

EXPLORING *SELF* THROUGH GHAZALIAN THEORY OF SOUL AND FREUDIAN PSYCHOANALYSIS: THE STUDY OF PROFESSOR SOHAIL IN *RAJA GIDH*

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Abstract

Purpose of the study: The current study explores the psychological dimensions of Professor Sohail in a famous Pakistani novel *Raja Gidh* (1981) written by Bano Qudsia. A quick glance at the entire plot of the selected novel strengthens our belief that psychological sufferings or regeneration greatly affect the external life of an individual. For an in-depth analysis, Ghazali, the famous 11th-century scholar of the Muslim world, and Freud, the genius of the 20th century, have provided the conceptual underpinnings.

Methodology: For the thematic analysis of the selected novel, this study has adapted [Attride-Stirling's \(2001\)](#) model of the textual data analysis, which is divided into three stages i.e., data reduction, exploration, and data complication or interpretation. Ghazalian *nafs e ammarah*, *nafs e lawwama*, *nafs e mutmainna* and *aql*, and Freudian *id*, *ego* and *superego* have guided the coding and interpretation of the selected character.

Main Findings: A close analysis of the selected character through the lens of these theorists exposes that sometimes *nafs e ammarah* or *id* makes him fall into the abyss of evils or sometimes *nafs e lawwama* or *superego* cause a relentless internal conflict which has been intermediated by *aql* or *ego*.

Applications of this study: This work, inside the parameter of the selected theories, offers an insight into the relevance of the psychological issues in the modern world, thus, establishing our belief in the similar workings of the 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 the human mind has the potential of becoming an effective critical approach for psychological analysis in the realm of English literature.

Novelty/Originality of this study: The current study makes the readers dive deep into the darkest abyss of the human mind, to bring to the surface not only his deep-rooted fears and anxieties but also the magnificent gems of spiritual insight.

Keywords: Psychoanalysis, Mind, Conscience, Soul, Nature, *Raja Gidh*(RG).

INTRODUCTION

The manifestation of life through myriad modes makes literature the philosophical interpretation of life with its exploration of multiple facets of human nature ([Gul et al., 2020](#)). Hume (1740) considered the knowledge of human nature as the foundation of all sciences because of their dependence on the acquaintance with man's powers and faculties. Man, holding a universe on a micro-level, has been the subject of curious scientific and philosophical investigations from the most ancient to the most modern times. Since time immemorial, poets, dramatists, and novelists have been considered exceptionally gifted observers of human nature. If on one hand Dryden (1668), defined a play as —a just and lively image of human nature (p.25), on the other hand, Jane Austen (1817) described the novel as —a work in which the most thorough knowledge of human nature; the happiest delineation of its varieties; the liveliest effusions of wit and humour are conveyed to the world in the best-chosen language (p.65). Hence, literature provides us with new insights into human nature, offering a veritable treasure trove of wisdom. It takes us on an exhilarating voyage to discover the subtleties of human experience by exploring the innermost depths of consciousness ([Bukhari et al., 2021](#)). As [Bradbury \(1990\)](#), highlighting the importance of the genre of fiction, observes that fiction has been considered the most effective instrument to explore the human mind from the superficial planes of consciousness to the secret recesses of the unconscious depths. This view is supported by Bahudry (2013) while examining the relationship between the novel and its exploration of the human mind mentions that it —probes deeper into consciousness, pluralizes awareness and multiplies perception (p.2); thus, the novelists who dominate our fiction today include Joseph Conrad (1857-1924), Marcel Proust (1871-1922), James Joyce (1882-1941), Virginia Woolf (1882-1941), Franz Kafka (1883-1924) and D. H. Lawrence (1885-1930), due to their brilliant interpretation of human psyche.

Raja Gidh (1981) is one of the masterworks in Urdu literature. With a great insight into the human mind, Qudisia starts a pilgrimage through the human psyche, representing its sorrow, suffering, trance, and chaos. The novel presents an allegorical version of vultures' kingdom where the metaphor "vulture" fosterage and depends on the dead meat, denoting the moral deprivation of self (Akhtar, 1991). The unreciprocated love (*Ishq e lahasil*) of a woman and the voluptuous craving of men, terminates in psychological ailment.

