

# Exploring the Inner World: Study of *Raja Gidh* in the light of Ghazalian Theory of Soul and Freudian Psychoanalysis

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## Abstract

*The present study is an attempt to explore the intricacies of human mind, as portrayed through the characters of a famous novel Raja Gidh (1981) written by Bano Qudsia. For an in depth analysis, two legendary intellectuals i.e., Ghazali, a famous scholar of the Muslim world of 11<sup>th</sup> century and Freud, the genius of 20<sup>th</sup> century, have provided the theoretical framework. The research design is based on thematic analysis of the selected novel. The study has adapted Attride Sterling's (2001) model of the textual data analysis, which is divided into three stages of data reduction, exploration and data complication or interpretation. A detailed study of Ghazalian and Freudian theories is done to devise a coding framework. Ghazalian nafs e ammara, nafs e lawwamma, nafs e mutmainna and aql, and Freudian id, ego and superego have guided the coding and interpretation of the selected novel. The analysis of Raja Gidh which is carried out in post positivist tradition inside the parameter of the selected theories, provides an insight into the relevance of the psychological issues in modern world, thus, strengthening our belief in the similar workings of human mind, regardless of the variances in time and space. Moreover, it has also revealed that the incorporation of Eastern and Western insights for studying human mind has the potential of becoming an effective critical approach for psychological analysis in the realm of English literature.*

**Keywords:** Psychoanalysis, unconscious, conscience.

## Introduction

*Raja Gidh* (1981) has been considered as one of the masterpieces in Urdu novels. With its acute illustration of human psyche, Qudsia undertakes an odyssey through human mind, portraying its grief, agony, ecstasy and turmoil. The novel is an allegorical account of vultures' kingdom where the metaphor "vulture" nurtures and relies on the dead meat, symbolizing the ethical degradation of self (Akhtar, 1991). The unrequited love (*Ishq e lahasil*) of a woman and the sexual appetite of men culminates in psychological disorder. Qudsia has quite artistically divided this novel into four parts, which revolve around the mystery of the roots of mental disorder and its psychological impact on human beings. The title of each part signifies the reason behind it:

- 1- *Unrequited Love* (عشق لاحاصل)
- 2- *Unquenchable / Insatiable Curiosity* (لامتناہی تجسس)



- 3- *Unlawful Earning* (رزق حرام)
- 4- *Awareness of Death* (موت کی آگاہی)

For an in-depth analysis of this novel, two legendary intellectuals, i.e., Ghazali, the famous 11<sup>th</sup> century scholar of the Muslim world and Sigmund Freud, the genius of the 20<sup>th</sup> century, have provided the theoretical framework. The psychological disposition of the central characters in *Raja Gidh* display similarities with the theories propounded by Ghazali and Freud, who attempt to highlight the hidden truths of the unconscious mind. Moreover, it is also significant to note that the selected theorists, despite the differences and variations in eras, geographical settings and religious beliefs, provide somewhat similar insight regarding “the most probing inquiry into the dynamics of psychic life” (Brooks, 1984, p.90). A close analysis of the major characters through the lenses of the selected theorists reveals that sometimes *nafs e ammara* or *id* makes characters fall into the abyss of sins or sometimes *nafs e lawwama* or *superego* cause a constant inner conflict which has been mediated by *aq'l* or *ego*. Furthermore, the characters are in constant pursuit of *nafs e mutmainna*.

### **Conceptual Underpinnings of the Study**

Ghazali (1058-1111) and Freud (1856-1939) provide the foundation of theoretical framework for the present study because of the fact that their ideas concerning the intricacies of human mind are greatly connected. If in the West, Sigmund Freud has enriched the world with his psychoanalytic theories, in the Eastern world, there have been various approaches that render great help in understanding an individual’s personality. Among them, Ghazalian theory of soul illustrates a distinct concept of individual growth and development.

Although Freudian thought is well recognized in literature, yet very little is known about the contributions of Ghazali who wrote extensively on human psychology (Ghazanfar, 1993), attracting the attention of European scholars (Smith, 1944). He elaborated his theory of soul in his marvelous work *Ihya Ulum ud Din* (1993) (*The Revival of Religious Sciences*), which is also known for his psychological insights. In this book he embarked on the task of examining the real psychological nature of man and discovered the existence of two peculiar tendencies in human nature, one that incites a person towards evil and produces such qualities like “impurity, deceit, deception, treachery” (Ghazali, 1993, p.12). The second tendency is divine and produces good qualities such as “wisdom, knowledge, certain faith.... pardon, contentment, self-satisfaction, asceticism, piety” (Ghazali, 1993, p.12). On account of the existence of these two tendencies, three potentialities govern human soul, namely; *nafs e ammara*, *nafs e lawwama* and *nafs e mutmainna*. Time and again Ghazali elaborated the true nature of these human potentialities by stating that if the lower self or *nafs e ammara* gets stronger, it makes the divine elements of human soul subject to evil which affect his behaviour and action. On the contrary, if the divine elements of *nafs al-lawwama* get strong hold by becoming highly conscious of God, the evil elements yield to goodness. In this way, evil

elements are substituted with goodness, and it finally culminates in the tranquil state of mind or *nafs e mutmainna* (Ghazali, 2000).

