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The Jungian Psychoanalysis Model in *Henry IV* by William Shakespeare

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ABSTRACT

Background: Psychoanalytic criticism attempts to find the psychological aspects in literary works with the traces of author's traumas in his life, and his family disorders which are reflected in his characters. **Objective:** Among the psychoanalyst, Sigmund Freud and Carl Gustav Jung are the most prominent whose major theories have been mostly applied to the interpretation of literary works. For Jung, the inner world of the psyche with its dreams and fantasies are as important as the outer world. **Results:** He believes that 'libido' is not limited to sexual drive, just as Freud states; on the other hand, it contains other instincts such as sex, hunger, and aggression. As Ruth Snowden (2006) believes, whereas Freud sees the psychological aspects mostly in sexual drives, Jung sees them in 'archetypes' and collective unconscious. **Conclusion:** In literature and literary works one can trace these 'archetypes'. This article wants to do this in *Henry IV* to prove that how it can be interpreted in the light of Jungian psychology.

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INTRODUCTION

Henry IV (1799) is about the story of a man, who has fallen from the horse and thought that he was the Henry IV of Germany. The play opens in the throne room with Berthold, a new valet who has been hired to be taught everything he needs to protect Henry IV as a madman. In this room, there are two portraits of Henry IV and Marchioness Matilda (known as Donna Matilda). The pictures are for twenty years earlier when Henry IV and Donna Matilda were dressed in their costumes. Donna Matilda, her daughter Frida, Frida's fiancé Di Nolli, Donna Matilda's lover Belcredi, and a Doctor for psychotherapy are in the castle. They are there in order to help Henry IV to be cured. They dress in costumes as Henry IV forced everyone to do so. When they meet Henry IV, they do not pay attention to him since they think that he is mad; after that Donna Matilda declares that he has recognized her, but the doctor and Belcredi do not accept. The doctor's psychotherapy is to give a shock to Henry IV, by dressing Frida like the portrait of Donna Matilda and Di Nolli like the portrait of Henry IV. In the evening Henry IV is in his room with his valets and tells them that he is wise and is tired of acting like a mad person. After leaving the room to his bedroom, he heard a voice calling him. In fact, it is the voice of Frida who has been substituted by the picture of Dona Matilda, to give a shock to Henry IV. But, Frida herself was frightened by the situation and started screaming. All the members, Donna Matilda, doctor, Belcredi, and valets, entered the room to say that Henry IV was cured and he was sane. After that Henry IV goes to Frida and grabs her. He starts laughing like a madman while hugging her. When the others try to free her, he orders his valets to restrain them. But, Henry IV pulls out his sword and stabs Belcredi. When the others leave the room, Henry IV gathers his valets and comments that they will now have to stay in the castle forever.

Discussion:

Mask in *Henry IV*:

Based on Jung's theory (1969), when the person identifies himself with his persona (mask) the problem of identity becomes manifest. Jung believes that mask is a device which someone uses in order to hide his identity. Henry IV is a person who has fallen from the horse during the carnival. Since his ego which is the center of his identity is hurt, he loses his identity and considers himself as Henry IV of Germany. In fact, he has unconsciously considered this mask for himself for about twelve years.

He forces everyone to wear a mask too; he chooses some valets for himself as his counsellors, since in history it is written that "Henry IV was hated by the upper aristocracy for surrounding himself at court with young men of the bourgeois" (Eric Bentley. 1952, p.143). In fact, after falling from the horse, Henry IV acted like a fool man. Therefore, Henry IV has unconsciously thought that he is an Emperor of Germany, since he has

