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Girish Karnad's *The Dreams of Tipu Sultan* and *Broken Images*: A Study of the Human Unconscious

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ABSTRACT

Girish Karnad's dramatic works explore various aspects of human character in the light of history and culture. *The Dreams of Tipu Sultan* and *Broken Images* are two important plays by Karnad where he explores the human unconscious in relation to the Indian history, culture and society. Karnad's treatment of the human unconscious in his play *The Dreams of Tipu Sultan* includes his direct effort to revitalize the other possibilities of some historical incidents which, if had taken place, could have changed the course of Indian history. Here Karnad portrays the inner psyche or the unconscious of the subject Tipu Sultan through the latter's dreams. My paper intends to make an analytical study of Tipu's psychology as revealed through his dreams and tries to show how Tipu's unconscious is being portrayed by the playwright to locate the other side of the Indian psychology that has never got a scope to reveal itself in history. *Broken Images* is a different kind of a play that also deals with the unconscious revelations of an individual. In this play, instead of using a historical background, Karnad uses literature and family for developing the situation and instead of dreams he uses the plasma screen as a mirror to reveal the other self of the individual that seems to be a part of the unconscious mind. My paper intends to reveal various aspects of this unconscious mind as being depicted in this play. My paper also intends to relate these two plays (*The Dreams of Tipu Sultan* and *Broken Images*) in the

sense that how these unconscious revelations form a part of the same Indian culture that the characters (specifically Tipu and Manjula) of both the plays share.

Keywords: Human Psyche, Unconscious, Dreams, History, Culture, Mirror Stage, Aggression, Language, Indian Society, Ego, Narcissism.

Girish Karnad's treatment of the human unconscious in his play *The Dreams of Tipu Sultan* includes his direct effort to revitalize the other possibilities of some historical incidents which, if had taken place, could have changed the course of Indian history. It also identifies the common Indian desire to negate the English influence and revive the Indian past which remains as an archetype and which continues to exist as psychic residue in the unconscious level of the psychology of an Indian living in the Indian social and cultural milieu. The play depicts a different side of Tipu Sultan's character which is revealed through his dreams. Karnad has been often innovative in his approach towards the treatment of these dreams. Through them Karnad virtually points out at the dream of any Indian who is obsessed with the Indian culture and who is in no way willing to recognize the trauma of British colonialism as a part of the Indian history. The play depicts a different history which, if could have happened, would have changed the course of modern India. Karnad uses Indian history and dreams as his devices to bring out the desires of the unconscious level which often resurface from time to time as and when the situation permits.

In the play *The Dreams of Tipu Sultan* Tipu's dreams reveal some major aspects of his character and simultaneously points out the loopholes in India's national and international policies which, irrespective of all temporal boundaries, have caused much trouble to the people of India. Tipu's thoughts of his unconscious mind are revealed through his dreams which can easily be identified as a part of the collective consciousness of the Indian society that has always struggled to locate its own

identity by opposing the onslaughts of the foreign cultures including the British. Tipu's dreams not only make us identify him with the people of India but also locate him in the line of world leaders who went with such similar thoughts. My paper intends to make an analytical study of Tipu's Psychology as revealed through his dreams and tries to show how Tipu's unconscious is being portrayed by the playwright to locate the other side of the Indian psychology that has never got a scope to reveal itself in history. Tipu's dreams provide a mirror for the reader to view the other side of the Indian psyche and also help us in recognizing the collective unconscious.

Broken Images is a different kind of a play that also deals with the unconscious revelations of an individual. In this play, instead of using a historical background, Karnad uses literature and family for developing the situation and instead of dreams he uses the plasma screen as a mirror to reveal the other self of the individual that seems to be a part of the unconscious mind. My paper intends to reveal various aspects of this unconscious mind as being depicted in this play. My paper also intends to relate these two plays (*The Dreams of Tipu Sultan* and *Broken Images*) in the sense that how these unconscious revelations form a part of the same Indian culture that the characters (specifically Tipu and Manjula) of both the plays share. Though my paper focuses on the working of the unconscious level of the human mind as portrayed in these two plays, other issues like sexuality, trauma, aggression and guilt also form a bulk of the thematic analysis and which can only be better understood by applying Freudian concept of psychoanalysis and Sudhir Kakar's Indian aspect of the human unconscious, the latter being a very important one since Indian culture is under the lens, and culture influences the human psychology. Indian psyche is the most important and most necessary aspect of these two plays by Girish Karnad.

