



## International Journal of Research in Academic World



Received: 21/June/2024

IJRAW: 2024; 3(7):174-179

Accepted: 26/July/2024

# Parallel Desires and Demonic Romance: Scrutinizing the Dynamic Connect of Richard and Audience in Shakespeare's Play *Richard III*

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### Abstract

Richard's journey in the play goes from and into different levels of brutality, unseen and untouched by human consciousness. This paper aims to explore the intricate dynamics of demonic romance between the heroic villain Richard and the Audience, examining how their intertwined motives collectively desire Richard's enthronement until it is achieved. William Shakespeare in his tragedies, has a history of engaging his audience in a moral complicity with his villains. Shakespeare does this purposefully through the use of Soliloquy and Asides. These are significant in understanding his villains/hero's inner character, his motif and his building relationships with those around him. By analysing the development of their relationship in the context of literary frameworks in *Richard III*, this research uncovers the symbolic and thematic underpinnings through the interactions contributing to their mutual entrapment. Richard, the master of cunning arts, uses tactical athleticism to use his blemish deformity, his isolation and his cry for natural justice to his advantage in developing a sympathetic gain from the audience. This paper delves deeper into exploring the role of narcissistic traits of Richard in persuading the reader to his side and keeping them distinctively connected till he desires. By examining Richard's behaviour, inner conflicts, rhetoric, and manipulation through which he enhances his dark euphoric engagement with the audience, we explore Richard as a compelling force that controls the audience's emotions and engagement throughout the play.

**Keywords:** Elizabethan, villain, complicit, romance, manipulation, isolation, inner conflict

### Introduction

*Richard III*, a five-act chronicle drama written by William Shakespeare around 1592-94. Richard, the Duke of Gloucester desires to become the Plantagenet's King of England, by replacing no matter who comes his way. As *Richard III* opens, Richard is Duke of Gloucester and his brother, Edward IV, is king. Richard is eager to clear his way to the crown. He manipulates Edward into imprisoning their brother, Clarence, and then has Clarence murdered in the Tower. Meanwhile, Richard succeeds in marrying Lady Anne, even though he killed her father-in-law, Henry VI, and her husband. When the ailing King Edward dies, Prince Edward, the older of his two young sons, is next in line for the throne. Richard houses the Prince and his younger brother in the Tower. Richard then stages events that yield him the crown. After Richard's coronation, he has the boys secretly killed. He also disposes of Anne, his wife, to court his niece, Elizabeth of York. Rebellious nobles rally to Henry Tudor, Earl of Richmond. When their armies meet, Richard is defeated and killed. Richmond becomes Henry VII. His marriage to Elizabeth of York ends the Wars of the Roses and starts the Tudor dynasty.

To understand, how desires are unified, how a stage identity and an exclusively independent identity transact among them a sense of romance, and how they manufacture empathy we

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need to look for the cord that connects the soul of the two, and for the Elizabethan dramas, we can say the masters of the age craftily developed the machinery cords to do that. For e.g., Shakespeare uses Soliloquy and Asides as a technique, known for fostering a sense of intimacy and conspiratorial inclusion in Elizabethan dramas. This aside is significant in understanding Richard's character and his relationships with those around him in the play. The character's tone is expansive, and confiding, he draws us in with soliloquy and confidence. By speaking directly to the audience he makes us complicit in his exclusion from life and love; he "must prove a villain" and invites us to share his journey. And he does it with such destructive energy, such personal allure despite his outward deformities that we cannot help but be charmed. Richard frequently breaks the fourth wall, sharing his plans and thoughts with the audience directly. Shakespeare's portrayal of Richard's physical deformity needs to be recognised as dramatic rhetoric, an ideological distortion, a piece of neo-Platonic determinism, in the same way that Shakespeare had to make Othello black. Richard's asides are strategic revelations of his true intentions and thoughts, allowing the audience to see the stark contrast between his public facade and private machinations, audience willingly sacrifices his integrity to further his and Richard's ambitions. Let us have a look at them:

Richard III's opening soliloquy serves as a profound exposition of his character, revealing his internal isolation and the ensuing inner conflict.

