CHAPTER - 1

A VIGNETTE OF THE HEROIC

This chapter states in brief but specific terms the cultural context of the composition of the Homeric epics and the *Mahabharata*, the essential plot outlines of the Greek and Indian epics and also the major critical arguments pertaining to these epics. A brief summary of the concept of epic in ancient Western and Indian critical writings will also be presented with a view to understanding the origin and composition of the epic genre. The theories of Carl Jung and Joseph Campbell will be discussed as theories useful to understand epic compositions. This chapter aims at outlining issues relevant to the texts under study and their contexts as a necessary preliminary stage for undertaking a close examination of heroic characters in the chapter that follows.

Oral epics have a cultural tradition behind them. Initially, they are in a fluid state, gathering innumerable accretions over the centuries. This creates scope for unimaginable interpolations which may or may not have a historical basis. Even when considered as 'poems' with a final form eventually, the authenticity of the stories told is always questionable. Therefore, it becomes necessary to delve into the mass of information surrounding the original kernel of the epics, in order to study the oral epics of the Western and Eastern world which have had a wide literary and popular appeal.

The Homeric Epics: *Iliad* and *Odyssey*

The two epics of the European world, hailed as the great masterpieces of the epic form, have had a tremendous literary influence on literature in the Western world. They are traditionally thought of as written by a single poet, Homer, who lived in 8th century B.C. in Ionia. However, researches have also claimed that though the epics belong to the bardic oral tradition, their beginnings were as different 'lays' of the past events of an actual war that had taken place in ancient Greece in 12th century B.C. Thus, the story narrated in the *Iliad* and the *Odyssey* is believed to have some historical basis in the ancient past. The initial version of the poems is said to have been compiled by Pisistratus in 6th century B.C. Homer then becomes any poet who sung these lays and added his own bit of genius to the already existing text. The weaving of myths around the small nucleus of a destructive war has taken the shape of not only the two Homeric epics but six other poems too which comprise the Trojan Cycle - beginning with the *Cypriya* which narrates the origins of the strife during the marriage of the sea-goddess Thetis and King Peleus, and ending with the *Telegony* which concludes the narration with the death of Odysseus.

Thus, the 'Trojan Cycle' of eight poems tells the story of the Trojan War and also forms the cycle of narration, beginning with the cause of the war to the later lives of the surviving heroes. Homer's *Iliad* and *Odyssey* form a part of the cycle.The other poems have been written by lesser known poets whose artistic genius cannot be compared to that of Homer. Both

the poems are literary masterpieces, but they also offer a wealth of mythological material from early Greek religion. These epics have an undertone of philosophy running through them, about the state of man as compared to that of the Gods. Thus, they become the prototypes of the epic form, wherein the nature of the relationship between Man and God as well as Man and Nature is examined. Their value as poems of creative genius is immense and they have been a source of inspiration for writers through the centuries.

During the last three hundred years, critics and theorists have raised the 'Homeric Question', making it larger than the poems themselves. The problem of authorship, origin and composition was raised as early as in the 17th century A.D. There are linguistic difficulties, inconsistencies in the plot, anachronisms etc. which make an agreement on the issue of origin and composition impossible. One issue that is argued prominently is that of the authorship of the Homeric epics. Scholars are divided in their opinion. Some put forward the contention that both the texts are brilliant works of a single genius, Homer. But contemporary scholars seem to agree that it is a collection of different lays put together by a bard or a group of bards called Homer. The two epics are generally placed anywhere between the 9th to the 6th century B.C., though the events narrated belong to a much earlier date. That they are pieced together by different bards can be seen from the inconsistencies in the plot and use of repetitive stock phrases, a device used extensively by bards, belonging to the oral tradition. Similarly, the confusing use of Mycenaean and later Greek civilization also poses some difficulty in deciding about the origin of the plot.

However, a significant feature of the poems lies in the influence they wield over the succeeding centuries of poets and literature. Attempts to write epics have been many, but such a work of genius has yet to be surpassed even though many do come close to these epics. Their beauty and strength lie in their simple and direct style. In European literary criticism, the definition of the epic is drawn from Homer's poems which forms the basis or touchstone of any other epic written afterwards. The translations of these epics in Latin, English and other languages have been many, and successful poets have attempted the task many a time. Some of these translations, like that by Alexander Pope and Richard Lattimore, have gained the status of independent poems by themselves. Although translations have been both in verse and prose, the latter are taken to be generally more faithful to the original. Literal translations in verse pose the difficulty of unnatural and quaint use of the language, especially in English. In prose translations, E.V.Rieu's versions have been considered to be more faithful to the original. Written in Dactylic Hexameter lines, the Homeric epics use extended similes, striking metaphors and epithets to enhance the effect of the epics. The *Iliad* is composed of 15,693 hexameter lines and the *Odyssey* of 12,110 lines in hexameter, though the number of lines vary from one version to another.

As the basic text of the epics was fixed, and as there were no vastly different versions of the same story, there was no real problem regarding the authentic or critical editions of the texts. This facilitated the study of the epics as poems rather than as historical or anthropological documents. The Homeric question of authorship is divided into the

Analytical school represented by Friedrich Wolf and Karl Lachmann, and the Unitarian school advocated by D. Mulder and others. The former adjudges the *Iliad* and the *Odyssey* to have been written by two different poets, while the latter maintain single authorship for the two epics, classifying the *Iliad* as the work of the poet when he was young and the *Odyssey* as having been composed in the later years of his life, accounting for the different tones and moods of the two poems.

Homer begins his poems in *Medias res* - in the middle of the action, which became the basis for an epic beginning in the European tradition. Homer presupposes the reader's or the listener's knowledge of the preceding events. This confirms the belief that the epics are 'lays' threaded together. The poet assumes that the mythical history he uses for his poems is known to his audience. Hence, he begins his narration in the tenth year of the Trojan War. Homer transforms the narration of a single event in the ten year war. into a profound statement about the futility of war and excesses of human passions. In the *Odyssey*, the return of the hero, replete with adventures on his way, sets the tone of the poem. Man is shown as a helpless victim of the whims of the Gods. This has led the poet to use fantastic and supernatural elements in his narration.

In order to move away from the inconclusive debate about the authorship of the poem, which pertains more to literary history than to literary criticism, one needs to proceed with the assumption that the two epics are indeed composed by a single author. There is a certain unity of ideas and thought in both poems. Not only do they talk of one or two parts of a catastrophic event, there is also a continuity in the action related.

The dominant tone of pathos and tragedy in the poems seems to foresee the doom of most of its protagonists who are bound by their destinies. An aura of sadness pervades the epics throughout the narrative, suggesting that man cannot exceed his destiny despite the element of divine in him. Jasper Griffin sums up this idea succinctly when he observes that the heroes "--- illuminate, by their actions and their nature, not the Levi-Straussian problems of the relationship between nature and culture, but the potential and the limitations of man in the world." (1983: 177).

Homer believes in allowing his narrative and his characters to speak for themselves, and hence, he does not directly obtrude in his text. Homer tells his listeners about the subject of his poetry at the beginning of the *Iliad*, "The Wrath of Achilles is my theme." (*Il* I, 23). The events do originate from a sense of wounded honour of a single individual but the repercussions are too tragic, not for any one person but for thousands of men. In the poems, the fate of the protagonists is precariously trying to balance itself, but has to eventually swing more in one direction, often against them. The controlling forces seem to be the gods who have ordained the fates of the humans, and who also seem to enjoy the chaos that reigns as a result of man trying to exceed his destiny. This gives rise to the question, whether human beings are mere puppets in the hands of the Gods, to fulfill the Divine Will and thus fulfill their individual destiny.

When such a context is considered, the poems gain in moral, ethical and theological significance. To understand the workings of Gods and Fate is an extremely difficult proposition, but it is possible to gain an insight into it by trying to comprehend the workings of the minds of men.

The seeds of the Trojan war were already sown at the wedding of Peleus and Thetis, the parents of Achilles, when Eris or Strife, who had not been invited to the wedding for obvious reasons, sends forth a golden apple for the most beautiful goddess. Hera, Athena and Aphrodite vie for the apple, but no god or goddess is willing to choose among them. Consequently, Paris, the prince of Troy, is asked to give a judgement and he chooses Aphrodite to be the fairest of them all, on being promised marriage to the most beautiful woman on earth, Helen. At this, Hera and Athena vow to destroy the sacred city of Troy and even Zeus, to whom the city was beloved, is unable to stop the destruction. With Aphrodite's help Paris abducts Helen and marries her, but he thus becomes instrumental in starting the war. All the suitors for Helen's hand who had vowed to help the one who won her hand, in case of her future abduction, gather to lead an expedition to Troy. On reaching Troy they are unable to capture the city for ten long years, and in the process lose many of their best warriors.