The human unconscious consists some major processes that occur automatically and are highly responsible for the

development of the individual. The term *unconscious mind* was coined by the eighteenth century German romantic philosopher Friedrich Schelling and later introduced into English by the poet and essayist Samuel Taylor Coleridge. The concept was developed and popularized by the Austrian neurologist and psychoanalyst Sigmund Freud. Freud basically focused on the psychic development of a child, the sexual drive of an individual and the dreams in particular that are the products of the human unconscious. In his introduction to Sigmund Freud's *The Unconscious* (2005, Translated by Graham Frankland) Mark Cousins writes,

Of course the fact is that almost the whole of Freud's writings might be treated as his contribution to a theory of the unconscious. Most obviously in *The Interpretation of Dreams*, Freud tried to establish how dreams constituted a privileged layer of evidence not only of unconscious and unfulfilled wishes but of evidence of the unconscious as such. It also dealt with the separation from and the form of connection of the unconscious with the rest of the physical apparatus. (x)

Jacques Lacan says that the unconscious is the discourse of the 'other' and human passion is structured by the desire of others and that we express deep feelings through the 'relay' of others. He thus saw desire as a social phenomenon and psychoanalysis as a theory of how the human subject is created through social interaction. Desire appears through a combination of language, culture and the interaction between people. Sudhir Kakar, an Indian psychoanalyst, novelist, and a scholar in the fields of cultural psychology and the psychology of religion, makes an approach to define the Indian concepts of psychoanalysis. After making a detail study of the concept of Western psychoanalysis Kakar focuses on the development of the Indian psyche.

Both Freud and Lacan propagate the idea of the Western concept of psychoanalysis and the unconscious. Both emphasize on the development of the human psychology through interaction with society and other people. Freud talks about the

dreams and the repressed drives and Lacan focuses on social interactions, development of 'ego ideal' and the 'ideal ego' and language. According to Kakar the Indian psyche is unique and different from the West. This is due to the difference in culture, religion, history, tradition and family structures. In his Introduction to the book *The Inner World* Kakar says,

This book is concerned with the psychological themes which pervade Indian childhood, and relates these themes to the traditions and institutions of culture and society in India. Broadly speaking, I have attempted to describe the emergence of these psychological themes out of the interplay between universal processes of human development and the Indian cultural milieu. This milieu includes the religious ideals and historical traditions as well as the social institutions which are specific, if not exclusive, to Indian society. (1)

Therefore culture plays an important role in the development of human psychology. Indian culture and history render a unique colour to the psyche of an Indian residing in Indian society. This fact not only identifies Tipu Sultan, as portrayed by Karnad, as an Indian but also certifies him as a mouthpiece of the postcolonial India that struggles to overcome the trauma of colonial rule and dreams to be an equal with the colonial power. This psychological identification turns the situation in favour of Tipu and in spite of his failure as a ruler Tipu becomes a tragic figure.

In *The Dreams of Tipu Sultan* Karnad portrays the inner psyche or the unconscious of the subject Tipu Sultan through the latter's dreams. The desire of a Utopia often overlooks the internal conflicts and aggression. These conflicts and aggressions form a part of the human psychology which motivate the development and working of the unconscious and consequently that of the individual. These conflicts and aggressions must be kept in control or otherwise the individual's identity can be in crises. This is quite symbolic in case of Tipu Sultan. He dreamt of an independent and stronger India but ignored the conflicts

among the local powers which shattered his dreams and territories. The presentations of the situation and the problem are quite relevant to the modern day India. While talking about Tipu Aparna Bhargava Dharwadker says,

The image in the play of a polity in crisis, both because of internal dissensions and the presence of a powerful alien adversary, carries the same potential for application to contemporary problems that had made the history of *Tughlaq* and *Tale-Danda* politically relevant in present-day India.