For a deep study of the selected character i.e., Professor Sohail, two legendary intellectuals, i.e., Ghazali, the famous 11th-century scholar of the Muslim world, and Sigmund Freud, the genius of the 20th century, have offered the theoretical framework. The psychological temperament of the major characters in *Raja Gidh* exhibits resemblances with the theories promulgated by Ghazali and Freud, who try to highlight the veiled truths of the unconscious mind. Furthermore, it is of vital significance to note that the selected theorists, despite the variations in epochs, environmental settings, and spiritual views, offer somewhat parallel understanding about "the most penetrating analysis into the subtleties of psychic life" (Brooks, 1984, p.90). A close analysis of the selected character through the lenses of these theorists exposes that sometimes *nafs e ammara* or *id* makes him fall into the abyss of evils or sometimes *nafs e lawwama* or *superego* cause a relentless internal conflict which has been intermediated by *aq'l* or *ego*. Additionally, this character is in constant pursuit of *nafs e mutmainna* or contented soul.

Thus, keeping in view the above-mentioned discussion, the present study intends to determine how does the character of Professor Sohail conform to Ghazalian theory of soul and Freudian psychoanalysis, despite temporal and spatial differences? Besides, the central objective of this study was two-dimensional. It was an attempt to explore the intricacies of the human mind, as portrayed through the character of Professor Sohail. While exploring his character, the principal emphasis was on the unconscious realm of mind, and its effects on his behaviour. Since characters shape themselves and their environment through the functioning together of the conscious and the unconscious, so the prime concern was to determine the extent to which the unconscious has contributed in influencing the behavioural traits of the selected character as his psychological disposition displays similarities with the theories propounded by Ghazali and Freud, who attempt to highlight the hidden truths of the unconscious mind.

CONCEPTUAL UNDERPINNINGS OF THE STUDY

Ghazali and Freud provide the basis of the theoretical framework for the current study because their ideas about the workings of the human mind are significantly related. If in the West, Sigmund Freud has enlightened the world with his psychoanalytic theories, in the Eastern world, there have been numerous methods that render boundless support in understanding an individual's personality. Among them, the Ghazalian theory of soul demonstrates a discrete perception of individual evolution and development.

Though Freudian thought is well recognized in literature, yet very little is known about the contributions of Ghazali who wrote expansively on human psychology (Ghazanfar, 1993), appealing to the attention of European scholars (Smith, 1944). His *Ihya Ulum ud Din* (1993) (*The Revival of Religious Sciences*) is known for his psychological insights where he divides the psyche into three categories based on Quran. The first category is *nafs e ammara* which compels man to freely indulge in gratifying passions and instigate to do evil; in modern psychology, this concept of the psyche has been recognized by Freud with the *id* part of the human mind. The second category is that of *nafs e lawwama*, which is the conscience that leads man towards right or wrong; modern psychology calls it *superego*. The third category is that of *nafs e mutmainna*, which is a self that reaches the ultimate peace; 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 the human psyche; the Freudian construct of *ego* greatly resembles it, emphasizing the effective use of reason and intellect.

Similarly, Freudian findings in the realm of the unconscious foreshowed the foundation of modern psychology as one of the intellectual milestones of the 20th century (Schwartz, 1999). His dynamic view on the human mind, encircling its tripartite model- the *id*, *ego*, and *superego* - opened new vistas of understandings. However, despite this reputation of psychoanalysis, there remains a scarcity of evidence on its scientific nature (Benjamin, 2009). More recently, literature has emerged that offers conflicting findings of the psychoanalytic approach. As Eysenck (2013) states that this approach indicates a combination of scientific and non-scientific because Freud hardly ever gave an "operational definition of his theoretical constructs of *id*, *ego*, and *superego*" so the final verdict might be given in favour of his approach being unscientific (pp.112-113). Since the time of its beginning, psychoanalytic theory has been broadly used for the discerning analysis of literary characters, because this approach essentially deals with human beings in the fight with themselves and each other.

LITERATURE REVIEW

Raja Gidh is one of the highly-acclaimed novels by a Pakistani writer Bano Qudisia, whose claim to fame is being an intellectual novelist, short story writer, and playwright. Her odyssey of novel writing started with her novellas *Parda* and

Shehr-e- Baymisaal, which culminated in her masterpiece *Raja Gidh*. [Khokhar \(2000\)](#) praises it as one of the best novels in Urdu literature (p.116). While [Hussein \(2012\)](#) considers *Raja Gidh* as one of —the most popular novels ever to be published in Pakistan (p.128). The literal meaning of the title *Raja Gidh* is Vulture King and it has also been translated as King Buzzard by Prof. Masood Ashraf Raja (2007); however, Qudsia preferred it to be called *Raja Gidh* and did not approve of its entitlement otherwise.