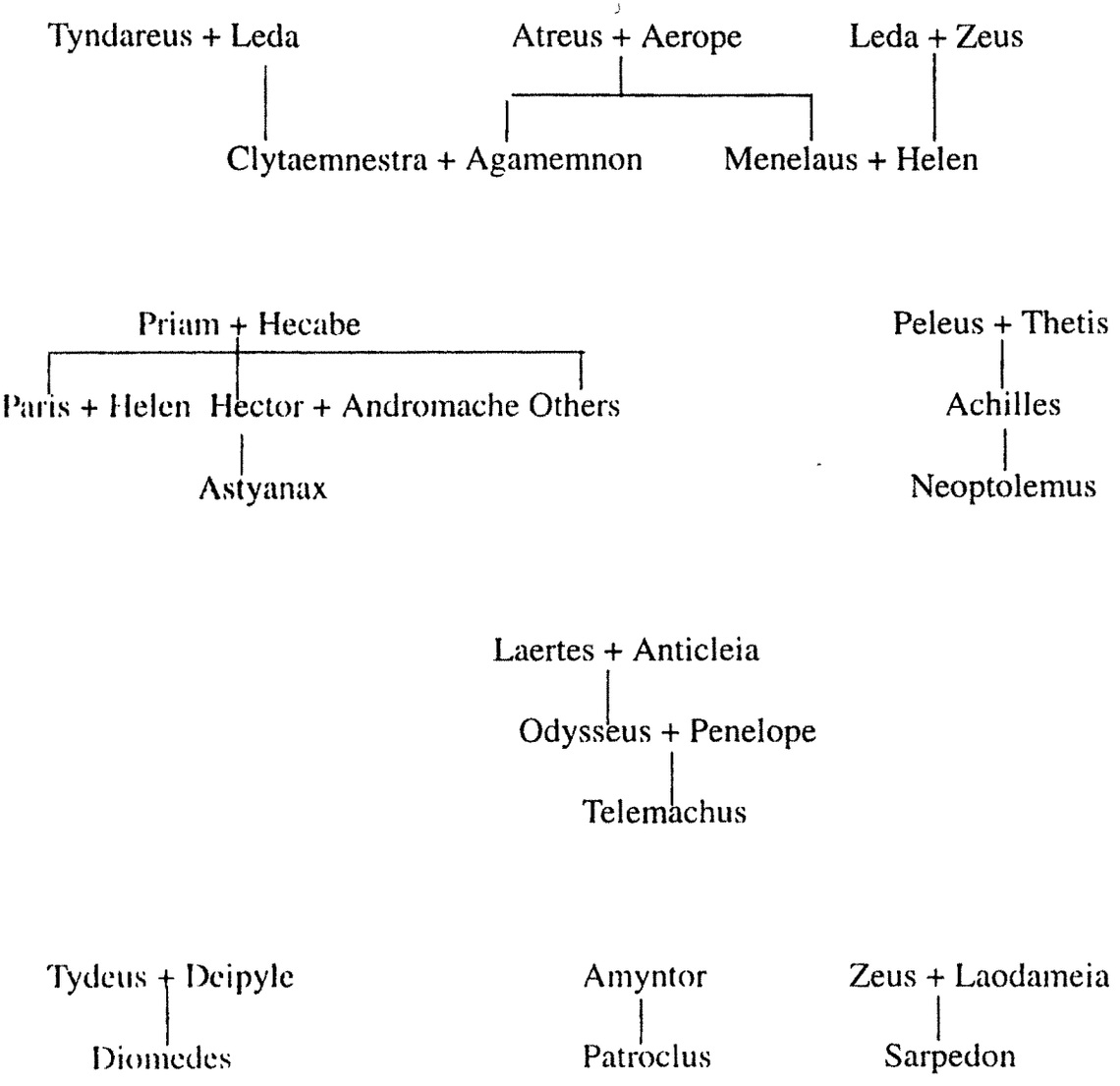
The *Iliad* begins in the tenth year of the siege and the poet sings of the wrath of Achilles who retreats from the battle-scene because his pride and honour are wounded. During the Achaeans' raids and loots in Trojan territories, the prizes are divided between the king and his lords. Agamemnon, the commander-in-chief, is allotted the girl Chryseis as his prize and he refuses to give her up when her father, who is the priest of Apollo, comes with a ransom for her. The priest prays to his god and a plague envelops the camp. Agamemnon is thus forced to give up the girl and appease the god. But he seizes one of Achilles' own prizes, a girl

called Briseis, in return. Achilles' pride is wounded and he refuses to fight until his honour is vindicated. With this, the Achaean army is threatened and the Trojans, who had as yet not dared to come out of their city walls, dare to enter the Greek camp area. All efforts to protect the area by a trench and a wall are rendered useless by Hector, the commander-in-chief of the Trojan army and the son of king Priam of Troy. Eventually Achilles relents and agrees to send his closest friend Patroclus with the Myrmidon force for battle. Patroclus succeeds in his mission and manages to rout most of the Trojans, but ventures too near the walls of Troy and is thus killed by Hector.

Achilles is filled with rage and grief and rejoins battle after reconciling with Agamemnon. He forces the Trojans to retreat to their city and finally kills Hector. This does not satisfy his thirst for revenge and he savagely maltreats the body of Hector. At last, Priam, on the advice of gods visits Achilles by night and entreats him to give up his son's body. Achilles, inspired by gods, relents and the *Iliad* concludes with an uneasy and temporary truce for the funeral of Hector.

Later, though the story is not covered by the *Iliad*, Achilles too is killed by Paris with the help of Apollo. Paris, in turn, is killed by Philoctetes and since there are no chances of capturing Troy by any other method, Odysseus puts forward the idea of doing it by deceit. The Achaeans build a huge wooden horse and pretend to retreat after leaving it outside the walls of Troy. The Trojans fail to see the truth and in a fit of celebration over their victory, bring the wooden horse inside the city by breaking the city walls. At night, the Greeks inside the horse open the city

GENEOLOGICAL CHART OF GREEK HEROES



gates and the whole army which had sailed back silently, attack the drunk and celebrating Trojans. Troy is captured and Helen is recovered. The city is burnt and a complete annihilation of men and destruction of property ensues. After this, the Greeks sail home. But the displeasure of the gods brings fateful ends to the returning warriors. Only a few like Nestor and Diomedes reach home safely. Menelaus is driven to Egypt by storm and returns only after facing many dangers. Agamemnon is killed on his return by his wife and cousin. And Odysseus is not able to reach his home because of a curse of Poseidon, for ten long years.

A structural device used in the *Iliad* is that of opposition. This is at work at its best in the portrayal of the gods against the heroes. Jasper Griffin analyses this peculiar device thus, "By contemplating men, the gods understand their own nature —- At the same time it is by contemplating the gods and seeing in them a nature like their own, but delivered from the restrictions which hamper and limit them, that men understand what they are themselves." (1983: 167-168). The effort to maintain the balance between the conflicting human and divine forces is aimed at reaching universal harmony. It is when the mortals do not pay any heed to oracular prophecies that they suffer. At the beginning of the *Odyssey*, Zeus explains to the gods, "What a lamentable thing it is that men should blame the gods and regard 'us' as the source of their troubles, when it is their own wickedness that brings them sufferings worse than any which Destiny allots them" (*Od.*1.22). Zeus further cites examples of the returning Achaean heroes who were killed and who suffered when they did not pay attention to divine instructions. Hence it is left to the gods to extract their

own punishments and rewards. The gods' behaviour at times reflects the traits of men, and Zeus, as the supreme God, has to settle the disputes. At the same time, the lofty behaviour of the men matches the divine powers, raising them to an equal level as the gods. The appearance of gods in the epics is characterized as an epic feature of *deus ex machina* which furthers the action of the poems towards denouement.

The gods in *Iliad* are not present merely to settle things but are active participants in the war, with their own personal stakes. The Achaeans are actively supported by Athena, whereas Aphrodite leads the Trojans to uphold her own cause. The Achaeans and the Trojans seem to be fighting for the basic principles they believe in. The Greeks value honour and glory as the ultimate goals of life; whereas the Trojans, who are gregarious and fun-loving, aim at sensual fulfillment. Paris abducts Helen for this reason and the whole of Troy fights on his side to satisfy his desire of having in his possession, the most beautiful woman on earth. When the Greeks get together to retreive Helen, they do it to vindicate the honour of one of them, that is, Menelaus. Most of the Greeks who join the war have a personal interest in it. Some are forced to join out of a sense of duty; others hope to win fame, glory and wealth; and yet many more join because they cannot dare to displease their overlord, Agamemnon. On the Trojan side, there are a few like Antenor who suggest that Helen be returned, so that the destruction can be avoided. But he is overruled by the rest when Priam, as the king, sides with Paris's refusal to part with Helen. Such reluctance on the part of the warriors discloses their fear of displeasing their King and also the fear of the Gods.

The fear comes in the form of Destiny or Fate, which does not allow the men full freedom to live their own lives as per their own choices. However hard the heroes try, they can never overcome Fate. This is the cause of dissension among them. The futility of the war is more pronounced when even the loved ones of the gods cannot escape their destiny. Even gods are unable to change their destiny, as seen in the instance of Sarpedon, Zeus's son whom he is unable to save. The fear of the unknown, of what the future holds for the heroes, is felt by the characters as well as the readers. Achilles broods over his own imminent death and yet the death of his friend Patroclus unnerves him. The same situation arises when he kills Hector and mangles his body in a fit of grief and revenge. But he manages to conquer his thirst for vengeance by sharing his grief with Priam, and his ultimate test of being a hero complete within himself, is brought to fruition. His grief and wrath, which are highly personal in the early books, encompass not only his friends but also his foes at the end of the poem.

The *Iliad* has a basic storyline of the wrath of Achilles, but the Trojan war, from its beginning to its conclusion, constantly serves as a backdrop. The destiny of the warriors allows them momentary glory when they are alive; but permanent fame and honour, most coveted by them, are theirs only after death. The poem, in this sense becomes a matrix in which the complete story finds its exposition. Homer's characters offer lessons in morality, the balance of emotions, and the life of the heroic man and the manner of living such a life.

The *Odyssey* begins with the travails of Odysseus who has not been able to reach home though ten years have elapsed since the conclusion of the Trojan war. Due to Poseidon's curse he is detained at the palace of Calypso, a sea-nymph. At last, the gods take pity on him and he sails homeward once more. But many more dangers await him on the way. During his return journey, Odysseus has to face the Sirens' song, Tiresias' prophecies, Circe's magic, the Cyclops' capture, and so on. His wife Penelope, back at home in Ithaca, has a hard time warding off unwanted suitors. Meanwhile their son, Telemachus, now a young man goes in search of his father. Athena makes it possible for Odysseus to reach Ithaca and also save Telemachus. Father and son meet, and are able to kill Penelope's suitors. The family is united at the end of the poem. The *Odyssey* ends with the reunion of Odysseus and Penelope, but the last poem of the Trojan Cycle, the *Telegony*, narrates the events leading to the death of Odysseus at the hands of his son by Circe, Telegonus.

Odysseus' journey towards Ithaca is replete with adventures, but he wins victory each time with his cunning and intelligence. He is a man in control of his emotions, unlike the heroes of *Iliad* whose actions were governed by their passions. The era of physical prowess seems to have ended, its place taken by mental alertness and superiority. Though Odysseus overcomes all his obstacles, his success is due to Athena's help. In this sense, the hero who had been helped by his own semi-divinity to win wars is now divested of his superhuman and heroic prowess. The hero is more humanized and his actions are those of a human conscious of his humanity and the blessing of the Divine. Thus, the pervading influence of Divine will and power is at work here as in the *Iliad*.

Throughout the epic narrative are present some questions which are inconclusive. Fate or Destiny is the ultimate deciding factor for an individual, great or small. None of the warriors, even those who are half-divine, are able to escape it. Though the gods in Olympus help their favourites, they are unable to ward off their final Destiny. The divine choices make a mockery of human efforts. Immortality is their only weapon against men and the humans are left with the tenuous promise of glory in the end.