*“RICHARD: Now is the winter of our discontent/Made glorious summer by this son of York/And all the clouds that lour'd upon our house/In the deep bosom of the ocean buried...”-(Shakespeare,1.i.01-41)*

The state of discontent in Richard's heart to the disharmony between his inner self and court gives rise to anomaly feelings of an ingenious construction of evil all revealed in this Soliloquy. The emphasis on 'now' is important as this implies the preparation for the state of things now and to come. The state of discontent in Richard's heart and mind is accentuated by the metaphor of winter. Winter as opposed to summer, is somber, cold, dry and less glorious. It is a phase of conspiratorial darkness for Richard. Summer, a metaphor for glory, radiance, and openness is demeaning to Richard as his discontent has in it a rebellion against the state of leisure and glory that the court is in. Summer's glory under Edward IV seems pompous, shallow and effeminate to Richard. It seems to suggest that the light under Edward IV is fading and a fire is burning brightly elsewhere. The fruits of power have made Edward IV soft and weak. Richard is impervious to such ceremonies and seeks evil ingeniously from within. So he seems to be saying-Since I am sequestered from all the radiance and I have no interest in niceties of life, I must go the other way. The customs and mores of court have put on the ornaments of leisure and thus in these times, those whichever is sleeping still and idle, in my heart vigil. Up to this part, Richard's mind is the atmosphere of the play.

Richard confesses his deep-seated insecurities and alienation. Richard begins by contrasting the peace and prosperity enjoyed by his family (the House of York) with his misery. Despite the collective success of his family, Richard feels isolated due to his physical deformity, Richard's sense of being "cheated" by nature results in a profound personal and social alienation. He perceives himself as an outsider, unfit for the pleasures and normalcy enjoyed by others. This alienation is not only physical but also emotional, as Richard acknowledges his inability to engage in "amorous" pursuits or social interactions: The psychological aspect of Richard's isolation is underscored by his introspection and self-loathing. His deformity becomes a symbol of his internal turmoil and fuels his resentment. This deep-seated bitterness leads Richard to reject the "idle pleasures" of peace, instead embracing villainy as a means to assert his identity and agency. Richard's decision to "prove a villain" can be seen as an attempt to find purpose in his isolation. This choice creates an inner conflict where his actions as a villain are a direct response to his feelings of inadequacy and exclusion.

*“RICHARD: Was ever woman in this humor wooed? Was ever woman in this humor won? I'll have her, but I will not keep her long. What, I that killed her husband and his father, To take her in her heart's extremest hate....”-(Shakespeare, 1, ii,246-84)*

Pretext to the scene Anne reproaches Richard for being wretched to her. Anne is the most horrified, conscientious watcher of Richard's crimes. But it is Anne who is seduced by the force of Richard. In the confrontational scene between Richard and Anne, initially, she had shown only disgust for Richard. Then slowly and gradually through the power of

Richard's persuasive language, Anne was pulled into his circumference. Richard laid his breast open and offered it to Anne against a sword, showing that he had nothing to lose or fear. Anne succumbs to this kind of audacity. In a series of dialogues that follows between the two, there are both curses and invocations. We see how rage and defiance dwindles into acquiescence. Evil wants an alliance and he succeeds.

Richard relishes in the celebration of his power over people. The power of persuasive language is a sort of triumphalism. This shows Richard's ruthless disregard for human emotions and his satisfaction in subverting them for his gain. He acknowledges the barriers he overcame-Anne's hatred, her curses, and the memory of her loved ones he killed. Richard projection of himself as an honest man, clearheaded and wretched is evident when he says "I'll have her; but I will not keep her long." He is a Machiavellian to the world, but to himself, he is truly revealing. He is not as non-revealing as Iago who had said 'I am not what I am.' He has opened his heart for the audience to see through. By sharing his triumphs and plans, he creates a sense of intimacy and complicity with his audience. It is here that Richard establishes a connection with the audience similar to the connection he has established with Anne. This connection or relationship is of awe. The audience is as much in awe of Richard's ranting as is Anne in the play. We are insidiously being swayed by his ranting charms.

Richard marvels at his success, indicating his awareness of the absurdity and evil of his actions. Richard's manipulation extends to self-deception and vanity. He oscillates between self-loathing and narcissistic admiration, highlighting his complex psychological state. Initially, he acknowledges his physical and moral shortcomings. He says:

*“On me, whose all not equals Edward's moiety?/On me, that halts and am misshapen thus?” (Shakespeare,1, ii, 270-71)*

However, he quickly shifts to an inflated sense of self-worth, "Upon my life, she finds, although I cannot,/Myself to be a marv'lous proper man" (Shakespeare,1,ii,275). This self-contradiction is a manipulation of his own psyche, demonstrating his ability to alter reality to suit his needs. "Since I am crept in favor with myself,/I will maintain it with some little cost."(Shakespeare,1,ii,280). Richard's candidness about his evil deeds and intentions makes the audience privy to his machinations, fostering a disturbing sense of involvement in his actions.