In the similar vein, Freudian discovery in the realm of unconscious foreshadowed the beginning of modern psychology as one of the intellectual milestones of the 20<sup>th</sup> century (Schwartz, 1999). His psychoanalytic theory opened new panoramas of insights. Of vital significance is the fact that since the time of its inception, this theory has been widely used for insightful analysis of literary characters, because this approach fundamentally deals with human beings in conflict with themselves and each other. It was through his most influential work *Interpretation of Dreams* (1900), Freud presented his vehement arguments on the existence of the unconscious, hidden below the conscious (McMartin, 1995, p.18). In the second phase of psychoanalysis, Freud improvised his topographical model and introduced his structural model using terms like *id*, *ego* and *superego*. For the first time, he gave voice to this model in his essay *Beyond the Pleasure Principle* in 1920. The entities of *id*, *ego* and *superego* were not separate regions that divide human mind; rather they had been employed by Freud as theoretical constructs, describing various functions of human mind. In 1923, Freud provided a more detailed explanation on the working of human mind in his essay *The Ego and the Id*. Freudian explanation of *id* refers to that dark and inaccessible part of human mind which comprises raw forces and represents elemental drives (Harper, 1959). It is the “biological and instinctual” part of human personality (McMartin, 1995, p.21). In order to satisfy the basic instincts under pleasure principle, *id* transforms the biological needs into psychological tensions. At the time of birth, these inner forces have not been influenced by the external world, so they remain unsocialized (Friedman & Schustack, 1999). The hidden forces present in *id* are driven by the pleasure principle, which tend to strive for the immediate gratification of its instincts “to survive and reproduce” (Myers, 1988, p.577). *Id* represents forces which result in behaviour, generally considered destructive by the majority of a civilized population (Boozer, 1960). Although *Ego* has multiple meanings depending on both theoretical and cultural contexts, but this study will use Freudian’s descriptions only. He views *ego* as a protective, intermediary shield between the *id* and the external world. This is the structure of personality that deals with the real world and has been literally termed as the “I” (Friedman & Schustack, 1999). The demands of *id*, which merely aim at pleasure gratification, get balanced through *ego*’s attempts of providing appropriate satisfaction. Since *ego* operates on reality principle and can tolerate pressures built up by the *id*, it makes our instinctive drives delay gratification till they can be properly fulfilled (McMartin, 1995). Furthermore, the structure which compels an individual to observe societal rules and helps him shape his personality is termed as *superego*. It is somewhat similar to the conscience ((Friedman & Schustack, 1999) which provides a set of guidelines, inculcating a sense of right and wrong, which develops with the internalization of parental figures. Moreover, certain parts of *superego* are unconscious because human beings are not always aware of the internalized moral forces that constrain their actions (p.67). Freud divides the *superego* into two parts; the *ego ideal* and *conscience*. The *ego ideal* rewards good behavior while *conscience* punishes the bad one.

Interestingly enough, the category of *nafs e ammaraw* which compels man to freely indulge in gratifying passions and instigate to do evil, has been recognized by Freud with the *id* part of the human mind. Similarly, the second category of *nafs e lawwama*, which is the conscience that leads man towards right or wrong, has been considered in modern psychology as *superego*. However, as far as the third category of *nafs e mutmainna*, which is a self that reaches the ultimate peace, is concerned, there seems to be a complete negligence for this component of human mind in modern psychology, on account of its being secular. In addition, Ghazali also highlights the essential role of *aq'l* which is the rational part of human psyche; Freudian construct of *ego* greatly resembles it, emphasizing on the effective use of reason and intellect.

### Research Questions

This study aims to address the following research question:

- How the major characters in *Raja Gidh* (1981) correspond to the Ghazalian theory of soul and Freudian psychoanalysis, despite temporal and spatial differences?

### Methodology

The mode of inquiry for this research paper is qualitative. Ghazalian theory of soul and Freudian psychoanalysis formulate the theoretical framework and form the parameter for analysis. In the process of analysis, discussion of the textual material has been limited to the constructs of mind articulated by the selected theorists. This study adopts a post positivist paradigm and employed Attride-Stirling's (2001) thematic network technique which is divided into three stages of data reduction, exploration and data complication or interpretation. The initial stage of research study comprises the determination of the literature studied and getting acquainted with it. A detailed study of Ghazalian and Freudian theories is done to devise a coding framework. The first phase involves the process of coding. For the current work, coding is devised based on the theories of Ghazali and Freud. The exploration of data through re-reading the selected text is based on the assumptions derived from the previous stage of the analytic process. At this stage, codes are clustered under relevant themes. Ghazalian *nafs e ammara*, *nafs e lawwama*, *nafs e mutmainna*, *aq'l* and Freudian *id*, *ego*, *superego* have guided the coding and interpretation in the first stage of the data reduction. Instances, descriptions, dialogues and events illustrated in the selected novels that have deep concern with the research question and objectives of the study are isolated and arranged. This interconnectivity between the themes facilitates the researcher in making a comprehensive and systematic study of the selected characters who are theme bearers.