Vyasa's *Mahabharata*

No discussion of the Indian epic can be complete or final because every reading or recitation initiates a different and fresh perspective. This in itself sums up the description of the *Mahabharata*. It is written in the epic, (also quoted by R.N.Dandekar),

> *dharme carthe ca kame ca mokse ca bharatarsabha!*
> *yad ihasti tad anyatra yan nehasti na tat kvacit!!*
>
> In the realm of religion and ethics (*dharma*), of material progress and prosperity (*artha*), of the enjoyment of the pleasures of personal and social life (*kama*), and of spiritual emancipation (*moksa*), whatever is embodied in this epic may be found elsewhere; but what is not found in the epic, it will be impossible to find anywhere else.
>
> (1990: 14)

This all-encompassing and pervasive quality of the *Mahabharata* has given it the position of a *Shastra*, a fifth *Veda* in Indian literature. It is a philosophical treatise, a moral guidebook, an apocalyptic vision and much more; but it is primarily a poem, a saga and a text. And since no human can ever hope to cover the entire range of the colossal epic, one has to restrict oneself to a small and specific area.

There have been several theories put forward by European and Indian scholars and critics about the date and the historical truth through anthropological evidences and linguistic examination of the *Mahabharata*. Even as these theories persevere to throw light on the epic, its qualities as a poem are overlooked by most critics and scholars. It is safe to regard the *Mahabharata* to have originated in the elementary form and to have settled as a composition between 7th century B.C. to 4th century A.D. Although, once again, the story is supposed to belong to an earlier historical epoch. It could have started as a small poem about two warring parties of the same clan over the kingship of their kingdom. Over the centuries this poem was sung by many bards, or *sutas* as they were called, and each must have contributed his own imagination and creativity to the first poem. Rather than regarding these as interpolations, it would be appropriate to consider these additions as part of the oral tradition. This makes the epic a joint effort of many minds with an aim to include in it every branch of knowledge known to the ancient mind. These poets were known as *Vyasas*, a collective term for the diverse community of composers. One such *Vyasa*, who may have been a better poet than the rest, took up the task of compiling and editing the *Mahabharata*.

This was probably done anywhere between the 4th century B.C. to 4th century A.D.

Since the *Mahabharata* contains information about numerous branches of knowledge, the religiously oriented Hindus termed it as the fifth *Veda*, a religious text to which all the *varnas* of ancient India, the four social classes prevalent in India, had access. This accounts for its appeal and popularity throughout the ages. But from the third century A.D., the *Mahabharata* was put together in other versions in different parts of India. The multiplicity of the versions of the *Mahabharata* has been a cause of confusion and controversy among the scholars of the epic. The epic continued to exist in several parallel versions for centuries. The Bhandarkar Oriental Research Institute of Poona undertook the task of preparing an authoritative version of the epic in 1918. This stupendous task was completed in 1966 under the editorship of V.S. Sukthankar. The aim of having such a Critical Edition was to facilitate the scholars of the epic to have an access to all the important versions, since all important manuscripts were collated and were taken into account. This renders the critical edition more complete than any other previous edition. Since the publication of the critical edition by the Bhandarkar Oriental Research Institute, it has been a practice among scholars engaged in research related to the epic to treat it as the most dependable source text.

The length of the *Mahabharata* is a disputed issue. Traditionally it is supposed to have 100,000 *shlokas* or verses (200,000 lines). The Critical Edition has 73,900 couplets. It is assumed that the original poem *Jaya* had only 8800 lines which was enlarged into the *Bharatasamhita*

having 24,000 lines. It eventually grew into the *Mahabharata* of monstrous proportions, which is supposed to have 100,000 couplets. The question of authorship is closely linked to this issue of the length of the epic.

The text of the epic mentions that at least three poets had a hand in its composition. Probably the original composer was Vyasa, who is also a character in the poem and, as the plot indicates, the grandfather of all the leading princes of the Kuru clan. But his stature as a mythical person does not provide any dependable evidence in the debates related to authorship. It is believed that he composed the poem in 24,000 couplets in three years. Later, he taught it to five of his pupils who in turn made their own recensions. Vaisampayana, one of these pupils, recited it on the occasion of a sacrifice at the behest of Vyasa himself. It was heard by Lomaharsana, who in turn recited it at yet another sacrifice. The original *Mahabharata* as composed by Vyasa and taught to the five pupils by him, has not been traced and only the versions of Vaisampayana and Lomaharsana are available.

The mythically accepted account is that Vyasa had prepared a vast composition of 60,00,000 verses which were narrated in different variations in all the three worlds; 30,00,000 verses among the *Devas*, 15,00,000 verses among the *Pitrs*, 14,00,000 among the *Asuras* and the *Yakshas* and 1,00,000 among humans. The last of these is the version which we have in the form of the extant *Mahabharata*. Though this myth may contain a certain element of historical truth in it, it cannot be taken seriously as an accurate historical data. Therefore, the only conclusion one

can draw is that it is impossible to determine the exact authorship and the date of composition for the *Mahabharata*. Besides, when researchers focus their attention on these matters, they very often lose sight of the fact that primarily the *Mahabharata* is a poem, an oral epic. And like all oral epics its origin is surrounded by myths and legends.

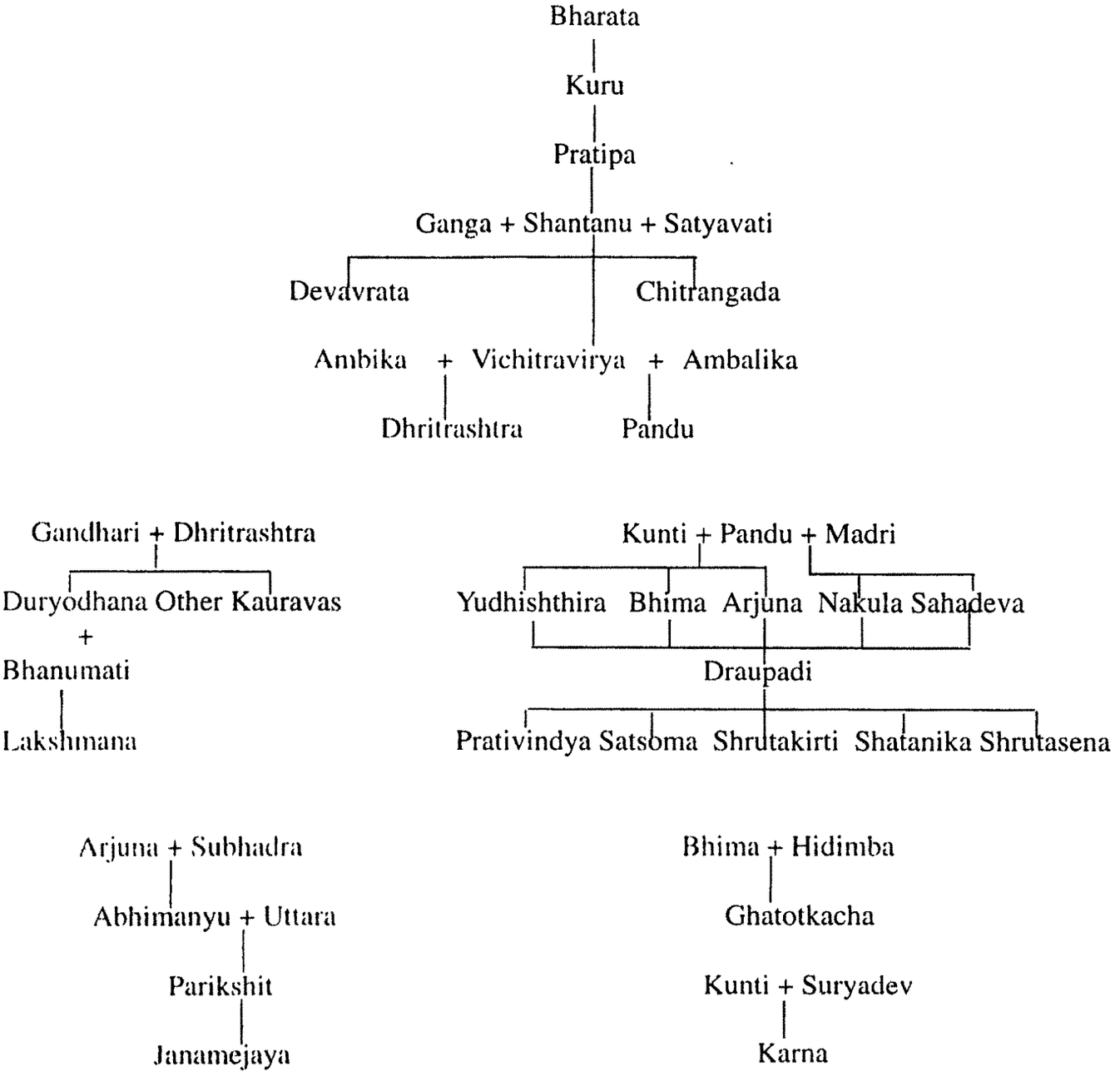
Since Sanskrit is an ancient language which is not understood by persons other than scholars specially trained in it, it becomes necessary today to approach the *Mahabharata* through a translated version. There is as yet no other full length English translation of the *Mahabharata* in either verse or prose, except K.M.Ganguli's prose translation. A prose translation has a slight advantage over verse translation of the epic, as it tends to be more faithful to the original narrative than any other. A verse-by-verse translation involves the creativity and imagination of the translator, who transcreates rather than translates. P.Lal's yet unfinished verse-by-verse translation of the epic professes to be a complete poem by itself. No translation can claim to be original and beautiful as well as faithful to a poem, for it becomes a transcreation. Linguistic difficulties, as well as other problems related to translation arise while doing the verse-by-verse translation and only a free-rendering is possible in poetry.

The purpose behind the composition of the *Mahabhrarata* seems to have been to bring to light an event which may have happened centuries ago involving the catastrophic Kurukshetra war. This leads to the dominant *rasa* or essence of the epic which has been characterized as *Shanta rasa* and not *Vira rasa* as one would expect in a narrative dealing with war. Anandavardhana in his *Dhvanyaloka* discusses this point. The

peace of mind or *shanti* sought by men and the final salvation or *moksha* towards which men strive, are highlighted by him as the underlying principles of the *Mahabharata*. Birendra Kumar Bhattacharya, while quoting Anandavardhana, in his essay on the *Mahabharata* writes that the great commentator says that in the epic *moksha* is highlighted as the foremost of human values and *shanta* as the predominant *rasa* or sentiment. Anandavardhana says, writes Bhattacharya.