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lost his consciousness. Actually, it is a kind of mask for him; a mask which he identifies himself with it for “twelve years” (1952, p.202). On the other hand, when he came to his consciousness as he says, “one day the trouble here (*Touches his forehead*) mended. Little by little, I open my eyes, and at first I don’t know whether I am asleep or awake. Then I know I am awake” (1952, p.202), he chooses another mask for himself intentionally. In fact, he did it on purpose because he understood that “how things changed, how his friends deceived him, how his place was taken by another, and all the rest of it” (1952, p.202); actually, he wants to know the reality of his people by hiding his identity under his mask and pretending insanity. For this result, he wears his mask, and forces the others to use masks too. For example, he was obsessed with clothes and ordered that everyone in the castle had to wear and appear before him in special costumes as Landolph says to others that “there’d be awful trouble if he saw you gentlemen in modern dress”(1952, p.162) and “he pays more attention to the dress than to the person”(1952,p.163). Additionally, “he gives orders that such and such a person appear before him” (1952, p.165), or uses “oil lamp” (1952, p.193) in the castle. All of these things show his mask of insanity to others, while under his mask he evaluates his friends. Besides all, Henry IV tries to show everybody that he is aware of everything. Ironically, he wants to declare that he is sane but it is the others who are under the mask and betray him, as he mentions about Donna Matilda that “the impudence! To come here along with her lover!...And pretending to do it out of pity!” (1952, p.189) Actually, he unmasked himself against his valets, when he was speaking to them in the throne room and convinced them that he is “not mad, any more. No. Don’t you see? We’re having a joke on those that think I am mad!”(1952, p.191) Moreover, he declares that he was aware of everything in the house and says that “Do you suppose I don’t know that as soon as I turn my back with my oil lamp to go to bed, you turn on the electric light for yourselves, here, and even there, in the throne room? I pretend not to see it!”(1952, p.193) Here, Henry IV only unmask himself and shows his sanity against his valets, while the other members are not aware of it and still think that he is mad. Additionally, after confessing his sanity, when John, who had to act as a monk for Henry IV to write his confessions, arrives, again Henry IV wears his mask and acts as an insane person “Sit down father, sit down! Have the lamp near you! Write! Write!”(1952, p.196) In this regard, one can see that he uses different masks for different situations. However, his real sanity has been revealed to others, when he was going to his bedroom. When Frida’s attempt, to bring a shock to him had been failed, she fainted and all the others rushed into the room. There, they claimed to her that Henry IV was cured; and since Henry IV understood that they were aware of his sanity, he showed his real face as he states, “I am cured, gentlemen: because I can act the madman to perfection, here; and I do it very quietly” (1952, p.205). In fact, he accuses the others for being mad and claims, “if you weren’t mad, both you and she would you have come here to see me?”(1952, p.206) He declares that, all these twenty years he was in his masquerade and all the other people have been changed. But whereas Henry IV has created a world of illusion for himself, he is not able to return to the ordinary world and declares to the doctor that he will remain in his madness. He believes that Frida is the person whom he knows and can love, because, he sees Frida as young Matilda whom he has lost for his madness and considers himself as a young man. Therefore, he holds her in his arms and prevents the others from stopping him. Finally, when Belcredi came near to him, Henry IV killed him with his sword. In this regard, again he wears his mask; because he was aware of his action and knew that he may be executed for his action, so he preferred to wear his mask of insanity for the rest of his life and stay with his valets in his castle as he states, “now, yes...we’ll have to (*Calls his Valets around him as if to protect him*). Here we are...together...forever!” (1952, p.208)

As one can see, Henry IV hides his real identity and nature behind his masks. Moreover, he does not have a name and one can see that he is just named from the beginning, as Henry IV. Actually, he identifies himself with this name and tries to give an identity to himself by wearing the mask of Henry IV.

Mask in Belcredi:

Belcredi is the rival of Henry IV and the lover of Donna Matilda. He comes to the castle with other members to help Henry IV. He is dressed as the “monk from Cluny who is accompanying the Abbot” (1952, p.166). In fact, it is a kind of mask for him. He appears against the Henry IV as a monk, who seems to be as a friend for him. However, he does not believe that the idea of the doctor, which is to give a shock to Henry IV, does not work and claims that “I’m afraid of a different thing: that we’re wasting our time” (1952, p.185). Ironically, he is Henry’s enemy and wants to prevent the others from helping Henry IV. Therefore, this is a mask which he uses in order to hide his true identity. Moreover, Henry IV is aware of his enmity and names him as “Peter Damiani” (1952, p.166), which, ironically, alludes him as his enemy and states that he was “more ferocious than any one against those who tried to defend him” (1952, p.203). Actually, Belcredi tries to show himself as a good and kind man who wants to help Henry IV, but under his mask he was the person who kicked the hours and caused Henry IV to fall down; it is clarified when Henry IV tells the others about his treachery that “behind my back, pricked my saddled horse till it bled” (1952, p.203). Consequently, one can assume that Belcredi has a mask and hides his identity under it. On the surface aspect it seems that he is the one who is eager to help Henry IV with others, but in the deeper aspect it is he who tries to kill Henry IV by kicking his horse. Therefore, he wears a social mask for himself and his identity is not clear.