### Literature Review

Qudsia's odyssey of novel writing culminated in her masterpiece *Raja Gidh*, "one of the best and most popular novels in Urdu literature ever to be published in Pakistan" (Khokhar 2000, p.116; Hussein 2012, p.128). The literal meaning of the title *Raja Gidh* is Vulture King; it has also been translated as *The King Buzzard* by Prof. Raja

(2010); however, Qudsia desired it to be called *Raja Gidh* and did not approve of its entitlement otherwise.

The most conspicuous feature of *Raja Gidh* is Qudsia's illustration of human psyche with absolute perfection. This ideological novel reveals Qudsia's mysterious skill for reaching into the profound recesses of the minds of her characters and digging the hidden treasures inside (Qandeel, 2012), making readers easily empathize with the characters (Akhtar, 2013). Her attractive writing style delves into the psychological rather than physical aspect of human life. Besides, the novelist's handling of certain sensitive psychological issues, unveiling the struggles and psyche of human beings makes *Raja Gidh* a psychological and philosophical novel, full of wit, agony, grief and struggle that open innumerable panoramas to the inner world (Mazhar & Aslam, 2012). Also, the genius of this novel lies in its description of allegorical scenes at the beginning of each section which portray a congregation in animal kingdom, holding a trial of all vultures, reproaching them of committing prohibited actions which lead them to insanity (Qandeel, 2012). Moreover, another salient feature of the novel is the expression of Qudsia's deep philosophical thought. As Hammad (2012) finds out certain romantic traits in the novel and highlights its portrayal of inner depths of mind, frequent references to Sufi spirituality, the beautiful depiction of passionate human desires which makes this novel comparable with the writings of the English Romantic Age. Qudsia uses various characters to symbolize conflicting forces of human mind, as Sadeed (2008) observes, thereby establishing a tussle between them and portrays this intense emotional trouble in characters' psyche.

Through the interaction of various characters, Qudsia explores the complexities of human sexuality, creating its link with human soul (Qandeel, 2012). Though, quite shocking at the first glance, the leitmotif offers a deep insight into human spirit. Furthermore, Akhtar (1991) finds Qudsia's portrayal of the female characters as unparalleled, since she reveals the intricate female psyche with a thought provoking wit. The central theme of *Raja Gidh* is man's ethical collapse which is exposed through Seemi's futile love and Qayyum's sexual desire (Raja, 2010) whose self-exploration and subjectivity lead them towards mysticism and spirituality (Khokhar, 2000). Qudsia provides apt settings to her characters where mystic imagination is easy to be grasped and nourished. Commenting on this, Kiran (2016) remarks that Qudsia compares human Eros (life instinct) to a violent horse, which, if carefully and skillfully handled, is a source of every creative work, and the inspiration required for the purpose. Otherwise, it can destroy everything and hinder one's spiritual growth.

Of vital significance is the fact that by fervently clinging to a life that ultimately causes their moral deterioration, these characters seem to be in the complete hold of *nafs e ammara* or *id* which follows only the temptations of animalistic side of human mind (Hisham, A. 2012 a). Thus Qudsia skillfully portrays their crave for "immediate gratification, irrespective of moral consequences" (Ahmad, 1992, p.11). The unorganized, instinctual, unbridled impulses of these characters seek instant indulgence in pleasure and they fall victim to pride and jealousy (Burns, 2008; Holbrook, 2013;

Keren, 2003; Telgen, 1997; Gallagher, 1965). Similarly, Haque and Keshavarzi (2014) observe that though the inclinations of *nafs e ammara* and *id* are difficult to annihilate, but they are subject to transformation on account of the power of various spiritual and psychological interference.

The next tendency is *nafs e lawwama* or *superego*; this “reproachful psyche” (Hisham (a), 2012, p.329) exists in the unconscious part of mind and functions as conscience, constantly developing the feelings of remorse on wrong doings. Freudian notions of *superego* indicate “conscience”, “sense of guilt”, “need for punishment”, and “remorse” as its major functioning (Johnston & Malabou, 2013, p.91). The *superego*, as Magnavita (2002) observes, representing the “internalized value system of society” (p.80), demonstrates an ideal state of the most appropriate and socially acceptable behavior of an individual. Likewise, while making an in-depth analysis of Qudia’s characters’ psychological state, Akhtar (1991) reasons that their pangs of conscience become one of the principal causes of their torment, agony and sorrow.

Furthermore, Ghazali (2007) lays great emphasis on the importance and value of the faculty of reason or *aq’l* which has the power to control the inclinations of *nafs e ammara* or *id* by considering it a rational faculty, leading man to sound decisions. Therefore, as Sadeed (2008) observes, the major characters in *Raja Gidh* make variety of rational judgments and comparisons related not only to empirical knowledge, gained through senses and perception, but also to metaphysical propositions through personal insight and power. Similarly, Freudian *ego* disciplines human behavior so whenever *aq’l* or *ego* dominates the psyche of these characters, they conform to social standards.

*Nafs e mutmainnah* is the third and the highest phase of *nafs* in Ghazalian theory of soul. Its adjective *mutmainna* is from the passive form of the verb meaning serenity and tranquility which comes from observing faith (Aydin, 2010). Ghazali (1993), while highlighting this state of *nafs* mentions that with the removal of evil passions, it “assumes calmness” (p.5). Interestingly enough, as Mazhar and Aslam (2012) opine, Qayyum is the only character who attains *nafs e mutmainna* which ultimately leads to the resolution of his inner conflicts and attainment of harmony with God. With this height of tranquility (Smither & Khorsandi, 2009), his personality gets equipped with the qualities of quietness, mildness, tolerance, forgiveness, and understanding of all beings with a strange experience of “deep relaxation” (Khosravi, 2006, p.165).