> It stands out most clearly that the main support of the *Mahabharata* is the communication of the fact that quietude (*santa*) is to be regarded as the most prominent sentiment (*rasa*), the others being secondary to it, and the final emancipation (*moksa*) is the most prominent of human values, the other values being only subsidiary to it --- Hence we are quite justified in saying that the purport implied by the sage Vyasa is the perishable nature of everything with the single exception of the Supreme Lord and that the *Mahabharata*, as a whole, is intended by him to convey the highest human value, viz. final emancipation (*moksa*), when the work is regarded as a scripture, and to delineate the sentiment of quietude (*santa rasa*) whose nature is of heightening the tranquil happiness at the cessation of desire as the predominant sentiment in the work, when it is regarded as a poem.
>
> (1990: 96-97)

The poet seems to be more keen on bringing out the causes and events leading to the war and its tragic aftermath than the war itself.


Bharata
Kuru
Pratipa
Ganga + Shantanu + Satyavati
Devavrata
Chitrangada
Ambika + Vichitravirya + Ambalika
Dhritrashtra
Pandu
Gandhari + Dhritrashtra
Duryodhana Other Kauravas
+
Bhanumati
Lakshmana
Kunti + Pandu + Madri
Yudhishthira Bhima Arjuna Nakula Sahadeva
Draupadi
Prativindya Satsoma Shrutakirti Shatanika Shrutasena
Arjuna + Subhadra
Abhimanyu + Uttara
Parikshit
Janamejaya
Bhima + Hidimba
Ghatotkacha
Kunti + Suryadev
Karna

Unlike a traditional Western epic which begins in the middle of action, the poet of the *Mahabharata* prefers to begin *Ab ovo*, from the beginning. This could be one of the reasons why in an epic which primarily talks of a family feud, the poet narrates not one but many versions of the creation of the world. The apocalyptic tone of the poem also sounds the knells for the world ravaged by Man, God, Time and Destiny. Each has a role to play in the epic and tries to gain a dominant role every now and then unsuccessfully, since only Destiny is all-powerful which even God and Time cannot control. The purpose of narrating the stories of the creation of the world to the characters in the epic, and also to the reader, seems to be an attempt to understand the human past, to gain knowledge and wisdom about oneself, and also to perceive the relation between Man, God and Nature in a better light.

Vyasa brings to light many areas of darkness, and in the least the *Mahabharata* becomes an example of how human beings try to exceed the limits of humanity and in turn lose even the little divinity they have in them. The epic offers what the reader or listener wants to read or hear in it, and thus comprehension depends on what one wants to make of it. The ideal way to start the discussion of a text is to analyse the plot which is an important element of a narrative.

The *Mahabharata* has many plots and sub-plots interwoven in its narrative structure. Legends, folklore and mythical tales are embedded in its original story and hence it renders the task of distinguishing the nucleus of the poem extremely difficult. But it would be sufficient for the scope of the present study to consider the war between the cousins - the Kauravas

and Pandavas - as also the causes and effect of the war, to be the central core of the epic. The epic stretches the plot back to a period as early as the beginning of the world. However, the story is mainly about cousins fighting for the throne of Hastinapur, situated somewhere near modern Delhi as the archaeological evidence indicates. The story of the birth of these princes and also of their forefathers, is unmatched in Hindu lore.

Kalidasa has made the love story of Dushyanta and Shakuntala immortal, and the story of the *Mahabharata* tentatively begins with these mythical characters. Their son Bharata established the kingdom of Hastinapur - the city of elephants, and the country came to be known as *Bharatavarsha*. He is also the ancestor of the Kuru princes. The nearest forefathers of the princes are Shantanu and his son Vichitravirya, and it is with them that the process of unnatural birth starts, down to the birth of Parikshit, the grandson of Arjuna, one of the main protagonists. Shantanu had taken the river Ganga as his wife on her condition that he would not question any deed/misdeed performed by her. He abides by his word till she drowns seven of their new-born babies, but is forced to question her the eighth time, fearing the extinction of his line. Ganga tells him that she had promised the eight *Vasus* to free them of a curse, by relieving them of their human form on earth by drowning them immediately after taking birth through her. The eighth Vasu, who is saved by his earthly father, is trapped on earth to live his destiny. As per the condition put forward by Ganga, she leaves the king and takes her son along with her, to give him back to Shantanu after sixteen years, trained in all the arts and branches of knowledge.

The child Devavrata assumes the name of Bhishma when he takes the terrible vow of remaining a celibate bachelor to enable his father to marry Satyavati, a fisherwoman. The vow is a result of the condition put forward by Satyavati's father so that only her sons, and not Devavrata, would be the heirs to the throne. Bhishma, however, promises to be the guardian of the throne and kingdom as long as he lives, having been given the boon of dying only when he desires it himself, by his father. Shantanu's sons by Satyavati, Chitrangada and Vichitravirya, though the latter is married, die heirless. Bhishma refuses to ascend the throne and beget sons through his brother's widows. Consequently, Satyavati's illegitimate son before marriage, Vyasa, is called upon to beget sons upon Vichitravirya's widowed wives. This Vyasa is supposedly the poet of the epic, and also a character in his own poem, one who is an ascetic yet fulfills his duties towards his mother. Vyasa is extremely frightful in appearance, and one of the two princesses turns pale while the other closes her eyes in terror when he approaches them. The one who closed her eyes gives birth to a blind son, Dhritrashtra and the one who turned pale on seeing the *rishi* begets a son Pandu, who is pale in colour. The third time Vyasa is asked by Satyavati to go to either of the princesses, they substitute a maid instead. Consequently, the maid's son Vidura is the half-brother of Dhritrashtra and Pandu, and apart from being physically healthy, is a highly gifted and intelligent man.

In keeping with the established practice, Dhritrashtra, who is blind, cannot be crowned as the king even though he is the older of the two, and hence Pandu becomes the king. Both the princes are married to highly

virtuous princesses. Dhritrashtra is married to the Gandhar princess Gandhari, who immediately blindfolds herself for life since her husband is blind. Pandu first marries Kunti, the Yadava princess, and then the Madra princess, Madri. A curse by a *rishi* incapacitates Pandu to beget a child and he goes away to the forest to spend his life there, leaving the kingdom in Dhritrashtra's care, under the guidance of Bhishma. With the help of a boon given to Kunti by a *rishi*, she begets three sons with the help of the Gods Dharma, Vayu and Indra, who are called Yudhishthira, Bhima and Arjuna respectively. Similarly, she also helps Madri beget the twins Nakula and Sahadeva through the Ashwini twins. Gandhari meanwhile gives birth to a lump of flesh which is divided into one hundred parts by Vyasa, which become the hundred Kaurava princes. The part which is the remains of all the others is a daughter, Duhshala. Duryodhana is the eldest of the Kauravas, even though Yudhishthira is the eldest of all the Kuru princes. Pandu dies in the forest as a result of the curse, when he desires his wife Madri, and she commits *sati* on his funeral pyre.

When Kunti comes back to Hastinapur with the five Pandavas, she is accepted wholeheartedly, but the five sons are looked upon as rivals by the Kauravas. Dhritrashtra, who had become the king by default, continues to remain so after the death of Pandu. But his secret anger at being the second choice for kingship, and his ambition to remain the king, are the real reasons behind the feud that eventually takes the shape of the Kurukshetra war. He also sows the seeds of dissension among the young princes when he nurtures the ambition

of Duryodhana's kingship, despite knowing that the crown rightfully belongs to Yudhishthira. As a child, Duryodhana is never reminded that he is the second prince and hence he cannot be the king, so that he grows up thinking that his right is being snatched away by the Pandavas. The influence of his wicked maternal uncle Shakuni, and the weakness of his father, makes the eldest Kaurava prince blind to moral rights and wrongs. Despite being an able king and administrator, he can never be the king, and Yudhishthira is declared as the crown prince. At the behest of the other Kuru elders, the Pandavas are eventually given the city of Khandavaprastha as their kingdom and they turn the barren land into an enchanted city Indraprastha, through hard work and with the help of an *Asura* architect, Maya. They also conduct the *Rajasuya Yajna* for Yudhishthira after vanquishing another aspirant, Jarasandha. All this becomes instrumental in fueling Duryodhana's jealousy.

Earlier too, the princes had serious quarrels as young boys, but these were overlooked. The greatest set-back for Duryodhana comes when Arjuna wins the hand of the Panchala princess, Draupadi, thus gaining an ally in the Panchalas. Duryodhana's various schemes of destroying the Pandavas, like the burning of the lac house at Varanavata, are rendered futile. Duryodhana has a powerful friend in Karna, the illegitimate son of Kunti before marriage. Karna had also been an unsuccessful suitor for Draupadi's hand. For some reason, concerned more with personal skill and bravery, Karna becomes the arch rival of Arjuna, and even after being told by Kunti about his parentage, he refuses to desist from his vow of killing Arjuna. Small incidents build up to make the enmity between the

cousins even more vicious and the climax of the action comes in the form of the game of dice between Yudhishthira and Shakuni, and the disrobing of Draupadi by Duhshasana amidst the whole Kaurava assembly. What comes after these two incidents is only a repercussion of the years of festering jealousies and humiliations.

Wickedness is the dominant quality of the Kauravas and, Shakuni at the head invites the Pandavas, that is Yudhishthira to a game of dice, knowing fully well the latter's weakness for it and his own cunning trickery in winning the game by any means. Yudhishthira is no match for Shakuni's treachery and being a gentle and benevolent person even accepts the blame after losing the game. As a result, he loses his kingdom, wealth, his brothers, himself and finally even their wife Draupadi, at the stakes. Draupadi's humiliation at the hands of the Kauravas also does not deter him from his resolve to adhere to Truth. It is supposedly Krishna's timely help which saves the Panchala princess's honour, and later she manages to free her five husbands and sons by posing the question which puts even the most intelligent and learned men in a moral dilemma. She questions the validity of staking one's wife after losing oneself in the games. If Yudhishthira has first lost himself in the game, with what right can he stake his wife ? All the men in the assembly do not bother to answer her question, for tacitly, they do believe that a woman is the 'possession' of the husband. Realizing the delicate situation, Dhritrashtra is forced to relieve the Pandavas from bondage of slavery along with Draupadi. However, Yudhisthira lets himself be invited to yet another game of dice, where the condition is that, on losing the game the Pandavas

would have to go into exile for twelve years, passing the thirteenth year incognito. On being discovered in the thirteenth year, the whole exile would have to be repeated. And again Yudhishthira loses the game.