(Karnad. *Collected Plays*. Vol. II, xxiii)

Tipu's dreams aptly suggest the desire of the Indian psyche which is relevant not only to the referred historical time but also to the present day modern India as well. In the play we find a parallel between Tipu's internal psychological conflict and the situation of his state during that time. The inner conflicts and a sense of aggression in Tipu's unconscious are clearly revealed in his second and third dreams where he meets a Maratha lady in the disguise of a man and his maimed father (who rebukes him for his decision to agree with the conditions of the British) respectively. These two dreams hint at Tipu's probable conflicts with the Marathas and the danger that he faces from the British soldiers. His other two dreams talk about his desire to establish a Utopian rule in India that will be free from any kind of foreign domination and that will surpass the whole world in trade, science and governance. Like *Tughlaq*, *The Dreams of Tipu Sultan* also portrays the dreams of modern India regarding building the nation, its economy, trade, army and education. *The Dreams of Tipu Sultan* brings dreams and reality, without really defining the boundaries between the two. The character Tipu resides on the border of dream and reality where the real identities of things get mingled up with the desired (dream) ones and as a result of that an atmosphere is created where the perfection is achieved. This dreamy atmosphere and the perfection that it depicts hint at the future of India.

Tipu's idea of constructing a Utopia is never realized because of the various internal conflicts as his own ego failed to develop because of various inner conflicts of his psyche which are quite evident from his activities. He could not go into total conflict with the British and their Indian associates in proper time because of his dilemma. Tipu's dreams regarding a Utopian nation fail to meet success because Tipu could not counter the reality, the British hegemony in India. Tipu's dreams alienate him from reality while his awakening from that dream declares the awakening of the whole country against the British. His dream about his late father Haider Ali points out Tipu's inner conflict and the fear of death and mutilation. Like his undeveloped ego Tipu's dream for a united and free India also remains unrealized by the end of the play.

Tipu's dreams are rooted in the Indian milieu and Karnad's theme is rooted in the Indian history. Tipu's dreams form a device for the playwright to create a mixture of the fact and fiction that helps Karnad to delineate through history some important aspects of modern Indian society and psyche. While talking about the dreams of Tipu Sultan in the play *Aparna* Bhargava Dharwadkar observes,

The third layer of action contains Tipu's dreams – partly narrated and partly enacted – along with his interpretations of three of them. Each of the four dreams is a political allegory of his reign; some contain imaginary characters while others conjure up key historical figures like Lord Cornwallis and Haider Ali. The last dream is the most poignant because it is a fantasy of victory in the midst of defeat and death. The insertion of this dream text into history introduces a level of experience even more evanescent than memory, and makes *The Dreams of Tipu Sultan* Karnad's most poetic play.

(Karnad. *Collected Plays*. Vol. II, xxvi).

In *Broken Images* the two different faces of the self are presented through a different device. Sexual conflicts and dominations are there between Manjula Nayak and Malini. But instead of the

phallus and dreams the mirror/plasma screen becomes an important medium through which the fragmented self of a particular individual is presented. It is directly related to the mirror stage of Lacan. The conflict between the Western ideologies of psychoanalysis and the Indian culture becomes intense when the question of guilt, '*Artha*' (meaning) and '*prayashchitta*' (atonement) comes to the forefront.

In his play *The Dreams of Tipu Sultan* Karnad portrays the inner psyche or the unconscious of the subject, Tipu Sultan. But unlike his other plays we see that instead of using the phallic image or the mirror Karnad uses the dreams as a useful device to bring out the unconscious along with its desires. Apart from having the individual ego the play also depicts the ego of a community that we get in Tipu Sultan as the ruler of the country. This ego often makes Tipu aggressive in his attitude towards the British and also towards some other prominent persons of his own country (which include the Marathas, other rulers and some of his own people). But his dreams explain the most his desires that are there in his unconscious through which Tipu tries to transcend the dominating identity imposed on him by his enemies and establish his own identity. The conflict intensifies only to problematize the identity formation for Tipu. The dreams of Tipu Sultan depict his fear of death, castration, the deceptive woman figure (the shock that he gets after recognizing the lack, that is, the person is not a man but a woman who lacks the male organ), and his desire to attain completion and fulfillment in life which is similar to one's desire for the Utopia. But there also lies a problem. As it is already discussed, the desire of a Utopia often overlooks the internal conflicts and aggression. These conflicts and aggressions form a part of the human psychology which motivate the development and working of the unconscious and consequently that of the individual. These conflicts and aggressions must be kept in control or otherwise the individual's identity can be in crises. This also gives rise to the aggression out of narcissism (self-love) that goes into conflict with other