Since, Qudsia brilliantly explores the deep recesses of human mind and its various dynamics, so the entire novel basically contemplates on the psychological transformations that occurred in the central characters and the circumstances that led to the changes in behavior.

### **Data Analysis**

Qudsia’s philosophical profundity of vision provides an element of universality to her writings. A cursory glance at the whole plot of *Raja Gidh* strengthens our belief that psychological sufferings or regeneration greatly affect the external life of an individual. The whole narrative of the novel revolves around Qayyum, an ordinary boy from

Sheikhupure village, who madly seeks the love of her class fellow Seemi Shah, a westernized, attractive girl of the elite Lahore “culture of Gulberg” (RG p.15). Tragically, despite Qayyum’s several attempts to mold her emotionally to love him, he remains unsuccessful because of Seemi’s prior love for her other class fellow Aftab, a handsome, intelligent Kashmiri businessman. Disastrously, under the influence of Professor Sohail’s guidance, Aftab finds him unable to rise beyond the pressure of his family values which compels him to succumb to marry Zeba against his wishes, and he finally leaves for London. Qayyum now falls into the abyss of moral decay and benefits from Seemi’s extreme despair and loneliness, making her a prey to his sexual lust. Seemi, however, in utter disappointment, fails to resist due to her assumption that Aftab might have gay relationship with Qayyum since they had been roommates and finally she commits suicide. This mad pursuit after *ishq e lahasil* or unrequited love, ultimately curses Qayyum to fall into the ditch of depravity. Under the soul-tormenting influence of *nafs e ammarra* or *id*, he first establishes physical relations with Abida, and then with Amtal, which result in intensifying the void in his soul. Eventually, he decides to choose a Bakira (virgin) to marry, but on wedding night, to his utter shock, finds out that his wife Roshan is pregnant. Quite astonishingly, Qayyum sweats to send her back to child’s father Iftikhar to Saudi Arabia. In his desperate attempt to find peace and contentment, he ultimately meets Saen ji, who encounters a strange death during his meditation inside grave. Qayyum’s final meeting with Aftab and his son Ifrahim opens new and unexplored vistas of meaning, attaining the peak of *nafs e mutmainna*.

### **The Effects of *Nafs e Ammara* / *Id***

In the early phase of all the major characters’ (Qayyum, Seemi, and Professor Sohail) lives, *nafs e ammarra* or *id* captivates them to act on impulse, ignoring their moral compass. The opposing forces of passion and reason, their antagonism and subsequent reconciliation serve as constant theme throughout the novel. Qudsia has given the acute illustration of her characters repressed desires, passions and anger, constituting the first phase of their psyche. She has portrayed a continuous struggle between the forces of *nafs e ammarra* or *id* and *nafs e lawwama* or *superego* in Qayyum’s first explosion of emotion when he establishes sexual relations with Seemi till his relentless efforts to send Roshan back to her husband. The prohibited desires of *nafs e ammarra* (Ghazali, 1993), work outside the conscious awareness and its existence can be inferred through certain feelings, thoughts and behavior patterns (Freud, 1933). Qandeel (2012), while exploring Qayyum’s character, observes that in most part of the novel, he finds himself trapped in the snares of *nafs e ammarra* or *id*, even after Seemi’s death, he tries to satiate his sexual desire through Abida and Amtal, which serves him no purpose, except increasing his anxiety and feelings of emptiness. In addition, *nafs e ammarra* or *id* exerts such a deep impact on his psyche that he starts harboring jealousy against Aftab’s “Hellenic bearing” (RG p.51), which, as he reveals, eventually “induced a special jealousy and ill-will in my heart for him” (RG p.15). Moreover, on various occasions, he allegorically compares himself to vulture, an animal nourishing on the carcasses of dead. This

comparison depicts his trespassing the ethical parameters of society and religion. Furthermore, if in the animal kingdom, vulture has been condemned for his mad pursuit of dead meat, in the human world, Qayyum personifies himself, his father and uncle as Gidh / vulture. He tries to conquer emotionally dead Seemi's love by reaching her body; indulging in Tantric yoga with Abida; developing relationship with Amtal but tragically none of these women could provide him true satisfaction and peace of mind. Thus, Qudsia quite philosophically establishes her theory of Halal and Haram by highlighting that man's treading upon forbidden path, causes mental and spiritual damages which eventually culminates into madness. However, either it is Aftab's philosophy of "unfulfilled desires" (RG p.13) or scavenger's exploration of "the unrequited love" (RG p.32), Qayyum's insanity confirms that the fundamental source of madness lies within human's longing to violate the moral edges of nature under the soul-tormenting effects of *nafs e ammara* or *id*.

