage directions, theatrical devices plot of the drama, sequence of action etc. One must note that all these aspects cannot be taken up in isolation. The intermingling and
conflict of all these aspects provide a tension to the play. The impact of this tension leads to the creation of a rich ground for the psychoanalytical insights.

To achieve the above mentioned analysis the research is arranged in the following manner:

First chapter deals with the Literary Theory in general and psychoanalysis in particular vis-a-vis its background, major contributors and major theories. The study here leads to a detailed discussion of psychoanalysis highlighting its advent, basic concepts of Freudian psychoanalysis and Freudian psychoanalytic literary criticism.

In chapter two continuing from the chapter one, a detailed account of all other psychoanalytic criticisms is taken up. This account deals with the Lacanian psychoanalytic criticism and Post-Structural psychoanalytic criticism with insights to major critiques in these categories.

Chapter three analyzes in detail the component of psychoanalytic criticism in light of modern drama in general and Shaw in particular. The chapter firstly takes up some modern European plays that have been associated by having it as a part of their thematic framework. After this a detailed analysis of Shaw's involvement with psychoanalysis is taken up where the focus is on the fact that how one great thinker and playwright had his encounter with equally great philosopher and psychologist of his time. This analysis is based on a survey of various works of Shaw.

Chapter four presents psychoanalytical study of Man and Superman. This analytical study is done through the application of basic Freudian principles of Psychoanalysis.

Chapter five deals with psychoanalytical study of Candida. Here also the basic Freudian principles of Psychoanalysis are taken up.

Chapter six provides the conclusions reached upon after the preceding chapters.

The methodology that has been taken in the present thesis is based on
analytical modes. The sequence of steps in the wake of research has been like:

> Literature Survey
> Preparation of Argument
> Analysis of the Texts

Lastly, one must mention that though this is the time where one can easily find rejoinders to the status and application of literary theory. One such study is a collection of essays entitled *Theories Empire: An Anthology of Dissent*. Despite all such rejoinders there is no gainsaying the fact that the literary interpretation continues to be enriched with the insights inspired from various literary theories. The forte of Literary theory is continually being elaborated with new vistas of interpretative practices. Nothing significant of that magnitude has taken place against the Literary theory that is strong enough to completely dissuade the future of the Literary theory. Here it is important to mention that basic principles of some classical schools of thought and philosophy of the last century are yet to meet sufficient challenges; one can undoubtedly mention classical Freudian psychoanalytic principles to be precise.

Therefore, the present thesis works within the confines of interpretative insights based on the Literary Theory framework whereby discovering the interpolations of psychoanalytic literary criticism in the selected plays of Bernard Shaw.
Works Cited