*“But first I'll turn yon fellow in his grave/And then return lamenting to my love.” (Shakespeare,1,ii,281)*

This blend of mockery, charm, and malice captivates the audience, making them unwittingly admire his cunning. Richard's ability to make the audience complicit is a testament to Shakespeare's skill in creating complex, engaging villains.

*“RICHARD: So do I ever [aside] being well-advised/For had I cursed now, I had cursed myself.”*

*-(Shakespeare,1,iii,336-37)*

This brief moment reveals Richard's cunning and self-awareness, serving as a key example of how Shakespeare uses direct audience engagement to create a complex relationship between the villain and the spectators. In this instance, Richard acknowledges the potential danger of his own words: "For had I cursed now, I had cursed myself." This self-awareness is shared with the audience, making them privy to

his inner calculations. By doing so, Richard turns the audience into his confidants, creating a sense of complicity and safety. The audience is made aware of his manipulative tactics and becomes a silent accomplice to his schemes.

Richard's interaction with the audience through asides and soliloquies is manipulative in itself. He, not only reveals his plans but also manipulates the audience's perceptions and emotions. The aside: "*So do I ever [aside] being well-advised,*" demonstrates Richard's careful consideration of his actions. By sharing this with the audience, he invites them into his world of deception and manipulation, effectively making them complicit in his villainy.

*"RICHARD: I say, without characters fame lives long/  
[aside] Thus, like the formal Vice, Iniquity/ I moralize two  
meanings in one word."* -(Shakespeare,3,i,82-85)

Richard compares himself to the "formal Vice, Iniquity", thus aligning himself with the archetypal villain of medieval morality plays where the Vice character was known for his deceit and cunning, often speaking directly to the audience to reveal his schemes. This comparison reinforces Richard's role as a cunning manipulator who takes pleasure in his ability to deceive.

Richard's assertion that he "moralizes two meanings in one word" illustrates his intent to manipulate through language. His ability to convey one message while implying another allows him to navigate complex social interactions and manipulate those around him, such as the child prince in this scene. His dialogue is carefully crafted to maintain a veneer of honesty while advancing his sinister objectives. Richard's aside reveals his skill in using words with dual meanings, which he employs to deceive others while communicating his true intentions to the audience. The phrase "*I moralize two meanings in one word*" underscores his ability to speak with duplicity. This double entendre is a crucial tool in his manipulation, allowing him to present a facade of virtue while concealing his malevolent intentions. It also evokes a sense of theatricality and performance, as Richard is conscious of his role and the impression he makes on both his victims and the audience.

*"RICHARD: [aside] Short summers lightly have a forward  
spring."* -(Shakespeare,3,i,95)

The line hints at Richard's narcissism. His use of the metaphor suggests a self-awareness that borders on pride. He sees himself as a figure of great importance, someone who, like a "forward spring," is destined to make a significant impact, even if it is brief. In the context of his conversation with the young Prince Edward, Richard reveals his understanding of the rapid rise and fall of fortunes. "*Short summers lightly have a forward spring*" suggests that early success often leads to a swift end, and by this, he is already laying the groundwork for his future manipulations. The aside, though brief, serves to underscore Richard's awareness of the fleeting nature of his schemes and the delicate balance he must maintain. Though it's a moment of introspection that he shares with the audience, however, this self-assessment is reflective of a narcissistic personality further drawing them into his deceitful world and making them complicit in his manipulative endeavours.

*"BUCKINGHAM: [aside] and supper too, although thou  
know'st it not."* -(Shakespeare,3,ii,121)

This aside from Buckingham encapsulates the deceit and foreboding that characterize the actions of Richard's accomplices. Buckingham's aside, "*And supper too, although thou know'st it not*", is laden with dark irony and foreboding. Buckingham's participation in the malevolent schemes orchestrated by Richard, highlighting the villainy at play. It also acts as a reminder to the audience, to celebrate being confidant. This act of duplicity is a hallmark of the villainous undertones pervasive throughout the play.

*"RICHARD: [aside] I will converse with iron-witted fools/  
And unrespective boys. None are for me/That look into me  
with considerate eyes/ High-reaching Buckingham grows  
circumspect."* -(Shakespeare,4,ii,30-33)

The above aside highlights Richard's aversion to scrutiny. He recognizes that those who are thoughtful and discerning are more likely to see through his deceit and challenge his authority. Richard's above declaration indicates his preference for interacting with those who are less perceptive and easily manipulated. Richard's desire to avoid such individuals further underscores his manipulative nature; he prefers the company of those who will not question his actions or motives. This reflects his strategic approach to maintaining power. By surrounding himself with individuals who lack the intelligence or inclination to challenge him, Richard ensures that he remains unopposed and can continue his schemes unimpeded.