Mask in Valets:

Harold, Landolph, Ordulph, and Berthold are four valets, who work for Henry IV as his secret counsellors. Berthold is the newly employed valet. He tries to learn things from the other three valets. Actually he is employed, since Henry IV wants a person with this name as Landolph claims: "they've driven Adalbert away from me. Well then, I want Berthold! I want Berthold" (1952, p.143). Therefore, Berthold is the person in the mask of Berthold for Henry IV. Besides that, the other valets claim that they do not know who really they are. In fact, to all of the valets are given a mask of historical names, which Henry IV wants. Additionally, Landolph states that "we're like so many puppets hung on the wall, waiting for someone to come and move us or make us talk" (1952, p.144). It seems that for them this masquerade is a kind of jest and fun for them; for example, at the time of understanding Henry IV's sanity, when John the old servant comes to write Henry IV's confessions, they try to make a fun on him (1952, p.196). In this regard, it seems that the valets are trying to help Henry IV with his problem and are his trustworthy members as Henry IV believes he is "surrounded by his faithful counselors" (1952, p.194). However, the valets are not so much trustworthy, since, as Henry IV declares to them that he is not mad any more, they claim it to other members to "make fun of him too" (1952, p.204) with them. Consequently, one can consider a kind of mask for the valets too. They pretend that they are faithful counselors, but they show something else. They just accept their roles for the sake of fun of it. Moreover, they accept their mask with Henry IV at the end of the story, when Henry IV decides to remain in his mask.

Animus in Donna Matilda:

Donna Matilda is the woman in the story, who once was in love with Henry IV and now is engaged to Belcredi. The concept of animus based on Jung's theory, is represented here with two men, Belcredi and Henry IV. According to Jung (1998), animus is the male aspect of woman, or any man in the story. As with Henry IV, Donna Matilda was not able to communicate with him, despite her love toward him because as she says, "for her, when a man begins to want to be taken seriously, he gives the clearest proof of stupidity" (1952, p.156), and more "he was a bit strange" (1952, p.157). Therefore, as she claims, she left him because of his madness and laughed at him like the others. So, it seems that Donna Matilda was not able to accept Henry IV in his situation, so, she failed to communicate with him for twenty years.

Another aspect of animus is Belcredi, who is her lover now. But, Donna Matilda is not able to communicate with him too. From the beginning of the story, one can see the conflict between them. The first conflict which is mentioned is about the portrait of Donna Matilda; when she asks her daughter Frida to look at it and wants Belcredi to say his idea about it, he refuses to answer. Moreover, Donna Matilda calls Belcredi as "fool" (1952, p.151), and states that "I don't need you at all" (1952, p.163), since she believes that "he does not understand anything" (1952, p.175). Additionally, Donna Matilda cannot trust in Belcredi's ideas and words. For instance, Belcredi declares that he was the first person who mentioned the idea of having a pageant as he "was looking at an illustrated German review in the club. He was merely glancing at the pictures [...]. There was a picture of the Kaiser [...]. He was on the horse-back, dressed up in one of those ancient German" (1952, p.155); but Donna Matilda cannot accept him and declares that she heard the idea from Belassi. In this regard, one can see the conflict and distrust between them. Another example is when Donna Matilda claims that she saw Henry IV's face after his falling for the first time, Belcredi denies it, while on the surface level it seems that Donna Matilda is engaged with Belcredi and must love him, but in deeper level it seems that Henry IV is more important for her; this is shown when she declares to Belcredi that "who is worrying about you now?" (1952, p.182) As Frida mentions, "It's always like this...rows over nothing" (1952, p.151), Donna Matilda and Belcredi always have arguments. Therefore, it can be concluded that Donna Matilda is not able to communicate with men. In both aspects of her animus, Henry IV and Belcredi, she fails. Consequently, it can be assumed that she is not able to achieve herself.