The exile in the woods is quite fruitful for the Pandavas, especially Yudhishthira and Arjuna. Yudhishthira, in his encounters with the *rishis*, gains invaluable wisdom and also ways of understanding the eternal truths of the world. While Arjuna gains the knowledge of warfare and divine weapons during a sojourn to Indra's kingdom. The last year of their exile is also instrumental in the Pandavas' gaining a strong friend in the Virata king, whose daughter Uttara is married to Abhimanyu, Arjuna's son by Subhadra, the Yadava princess and also Krishna's sister. The humble roles taken on by the five brothers and their wife Draupadi, is a lesson in humility. They take up menial positions in the Virata king's palace. Yudhishthira disguises himself as an ace gambler and becomes a professional player at the king's court, whereas Bhima chooses to be a cook in the palace kitchens. The hardest is perhaps Arjuna's role as a eunuch dance teacher to the young princesses in the palace, a curse by an *apsara* which proves to be a boon in this instance. The twins, Nakula and Sahadeva take up jobs tending to the cattle and the horses, while Draupadi becomes the queen's personal hairdresser.

On the completion of the thirteen year exile successfully, the five brothers are ready to be satisfied by acquiring only their earlier kingdom or at the least five villages, but Duryodhana denies them land even as much as a needle's point. Krishna's role as a mediator does not bear any fruit and hence war becomes inevitable. The terrible war at Kurukshetra

is not just for acquiring a lost kingdom but also between Truth and Deceit, *Dharma* and *Adharma* where the latter has to lose, but at dear cost of *Dharma* too. The deceitful means employed by both parties in killing each other are extremely shameful, and even Yudhishthira, the epitome of Truth is not spared. Kuru stalwarts like Bhishma, Drona, Bhurisravas are killed through such means because otherwise they are invincible and victory would be impossible for the Pandavas. Almost all the Kauravas including Jayadratha, Karna and lastly Duryodhana are killed in an under-hand manner. However, even the Pandavas are victims of such deceit when Abhimanyu, Ghatotkacha and others are tricked into submission by killing them unfairly. The last massacre of the Pandava-Panchala camp is the crowning glory of the untruths employed in a last bid of revenge. A final attempt to win the war is the duel of the *Narayanastra* between Arjuna and Ashwatthama, when the latter tries to kill the unborn babe in Uttara's womb with an intention to make the whole line extinct. However, truth prevails, and Krishna saves the heir yet in Uttara's womb.

The thirty-six years of the reign of Yudhishthira as the king after the war, are ones filled with various curses and grief of old parents. Even Krishna is not spared, and the whole Yadava race is wiped out before he too is killed. The Pandavas' final journey towards death and their ascension to heaven where even Duryodhana and Karna are present, is an intriguing episode. If the Kauravas were the ones who had followed *Adharma*, then how did they find a place in heaven ? An answer to this question may provide a keynote to the concept of heroic. *Adharma* and *Dharma* are concepts followed by men only on earth. Krishna Chaitanya

explains it as the epic's use of mythopoeic strategy,

> --- to point to the conflict of good and evil forces that is an intrinsic part of the design of creation. The gods and demons are the symbols of the good and evil impulses that are found incarnated in men and motivate their actions.
>
> (1993: 305)

But if that is so, who draws the lines between the two ? Consequently, it becomes important to look at good and evil from a different perspective, because at one stage they merge to form only a single image, of God. This is the basic idea underlying Hinduism. Everything emanates from the Supreme Being which eventually dissolutes in It again. This inherent duality is one reason for evil and goodness to reside side by side, and they are generally balanced. It is only when evil exceeds its limits that it needs to be curbed, and with its complete annihilation, the universe will have served its purpose, drawing within it all it gave out, to re-create once more.

Critics on Homer

Homeric criticism has been preoccupied with the question of authorship and the emergence of the epics as bardic lays. This has led to an overflowing output of criticism on this issue which culminates in an examination of the Homeric epics as documents of historical and anthropological research. Trying to date the war and its narrator, critics have

focussed on the historical value of the poems. The question yet remains unanswered about the historical authenticity of the war and the poet. After Schliemann's discovery of the various levels of a buried city, in the hills of Hissarlik on the Hellespont, now more or less confirmed as Troy, critics have endeavoured to gain an insight into the civilization that flourished at the time of the Trojan war, and the causes of its total extinction. Linguistic inquiry into the poems brought to light the different forms of the Greek language employed by the original bard and various interpolations over the years. Critics like M. I. Finley have focussed attention on the social world at the time of the events described in the epic. H.V. Routh's *God, Man And Epic Poetry* (1927) is devoted to the relation between Gods and Men. Therein, God emerges as a need of men who wanted to escape from the burden of individuality (1927: 9) and hence became "--- conscious of a spirit common to all men but peculiar to none; a power which took them out of themselves and merged them in some all-embracing sentiment and ideal" (9). This kind of an inquiry took on theological overtones, as a result scant attention has been paid to the characters in the epic.

Critics agree on the point that the characters are highly individualistic, "rounded" characters with peculiar traits But all the heroes are classified under one generic term, as "heroic", having admirable qualities like exceptional strength and great courage Yet few of these heroes are shown to be capable of an introspection of their self and deeds. Anything that works is right, and there is an idea of courage in barbaric and savage behaviour Their human sentiments like fear, anger, honour, revenge are

aptly brought out in the epics themselves, but the conglomeration of the Achaean and Trojan heroes does not seem to have inspired critics to unravel the mysteries of individual behaviour.

The two heroes who gain prominence in the *Iliad* are Achilles and Hector. Their contrast is brought out by C. M. Bowra : "The strength of the contrast is between the natural, sympathetic humanity of Hector and the remote, terrifying magnificence of Achilles." (1972: 115). Of the two heroes, Achilles, who is capable of introspection in some moments grows from a savage hero to one capable of magnanimity when confronted with an old father entreating for his son's corpse. Hector's tender heart has known the futility of the war caused by one whim of his callous brother, for which thousands pay with their lives. But he also realizes the importance of saving their honour, and knows that the fate of Troy depends heavily on his staying alive.

Jasper Griffin's in-depth study of Homer's poems. *Homer On Life And Death* (1983), as a statement of heroic life and death. examines the nature of the life led by the heroes who have left land and family, to win a war and their deaths which are reluctantly accepted as bringing the most coveted 'glory'. According to Griffin, Achilles is the only one who questions and criticizes the heroic destiny of battle and death (1983: 75). Being semi-divine, he knows his fate and he accepts his death, which lends a tragic air to his actions. Hector is fully human, and unaware of his impending doom and hence his actions are the bravery of a hero. G. R. Levy in his *Sword From The Rock* (1943), interprets the epic as a step further from the epics of creation where the heroes were divine, to the epics

when heroes were semi-divine. Consequently, the mantle of heroism depends on the possession of the godhead, making Achilles, and not Agamemnon, the real leader of the invaders. Achilles' wrath is the theme of the *Iliad* and the war has been waged to recover Menelaus' wife, under the leadership of Agamemnon. However, it is Achilles who pervades the whole Trojan Story, sharing his accolades occasionally with Hector and Odysseus. Odysseus's skills and cunning are explicated more fully in the *Odyssey*.

At one level, though Achilles becomes the main protagonist of the *Iliad*, and Odysseus that of the *Odyssey*, the other characters are less important only by degree. The quality of heroism is common to all the characters. with the focus only on one in the epics. though every character has his moment of glory. W. F. Jackson Knight describes an epic hero as one who is "strong and dangerous in battle, brave. courteous, obedient to the code; resentful of insult, and yet merciful when the code requires it; but limited to the outlook of his class and time." (1968: 25). The Homeric heroes are emblematic of these qualities. Such peculiar unification does not give rise to the problem of the main 'hero' in the Greek epics, as it does in the Indian *Mahabharata*.

Critics on *Mahabharata*

Criticism on the *Mahabharata* is too diverse to be covered by a brief survey. It covers a wide range of topics like morality, ethics. religion, philosophy, and so on. This is so because the *Mahabharata* has been

considered by critics as an important milestone of various branches of knowledge, with its enormous didactic material. Historical and Anthropological inquiries have been few, and the dead end reached on every score has relegated the epic to the realms of mythology. There have been attempts of linguistic examination, but on the whole critics have concentrated on the didactic material of the epic.

The difficulty faced by literary critics while analysing the *Mahabharata* is again a unique one. Apart from its problem of being classified as a traditional epic, the other problem is that of the main 'hero' of the epic. The portrayal of the characters is uniform in its faithfulness. Even characters that can be classified as 'evil' characters can be considered as heroic. For the religious-minded, Yudhishthira with his calm countenance and his wealth of knowledge on morality and *Dharma*, becomes the hero. On the other hand, the Vaishnava sect and Bhakti cult, which flourished in India during medieval times, were inclined towards classifying Krishna as the hero, since he is an *avatara*, an incarnation of Vishnu. On the human plane, Krishna's leadership qualities and cunning intelligence make him the real fighter on the battlefield, even though he does not physically take part in the fighting. Karna, as the highly heroic but most unfortunate victim of circumstances, is another contender for the role of the 'hero'. Socially backward classes or 'Dalits' have heroized his character.

According to Western notions of the hero of a text, Arjuna becomes the true 'epic hero', with his good looks, chivalrous manners and great skill as a warrior. Western Indologists have generally accepted him as the

true hero of the epic. But for the morally inclined Indians, Yudhishthira, with his position as the rightful heir to the throne, is the true hero. Critics are also divided on this point.

Ruth Katz, in her *Arjuna in the Mahabharata* (1990) hails Arjuna as a hero par excellence in his roles as Hero, as Human, and as Devotee. She calls him the "everyman' struggling for truth". (1990: 6). According to her one of the reasons for selecting Arjuna as the hero is his human qualities, which "--- was the source of his troubles, it was easy for others --- to relate to these troubles as time passed" (13-14). Katz excellently traces how the devotional level of Arjuna's character relates to the heroic level through the mediation of human level; that is, how devotion restores Arjuna's heroism, which is threatened by his humanity (14). His humanity rather than his role as a devotee, is more pronounced in the epic. Arjuna's excellent behaviour as a hero in the conventional sense at appropriate times, his human feelings and acceptance as a human despite his exceptional powers and, his humility as the friend and devotee of Krishna are convincingly explicated by Katz. She concedes that in later stages of development the epic may have concentrated on the ideal represented by Yudhishthira, as the heroism of knowledge as opposed to the traditional heroism of action and devotion. (266-267).