The mention of Buckingham, "*High-reaching Buckingham grows circumspect,*" reveals a shift in Richard's perception of his once-loyal ally. Buckingham, who has been instrumental in Richard's rise to power, is now becoming cautious and perhaps suspicious of Richard's intentions. This growing circumspection poses a threat to Richard, as it suggests that Buckingham may no longer be as easily controlled or manipulated. Richard's awareness of Buckingham's changing attitude indicates his constant vigilance and readiness to eliminate any threats to his supremacy. And from here onwards Richard starts seeing the audience as a sceptical accomplice and isolates himself again. Richard's distrustful paranoia is a hallmark of Richard's rule and ultimately contributes to his downfall.

Several other Asides, such as Margarete's in this play (Shakespeare,4, iv,1,15,20,25) too try to communicate with the audience, however, that does nothing but serve Shakespeare's purpose to check the side the audience is. The Audience is irked by the perpetual obstruction in their romantic transaction with Richard's ambitious pursuit and pays no heed to her curses, discussion and desires of Margarete.

### Discussion and Analysis

William Shakespeare's Richard III is a masterpiece of dramatic literature that intricately explores the complex relationship between the protagonist, Richard, and the audience. Richard's character is a study in villainy, manipulation, and ambition, and Shakespeare masterfully uses Richard's direct addresses to the audience to create a dynamic and often unsettling interaction. This direct address immediately establishes a complicity between Richard and the audience. Richard's openness about his intentions creates a perverse sense of honesty that draws the audience into his confidence, making them unwitting accomplices in his schemes. The audience too aligns with his pursuit, at first because of a sense of sympathy, later through the course of

action developing that into a dark euphoric romance. Initially, Richard's self-confidence and charm drew the audience in, exploiting their innate human tendency to be attracted to strong, confident leaders. Richard's sharp wit and intelligence are on full display throughout the play. His ability to outmanoeuvre and outthink his opponents often elicits admiration from the audience. The audience is often impressed by intelligence and strategic thinking. Richard's cleverness and verbal dexterity engage the audience on an intellectual level, creating a sense of respect for his cunning, even if they disapprove of his moral choices.

Richard is adept at understanding and exploiting the psychological weaknesses of others, both within the play and in the audience. He uses flattery, deceit, and manipulation with authority and audacity to bend others to his will. This transparency gives Richard a certain allure, as he embodies the raw, unbridled pursuit of power. The audience becomes privy to Richard's innermost thoughts and plans, a position that simultaneously fascinates and repels. By letting the audience in on his deceit, Richard manipulates them into a position of shared knowledge and, indirectly, shared guilt. This manipulation makes the audience more invested in his character and more engaged in the unfolding drama with a complicit bond. Shakespeare's audience in *Richard III* embarks on Richard's side using the technique where one-sided vocal transactions attest to their accomplishment. Even when the other side submits to the former's desires.

### Isolation, Narcissism, and Inner Conflict

Richard, the protagonist of Shakespeare's play *Richard III*, is a figure of immense complexity, whose isolation, narcissism, and inner conflicts drive his actions and define his relationship with the audience. Richard's isolation is both physical and emotional, rooted in his physical deformity and the resulting societal rejection. From the play's opening soliloquy, he reveals his deep-seated bitterness: "*I, that am curtailed of this fair proportion, cheated of feature by dissembling nature, deformed, unfinished, sent before my time into this breathing world scarce half made up.*" His deformity leads to a sense of being unloved and unworthy, fueling his desire for power as a means to compensate for his lack of acceptance and affection. Richard's physical deformity is a constant source of his self-loathing and feelings of inadequacy. He frequently refers to himself in terms that reflect his belief in his own ugliness and moral corruption. This complex drives his insatiable need to prove his worth and assert his dominance over others, fueling his ruthless ambition. Richard's decision to "prove a villain" can be seen as an attempt to find purpose in his isolation. This choice creates an inner conflict where his actions as a villain are a direct response to his feelings of inadequacy and exclusion.