The most striking feature of *Raja Gidh* is Qudsia's illustration of the human psyche with absolute perfection. Commenting on this, [Qandeel \(2012\)](#) mentions that it is an —ideological novell which reveals Qudsia's mysterious skill for reaching into the profound recesses of the minds of her characters and digging the hidden treasures inside. This ability, as [Akhtar \(2013\)](#) observes, makes her readers easily empathize with the characters. She has explored the truth that despite behavioural and attitudinal differences, the essential needs of every human being, regardless of geographical location are similar. Her attractive writing style delves into the psychological rather than physical aspect of human life.

The novelist's handling of these sensitive 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](#)). It is an odyssey through the human mind, while progressing it sheds light on certain vital issues on the complexities of human psychology ([Gul & Rafique, 2017](#)). Besides, the genius of this novel lies in its description of allegorical scenes at the beginning of each section which portrays a congregation in an animal kingdom, holding a trial of all vultures, reproaching them for committing prohibited actions that lead them to insanity ([Qandeel, 2012](#)). Qayyum, the protagonist of the story, has been metaphorically considered —the Prince of the Vultures ([RG p.142](#)) because he too has fed on the dead soul of Seemi. The main theme of the novel deals with the struggle of its protagonist, while its secondary theme concerns the expulsion of vultures from the kingdom of birds. Thus, while Qayyum passes through various stages of self-exploration, the secondary plot seeks to unravel the mystery of the human mind. The most 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 111 and highlights its portrayal of inner depths of the mind, frequent references to Sufi spirituality, and 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 different states of the human mind, as [Sadeed \(2008\)](#) observes, thereby establishing a tussle between them. From this, it could be argued that the tension between these conflicting forces takes place within human consciousness ([Gul et al., 2020](#)), and *Raja Gidh* quite artistically portrays this intense emotional trouble in the characters 'psyche'.

The novel is an allegorical representation of vultures' kingdom where the metaphor 'vulture' nourishes and relies on the dead meat. The writer frequently emphasizes that the trespassing of ethical values in a society results in disorders of both mind and body in future generations. [Akhtar \(1991\)](#) declares that the ethical degradation of self is the dominant subject of *Raja Gidh*, which has been presented through unrequited love (Ishq-e-lahasil) of a woman and the sexual appetite of man. In each line of *Raja Gidh*, the portrayal of human nature could be found. Sometimes *nafs-e-ammara* or id makes characters fall into the abyss of sins, or sometimes *nafs-e-lawwama* or superego causes a constant inner conflict. Characters are in constant pursuit of *nafs-e- mutmainna* which is quite beautifully portrayed by the learned writer. However, the fascination of the novel lies in the way that Qudsia succeeds in portraying the intricate obsessions of human beings whilst remaining within the boundaries of social conventions. This complex novel ([Raja, 2010](#)) primarily concerns the emotional and psychological chaos of its main character Qayyum, who passes through many states of self-discovery. Through the interaction of various characters, Qudsia explores the complexities of human sexuality, creating its link with the human soul ([Qandeel, 2012](#)). Though, quite shocking at the first glance, the leitmotif offers a deep insight into the human spirit. Moreover, without dealing with the issue of sex gratuitously, she emphasizes its significance by making it an integral component of man's spiritual development.

METHODOLOGY

For the current paper qualitative mode of inquiry is selected. Ghazalian theory of soul and Freudian psychoanalysis formulates the conceptual underpinnings and form the parameter for analysis. In the process of analysis, discussion of the textual material has been restricted to the constructs of mind propounded by the selected theorists. Also, the most appropriate approach to this study comes from [Attride-Stirling \(2001\)](#), whose method for the thematic analytic process of the textual data has been adapted. The thematic technique was best suited for the study as it is recommended by many recent studies ([Gul & Khilji, 2021](#)). This thematic network technique is divided into three stages of data reduction, exploration, and data complication or interpretation. The primary stage of the research study covers the determination of the literature studied. 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 grounded on the assumptions derived from the previous stage of the analytic process. At this stage, codes are grouped under relevant themes. Ghazalian *nafs e ammara*, *nafs e lawwamma*, *nafs e mutmainna*, *aq'l* and Freudian *id*, *ego*, *superego* have led to the coding and interpretation in the first stage of the data reduction.