constructs thus establishing a new aspect of the individual's identity. Apart from these, illusion, fantasy and repression remain to be the major issues in the play that continue to dominate the subject through the unconscious. Unlike Rani (in Karnad's another play *Naga-Mandala*) Tipu fails to establish his own identity. Shock, revelation and repression continue to play simultaneously in the unconscious thus, making the identity more complex. We witness the split in Tipu's self and various aspects of his character emerge through the conflict between his ego ideal (Easthope says that according to Lacan the ego ideal develops when external objects are taken in or introjected) and the id (unconscious) that are aptly represented through his dreams. The dreams become the cross-section of his unconscious that represents the oppressed self of Tipu, the subject. The dream becomes a text in the play. The dream is not so prominent in *Tughlaq*, another important historical play of Karnad. Though, a parallel between Tipu and Tughlaq may be drawn to understand the difference between dream and reality. The play *The Dreams of Tipu Sultan* offers an insight into the mind of Tipu and reveals his personality in the light of his dreams. Tipu's visions regarding the development of his nation are similar to the visions of Tughlaq. The dreams of Tughlaq create a surreal level where Tughlaq exists. The same thing we see in case of Tipu as well. But these dreams and visions ultimately alienate them from reality and the people. Karnad has highlighted the hidden aspects of Tipu that apart from being a warrior, he was also a great dreamer and an idealist, and he shared them with the historian Kirmani. He was also an imperialist. He failed largely because he could not relate his dreams with the reality.

Freud says that the interpretation of dreams is a 'royal road' to the understanding of the unconscious. It is important to note that in the play *The Dreams of Tipu Sultan* Karnad presents Tipu Sultan as a noble ruler, a witty person, learned and knowledgeable. Besides he is having a great innovative faculty that he tries to apply for bringing revolutionary changes in the

field of education, warfare, trade and commerce for the all-round development of the people of his country. The dreams that we see in Tipu Sultan's eyes reflect the intention in Sultan to incorporate the foreign systems in our national and social institutions like trade and commerce, economy, education, family and politics. Tipu Sultan wanted to make India a major economic power in the world. He wanted to introduce the knowledge of Western science and technology in this Empire. These dreams still exist in the eyes of government of modern India.

But, in the play, he is always in conflict with the enemies who threaten his kingdom, his rule and also his family. We also see that he resides in different planes of his imagination. His dreams written by him in his diary reveal his split selves that are in conflict with each other. It is prominent that the interaction between the reality and Tipu's dreams is not spontaneous. He can understand the treacherous intentions of his people and also the British. But he fails to avoid the downfall. It is very important to analyze his dreams which are directly related to his unconscious and through which we can get an image of his character and also the reason for his downfall. In his first dream Tipu sees that Poornaiya, the Finance Minister, is accompanying him. They see a big temple and they go inside to see it. There are strange figures in the temple, stone images with moving eyes. Out of these images two women rise and say that they are seeking for their salvation. They want total isolation. Tipu gives orders to repair the temple and these seekers after God are not to be disturbed. Outside the temple they visit two old men. These are the envoys of the Emperor of China. One of the envoys tells Tipu that the Emperor of China has sent a white elephant and the horses as token of love of his friendship and affection for him. Tipu, when arises, interprets the dream as God's grace and prophet will make him another Alexander. The dream tells about Tipu's unconscious. According to Freud dreams relate to the future which has connection to the activities of the present. The

dream shows Tipu's respect for worship and his secularism. But that also relates to recognition of the mutual conflicts between different communities of a country. This question of internal conflicts cannot be ignored. Tipu dreams for the Utopia. But this dream depicts the unconscious of Tipu. In the unconscious Tipu ignores the internal conflicts and the aggression that arise between different communities. This is what actually happens in reality. The Marathas, the Nizam and the other sects betray Tipu. Tipu is aware of this reality. This lies in his ego. But his unconscious depicts something ideal which is different from reality. This complicates the identity of Tipu. The ego is in conflict with the id. After this dream Tipu starts discussing the issues of trade and commerce with Pornaiya and Mir Sadiq. In the dream the desire of Tipu to increase trade with China and other countries is expressed. Tipu's consciousness about the importance of the international relations with other countries is expressed over here. Tipu dreams to become Alexander but fails to comprehend the fact.