Richard's narcissism is a crucial coping mechanism for his isolation. In *Richard III*, Richard's constant self-praise underscores his narcissism and perceived superiority. He revels in his cunning and sees himself as superior to those around him, using his intellect and ruthlessness to climb the political ladder. He boasts of his cunning and manipulative prowess in soliloquies, exuding confidence in his villainous schemes. His inflated self-image and articulated justifications draw the audience into his psyche, making them complicit in his machinations and highlighting Shakespeare's exploration of the seductive power of evil and egotism. This narcissism, however, is a double-edged sword. While it drives his success, it also isolates him further, as genuine relationships become impossible. His interactions with others are

transactional and deceitful, based on manipulation rather than mutual respect or affection.

As Richard climbs the ladder of power, his narcissistic entitlement grows, but so does his isolation. His actions, driven by an inferiority complex and a desire for validation, alienate him from genuine human connection. His villainy is not just a product of his ambition but a reflection of his deep psychological scars and need for control. To overcome his isolation, Richard turns to the audience, forging a unique bond through his direct addresses and soliloquies. These moments of candid revelation allow the audience to become his confidants, privy to his innermost thoughts and schemes. By sharing his plans and ambitions, Richard creates a sense of intimacy and complicity, drawing the audience into his world. This connection is a form of romance, not in the traditional sense, but as a shared understanding and alignment of desires. The audience's awareness of his villainy, coupled with his charismatic delivery blurs the line between observer and participant. The audience, seduced by Richard's charisma and wit, becomes complicit in his actions, experiencing a vicarious thrill through his villainy. This complicity underscores Shakespeare's exploration of power, manipulation, and the seductive nature of evil, enhancing the psychological complexity and moral ambiguity of the play. Richard's narcissism fosters a profound connection with the audience because he reveals his true self to them, unlike his deceitful interactions with other characters. His soliloquies display his cunning and ambition, engaging the audience in his internal monologue. This contrasts with his manipulative and insincere relationships with allies and adversaries, whom he uses and discards. The audience becomes his confidant, privy to his schemes and motivations, creating a deeper psychological bond. This connection highlights the play's exploration of power, manipulation, and the seductive allure of evil, distinguishing the audience's unique role in Richard's narrative.

Richard's inner conflicts, however, underpin this bond. His constant need for validation and recognition reveals a deep-seated insecurity. Despite his outward bravado, he is haunted by his own self-doubt and fear of inadequacy. This internal struggle is projected outward in his ruthless pursuit of power and his disdain for those he manipulates. The audience, aware of his vulnerabilities, may feel a complex mix of repulsion and empathy, further deepening their engagement with his character. Richard's soliloquies often expose these vulnerabilities, showing the cracks in his narcissistic facade. His acknowledgement of his own monstrosity, coupled with his relentless drive to prove himself, makes him a tragic figure, evoking both horror and pity. Richard's ambitions are fueled by a deep-seated desire for power and recognition, driving him to deceit and murder. His physical deformity and subsequent feelings of inferiority intensify his ruthless quest for the throne. Richard's moral conflicts are overshadowed by his Machiavellian tactics and unyielding pursuit of dominance. His soliloquies reveal a manipulative charm that engages the audience, making them complicit in his schemes. His cunning and self-awareness of his villainy make him both a captivating and horrifying figure, showcasing the dark allure of unchecked ambition and the psychological complexity of Shakespeare's character.

The play's exploration of Richard's isolation, narcissism, and inner conflicts thus serves to create a multifaceted character whose relationship with the audience transcends the typical boundaries of protagonist and observer. The audience's complicity in his actions highlights the seductive nature of

evil and the ethical dilemmas posed by unchecked ambition. Richard's journey is not just a quest for power but a desperate attempt to overcome his profound sense of isolation and to assert his identity in a world that has marginalized him. This complex interplay of psychological and emotional factors makes Richard III one of Shakespeare's most compelling and enduring characters, whose story resonates with audiences across centuries.

### **Audience Connect and Parallel Desire**

*"In fact, Shakespeare makes his audience's relationship with Richard into something of a love affair. First, we are attracted, compelled, committed even, then after the initial flush of connection, we feel our hero has begun to lose faith with us, to withdraw, to disconnect and we lose ownership of him. Richard was our guide, our conduit into the mise-en-scène of the play but as the action develops, he steps back inside it and the divide between character and audience widens."* -(Licence, *Shakespeare's Secret Love for Richard III*)

Shakespeare employs soliloquies and asides as primary tools to forge a direct connection between Richard and the audience. From the very beginning, Richard's soliloquies are laden with confessions of his malevolent plans and manipulative tactics. Richard's and the audience's goals run parallel, in their shared desire for entertainment and revelation of human nature's darker side. Richard seeks power through manipulation and cunning. Richard's manipulative actions captivate the audience, who, despite their passive role, are psychologically ensnared by his charisma, and seek the thrill of his machinations.