The first phase comprised —reducing the text into manageable and meaningful text segments (Attride-Stirling, 2001, p.390), and it also involved the process of coding. These codes were, as Braun & Clarke (2006) mention, —data-driven (p.78). The coding was devised based on the theories of Ghazali and Freud. The exploration of the data through re-reading the text non-linearly was based on the assumptions derived from the previous stage of the analytic process. At this stage, codes were clustered under relevant themes. A detailed study of Ghazalian and Freudian theories was done to devise a coding framework. *Ghazalian nafs-e-ammara*, *nafs- e- lawwama*, *nafs- e- mutmainna*, *aq'l* and Freudian id, ego, and superego have guided the coding and interpretation in the first stage of the data reduction. Instances, descriptions, comments, events, and patterns present in the selected novel, that has a deep concern with the research question and objectives of the study, have been isolated and arranged.

The second phase involved the development of thematic networks in the light of the guidance provided by Attride-Stirling (2001). It is also quite pertinent to mention here that the present study essentially observed the terminology of the selected model of thematic analysis. The three fundamental stages suggested by Attride-Stirling (2001) comprise global themes, organizing themes, and basic themes. As far as the global themes are concerned, they are the main themes and represent the primary patterns of meaning. Organizing themes review the collection of codes, providing grounds for the basic themes. This interconnectivity between the themes facilitated the researcher in making a comprehensive and systematic study of the selected novel. Since the process of data reduction had already helped in devising a coding framework for the text and identifying the codes by its reading and rereading, now the global themes in the text were deduced. Further exploration of the texts helped in deducing the organizing themes and basic themes. In this stage, the patterns of the codes emerged that provided shape to the data presented. The final stage of data complication involved the description of the themes and their interpretation based on the research question. In the third phase, data were described and interpreted in the light of the research question and in relation to the selected theoretical concepts and philosophies. The insights were summarized in the conclusion. The primary aim of the interpretation was to explore the working of the human mind as portrayed by the selected novelist in the light of Ghazalian and Freudian respective theories.

ANALYSIS / DISCUSSION

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 Sheikhpure 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 mould 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 himself 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, then with Amtal, which results in intensifying the void in his soul. Eventually, he decides to choose a Bakira (virgin) to marry, but on the wedding night, to his utter shock, finds out that his wife Roshan is pregnant. Quite astonishingly, Qayyum sweats to send her back to the child's father Iftikhar to Saudi Arabia. In his desperate attempt to find peace and contentment, he ultimately meets Saeen ji, who encounters a strange death during his meditation inside the 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*.

In the current study, Ghazalian theory of soul and Freudian psychoanalytic technique has been adopted to examine the character of Professor Sohail. Qudsia (1928-2017), the internationally-acclaimed Pakistani writer, has secured an enviable position for herself in the literary circles due to an inherent philosophical profundity of vision that provides an element of universality to her writings. *Raja Gidh*, one of the most extensively read Urdu novels, delicately describes the clashes of values on account of psychological conflicts in characters. The basis for a meaningful life is the human relationship (Berger, 1977), while Qudsia's characters in *Raja Gidh* experience an emotional entanglement by revealing human disbelief in a traditional relationship. A cursory glance at the whole narrative of *Raja Gidh* strengthens our belief that internal sufferings or regeneration greatly affect the external life of an individual.

The Portrayal of Professor Sohail's Mind

Qudsia's portrayal of Professor Sohail's mind offers a piercing revelation into human thought and conduct. Throughout the course of events, his personality undergoes a transformation from a highly devoted and extremely friendly professor of “only about five to six years older” (RG p.9), than his students, to an ambitious fellow, seeking higher grades and social position.

Being an influential “guru” (RG p.10) of his students, he, in Qayyum’s words, “he was a master at mental judo. Ideological wrestling was his favourite sport, and he loved opening his students’ skulls” (RG p.9). Through his character portrayal, Qudsia explores the propensity of the human mind towards achieving materialistic goals through competitive jealousy. Professor’s search for identity seems to start with dissatisfaction with his career.