Similarly, Qudsia's brilliance is also revealed through her manner of dealing with the mysterious intricacies of Seemi's personality; a lonely girl, neglected by her parents, economically supported by an uncle, learns the pleasures and pains of love as she gets into an emotional relationship with Aftab, after whose betrayal, she finds it much difficult to survive. Although she meets with a series of individuals like Sir Sohail, Qayyum or Haider, but Aftab's love totally captivates her, cherishing that emotional fulfillment which could only be provided by Aftab. After Aftab's marriage, her anxiety reaches its climax, which even Qayyum's fire of passion could not gratify and culminates in her act of committing suicide. Therefore, under the influence of *nafs e ammara* or *id*, the aura of infatuation for Aftab's love is intensified, without the barriers of reason and control. Besides, the manifestation of her passionate spirit for Aftab gives birth to Qayyum's extreme emotional collapse, yet his advances towards her continue in the guise of comforting her and getting comfort from her. Qayyum's first meeting with Seemi in the Lawrence Garden has a long-lasting impact on their relationship as she asks Qayyum whether he finds her "sexually frustrated" (RG p.48), her painful smile arouses the seducer within him, making Seemi more vulnerable now, "It was the beginning of her vengeance, her revenge from Aftab" (RG p.114). Unfortunately, this bond between the seducer and the seduced leads to melancholy, lunacy, death of Seemi and moral degeneration of Qayyum. Her feelings of rootlessness and deprivation of love result in her complete mental collapse, with "each injured molecule of her soul" (RG p.100), she inundates into the deep "dangerous waters without lifesaving belt" (RG p.123) in her unrequited love for Aftab, which might have proved reproductive force becomes the expression of extreme depression and dejection, causing madness. This destructive force degrades her to the "worst level of existence" (p.383). Hence, both the plots shed light on the various reasons of human madness: "unrequited love" (RG p.13), "unending search" (RG p.200), and fear of death (RG p.382). At last, her incurable passion for Aftab causes aggressiveness in her personality and she seeks a strange kind of revenge from Aftab, which leads her to further restlessness.

In the similar vein, Qudsia highlights the inconsistencies in Professor Sohail's personality with great insight of a psychologist, "a self-styled 'communist, an atheist, and a lover of the prophet, all at the same time' (RG p.240). As the story moves on, there occurs Professor Sohail's gradual descent into the abyss of moral degradation, delineating the damaging power of evil instigating *nafs e ammara* or *id* and its capacity to corrupt the human soul. He attempts to cover his real face with the mask of his intellectual pursuit and reveals his gradual moral degeneration. Some of his exceptionally selfish actions performed under the influence of *nafs e ammara* or *id* demand the pretension of a different identity. When he embarks on the darker side of his consciousness, he abandons rational thoughts, constantly remaining unaffected by logic, and always seeking actions and objects that immediately satisfy his instincts. Similarly, in an aura of self-centeredness, he seems to fixate on his own demands of love and tries to reinforce his unquestioned authority over his students like Aftab, with no regard for consequences. Furthermore, quite ironically, he, being a respected and devoted teacher, should be more spiritual follower of the religion, respecting societal norms, but he gradually transforms himself into an obstinate professor who disregards the pricks of *nafs e lawwama* or *superego*. In his last meeting with Qayyum, he makes a confession of how he got infatuated with Seemi in the early days, but later Aftab intruded with all the attractive features that women cherish which makes him create misunderstanding in between the two lovers. His pride exposes the tinges of human arrogance and egotism lurking beneath the superficial civilized mannerism under the influence of *nafs e ammara* or *id*. Besides, his pride on his administrative position and vague wisdom makes him resort to all sorts of devious means and ethical degradation (RG p.427). In addition, his achievement-oriented ideas on Gene Mutation seem to become the source of his self-promotion and self-glorification, making him abandon his old ideals of morality to choose an entirely different and exciting civilization of America. A major force that leads Professor Sohail to take this bold decision is his fascination towards elevating his socio-economic stature. Ghazali (1993) considers these infinite wants as the cause of vices developed by *nafs e ammara* or *id* such as greed, pride, arrogance, jealousy and materialistic obsession; the vices which Qudsia portrays in Professor Sohail's personality.

### **The Demonstration of *Aq'l* / *Ego***

Qudsia's brilliance in portraying the most delicate threads of human psyche is outstanding. She has quite skillfully shed light on the considerable influence of *aq'l* or *ego* on her characters' psychic life, making them choose certain ways to mediate in between the strains of *nafs e ammara* or *id* and the pangs of *nafs e lawwama* or *superego*. These instinctive drives delay gratification till it can be properly fulfilled (McMartin 1995, p.21). Time and again, the subtle working of characters *aq'l* or *ego* has been revealed as they seem to be internally punished for their audacious attempt to gratify their desires and passions caused by *nafs e ammara* or *id*; resultantly, the forces of *aq'l* or *ego* compel them to repress the evil passions to prevent further disgrace.