Wise Old Man in Henry IV:

According to Jung (1969), wise old man is the person who helps the character or hero with his problems. In this story, the Doctor takes the role of wise old man, who is employed by Di Nolli to help Henry IV with his madness. Here, the doctor is not only unable to help Henry IV, but also cannot help Donna Matilda and Belcredi with their arguments. For example, when Donna Matilda speaks about her portrait on the wall, Belcredi ignores her words; therefore, the doctor tries to give his ideas on the portrait and explains the resemblance between Donna Matilda and her daughter Frida. But Belcredi cannot accept a resemblance between them, and this caused an argument between Donna Matilda and Belcredi. In this regard, the doctor who is "frightened at the disturbance he has caused" (1952, p.152), is not a kind of wise old man for them; since he himself caused a problem for them.

The task of the doctor is to help Henry IV. But he wears a mask too. He is dressed in as "the Bishop of Cluny" (1952, p.163) and hides his identity. Therefore, he cannot be a trustworthy wise old man. Moreover, when the doctor and other members encountered with Henry IV for the first time, Henry IV spoke of the disguised appearances specially of Donna Matilda about "her dark complexion" (1952, p.170). In this regard,

the doctor believes that “he was alluding to the costumes we had slipped on...Your cloak [...]. But all this is childish”(1952, p.173). Since he is a doctor, one expects him to discover that Henry IV is not mad; while on the contrary, he did not distinguish his sanity. On the contrary, the doctor did not understand that Henry IV speaks out of sanity. Although, Donna Matilda believes that Henry IV is sane, and claims that “he recognized” her (1952, p.175), the doctor states that “it’s not possible” (1952, p.175), because he is not able to detect Henry IV meticulously. Besides all, the doctor suggests that Frida and Di Nolli wear a dress like the portraits on the wall and stay in the place of the pictures to give a shock to Henry IV for his remedy, since he believes that Henry IV is “like a watch which has stopped at a certain hour”(1952, p.178). However, this theory did not work and just frightened Henry IV for a short time. As Henry IV claims, “Do you know, Doctor, that for a moment you ran the risk of making me mad again?”(1952, p.201), he was not satisfied with the doctor’s remedy. Therefore, the doctor fails to help Henry IV as the wise old man. Moreover, the doctor fails to help Henry IV to achieve his self and his identity.

Conclusion:

In *Henry IV*, the aspect of identity is more complicated. As Jung (1958) declares, ego is the center of identity. Therefore, when someone uses a mask for himself and identifies himself with that mask, he will lose his identity. In *Henry IV*, one can see from the beginning that the character does not have any name. One can see him just as Henry IV, a name which he has chosen for himself from the time he fell from the horse. In this story, Henry IV uses different masks for himself; the mask of insanity and the mask of sanity. In fact, he hides his identity under his masks. For example, when he fell from the horse, he chose the mask of Henry IV; when he came to consciousness after twelve years, he decided to remain in his mask of insanity. Then, after revealing his sanity to others, by killing Belcredi he went to the mask of insanity once again. Besides that, the other characters of the story use masks too. Belcredi tries to show that he is a friend for Henry IV, while under his mask he was the person who kicked Henry IV’s horse. Donna Matilda pretends that she wants to help Henry IV, but she was not able to do so. Also, she was not able to communicate with men too; therefore, she fails to accept her animus and achieve herself. The concept of wise old man here can be taken into account too. The doctor, who is the symbol of wise old man, fails to help Henry IV. Despite his knowledge he was not able to understand that Henry IV is not mad. Additionally, he was to put Henry IV into real madness through the condition which he established. Consequently, one can assume that the characters of the stories do not achieve to their selves and their identities are not clear.

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