Besides, Qudsia’s brilliance of character portrayal lies in the fact that she highlights the inconsistencies in Professor Sohail’s personality with great insight of a psychologist, as Qayyum analyses him as “a self-styled ‘communist, an atheist, and a lover of the prophet, all at the same time’ (RG p.240). Paradoxically, by the end of the novel, he seems to perceive the inner light of his soul and owes allegiance to Sain Ji.

The Effects of *Nafs-e-ammara* / *Id*

Of vital significance is the fact that Qudsia has shown that the evil side of the human mind can appear easily to the surface if his passions are guided by evil. As the story moves on, there occurred Professor Sohail’s gradual descent into the abyss of moral degradation. Moreover, it also delineates the damaging power of evil 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 since acts 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 him.

Professor Sohail’s desires have been portrayed as working on the pleasure principle, which never regards others’ needs. In the later phase of his appearance in the novel, his speech, actions and decisions are self-centered. 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 consequence. Moreover, quite ironically, he, being a respected and devoted teacher, should be a more spiritual follower of the religion, respecting societal norms, but he gradually transforms himself into an obstinate professor who pays the least regard to rules. Quite intentionally, he tries to establish his authority over his students and persuades them to look up to him. The craze for power leads him to behave irrationally and impulsively.

Professor Sohail’s Jealousy. Though Professor Sohail has been portrayed as a devoted teacher to his students but his falling prey to the momentary emotion of jealousy brings about great agony and distress especially in the life of Seemi. In his final meetings with Qayyum, Professor Sohail reveals his act of creating misunderstandings between Aftab and Seemi, as he harboured jealousy for Aftab and cherished love for Seemi.

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. Despite his excessive knowledge, he becomes the victim of extreme jealousy for Aftab and ultimately creates misunderstanding in between them.

Nevertheless, it is due to Professor Sohail’s influence which creates important developments in Aftab’s character. Since his inspirational words of wisdom inspire his students, so Aftab gets intrigued by his jealousy, and only after spending two evenings with Sohail in a hotel, he left his desire to marry Seemi, despite his deep love for her (RG p.28). Professor Sohail allows these subtle envious emotions to go unchecked, consequently damaging his soul and the life of others.

Professor Sohail’s Pride. Qudsia’s depiction of Professor Sohail’s pride exposes the tinges of human arrogance and egotism lurking beneath the superficial civilized mannerism under the impact of *nafs-e-ammara* or *id*. The unorganized, instinctual impulses, which, if remains unbridled, seeks immediate gratification, have been depicted by his falling victim to pride and jealousy (Burns, 2008; Holbrook 2013; Keren, 2003; Telgen, 1997; Gallagher, 1965). With the development of the story, Professor Sohail seems to forget his cultured ways and descends into academic pretensions. He attracts the attention of almost all his students, impacting their point of views by becoming “too proud to accept anyone else’s intellectual superiority” (RG p.10). Though he has established a very friendly relationship with his students but gives a prior warning to his students in these words,

“I, therefore, warn you that for as long as you are in my class.....You might know more than me, but reminding me of my ignorance will be seriously harmful” (RG p.10).

Quite ironically, he considers books as his “first love and main passion” (RG p.10) but ignores his real responsibility as the disseminator of knowledge and seeker of wisdom through his wide reading.

Besides, his pride in his administrative position and vague wisdom make him resort to all sorts of devious means and ethical degradation, which Qudsia quotes him as saying, “When you people were admitted to college, I was flying higher and higher in my dreams. All the professors, seeking their extensions, were astonished to hear my views. Based on my excessive knowledge, I had simply become a handsome Pharoh. Inwardly, I was barely concerned about anyone” (RG p.427). Qudsia sheds further light on his character by writing that “Sohail was a modern capsule-sized Pandit. His eyes possessed such rays

of attention, which could easily influence any modern, educated fellow. Despite this, he always kept struggling for his grade and future” (RG p.411).

Professor Sohail's craving for the Elevation of Socio-Economic Status. Qudsia highlights the hypocrisy of ideas, ambitions, and pride through the character of Professor Sohail. He is in a mad quest of earning money by crooked practices, as Kauser informs Qayyum, like “indulging in aggressive strikes, protesting through walkout from classes” (RG p.272). Now his central concern is to feel high and superior without being original or creative. He articulates his feelings in these words, “I have changed the mission of my life. I only think about my job difficulties, about intercessions... I don't fight with society, with myself, with people for any ideal” (RG p.297).