As has been mentioned earlier, Qudsia quite insightfully penetrates into the psychological depths of her characters' working of *aq'l or ego*. While depicting Qayyum's character, there occurs a constant tension between rational thought and emotion that directs his actions and reactions throughout the novel. In fact, he fails to overcome his infatuation and emotional attachment to Seemi, despite knowing the fact that she has nothing to give him. Yet there have been certain moments in his life when his forces of *aq'l or ego* make him control his behavior rationally, as his practice of writing unposted letters to Seemi. His deepest frustrations are revealed through the painful voyage he undertakes, when he is overcome by a vacuum fenced by lifeless shadows after Seemi's death. In his searches for spiritual means he tries to achieve immediate release of emotions through practicing Tantric Yoga, hoping to make these emotions his greatest allies, rather than the contending forces, but of no avail. Since he uses this spiritual process to fulfill sexual urges, it ultimately leads him to greater void in his soul. Sain Jee leads him to a "medium of Anfas" (RG p.421) to meet the souls of dead people through various "sittings inside grave" (RG p.423). Similarly, the workings of Qayyum's *aq'l or ego* have been demonstrated either by his attempts to write unposted letters to Seemi or his practice of Tantric Yoga. Besides his final decision to meet Seemi's soul under the guidance of Sain jee is another futile attempt to fill the void in his soul.

Likewise, the substantial impact of *aq'l or ego* on Seemi's psychic life makes her choose certain ways to mediate in between the strains of *nafs e ammara* or *id* and the pangs of *nafs elawwama* or *superego*. The role of *aq'l or ego* is to develop an understanding of the real world by seeking for the opportunities, most suitable to gratify the demands of *nafs e ammara* or *id*, without transgressing the standards of *nafs e lawwama* or *superego*. Since she has been exploiting Qayyum to relieve her pent-up emotions aroused by Aftab's betrayal, so sometimes her conscience tries to persuade her into revealing her guilt, but her *aq'l or ego* protects her through the justification for indifferent attitude towards Qayyum.

In the same way, Qudsia illustrates Professor Sohail's character as being much honoured by his students, yet he claims responsibility for creating confusions between Aftab and Seemi, however, the mediating forces of *aq'l or ego*, makes him justify his actions and ill-feelings harbouring inside his soul. He confesses in front of Qayyum that "Believe me! My conscience is taintless except this guilt. And now, I also do not feel sorry for that. A tree does not get sturdy, unless its roots are trimmed" (RG p.430). He offers an apparently valid excuse for his transgressions of ethical standards and presents reasons that are circumstantial at best, as he holds the system of co-education responsible for this immoral attitude of girls (RG p.426). Being the victim of his irresistible impulse, Professor Sohail does not realize that to what pits he is letting himself fall!, the devastating consequences of which will be faced by Seemi. Frustration with his feelings of jealousy proves to be one of the motives driving his guilt and he admits that Seemi did entice him and that he could see no good reason not to give into that enticement. After all, he wonders, "these girls are quite accursed, they penetrate into the soul of man" (RG p.46). He further justifies that Professors are supposed to remain a father, a guru, but

these girls want them to chase like mad lovers. The working of Professor Sohail's *aq'l* or *ego* can also be perceived by his suggestion to Qayyum to practice Tantric Yoga when he frantically penetrates inside his soul for the roots of his emptiness and void. Thus, at this critical moment of Qayyum's life, Professor Sohail appears as a guru, whose significant role he foreshadowed in the earlier part of the novel. His extreme interest in relieving Qayyum's distress might also be interpreted as his attempt to purge himself of the guilt he experiences for his responsibility in Seemi's death. As he further guides Qayyum by suggesting that "you will have to give any direction to yourself and undertake any mission, achieve some goal or search for a destination; otherwise, you will be adrift onto a raft aimlessly, either in the waves of the Arabian or the Mediterranean Sea" (RG p.294). Professor Sohail's *aq'l* or *ego* motivates him to help Qayyum find a way to communicate with his dead relatives which may ultimately lead him to peace of mind. Qayyum's loneliness and discontent compels him to start believing that life comprises only certain unanswered questions about death, "if there exists a God, why did he let a girl like Seemi die" (RG p.201). Professor Sohail shows him the way to get answers to all his questions, seeking the supernatural connection with Seemi with the help of Sain Jee.

### **The Manifestation of *Nafs e Lawwama* / *Superego***

Qudsia has quite skillfully portrayed her characters' behaviour under the influence of *nafs e lawwama* or *superego*. Although these characters strive to remain strong but from inside, they suffer the pangs of conscience, constantly contemplating over their anxiety and its consequences.. Both Ghazali and Freud agree that *nafs e lawwama* plays the role of the conscience which strongly criticizes the desires of the lower part of personality. This component of *nafs* is also composed of the ideals that an individual tries to attain, but when he fails, this moralistic entity causes guilt as in case of Qayyum who is constantly struggling with his own thoughts. On being asked by Professor Sohail about his job, he replies:

I am the victim of deep anxiety these days. I want to discover its real nucleus but I do not know what is its cause.... what do I search for? What have I lost? What do I need? How can I do a job in this state? (RG p.237)

Qayyum's mental state confirms Ghazali's (2007) belief that an unrestrained inclination of lust forces man to exercise all of his energy just to satisfy his biological needs, which deteriorates his ability to reason and self-control. Furthermore, his physical body also begins to grow thinner which is symbolic of his soul being tortured by the intense inner turmoil. Thus, he becomes a hollow man, both from inside and in terms of how he looks due to "Loneliness, disease, grief and vacillating habits" (RG p.387). A close analysis of the novel reveals that a gradual transformation in Qayyum's personality from a vulture-like human being to an extremely sympathetic husband of a distressed wife, occurs due to a subtle and regenerative power of *nafs e lawwama* or *superego*. After