The thread of having Yudhishthira in the role of the true hero has been taken up in Buddhadeb Bose's *Mahabharater Katha*(1974), translated as *The Book Of Yudhisthir*(1986) by Sujit Mukherjee. Bose finds "--- the presence of a very definite hero or protagonist in *Mahabharat*" (1986: 19) who is "a shy, quiet, mild and indecisive person Yudhisthir"

(19). He holds Yudhisthira responsible for his own action during the dice game, at the same time developing his moral nature during the exile. The eldest Pandava's journey through much doubt and delusion is towards the still center of realisation (41). Bose's allegations against Arjuna as being incapable of understanding the meaning of happenings and of not growing out of the adolescent tendency of enjoyment may be true to a certain extent. But then, every character of a heroic epic is like an eternal adolescent, intent on his own satisfaction, pleasure or aggrandizement; be it Achilles, Agamemnon, Paris, Bhima or Arjuna. The very quality of moderation in Yudhisthira makes him a hero in Bose's view. His own personality develops through the course of the epic, and as a "man of action yet not known for his deeds, a follower of *Dharma* yet not an enforcer of it, a habitually spiritual person who did not undertake meditation --- He is a man, only a man" (100). Yudhisthira's prime quality as a hero is his humanity. Thus, once again, like Arjuna, Yudhishthira's heroism is because of his humanity.

Krishna Chaitanya's study of various characters in *The Mahabharata*, *A Literary Study* (1985) offers penetrating insights into the characters' relation to the world around. Talking about Karna's predicament Chaitanya writes that Karna is capable of overcoming his personal ambitions in the end, and affirms, despite the great injustices to himself, that "only where righteousness is, will victory be" (1985:129). Thus Karna is able to rise above his circumstances and predicament. Akin to Buddhadeb Bose's contention about Yudhisthira, Chaitanya too finds Yudhishthira capable of a second reflection, and though "he is capable of self-deception, he

unearths himself at last, confronting himself with his wrong- doing and trying hard —— to become a shade better" (135). Krishna Chaitanya believes in the divinity of Krishna and accordingly grants him the status of being a character who can "symbolise the creator of the poem that is the world" (306). But "--- on earth, in the arena of history, Krishna can have no greater resources than incarnate man can have" (306). Through examples, Chaitanya points out that every deed and action of Krishna symbolizes powers within the limits of humanity. Thus, as in the case of Arjuna and Yudhishthira, as pointed out earlier, Krishna too has been considered heroic because of his human qualities.

It may be appropriate to examine how far some of the contemporary literary theories would be useful in order to understand the vision of the heroic that permeates the entire *Mahabharata*. The characters in the *Mahabharata* are comprehended in a unified vision of heroism, but they are delineated with a deeper moral insight. In the literary sphere, an examination of characters involves the use of various theories that lend credibility and succour to the argument. A discussion about these would help in bringing to light the whole concept of heroism and heroic nature of the characters in question. Primary among these are Carl Jung's theory of `Individuation' and Joseph Campbell's theory of the `Emergence of a Hero'. Both the theories highlight the process of attaining the height of heroism that a hero or character initially undergoes before being hailed as `heroic'. However, the views of some of the ancient critics on `epics', or *mahakavyalsargabandha* as it was called in India, would enable us to reconstruct a traditional view of the genre as expounded by them.

Ancients on Epics

Homer regarded poetry as the product of divine inspiration and its main function as that of giving pleasure. But serious literary criticism began with Plato and Aristotle. Plato's *The Republic* discusses the position of poetry which, according to him, is a low art, appealing to the less rational side of human nature. Here he denounces poetry, including epic poetry, as morally undesirable, because by describing the great heroes and gods, their moral weaknesses are highlighted by the epic poets. He cites the example of Homer as a bad influence on the 'Guardians' who would form the Republic. But, in *The Laws*, Plato concedes that mimetic arts like epic and drama can be termed as favourable if the poets imitate worthy things. T. S. Dorsch explains Plato's contrary positions as being suitable under particular reasons and contexts (1987: 10).

Aristotle's *Poetics* discusses various kinds of poetry, such as epic, lyric and drama. A large portion of the *Poetics* is devoted to a discussion of Tragedy, but he also analyses epic in the last few chapters of *Poetics*. He examines the scope, plot, structure and subject-matter of an epic, and comes to the conclusion that tragedy is better than the epic. By limiting the action of tragedy to a single day, Aristotle finds the action in an epic too spread out, with no limits set for the time of action. Another point of difference is that epic follows a single metre and is in the narrative form.

Discussing epic poetry at length in the final chapters of *Poetics*, Aristotle argues that the plot of an epic, like that of Tragedy, should be dramatic; having a single, complete action with a beginning, a middle and

an end. Epics should not be considered as histories which describe not a single action, but a single period. He applauds Homer on this account because Homer confines himself to a single event of the Trojan War and does not include the whole of it in his poems. Further, he talks about simple and complex plots as being integral to epics, similar to tragedy. Homer uses the simple plot in *Iliad* which is also a story of suffering, while the *Odyssey* has a complex plot with its various discovery scenes. Both the poems are lofty in their thought and diction. The heroic hexameter used by Homer is accepted by Aristotle as the right metre for epic. Moreover, Homer does not intrude in the narration and lets his characters speak for themselves through their actions. According to Aristotle, the inexplicable is a chief factor of the marvellous, and epics should use it as a source of pleasure. The irrational elements should be handled cautiously by disguising their absurdity under a cloak of excellences.

Aristotle marks four features of characters in Tragedy which hold true for epics too. The characters should be good, their portrayal should be appropriate, they should be lifelike and consistent. Writing about the choice of characters as the protagonists of works of art, Aristotle remarks, "—- these men must be represented either as better than we are, or worse, or as the same kind of people as ourselves" (1987: 33) and cites Homer as an example, "Homer, for example, depicts the better types of men" (33), which is a requisite for epics which talk of great men on a grand scale. However, the tragic hero's fall occurs due to his personal flaw. Not only the characters themselves but even the readers/audience undergo the emotions of pity and fear of what is to be in the end. Conversely, the epic

heroes' fall is not so much personal as there are external factors contributing towards it. They do have an excess of *menos* but the flaw is in their Destiny which is irrefutable. Their tragedy is a creation of Fate, of circumstances. The lofty characters suffer on this account.

The poetry that manages to be lofty is highly praised by Longinus in his *On The Sublime*. He approves of writers who achieve sublimity on occasions, rather than those who are consistently good, but hardly ever manage to reach the sublime. His first source of sublime, which is also the most important, is the greatness of mind, the grandness of conception, the nobility of soul. Nobility of soul and characters follows the grandeur of thought. Giving an example of the silence of Ajax in "The Calling up of the Spirits" in the *Odyssey* he emphasizes the grandness of the mind expressed in an unspoken, simple idea. and mentions that, "— even without being spoken, a simple idea will sometimes of its own accord excite admiration by reason of the greatness of mind that it expresses." (1965: 109). Homer's lofty passages in the *Iliad* during the `Battle of the Gods' transform his gods into men and vice versa. Longinus considers the *Odyssey* to be the work of a great genius on his decline because of its excessive use of the fabulous. Further, though Homer does not lapse into mediocrity he is unable to maintain the same level of sublimity in the *Odyssey*, as he does in the *Iliad*.

The ancient critics unanimously applaud Homer as the greatest amongst poets. Homer fulfills all the requirements set forth by them, in narration, thought and style.

Ancient Indian Critics on *Mahakavya*

Dandin and Bhamaha were the earliest expositors of the concept of *Mahakavya/Sargabandha* or the epic. Following the pattern derived from the two ancient *Mahakavyas*, the *Mahabharata* and the *Ramayana*, a *Mahakavya* had to be of a far-reaching appeal, full of grandeur and sublimity with its description of wars, the origins of man or Creation, of men of heroic stature and of lofty ideals of men. Bhamaha in his *Kavyalankara* divides *Kavyas* into five groups: (1) *Mahakavya* or epic which consists of *Sargas* or cantos, hence also called *Sargabandhas* (2) *Abhineyartha* that is drama (3) *Akhyayika* or prose writings (4) *Katha* or romantic tales, and (5) *Anibaddha* or unconnected small verse compositions (1917: 7).

Explaining the term *Mahakavya* further, Bhamaha writes that it treats the great and the good, of profound significance and consists description of travel, war, fortunes of the hero, does not require much commentary and ends on a happy note (1917: 7). Dandin too, following Bhamaha, lists out the characteristics of a *Mahakavya* in his *Kavyadarsha*. It is a poem in cantos or *Sargas*, and begins with an invocation of blessings from God and by mentioning the subject matter. The plot is taken from legendary lore having a noble person as its subject, it should be devoted to the attainment of *dharma*, *artha*, *kama*, and *moksha* - the four objects of human existence. Dandin further describes a *mahakavya* as full of descriptions of nature, weddings, romance, separation, battles and the hero's victory. (1921: 34-35).

A *mahakavya* is vast in its scope, with a pervading feeling of pathos and general human emotions. It has a variety of topics, and is pleasing to the ear. Such a poem becomes a great poem, having an universal appeal. The hero or the main protagonist should be introduced as a virtuous man, capable of defeating his enemies and the end should be generally agreeable. The hero, as well as his adversaries should be described in minute detail by listing their birth and lineage and the reasons for the superiority of the hero, which is because of his virtues. Thus, by setting the adversary in contrast to the hero, the latter's greatness is all the more enhanced. Such enhancement requires an equally strong anti-hero who is worthy of being pitched against the hero. (1921: 35).

Heroes are broadly categorized into four types by the ancient Indian critics : *Dhirodatta* or the exalted, idealized hero; *Dhirodhata* or the pretentious hero, *Dhiralalita* or sportive hero, and *Dhirasanta* or calm hero. The hero' s rival is known as the *Pratinayaka* or anti-hero. (1985: 1111). Such descriptions facilitate the examination of an epic, and even though an epic is not as extensively described as in the Western tradition, the term *mahakavya* suffices as a synonym in Sanskrit. These writers do not mention the two epics, *Mahabharata* and *Ramayana* as emulating these characteristics listed out by them, but rather derive their characteristics based on these two epics. The action of the epic and the five *Sandhis* of a *mahakavya* are not very different from the Aristotelian concept of tragic drama and the epic.