Besides, his purpose of making a study tour to America is to create a sense of void by enhancing people's inferiority complex, and on his return, he will have no problem for a higher “grade” (RG p.298). The immoral ‘west’, being morally barren, lacks authentic spirituality and needs water. Professor Sohail proudly asserts that he will take his bucket there and sprinkle as much water as to give the impression of heavy rain (RG p.297). But, unfortunately, his sound theory and untiring efforts to prove it, fall prey to his false intentions as he is haunted by the thirst for more power, prosperity, and reputation. His achievement-oriented ideas on Gene Mutation seem to become the source of his self-promotion and self-glorification. Moreover, his suggestion to Qayyum also reveals his craving for socioeconomic status when he asks him “to worship the god of Job and make it the fundamental concern of life” (RG p.298).

Hence, he decides to bid farewell to 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 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

Although Professor Sohail has been much honoured by his students, yet he is also partially carried away by the hidden uncontrollable forces, which lead people to selfish behaviour and evil acts. He claims responsibility for creating confusions between Aftab and Seemi, however, the mediating forces of *aq'l* or *ego*, make him justify his actions and ill-feelings harbouring inside his soul, as 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.

Professor Sohail's Justifications for Creating Misunderstandings between Aftab and Seemi. In the later phase of his meeting with Professor Sohail, he not only bluntly confesses his past feelings of love for Seemi but also the way he created confusion in Aftab about the true nature of Seemi's love for him. By justifying his act, he puts excessive blame for falling prey to this fatal emotion lurking inside him, by censuring the system of co-education (RG p.426). This intense and consuming passion of jealousy characterizes his character. Being the victim of his irresistible impulse, Professor Sohail does not realize that to what pits is he 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 tells Qayyum that Professors are supposed to remain a father, a guru, but these girls want them to chase like mad lovers. This demonstrates his inclination to hold Seemi and the system responsible for his feelings.

Professor Sohail's Advice to Practice Tantric Yoga to Qayyum. The working of Professor Sohail's *aq'l* or *ego* can be perceived by his suggestion to Qayyum to practice Tantric Yoga. Qayyum's extreme frustrations, thirsts, and disenchantments after Seemi's death, intensify his feelings of emptiness as much as he attempts to accommodate himself to the civilized society. Professor Sohail, on finding this vacuum, fenced by lifeless shadows in Qayyum's life, realized his deepest anxiety. He motivates Qayyum to unfold his heart and this provides Qayyum a cathartic relief, as he admits that: “I enjoyed the same comfort in Sohail's company which people get after confessing their sins in front of Roman Catholic father. Whatever I uttered before him, he had magnanimity for that. One by one, I read before him all the chapters of Seemi's book” (RG pp.237-238).

While frantically penetrating inside his soul for the roots of his emptiness and void, Qayyum starts practising Tantric yoga as suggested by Professor Sohail. Thus, at this critical moment of his life, Professor Sohail appears as a guru, whose significant role he foreshadowed in the earlier part of the novel, where he expresses his desire to get proper guidance in these words:

“I could never grow tall inside, even though outwardly I had grown taller..... I needed a guru who could stretch me to make me as tall as him” (RG p.18).

Professor Sohail's 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 guides Qayyum further 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).

Commenting on this, Kiran (2016) remarks that Qudsia compares human Eros (life instinct) to a vicious horse, which, if cautiously and expertly held, is a foundation of every artistic work, and the stimulus essential for the purpose. Or else, it can terminate everything and deter one's "spiritual growth" (p.10).

Professor Sohail's Arrangement for Qayyum's Meeting with Sain Jee. Professor Sohail's *aq'l* and *ego* motivate 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*

There comes a stage when Professor Sohail reaches the state of self-realization. He seems to learn from his mistakes and gets the ability to analyze his actions. He undergoes a process of change within himself and realizes not only his own weaknesses but is also able to understand the limitations of others. He makes a blunt confession in front of Qayyum that if a person gets addicted to a mission, "he goes far away but never goes out of its center" (RG p.298). 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 a smile for the first time in life, "the saviour, while wearing a 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).

However, there have been certain moments in his life that shed light on the impact of *nafs-e-lawwama* or *superego* on his personality. 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.