Seemi's death, a sense of hollowness, haunting his nerves, frustrates and suffocates him to the extent that it devours his days and nights, exploring the supernatural issues, as he meditates:

Who am I? From where did I come? Where am I destined to go? If I have nowhere to go and return to dust after being transformed into Nitrogen, then for what purpose all this struggle is made? Why this excruciating pain? What is universe? Who is present beyond it? Is there any relationship in between these worthless particles and the creator of this universe? Has he created us just for His enjoyment? (RG p.202)

Although, after Seemi's death, he carries on affairs with Abida and Amtal, but each of these affairs has ended in misery and frustration because of their fleeting nature. The pleasure and satisfaction he experiences from his relationships could not last long since both the women desert him after short phases of physical interaction. Therefore, he finds his life absurd and can possibly have no solutions to his problem. Slowly and gradually, his melancholic depression and deep-rooted anxiety cause ulcer. The pangs of *nafs e lawwama* enhance his feelings of desolation, not leaving him at peace even for a single moment.

Quite similarly, Qudsia's portrayal of Seemi's *nafs e lawwama or superego* is notably superb. Due to this "reproachful psyche" (Hisham, 2012 (b), p.329), she is unable to perceive the relevance of her existence in this world and finds herself in a tragic mess, depriving herself from the consciousness of "dignity, chastity and self-esteem" (RG p.127). Since there exists no Aftab to captivate her, Seemi sways from one direction to the other, each ultimately culminating on "space and silence, self-pity, averseness, reclusion" (RG p.131). Additionally, she seems to be a central point around which all the remaining depressions revolve. Aftab's wretchedness has its roots in Seemi, Qayyum's depression belong to his image of Seemi and even Professor Sohail's discontent is located in his failure to achieve Seemi's love. However, her dejected soul eventually loses all the mirth of life soon after Aftab's betrayal. This passionate association haunts her and makes her dejected and suicidal. Professor Sohail's analysis of the reason behind suicide proves to be true in case of Seemi's working of *nafs e lawwama or superego*, as he tells his students:

Societal pressure causes madness, and madness becomes a cause of suicide.... when the noose of society becomes overly tight around the individual's neck, the individual takes the tragic step of ending life before the time of natural death. (RG p.12)

In this way, Seemi considers it quite meaningless to bother to live at all and finally commits suicide by taking an extra dosage of sleeping pills.

Similarly, Professor Sohail undergoes a stage of self-realization under the profound impact of *nafs e lawwama or superego*, as he learns from his mistakes and gets

the ability to analyze his actions. He undertakes the journey of inner change and realizes not only his own weaknesses but is also able to understand the limitations of others. Moreover, Qayyum's analysis of Professor Sohail's demeanor illustrates the working of *nafs e lawwama* or *superego*, when he raises his head, he views Professor Sohail's eyes full of tears and face without smile for the first time in life, "the saviour, while wearing three-piece suit and holding a cigar in his hand, was lamenting the helplessness of his remedy" (RG p.298). This reveals that even Professor Sohail sometimes experiences the pangs of his conscience over his ambitious attitude towards life, which he utters as: "The venom of this guilt penetrated into my veins in a younger age. Had this not penetrated earlier, I had been a full Satan of my age. I had also been battered by the pangs of this guilt" (RG p.429). Thus, his internalized moral standards intensify his sense of right and wrong, constantly attempting to suppress the undesirable or wicked urges of *nafs e ammara* or *id*, although, its influence remains for a very short period. Besides, he would have remained proud and conceited, had he not experienced his guilt for creating misunderstandings between Seemi and Aftab. He goes through the painful process of civilizing his instinct, understands his motives, gets an insight into life and becomes better human being (RG p.429).

### **The Effects of *Nafs e Mutmainna* on Qayyum's Mind**

In *Raja Gidh*, Qayyum is the only character who achieves this serene state of inner peace and happiness. Ultimately, his spiritually depraved life makes him realize the necessity of a proper family for him. Despite his search for bakira (virgin), tragically, on the wedding night, he comes to know about the pregnancy of his wife. While expressing his mental state, Qayyum mentions: "suddenly I felt as if something very heavy has struck my forehead in the darkness, and with exasperation and becoming apparently courageous, I asked who is he? The child's father?" (RG p.397). After realizing the nature and circumstances of Roshan's true love for Iftikhar, Qayyum's regenerative process takes place and he gradually undergoes his final metamorphosis, deciding to assume the role of a saviour. A strange force makes him utter, "I will never tell anyone about this child Roshan - but if that man from Jaddah could not arrive due to certain reasons and child is born, you will give an impression that I am his father" (RG p.399). That night, after taking this decision, he undergoes a strange feeling of void and restlessness, goes to Jinnah Bagh, the rendezvous of his meeting with Seemi; becomes a prey to hallucinatory thoughts; talks to strange looking bald man of nine inches about the mysteries of death and because of extreme mental chaos, gets unconscious, being forced to spend remaining five days in the hospital.

