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Psychoanalytical Criticism in the 21st Century Urdu Novel

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Abstract:

Sigmund Freud and Jung's beliefs have profoundly influenced creative literature. Creation of literature reflects two parallel attitudes: conscious and collective consciousness, and secondly, the unconscious and subconscious in the realm of time and space. At the associational level, unconscious and subconscious generate attitudinal complexities. Dreams are archetypal, where person resides freely. It is a depiction of a reality where one's repressed fears are buried in unconscious. Novels such as *Jagay Hein Khawab Mein*, *Cheeni Jo Meethi Na Thee*, *Tilk-al-Ayyam*, *Hajoor Aama*, *Jandar*, and *Habs* engage with the psychoanalytical narratives of Freud. This paper integrates Freud's psychoanalytic investigation with the interaction of conscious and unconscious elements of these novels which explore the depths of human psyche through different psychological frameworks and show how minds and instincts works within theories.

Key words: repression, psychology, unconscious, sub conscious , conscious etc

Introduction:

Freud's psychology and literature are interdependent and reflect each other. It give importance to distinction of conscious and unconscious, where literary work associate "overt" content with the former and "covert" content with latter. It explores conscious, sub conscious, unconscious, and collective conscious, which shape literary creation. Literature is influenced by psychological elements, and the creative process is deeply affected by psychological observations, assumptions, and personal experiences, like the "covert" content is the actual aim. When a writer channels their imagination through psychological intuition, two parallel perspectives emerge: the tendencies of conscious and collective conscious, and the complexities arising from the subconscious and unconscious. The study took different novels of the Urdu under observation to unleash the colors of literature through two perspectives of psychology.

Theoretical Framework:

Sigmund Freud's psychoanalytic theory is one of the foundational pillars of modern psychology. Freud postulated that human behavior is driven by unconscious desires, childhood experiences, and repressed emotions. He introduced the structural model of the mind, consisting of the *id* (instinctual desires), the *ego* (rational self), and the *superego* (moral consciousness). According to Freud, literature often serves as a manifestation of the subconscious mind, allowing repressed emotions and desires to surface through artistic expression and points of critique as follows:

1. Conscious vs. Unconscious: It emphasizes the importance of differentiation of conscious and unconscious mind in literary interpretation, where overt (surface) content to the conscious and the covert (deeper) content to the unconscious, often prioritizing the latter to reveal the 'true' meaning of the work.

2. Unconscious Motives: It closely examines the unconscious motives and emotions of both the author and the characters within a literary piece.

3. Psychoanalytic Stages: It identifies and analyzes classic psychoanalytic symptoms, conditions, or developmental stages—including Ego, id, and Superego phases of literature.

4. Psychic vs. Social Context: They focus on the psychological 'drama' of individuals, often sidelining social or historical contexts, highlighting conflicts between generations or siblings, or within an individual, rather than societal class conflicts.

Analysis:

Several novels, including *Jagay Hein Khawab Mein*, *Cheeni Jo Meethi Na Thee*, *Tilk-al-Ayyam*, *Hajoor Aama*, *Jandar*, and *Habs*, analyze psychological narratives from Freudian perspectives. These novels address colonial attitudes—whether in the form of power, thought, language, culture, personal freedom, or oppression—which shape human psychology on both conscious and unconscious levels, affecting future generations regardless of time gaps spanning centuries.

In *Jagay Hein Khawab Mein*, the protagonist, **Zaman**, experiences recurring dreams with minor variations. Freud would interpret these dreams as **repression** in which suppressed desires or unresolved conflicts surface through the unconscious. The symbolic meaning of Zaman's dreams aligns with psychic versus social context where Jung's theory of ancestral unconsciousness, tracing back through generations to the era of Emperor Ashoka.

In *Hajoor Aama*, the recurring dreams of the characters, including Deeb Lina and Sindhiya, symbolize **repression** of cultural memories, aligning with Freud's concept of latent dream content. Jung's theory is validated as these dreams transcend individual experiences and reflect the collective unconsciousness of ancestors.

Similarly, *Cheeni Jo Meethi Na Thee* explores psychological trauma inherited from ancestral suffering. Freud's theory of **trauma and repression** is evident in the protagonist Raj, who experiences repetitive dreams of being whipped and transcends into *sublimation*. His hallucinations intensify, culminating in violent reactions and psychiatric hospitalization, demonstrating how repressed traumas resurface unconsciously.

In *Tilk-al-Ayyam*, hallucination and time-traveling experiences are analyzed through both Freud's and Jung's theories. The protagonist's altered states of consciousness can be seen as manifestations of repressed psychological conflicts (Freudian interpretation) or as access to the collective unconscious (Jungian interpretation).

Habs presents a deeply layered psychological narrative, portraying Ariel Sharon in a comatose state. Freud's concept of guilt and the return of the suppression is evident as Sharon's subconscious mind revisits historical injustices, revealing deep-seated psychological contradictions. Manzar delves into the mind's troubling aspects, presenting a narrative that reflects stifling and disturbing thoughts about life which moves to Freudian slip (a process of parapraxis and slip of tongues). This psychological depth can produce strong emotional reactions through the depiction of Arabic civilization where energy leads to slight *libido* factor.

Discussion:

Freud's psychoanalysis helps explain how repressed desires, unfulfilled wishes, and suppressed traumas shape characters' psychological landscapes in these novels. The manifestation of psychological distress through dreams, hallucinations, and subconscious conflicts aligns with Freudian theory, while Jung's concept of collective unconscious provides a broader cultural and historical context.

By integrating Freud's theories, this paper reveals how Urdu novelists use psychological narratives to navigate personal, historical, and societal traumas. Each novel presents a unique interplay of the id, ego, and superego, demonstrating the complexities of human emotions and subconscious drives.

Conclusion:

These novels collectively engage with the concept of the unconscious and repressed emotions, using dreams and hallucinations as psychological tools. *Jagay Hein Khawab Mein* examines metaphysical elements and existential struggles, *Cheeni Jo Meethi Na Thee* explores the spiritual solutions to inherited trauma, while *Hajoor Aama* showcases psychological strategies to

overcome societal conditioning. *Tilk-al-Ayyam* delves into ancestral connections and idealistic visions of the world, whereas *Habs* presents the collective psychological trauma of historical oppression.

Ultimately, these novels illustrate how psychology and literature intertwine, portraying the subconscious mind's profound influence on storytelling. Through the lens of Freud and Jung, the Urdu novel continues to explore the depths of human psyche, bridging past, present, and future through the narrative medium.

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