In his second dream Tipu sees a fair skinned and light eyed man (a woman disguised as a man turbaned like a Maratha) who approaches him and praises Tipu's handsomeness. Later Tipu comes to know that the person who has approached him and appreciated him is a woman disguised as a man and Tipu asks her to quit. Tipu interprets this dream as though the Marathas are dressed in male attire; they will in fact prove to be women. This is an indication of deception or false identity. This also refers to the Oedipal complex of Tipu that remains hidden in his unconscious. The shock that Tipu receives after discovering that it is a woman in the guise of a man relates to the shock that a male child receives after witnessing the male organ missing in the mother. The same lack he discovers in the woman. Initially whom he thought to be a man with the phallus actually turns out to be one without it. According to Freud a child initially considers everyone to be phallic. After discovering the lack it receives the shock. In the dream Tipu initially considers that

person to be phallic but he discovers the lack. It also reinforces in his mind the fear of castration and the threat of getting defeated in the hands of the enemies inside and abroad.

In his third dream Tipu meets his father. In his dream his dead father Haider Ali has come to meet him. His father tells Tipu that he (Haider Ali) is maimed and he has no limbs, they are cut and handed over to the enemy. To Tipu this dream is symbolic. Tipu has returned the territories which his father had won from the Marathas. His father's mutilated figure hints at the fragmentation of Tipu's territories. It also signifies the fragmented ego of Tipu as well. In this dream we see the threat becoming more intense. The dream also symbolizes the fear of death, downfall and also castration in Tipu Sultan. Death and downfall refers to the threat from the enemies and the castration refers to the eternal lack of the mother's male organ. The mutilation of the father refers to the loss of the phallus as well.

In his last dream the repressed (in the unconscious) desire of Tipu to build a Utopia is expressed. This is similar to the desire for the Oedipal love. The important thing is the fulfillment of desire. In his last dream he sees that everybody is reporting him the good things happening in his state. But the reality is different. In the last scene of the play we see again Kirmani and Mackenzie talking about the defeat of Tipu Sultan. Kirmani tells Mackenzie how Tipu was defeated and killed. Mir Sadiq, Nadeem Khan, Poornaiya, Qamaruddin and others betrayed him. Tipu Sultan's sons were moved out of Seringapatam and they ended in the slums of Calcutta. This completes the split that we see in Tipu's self, one is the unconscious desire and the other is the reality, both have simultaneous presence in Tipu's psychology.

In *Broken Images* language and culture are two important aspects that form the backdrop against which the unconscious of the individual is highlighted. It is obvious that language contains the burden of the culture and culture forms an important part of

the human psychology. In the play a conflict between Kannada and English language is hinted at, while the former contains the influence of Indian culture the latter bears the influence of western culture. Dharwadker observes,

Broken Images takes up a debate that has grown steadily edgier since independence – the politics of language in Indian literary culture, specifically in relation to the respective claims of the modern Indian languages and English, which must also be recognized now as an Indian, though not an indigenous, language. as a successful author of short and long fiction in Kannada and a teacher of English in a Bangalore college, Manjula Nayak, the play's only character, has led a rather typical literary life. When she unexpectedly publishes a stunning first novel in English that transforms her into the Literary Phenomenon of the Decade, the breakthrough arouses admiration, but also dismay and resentment that she has 'betrayed' Kannada for the sake of fame, fortune, and a vastly expanded audience.

(Karnad. *Collected Plays*. Vol. II, xxvii).

