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**Abstract:** *Freud's trifurcated concept of human nature asserts that unlike other emotional states, guilt is a quite complicated feeling which requires a differentiated and powerful brain. A human brain, being cognizant of this uniqueness, is capable of self-appraisal and self-censure. The present study penetrates the intricacies of human mind through the study of protagonists of The Scarlet Letter and Raja Gidh. The concept of Freudian superego is used to examine the two characters, Dimmesdale and Qayyum, set in completely different temporal and spatial dimensions of human society. The parameters of psychoanalytical interpretation describes the human psychological distress and fight against the mental chaos after crossing the ethical boundaries of morality. It postulates that Freudian psychoanalysis contributes effectively to research in literary criticism beyond the social, cultural and linguistic boundaries as it highlights the universality of unique human feelings.*

**Key Words:**

Conscience, Guilt, Psychoanalysis, Redemption, Superego

## Universal Psychological Mechanisms of Guilt and Redemption: An Analysis of *The Scarlet Letter and Raja Gidh*

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### Introduction

The present work aims at exploring the complexities of human psyche, as revealed through the central characters of two famous novels, i.e., Hawthorne's *The Scarlet Letter* and Qudsia's *Raja Gidh*. Although they vary in origin, cultural and chronological settings and are separated by two-century gap, yet are concerned with similar psychological matters. Similarly, a brief glimpse at the worlds of Hawthorne and Qudsia shows that the selected characters, though hailing from different eras and societies, are still connected by a joint link, i.e., the bond of mental suffering. *The Scarlet Letter* concerns itself with the spiritual effects of adultery on its heroine, Hester and a puritan minister, Dimmesdale (Lei, 2015). To purify his soul from the guilt-stricken conscience, Dimmesdale's superego makes him adopt certain behavior.

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Likewise, Raja Gidh articulates the tale of unreciprocated love of its protagonist, Qayyum for his class fellow, Seemi and ensuing frustration leading to his mystical rebirth (Bercovitch, 1991). Moreover, the protagonists undergo psychological distress and fight against their mental chaos. Their act of deviating from established social norms and challenging social traditions cause extreme traumatic stress under the influence of their guilt-ridden conscience or superego. Therefore, primarily, the current study is concerned with the effects of Freudian notion of superego on the behavior of Dimmesdale and Qayyum. While adopting the analytical and descriptive technique, this work postulates that Freudian psychoanalysis offers an insightful analysis of literary characters and significantly contributes to the development of effective research in the field of literary criticism beyond the social and cultural boundaries.

## **Theoretical Framework**

Freudian psychoanalysis opened new panoramas of insights into modern psychology (Schwartz & Solomon 1974). His model of the human mind, including its three structures - Id, ego and superego - has passed through certain phases since the time of its inception. It is important to sketch the brief theoretical context of superego, as the current study is primarily grounded on its impact on characters' minds. Freud analyzed the development of superego on two levels: its formation in the child, and its development as achieved by mankind during the course of evolution (Freud, 2012). It is also called "conscience" (Freud, 1962, p.223) which shapes an individual's personality by inculcating a sense of right and wrong (Friedman & Schustack 1999). Besides, Freud (1977) also considered the superego as "super-moral" (p.44), internalizing moral forces which constrain human actions. He divided the superego into two parts: the ego ideal and conscience; the ego ideal recompenses good behavior; while the conscience punishes the bad one. Freud characterizes "sense of guilt," "need for punishment" and "remorse" as its major functioning (Aden, 2012, p.91). Moreover, by signifying the "internalized value system of society" (Magnavita, 2002, p.80) the superego regulates man's most appropriate and socially acceptable behavior. As a result, anxiety arises when the demands of id or superego endeavour to overthrow the power of ego.

The internalization of all the moral standards of parents are accurately epitomized by the ego ideal. It seems to be a yardstick that measures all actions. If there occurs any slightest kind of disagreement between the ego ideal and an action, guilt arises. Besides, the superego also abates "the sexual and aggressive instinctual pressure exerted on the individual by the id" (Magnavita, 2002, p.81), which may damage the entire civilization if given full expression. Hall, agreeing with the above-mentioned statement, points out that the superego controls and normalizes those psychic dispositions, whose unrepressed expression might threaten social stability. This guilt has been considered one of the major causes of

neurotic behavior of an individual because in order to reduce this uncomfortable state, the person seeks self-punishment. On the contrary, if behavior comes up to the standard of ego ideal, a person feels satisfaction and inner happiness. Thus, the superego comprises both consciously held moral doctrines and “unconscious, primitive, unrealistic and rigid rules” (McMartin, 2016, p.22). Freud regards this agency of the superego as conscience (Freud, 2012, p.134) which minutely scrutinizes intentions behind each action and is normally present in every human being. This internal critic in the form of conscience, produces feelings of guilt for the benefit of an individual because it enables him to anticipate how other people will judge his behavior or react to any dishonesty on his part (Trivers, 1981, p.18). In this way, the superego’s advance warning occurs in evolutionary terms, first making a person evaluate his behavior and then estimate its possible consequences for others (Badcock, 2013, p.99). The presence of a strong conscience leads to a “strait-jacket existence” or the individual may become exceptionally idealistic ethically, rather than realistic in approach and conduct (Hall, p.46). Due to its constant tussle with id and ego, it prizes, reproves, and makes demands and it tries to do away with both the pleasure principle and the reality principle (Miller & Thoresen, 2003, p.119). In *The Future of an Illusion*, Freud emphasizes that the development of human mind occurs over the course of history and the central notion behind this development has been the idea that gradually, society being an internalized agent, plays the role of external coercive forces (p.190). Freud considers the superego to be instrumental to this. Concepts like conscience, feelings of guilt and regret, for Freud, are all aspects of the the superego’s functioning (Freud, p.329). Thus, in this way, the superego keeps check on ego by constantly watching over it.