The critical traditions of the East and the West have very few elaborations on *mahakavya* or 'epic' as a genre by itself. What little can be deduced is through its opposition to 'drama' or *nataka*.

However, writers in the succeeding ages have adapted many epic characters in their works, as symbols of some very specific qualities exhibited by the characters during the course of the epic narratives. Such singular focus on a particular character is peculiar to the age in which it is chosen as representative of the prevalent ideology. Playwrights have exploited minute characteristics of the epic characters, and poets have epic characters as the protagonists of their works. The Indian dramatist Bhasa has written plays like *Urubhangam* (*The Breaking of Thighs*), *Dutakavyam* (*The words of the Ambassador*) and *Dutaghatotkacha* (*The Embassy of Ghatotkacha*), taking up episodes from the *Mahabharata*. Bhasa's *Madhyamavyayoga* (*A Play on Madhyama*) and *Karnabharam* have Bhima and Karna as its principal characters. Moreover, *Mahabharata* episodes and characters have been the background and protagonists of many works of art in almost all modern Indian languages.

Writers of European literary tradition have also successfully adapted epic characters and episodes in their works. *Iphigenia at Aulis* and *Iphigenia at Tauris* by Euripedes and the Orestian Trilogy by Aeschylus depict minor episodes of the Trojan story in a full-fledged form. Dante, in his *Divine Comedy*, and later Tennyson in his poem, *Ulysses*, have delineated Odysseus as the eternal wanderer, highlighting his questing spirit in their works. Such adaptations and selections of the epic form exhibit the wide-ranging appeal of the Greek and Indian epics. It may be possible to view these works as a kind of criticism of the epics. The creative responses of the succeeding ages also act as statements of acceptance and disagreement.

Carl Jung's Theory of Individuation

Carl Jung developed the school of Analytical Psychology. Jungian psychology is concerned with the growth and development of a personality within the individual psyche. Jung's major work is concerned with the reconciliation of opposites within the psyche. But a major aspect of Jung's psychology is the process of 'Individuation', whereby the person becomes concerned with his inner development and comes into his own, as a unique person. Jung writes,

> Conscious and unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with equal rights on both sides. Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too —- This, roughly, is what I mean by the individuation process. As the name shows, it is a process or course of development arising out of the conflict between the two fundamental psychic facts.
>
> (1986: 225)

A key to an understanding of Jung's psychology is his approach to dreams and myths. He termed myths as the primitive man's way of adapting to his world, by giving a free reign to the unconscious fears and desires of the individual as well as society. The modern man who has no

place in his life for myths, has to face his own fears and desires in the form of dreams, in order to adapt himself to the world. From his study Jung drew the conclusion that "--- there was a myth-creating level of mind, common to —- people of different times and different cultures. This level of mind he named the 'collective unconscious'", writes Anthony Storr (1986: 35).

Jung's main contention was that the modern man's spiritual/ existential alienation from his capacity to create myths led him into a vacuum, a life without meaning and significance. According to M.L.Von Franz,

> The actual process of individuation - the conscious coming-to-terms with one's own inner center (psychic nucleus) or Self - generally begins with a wounding of the personality and the suffering that accompaniès it .
>
> (1978:169)

It is a kind of a 'call' to delve deeper into one's inner self. Dreams are a way of coming close to one's own personality, which has been hitherto unconscious or hidden. This is called by Jung as the "realization of the Shadow", where the 'Shadow' represents little known or unknown qualities of the ego. Two images, 'Anima' and 'Animus', come up as the guides to the inner world, the center. The Anima is the female personification or image of a man's unconscious; while the Animus is the male image of a woman's unconscious. These lead the individual to understand himself/herself in a series of emotions hitherto unknown. It is only

on establishing a balance with the Anima and Animus that the 'Self' gets through the individual for him/her to comprehend its meaning. These guiding, 'tutelary' figures play a special role. Joseph Henderson, a Jungian psychologist, elaborates,

> Their special role suggests that the essential function of the heroic myth is the development of the individual's ego-consciousness - his awareness of his own strength and weaknesses - in a manner that will equip him for the arduous tasks with which life confronts him.
>
> (1978: 101)

The Self can be manifested as a superior figure. The Self is the inner-most part of the psyche, the all-encompassing symbol of the unconscious. Alternatively, its darker side is that it can cause the individual to indulge in megalomaniacal fantasies. That is, the Self can pose a great danger to the individual's conscious. This archetypal image, along with the other images like `Shadow', `Anima' and `Animus' is to be overcome to reach the final image in the process of Individuation. The final image is that of God which is the most powerful of all. The individual must, as Magda Arnold writes, learn to accept this image as a "psychic reality" (1968: 279). An acceptance of the God image marks the completion of the process of Individuation. Eventually, the image of the Divine is to be located within oneself, on integration of the two divided selves, self and Self. The 'psychic reality' is the only reality, the external reality being

only a transient manifestation. All the images encountered during the whole process have to be recognized and accepted as powerful unconscious symbols. The God image is that of the 'whole' self, the one in control of its conscious and unconscious, capable of entering the collective psyche.

The process of Individuation is engaged in mostly by neurotics to regain their dissociated selves because their consciousness has developed abnormally, thus going away too far from the uncoscious. However, it also applies to highly successful, unique and also self-conscious individuals, who face a mid-life crisis when they have achieved almost everything material in the form of wealth and success. The process of Individuation is to be undergone in the second half of life, when the spiritual side of the self becomes more activated. It is then that one tries to become a self-contained whole. This kind of integration also involves a certain degree of detachment from the world, a kind of preparation to leave the world. It is a death for the 'hero' or 'ego' which comes out of its absorption with the self and learns to acknowledge something greater than itself. Jung explains the process further, "The goal towards which the individuation process is tending is "Wholeness" or "Integration" : a condition in which all the different elements of the psyche, both conscious and unconscious, are welded together. The person who achieves this goal possesses 'an attitude that is beyond the reach of emotional entanglements and violent shocks - a consciousness detached from the world'" (1986: 229).

The theory of Individuation, though more concerned with the integration of personality, is the path followed by the 'heroic' type. That is, an individual who has a highly developed sense of his self and the world. The process of integration, followed with its various images, is the road taken by the 'hero', who too encounters the physical manifestations of these images in the form of the villain or the shadow, which, though a physical entity, is part of his own personality which has to be overcome. The temptations of the Anima or Animus, as the case may be, are in the form of worldly temptations to be ignored by the hero in pursuit of his goal. On acquiring control over these, the hero might gain an exalted image of himself and becomes guilty of an exalted image of 'Self'. To overcome this sense of greatness it becomes vital for him to include another greater Self which would help him to realize his ultimate goal. A realization of the God image enables the hero to come out of his own self-absorption and include the world in his sphere, which was the original purpose of his quest. To overcome and accept the 'other' is the ultimate step in gaining his integrated personality, which becomes 'heroic' by itself. Jung writes,

> I use the term "individuation" to denote the process by which a person becomes a psychological "in-dividual", that is, a separate, indivisible unity or "whole".
>
> (1986: 212)

Jung's process of Individuation involves a capturing or recapturing of the Self, including the Divine as an integral part of the 'whole'; of the

`in-dividual'. The hero's search for this indivisible identity brings him to a point where he understands and accepts the 'otherness' of his enemies and at the same time their human qualities, which makes them human beings first, and adversaries later. Their heroism is striking because of this realization. Arjuna, in *Mahabharata*, faces an emotional and existential crisis when he realizes the impact of fighting with not only his cousins, but even grandfather, teacher and others. His own existence as man is threatened when his relationships with these people are threatened in such a manner. It is only after his dialogue with Krishna, that he is able to dispense his duties without any worldly attachments. Karna too understands his own predicament in a better light when he realizes that Duryodhana would not be able to match Yudhishthira as a king. He accepts his situation in a more detached manner and resolves to fight with all his skill and might, but with only a sense of performing his duties towards his friend and mentor. He agrees. and wishes, that victory will be only where righteousness is. A similar kind of realization is accepted by Yudhishthira regarding his very human greed for the Kauravas' wealth. His motive of playing the dice game stemmed from such a greed. despite knowing that the wicked Shakuni would trick him. This highly human quality does not allow him to think rationally and the saintly Yudhishthira too reveals some human vulnerability. This grants him the much coveted status of a heroic character, as someone who is capable of accepting his share of blame.

A striking example of such psychological awareness is Duryodhana. His portrayal as the willful, arrogant and stubborn person is balanced by his delineation as a compassionate, selfless friend who is willing to die on the

battlefield rather than take the easy way out by calling a truce. He realizes during the course of the war that he had been unreasonable, but it is too late to repent. He is awarded a hero's death after he fights according to the heroic code and is killed through treachery. Yet, as Krishna points out to him, it was his *karma* catching up with him. One may say that the protagonists of the *Mahabharata* regain their divided selves to become integrated personalities, reading the text in the light of Jung's concept of Individuation.

The Greek epic characters too have to undergo a similar process of Individuation. Achilles' towering heroism is more humanized when he learns to include others in his own pity and grief. This does not diminish his heroic stature, but, on the contrary, enhances it. His grandeur as a heroic warrior in the *Iliad* removes him from the common humanity shared by the other heroes. But the last scene of the epic brings him to the level of humanness, sharing it with the rest of the characters. His commiseration with Priam in moments of their personal grief makes him aware of his own fallibility. It is when he accepts his own imminent death as an unfailing occurence, which would cause grief to his father, that he understands Priam's grief. Hector's death, thus bridges the gap between the two adversaries. Hector's balancing nature does not leave him even in death, as it did during his life. His limitations as a human being are accepted by him, but he still has to fight. This intuitive feeling of knowing about the ultimate fall of Troy and his own importance as the guardian of the city, does not have any scope for his death. Yet, as a mortal, his death is final and his heroism is all the more striking because of this. He fights even on knowing about

the wrong act of Paris, about his own death and about the fall of Troy. Such acceptance is the mark of a `hero' and Hector is the one who can match Achilles' brutal heroism with his gentleness.

All these heroes are able to accept their limitations as individuals, and their actions thereafter, are only towards the fulfillment of their purpose in life, but with detachment, and without any active involvement. The adventurous and spiritual journey of the hero has been discussed in great detail by Joseph Campbell.