The play also brings out two different faces of the self which are presented through a different device. Sexual conflicts and dominations are there between Manjula Nayak and Malini. But instead of the phallus the mirror/plasma screen becomes an important medium through which the fragmented self of a particular individual is presented. It is directly related to the mirror stage of Lacan. In the play we see that the image of Manjula Nayak that appears in the plasma screen suddenly acquires its own 'ego' or consciousness. It starts questioning about the book (novel) written by Manjula and the film made on it. It is gradually revealed that it was Malini who actually had written the novel and Manjula has only committed an act of plagiarism. The Image becomes an alter ego of Manjula. Lacan says that the 'ego ideal' develops when the external objects are taken in or 'introjected'. In the 'ego ideal' the individual acquires the identities of the others in fragments and it basically occurs in the mirror stage with the development of the ego. At this point the subject sees himself/herself as seen by the others. In case of

Manjula she has acquired the ego of her sister Malini who is an 'Other'. It is gradually revealed that it was Malini who was the centre of attraction in the family. Malini was Manjula's crippled sister who suffered from meningocele – a disease in which a person is disabled for life due to dysfunction of the nervous system. Her whole life was confined to the wheel chair. She was the apple of her parents' eye and was always the focus of attention. Manjula had to always settle for second place and was constantly disregarded. Malini excelled in all areas over Manjula – in looks and in intelligence. Manjula was made to stay with her grandparents who loved her, but who were, according to her, "no substitute" for parents. The most cherished moments of her life were the times that she spent with her parents during her vacations. So it was out of jealousy that she betrayed her sister to achieve the position she craved for throughout her life. This jealousy occurs due to the Oedipal complex in Manjula. She can neither identify herself with the mother nor with the father. The shock that she received as a child to discover the lack (absence of the male organ) in her mother and trauma or fear of being getting castrated could not be directed to some 'Other', the father. The father was also not with her. As a result of that the lack was not compensated for her. Her love for her mother (incestuous as well as homosexual) was also repressed. This gave rise to the aggression in her character. The fear of castration and the unfulfilled desire for the mother remained repressed in her unconscious.

There is also another cause which made Manjula more aggressive, and that is her inability to direct her love for her father (which is actually her love for the mother which got repressed) towards her husband. Her ego came under the control of the other ego, Malini. Malini took her place and became the concern of her husband Pramod Murty. Thus, Malini becomes the 'Other' self which is gradually incorporated within Manjula. Manjula, at present, wants to be like her sister and Malini becomes the alter ego or the ego ideal of Manjula.

The Image that appears in the Plasma screen is nothing but the alter ego of Manjula which is related to the 'Other' ego of Malini. In the play we gradually see that the Image (which is nothing but the unconscious of Manjula) takes control over Manjula's ego. Since, the unconscious of Manjula contains the other ego of Malini therefore, the ego (not the unconscious) of Malini takes the control of Manjula and both mingle to form a unified image. This gives Manjula the 'Double Image'. Her love represents narcissism, which is her desire for her own self, and the desire for the 'Other' (Malini).

In case of Malini we see that she was having the fantasy to become the mistress of the house. It is prominent that she was having an affair with Pramod and Manjula was finding it difficult to tolerate or ignore. Fantasy resides between art and the unconscious. It is generally expressed in dreams and arts. The book which Manjula claims to be written by her was actually written by Malini. Therefore, she (Malini) has expressed her desires through the book. Unlike Manjula, Malini got in Pramod the object (father figure having the phallus and which relieves her from the threat of castration) of her unfulfilled Oedipal love. Malini fancies to take the place of Manjula but when she is approached by Pramod she denies him and talks about the ethics. Here comes into act the sense of guilt in her. This sense of guilt is also there in Manjula which is gradually revealed through her conversation with the Image. The conversation is basically between Manjula's conscious (ego) and her unconscious (id).

If we consider the character of Pramod then we see that he directs his Oedipal love to his wife Manjula initially but failing which he shifts his attention towards Malini. After Malini's death he shifts to Manjula's old friend Lucy. But we never find him getting his fulfillment in Manjula. This basically leads to pleasure. According to Freud the id is the reservoir of libido or psychic energy. This id or the unconscious seeks pleasure and

avoids unpleasure. It discriminates between the real and the unreal. Since the love for the mother is real and it is suppressed therefore that love manifested in the 'other' will always remain the unreal and unfulfilled. Therefore, it will always shift from its centre. This actually happens in case of Pramod. His subject of love shifts due to this pleasure principle.