His choice of sending Roshan back to Iftikhar can be interpreted in the light of his urge to achieve spiritual fulfillment, the state of *nafs e mutmainna*, as this decision is not taken under the influence of an impulse but is the result of a deep meditative thought to purge himself from the guilt-stricken conscience. Qayyum seeks the remedy for his soul's malaise neither in flight from the treacherous prison of life by committing suicide like Seemi, nor in his compromise with social pressure like Abida, but in undertaking a

“voyage through soul” (RG p.412). Thus the end of Qayyum’s voyage is not full of extreme emotional regeneration but of a deeply felt sentiment that culminates in the state of *nafs e mutmainna*, this is obviously in juxtaposition with the diverse range of emotions he explored throughout the novel, prior to the ending.

Resultantly, after spending a rootless, alienated life full of distress and misery, Qayyum finally starts a voyage to spiritual upliftment. His act of sending Roshan back to Iftikhar, demonstrates his capacity for regeneration and reveals that he is not an inhuman monster, deprived of all emotions and stripped of all human values and virtues. Such an enlightened attitude of Qayyum not only reduces psychic conflict arising out of the feelings of loneliness and worthlessness, but also paves the way for his spiritual revival. Thus, Qudsia ends this novel with Qayyum’s exploration of human psyche, when he utters:

Ifrahim was prostrating at the last step of dreams.

I was standing hidden at the first and the lowest step of insanity.

And in between us, the problem of human evolution exists like a stiff bow.

Now an uncertainty looms over as to how many stages a man has to undertake to reach from abnormal to supernormal?? (RG p.452).

Hence, attaining this newly found self-knowledge leads him to the path to self-discovery, culminating in his ultimate transformation. In this moment of illumination, Qayyum reaches the highest and the purest state of soul, ascending the steps of serenity, contentment and tranquility.

### **Findings of the Study**

The current study has examined the representation of human mind in Qudsia’s *Raja Gidh* (1981) in the context of the theories propounded by Ghazali and Freud. The findings of the study confirm the belief that non-observable psychological factors, within the unconscious realm of mind, exercise tremendous impact on the personality development of characters. Likewise, this study also substantiates the unequivocally established view that human behaviour is well understood when the unconscious mind is properly investigated. This exciting journey through the inmost depths of characters’ mind through the lenses of Ghazalian and Freudian frameworks provides a wider outlook towards our understanding to literature and life. All the major characters come to grips with a constant inner turmoil, which make them fall into the abyss of complete decadence due to the repressed unconscious desires of *nafs e ammara* or *id*. Additionally, the pangs of guilt-ridden conscience of *nafs e lawwama* /*superego* cause much mental chaos to them, which seeks relief through *aq’l* or *ego*. It is also significant to note that all the characters remain in constant pursuit of *nafs e mutmainna*, which is only attained by Qayyum.

The findings of the study also corroborate the belief that when an individual indulges in something prohibited, fulfilling the demands of *nafs e ammara* or *id*, he curses himself with anxiety, obsession, and disquietude, which are the outcomes of *nafs e lawwama* or *superego*. In a similar vein, this novel explores the profound impact of *aq’l* or *ego* on

characters' psychic lives, which provides a balance to the pleasure-seeking demands of *nafs e ammara* or *id* and guilt-stricken conscience of *nafs e lawwama* or *superego*. Either it is Qayyum's writing of unposted letters to Seemi, his practice of Tantric Yoga, or his encounter with Sain Jee; or be it Seemi's justifications for her indifferent attitude towards Qayyum or Professor Sohail's justifications for creating misunderstandings between Aftab and Seemi, all these events shed light on the substantial influence of *aq'l* or *ego* on characters. *Raja Gidh* is another beautiful illustration of the working of *nafs e lawwama* or *superego* in human mind; be it Qayyum's sense of hollowness, Seemi's feelings of rootlessness and void leading her to commit suicide; or be it Professor Sohail's guilt for creating misunderstandings between Seemi and Aftab, which reveal *nafs e lawwama's* urge, forcing characters to act appropriately in accordance with social and ethical norms of society.

Moreover, this novel seems to be an excellent representation of an individual's nonconformity to social norms. With great psychological penetration, Qudsia explores her major characters' rebellion from established ethical norms of society. As Qayyum runs after his unrequited love or *Ishq e Lahasil*, consequently deviates all the ethical boundaries of Pakistani society. In like manner, Seemi's defiance of moral codes of society is an expression of her being under the influence of the repressed impulses of *nafs e ammara* or *id*. Similarly, Professor Sohail's jealousy, pride and crave for elevating his socio-economic status reveal how human behavior transforms when individual sways by the wind of evil emotions.

### Conclusion

While summing up the whole argument, it may be inferred that Qudsia's characters voyage through various phases of inner life, starting from *nafs e ammara / id*, eventually seeks to discover the Godly and mystical truth about life, under the influence of *nafs e mutmainna*. An in-depth study of the dominant personality features of the three major characters fundamentally focuses on the unconscious realm of mind and its effects on their behaviour. Since characters shape themselves and their environment through the functioning together of various struggling forces residing inside, so the prime concern of *Raja Gidh* seems to determine the extent to which these forces contribute in influencing their behavioural traits. Thus, this beautiful exploration makes the readers dive deep into the darkest abyss of human mind, to bring to surface not only their deep-rooted fears and anxieties, but also the magnificent gems of spiritual insight.

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