Richard's self-awareness and direct engagement heighten this bond, making the audience a silent accomplice. Their intertwined destinies reflect the corrupting influence of power and the thin line between observer and participant. Symbolically, Richard represents unchecked ambition, while the audience embodies the voyeuristic fascination with villainy, underscoring the play's exploration of moral complexity and the seductive nature of power. This creates a complex interplay where Richard influences the audience's perceptions, making them complicit in his deeds, while they observe both his ascent and his descent. Their relationship reflects a competitive dynamic, as Richard seeks control over his fate and others, while the audience grapples with their moral complicity, highlighting themes of power and ethical ambiguity.

### **Running Transactions of Demonic Romance**

*Richard III* epitomizes its dark romantic hero through his profound self-awareness and psychological depth. Unlike traditional villains, Richard is introspective and charismatic, revealing his malevolent plans directly to the audience through soliloquies. His candidness creates a disturbing intimacy with viewers, drawing them into his morally ambiguous world. Richard's unrestrained ambition and ruthless pursuit of power reflect the dark romantic fascination with the corrupting influence of unchecked desires. His manipulation of others and the resulting chaos highlight the destructive potential of human aspirations when driven by narcissism and cruelty. Richard begins to share his existential dread and moral decay with his accomplice i.e., the audience, by developing a bond of trust and desire; likely to be categorised as dark romanticism. The play's setting and mood also contribute to its dark romantic qualities. The use of dark imagery and motifs underscores the sinister undertones of

Richard's rise and fall. Richard's relentless quest for power leads to a profound sense of isolation and futility, culminating in his ultimate downfall. His soliloquies often reveal a bleak view of human nature and the inevitability of betrayal and doom, as a conventional dark romantic hero meets its end.

The "demonic romance" between Richard and the audience is a result of his charismatic villainy. Richard's charm lies in his honesty about his dishonesty. He openly acknowledges his manipulation and revels in it. Richard's ability to engage the audience stems from his charismatic villainy. Despite his malevolent actions, his charm and wit draw the audience in. This creates a "villainic romance" where the audience, though aware of his evil, is captivated by his intelligence and audacity and thus submits to Richard, as their captain to sail through, for his desires to be fulfilled. However, at the tail end of the play, Richard intentionally deserts the audience from sharing the fate of their common desire, since Richard too romanticises a feeling of love (for those who put their interest in him as an isolated being). He orders, a mere break of their further participation in their mutual complicit pursuit.

From a critical standpoint, Richard III's embodiment of dark romanticism invites both fascination and discomfort. His charismatic villainy and psychological complexity engage the audience, yet his actions and ultimate fate serve as a grim commentary on the nature of power and the human condition. Shakespeare's portrayal of Richard aligns with the dark romantic tradition by exploring the darker sides of human ambition and morality, offering a compelling but unsettling view of the consequences of moral transgression. It is essential for the arc of the plot that we lose sympathy with Richard by the end, even if we don't fully side with the Lancastrian Henry Tudor, whose character is barely developed. He is merely the dramatic instrument of fate. He turns from hero to anti-hero, protagonist to antagonist, in order to become the sacrifice that the fates demand. This doesn't mean we dislike Shakespeare's Richard, we can still think of him with compassion, even fondly. Ultimately though, the dramatist has a higher intent. We are touched by the pathos of Richard's death and learn the moral lesson that was a requirement of Elizabethan literature.

### **Conclusion**

*Richard III* is a profound study of the human psyche, that intricately deals with the intertwined strings of isolation, Narcissism, inferiority complex, sense of natural justice, parallel desires, and demonic romance that can drive an individual towards monstrous deeds yet invoke pleasure. Through a combination of charisma, direct engagement, evoking sympathy, showcasing intelligence, and adept psychological manipulation, Richard III effectively instigates the audience to align with him. From a psychoanalytic perspective, his success in doing so lies in his ability to tap into fundamental human emotions and psychological tendencies. This complex interplay of admiration, sympathy, intellectual engagement, and identification makes Richard III one of Shakespeare's most compelling, dynamic and psychologically intricate characters. His character serves as a testament to the enduring power of psychoanalytic theory in illuminating the darker aspects of human nature and ambition.

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