Another important thing to note in this triangular relationship is that once Manjula says that she loved Malini as her child. That may not be a true love. Freud says that the child stands as a phallic symbol for the woman who has lost the love of the mother due to repression and suffering from the fear of castration. The child provides a compensation for the biological lack in a woman that distances her from her mother initially in her childhood.

Coming to the Image we see that it is fragmented. By the end of the play we see that the Image and Manjula merge together. The Image forms the upper portion while the lower portion is of Manjula. Voices are mixed up thus forming a deafening cacophony. This makes the identity more complicated. In the second half of the play we get a sudden turn and twist in the dramatic development. The Image and Manjula show the manifestation of the dualities innate to human psyche and the splitting of the persona which always been his thematic and structural pre-occupations become operational again in a striking way with the use of machine. In the joining of the Image and Manjula Nayak through the Plasma Screen we get the two contradictory voices, one of the writer in English and the other that of the writer writing in the regional language that is presented by the unexpressed voice of Malini, Manjula's sister. The two contradictory voices give rise to several voices and give rise to chaos and confusion which lead to cacophony. It also leads to the confusion of ideas.

The broken images represent the mixing up of the identities that occur in the unconscious. In the mirror stage theory Lacan

says that it is a symbolic stage where the child looks at his own image in the mirror and tries to identify himself with the other people. Thus, he/she sees himself/herself in fragmented parts, the feet, knees, hands, elbows, heads etc., where every part is identified with the parts of the other individuals. At this moment the child feels its body to be fragmented and each part is having its own will. The fragmented self is the ego ideal that the subject incorporates within itself from others whom it sees. This also refers to mimicry. The subject's/child's love for the mother and its identification with the mother gives rise to the unified identity. This unified identity is the ideal ego that the subject tries to impose on others. The fragmented pictures of the Image and Manjula represent the conflict of the ego ideal and the id which occurs in the mirror stage during the symbolic development of the psychology of a child. This also refers to the fragmented identity which a subject develops after entering into the language system. The fragmentation of the self also refers to the fear of castration, death, mutilation and other such dangers. For Malini death has occurred to her. Manjula contains the sense of guilt in her for cheating her sister Malini. The fear of death, which is similar to her fear of castration, occurs due to that sense of guilt. The fragmentation may also hint at the aggression. Lacan considers the aggression rooted in the ego. The subject aspires to the image of the body to be a complete whole (unified) and fears a corresponding image of the body in pieces. Since the ego is organized out of the fragments therefore it forms a temporary unity. This unity is maintained by the drive or the libidinal force which can be compared to Freud's Eros (the life drive). This force acts against anything that tries to break this unity. Everything that is not 'I' endangers the 'I'. There occurs aggression which is due to the self-love (for that unity) which is narcissistic in nature. The identity of Malini threatens the unity of Manjula's ego. Therefore, the active force (originating in the unconscious) tries to resist it so that Manjula can continue with her own identity. The id of Manjula nourishes the desire to see

the 'Other' self of Malini into pieces so that nothing can take her (Manjula) into pieces. It is also an act of 'defence' as well. Thus, we see that the splitting of the self gives rise to the problematization of the identity formation. At the end of the play we see that the subject fails to attain a particular identity and both the selves become fractional representations of the human psyche.

Thus it can be observed that in both the plays Karnad's display of the human unconscious is a meaningful portrayal of the Indian psyche that gets manifestation in various ways. Culture plays an important part and society provides enough opportunity for the Indian psyche to flourish and reciprocate its desires that the individual can realize while being placed within various situations that are not bound to any time frame or historical period but are equally applicable to the past and the present of India and its people. In *The Dreams of Tipu Sultan* and *Broken Images* Karnad makes a successful adventure in pointing out the working of the human unconscious that finds proper manifestation in the presentation of the character like Tipu Sultan, Manjula, Malini and Pramod. A systematic and balanced study of the human unconscious becomes a major criterion for these two plays for becoming a proper presentation of the society and culture of modern India.

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