Joseph Campbell's Theory of the Emergence of a Hero

Joseph Campbell's research into myth and mythology is a study of the symbolic meaning that myths acquire in different cultures at different times. These myths purport to point to some inherent universal truth in them. In *The Hero With A Thousand Faces* (1949), Campbell traces the emergence of the hero-myth through rituals and myths, to its present state in modern world. Campbell uses psychoanalysis as his tool to delve into the mysteries of myths and symbols. Myth survives in modern world, where it manifests itself in dreams and symbols of the unconscious. Talking about a hero, Campbell calls him "the man of self-achieved submission" (1993:16). He makes an inward journey to his soul by withdrawing from the external to the internal world of the unconscious. This unconscious is the infantile unconscious which always remains within the individual, and emerges in our sleep in the form of dreams. The work of the hero begins when he is able to go into the inner world of the

psyche and sort out the difficulties to enter the collective psyche. This process has been explained by Jung as the `process of Individuation'. Campbell finds an equivalent for it in Hindu philosophy, where it is known as *viveka* or 'discrimination' (18). Dreams are an individual's personal myths, while myths symbolize the dreams of a whole community, a culture. He writes,

> The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms.
>
> (1993: 19-20)

A hero is reborn to "teach the lesson he has learned of life renewed" (20).

The myths which relate the adventures of the hero seem unreal because they are manifestations of psychological triumphs. Campbell classifies the mythical adventure of the hero according to the rites of passage: Separation-Initiation-Return, and calls it the "nuclear unit of the monomyth" (1933: 30). The hero undertakes the adventure and goes into the realm of supernatural, encounters superior and fantastic forces and wins victory over them, and comes back to benefit mankind with the powers he has acquired. The supernatural powers he is able to subdue are inherent within him too and he is revealed as 'God's son'. Consequently,

> --- the hero is symbolical of that divine creative and redemptive

> image which is hidden within us all, only waiting to be known and rendered into life.
>
> (1993: 39)

The seeker and the sought are ultimately revealed as being one. The hero's task is to realize that the two are really one and share his knowledge with the world. Campbell notes,

> The two - the hero and his ultimate god, the seeker and the found - are thus understood as the outside and inside of a single, self-mirrored mystery, which is identical with the mystery of the manifest world. The great deed of the supreme hero is to come to the knowledge of this unity in multiplicity and then to make it known.
>
> (1993: 40)

The three stages of the adventure of the hero, Departure, Initiation and Return, are further divided by Campbell into various subgroups. In "Departure", the first is the "Call to Adventure" in which the hero, consciously or accidentally, comes to know of his `calling'. That is, he hears the call of his unconscious which he had rejected or neglected till then. This is followed by "Refusal of the Call" which involves " --- a deliberate, terrific refusal to respond to anything but the deepest, highest, richest answer to the as yet unknown demand of some waiting void within" (1993: 65). Those who respond to the call encounter "Supernatural Aid" in the form of a protective figure that shows him the path, and arms him with requisite charms and weapons. Armed thus, the hero comes to the

point of "The Crossing of the First Threshold" to the realm of the unknown and the powerful. Passing through this the hero is swallowed by the unknown, into "The Belly of the Whale" and is seemingly dead. Thus, "-- - the passage of the threshold is a form of self-annihilation" and "the hero goes inward, to be born again" (91). The fact that he keeps on passing through such thresholds and returns too, implies that there is some Permanence which allows his safe return.

The second stage of the hero's adventure is "Initiation". Initiated by "The Road of Trials," he has to face and survive a succession of trials. As he breaks down each one, he realizes that he should accept the `other' and that they (i.e. him and the other) are, in fact not two but one. After the resistance has been overcome, the hero has "The Meeting with the Goddess", many times in the form of a mystical marriage, for "Woman is the guide to the sublime acme of sensuous adventure" (1993: 116). The individual's adventure is an exercise to know his position in relation to the world. He faces his ogres, of which one is the "Woman as the Temptress," which he must overcome. Another aspect of the ogre is the father who is "a reflex of the victim's own ego" (129) and the hero has to transcend his own position to "behold the face of the father, (and he) understands - and the two are atoned"(147) in "Atonement of the Father." "Apotheosis" follows it, in which the human hero, through the release of the potential within, attains the divine state. The hero's interaction with gods results in " The Ultimate Boon" and he has the knowledge of "the power of their sustaining substance" (181). Spiritual growth sought by the hero can be attained only by breaking down the barriers of personal limitations for,

"That font of life is the core of the individual, and within himself he will find it - if he can tear the coverings away" (191).

After the "Departure" and "Initiation", the hero's "Return" is necessary. However, the responsibility of letting the world share in his wisdom and knowledge is denied by many in the "Refusal of the Return". But on being explicitly directed by the Divine to return, his return is aided by the supernatural with "The Magic Flight". On the other hand, the hero may have to get a "Rescue from Without," when the world may have to come and get him. On his return journey, he has to face "The Crossing of the Return Threshold" which brings him back to his own world. According to Campbell, the two kingdoms, the unknown one of the gods and the known one of humans, are actually one. The world of the gods is a forgotten dimension of the world known by us. "And the exploration of that dimension, either willingly or unwillingly, is the whole sense of the deed of the hero" (1993: 217). The task of the hero on his return is difficult because what he has learnt has already been taught to the world by other heroes before him and it has been "rationalized into nonentity" (218). By now the hero is a "Master of the Two Worlds" as he can navigate between the two worlds, across the constrictions of time to know the causality of the unknown. The last stage is that of "Freedom to Live," when life ignorance is dispelled "--- by effecting a reconciliation of the individual consciousness with the universal will" (238).

Following the Hindu concept of a Power manifesting as the physical world which exists for a given period during which it is supported by the Power, and then getting absorbed again into the primeval source, Campbell calls this *Shakti* of Hinduism. 'Libido', using a psy-

choanalytic term. Living through one's life-processes is a delving into the unconscious for an integrated personality. Similar to Jung's theory, Campbell's theory too stresses on the point that the divine state attained by the hero, ultimately leads him back to his inner reality, which is the true reality. The divine is ultimately within man's own realm of reality. Campbell, when discussing the hero defines him as "--- the one who, while still alive, knows and represents the claims of the superconsciousness which throughout creation is more or less unconscious" (1993: 259). Developing the superconscious willingly is a distinct characteristic of a hero. This is, as a rule, present in every individual but in a latent state, and only a hero is able to realize it to its full potential. Campbell asserts,

> The mighty hero of extraordinary powers —— is each of us : not the physical self visible in the mirror, but the king within.
>
> (1993: 365)

Thus, the hero is the one who wakes up his own soul.

The two theories aim at an understanding of man's realization of the divinity in himself through the processes undertaken by him. Heroes, then, are those conscious individuals who aspire to transcend their own limited reality to join the Reality, and in turn find It within themselves. In the foregoing sections, the plot structures of the *Iliad*, the *Odyssey* and the *Mahabharata* have been briefly reviewed in an attempt to identify the characters that have been upheld by the two cultural traditions as 'heroic' characters. An attempt has also been made to examine if any theory of the

epic form, as found in the literary criticism of ancient Greece and ancient India, can offer a starting point for undertaking a fresh examination of the concept of the 'heroic'. Further, the views of Carl Jung and Joseph Campbell on the nature of the heroic - in Psychology and in Mythology respectively - have been briefly presented. The following chapters do not explicitly apply these theories to the epics discussed. However, the concept of the 'heroic' is largely interpreted in terms of Jung's and Campbell's theories.

Works Cited

Aristotle, Horace, Longinus. 1987. *Classical Literary Criticism*. Trans. T .S. Dorsch. Harmondsworth, Middlesex, England: Penguin Books.

Arnold, Magda. 1968. "Analytical Psychology" in *International Encyclopaedia of the Social Sciences, Vol.I*. Ed. David Sills. U.S.A.: The Macmillan Company and Free Press.

Bhamaha. 1917. *Kavyalankara*. Trans. J. P. Naganatha Sastry. Tanjore:n.p.

Bose, Buddhadeb. 1986. *The Book of Yudhisthir, A Study of the Mahabharat of Vyas*. Trans. Sujit Mukherjee. Hyderabad: Sangam Books, Orient Longman.

Bowra, C. M. 1972. *Homer*. London: Gerald Duckworth & Co. Ltd.

Campbell, Joseph. 1993. *The Hero with a Thousand Faces*. Hammersmith, London: Fontana Press, Harper Collins.

Dandekar, R. N. 1990. "Inaugural Address" in *The Mahabharata Revisited*. Ed. R. N. Dandekar. New Delhi: Sahitya Akademi.

Dandin. 1921. *Kavyadarsha, Pratham Uchhwas*. Trans. P. N. Patankar. Indore: Dandekar Brothers.

Griffin, Jasper. 1983. *Homer on Life and Death*. Oxford: Clarendon Press.

Homer. 1945. *The Odyssey*. Trans. E. V. Rieu. Harmondsworth, Middlesex, England: Penguin Books.

-------. 1950. *The Iliad*. Trans. E. V. Rieu. Harmondsworth, Middlesex, England: Penguin Books.

Jackson Knight, W. F. 1968. *Many-Minded Homer*. London: George Allen & Unwin Ltd.

Jung, Carl & others.(Eds.) 1978. *Man and his Symbols*. London: Picador, Pan Books.

----------. 1986. *Jung: Selected Writings*. Hammersmith, London: Fontana Press.

Katz, Ruth Cecily. 1990. *Arjuna in the Mahabharata, Where Krishna Is, There Is Victory*. Delhi: Motilal Banarasidass.

K. Krishnamoorthy. 1985. "Sanskrit: Literary Criticism" in *Comparative Indian Literature. Vol. II*. Ed. K. M. George. Trichur/Madras: Kerala Sahitya Akademi/Macmillan India Ltd.

Krishna Chaitanya. 1993. *The Mahabharata, A Literary Study*. Delhi: Clarion Books.

Levy, G. R. 1943. *The Sword from the Rock, An Investigation into the Origins of Epic Literature and the Development of the Hero*. London: Faber & Faber Ltd.

Routh, H. V. 1927. *God, Man and Epic Poetry, A Study in Comparative Literature, Vol. I*. Cambridge: Cambridge University Press.

Storr, Anthony. 1986. *Jung*. Hammersmith, London: Senate, Studio Editions.