Professor Sohail's Guilt for Creating Misunderstandings between Seemi and Aftab. Professor Sohail has been portrayed as a man whose vision cannot penetrate beyond his physical realm. He deceives himself by establishing wrong notions of happiness and later suffers inwardly; hence, he successfully manages to achieve physical comforts. Besides, his moral sense guides him to disclose his guilt. 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 the life, and becomes a better human being. As he tells Qayyum that "I have been under the influence of this guilt for a long time.... It has bestowed me with great treasure... thanks to this guilt which I experienced in my youth; otherwise, I would become a Satan of my era" (RG p.429). Professor Sohail undergoes a profound psychological transformation. His awakening reaches the conscious part of his mind and gets articulated only when Qayyum expresses his desire to meet Seemi's soul in his meeting with Sain Jee. On being asked by Qayyum that why did he play with two lives despite such vast erudition and philosophic tendencies? Upon which he gets overwhelmed by self-reproach and replies that this is the greatest tragedy of knowledge that a person is unable to control his actions (Gul et al., 2021). This brief moment of contemplation for Professor Sohail makes him suffer intensely and he utters "believe me! My slate is quite pure except this sin- and now I don't feel sorry for this- a tree does not grow until its branches are cut" (RG p.430).

The bitter flame of jealousy blazes in Professor Sohail, however, he honestly takes responsibility for creating doubts and misunderstanding in Aftab regarding Seemi's nature. Only in his final meeting with Qayyum, however, he reveals the degree to which he accepts responsibility for causing this tragedy. By claiming that he has wounded his soul, he gives vent to his guilt by pressing "the car's accelerator with full force, emitting puffs of dust behind, in the moon-lit night and got out of the Waris road. He had no any other option at that time, except to drive faster and faster" (RG p.430). This single act of Professor Sohail provides ample proof for the feelings of guilt, lurking beneath his conscious part of the mind.

CONCLUSION

While summing up the whole argument, it may be inferred that the above analysis reveals Qudsia's insight into the human psyche as she brilliantly portrays the inner battle between the twin forces of evil and good in Professor Sohail who undertakes a voyage through various phases of inner life, starting from *nafs-e-ammara* / *id*, and eventually seek 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 Professor Sohail, fundamentally focuses on the unconscious realm of mind and its effects on his 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.

Moreover, Qudsia, with deep penetrating insight, weaves the threads of her central theme of madness around characters' exploration of *ishq-e-lahasil* or unrequited love, which ultimately causes their extreme mental suffering. However, Professor Sohail's self-discovery culminates in his ultimate transformation when in a flash of illumination, he seems to attain the highest and the purest state of *nafs-e-mutmainna*. Thus, this beautiful exploration, makes the readers dive deep into the darkest abyss of the human mind, to bring to the surface not only his deep-rooted fears and anxieties, but also the magnificent gems of spiritual insight.

LIMITATION AND STUDY FORWARD

The present study has only analyzed Ghazalian and Freudian theories regarding human psyche, but there are some other themes which need to be discussed through comparative study of both theorists. Since an integral part of human personality has been formed by emotions and desires, so its all-inclusive analysis comprises both the emotional and psychological dimensions. There have been various studies focusing on the psychological dimensions of human behaviour, in the realm of literature, however, there need to be certain researchers on the emotional dimension of human personality, analyzing how emotions, if disciplined and controlled, lead to higher spiritual ends.

The present work is expected to serve as a groundwork for further researches in the field of literary analysis. During this process, Ghazalian theory of soul has been incorporated with Freudian psychoanalysis, to get a better and more comprehensive outlook of the human psyche, as has been portrayed by the selected novelist. Thus, Ghazalian theory has determined its potential as an effective critical approach for the psychological analysis of literary characters. Moreover, it is also hoped that the insights yielded by this research study, will be found by others to be valid and accessible for literary analysis and may develop into new forms of understanding in the realm of English Literature.

AUTHORS CONTRIBUTION

Dr. Shumaila Mazhar has generated the main idea of the research, worked on research methodology, and developed the tool for data collection. Dr. Alia Ayub planned the data analysis and analysed the data. Prof. Dr. Muhammad Yousaf Sharjeel has worked on literature review and collected the data. Dr. Rizwana Jabeen has also worked on literature review and Dr. Fazli Husain has collected the data.

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