## Literature Review

The selected literary texts for the present research comprise Hawthorne’s *The Scarlet Letter* and Qudsia’a *Raja Gidh*. These works have been carefully chosen for their brilliant portrayal of the human psyche. Through their visionary eye, these novelists embark on the intricate ventures of exploring the human mind, making readers aware of those zones of metaphysical, spiritual and inner worlds, which are beyond their reach.

*The Scarlet Letter* has been acclaimed as one of the greatest in American Literature, with a huge amount of secondary literature, dealing with its diverse aspects. Nearly every critic agrees that this novel is a masterpiece, which sustains an amazing range of interpretations. With a tremendous insight into human nature, Hawthorne made his readers delve into the depth of characters’ unconscious realm of mind. Pfister (1991), while analyzing Hawthorne’s psychological concerns in *The Scarlet Letter*, considers it a distressing exploration of the most forbidden regions of consciousness, “a tale of remorse and a study of character” (p.27).

While living in an era when human psychology was not given as much attention as was the case in subsequent ages, Hawthorne's unique portrayal of the human mind earned him much fame, making him "a psychologist ahead of his time" (Turner, 1976, p.73). With a tremendous insight into human nature, Hawthorne made his readers delve into the depth of characters' unconscious realm of mind, focusing on the effects of sins (Baym, 1970). Similarly, while talking about the depiction of the inner tumult of the characters, who have been either involved or affected by the sin of adultery in *The Scarlet Letter*, Nina remarked that it "forms the epicenter of the novel" (p.21).

Besides this, Hawthorne has given foremost attention to Dimmesdale's conflicts between certain suppressed insolent internal drives and the constraining social forces (Baym, 1970), while Sarracino argued that Hawthorne has vigorously renounced Dimmesdale's prohibited desires and propensities. Since the "forbidden guilt" seemed to be Dimmesdale's moral enemy (Crews, 1965, p.314), so Bercovitch considers the pangs of his conscience, producing guilt instead of shame, as the main cause of his mental dilemma. Likewise, Donnelly analyzed Hester's courage to hide the identity of her secret lover which apparently saved Dimmesdale from shame and dishonor, but failed to protect him from the scourge of his own guilt-ridden self. Thus, Kilborne (2005) remarked that Dimmesdale's dilemma is mainly due to his inability to reveal the darkest and the vilest corner of his unconscious mind. In order to save himself from a lifetime punishment of guilt and sorrow, he made his final confession (Milder). This unbearable burden of mental torture literally killed him, making his guilt stand in the full glare of exposure (Ayadin, 2010). The outcome of Dimmesdale's evil deed was severe, as Warfel (1963) argued that it not only affected both his body and psyche, but also destroyed his relationship with his fellows, consequently leading to his spiritual death in the guise of his alienation from society. Besides this, Lata (2005) made an enlightening remark on Dimmesdale's attempts to conceal his true self by saying that while saving himself from being bewildered, it was much more difficult for him to hide his identity from the multitudes for a considerable period. Consequently, the repression of his guilt slowly worsened his mental and physical state. Battista described that the fundamental reason for keeping secret, was his fear of the real or imagined consequences; often overlooking the intra-psychoic repercussions of silence. Dimmesdale acknowledged the social consequences of disclosing guilt, but he overlooked the fact of his secret-keeping as the fundamental reason of his corporeal weakening. His failure in creating a new identity resulted in significant strain on his psyche (Baym 1970). Commenting on this scene, Mcnamara observed that Pearl has probed into Dimmesdale's wound of the soul for seven years for "the angelic purpose of redemption" (Mcnamara 1956, p.553).

Moving deeper into the other selected novel *Raja Gidh*, it is found that it is one of the highly-acclaimed novels by Bano Qudsia, whose claim to fame is being an intellectual Pakistani writer. Her odyssey of novel writing started with her

novellas *Parda* and *Shehr-e-Baymisaal*, which culminated in her masterpiece *Raja Gidh* (Khokhar 2000).

The most conspicuous feature of *Raja Gidh* was Qudsia's portrayal of human psyche with utter excellence. Commenting on this, Qandeel (2012) stated that it was an "ideological novel" which revealed Qudsia's skill for penetrating into the depths of her characters' minds, digging the veiled gems inside (Qudsia p.115). She has explored the truth about the essential needs of every human being despite behavioral and attitudinal differences, and regardless of geographical location (Akhtar, 2013). Her attractive writing style delved into the psychological rather than physical aspect of the life of its protagonist Qayyum who suffered from a strange kind of madness.

The artistically divided four parts of the novel revolve around the mystery of the causes of madness and its psychological impact on human beings. The title of each part denotes the reasons behind it:

- 1- *Unrequited Love* (عشق لاجاصل)
- 2- *Unquenchable / Insatiable Curiosity* (لامتناہی تجسس)
- 3- *Unlawful Earning* (رزق حرام)
- 4- *Awareness of Death* (موت کی آگاہی)

The novelist's handling of these sensitive issues, unveiling the struggles and psyche of human beings made *Raja Gidh* a psychological novel, full of wit, agony, pain and tussle that open impenetrable panoramas to the inner world (Mazhar & Aslam 2012). It is a journey through human mind, and while progressing it sheds light on some important issues on the intricacies of human mind. In addition, the genius of this novel lies in its description of allegorical scenes at the beginning of each section which portrayed a congregation in the animal kingdom, holding a trial of all vultures, reproaching them for committing prohibited actions which 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 inner working of Qayyum's mind and the impact of anxiety, discontent, disorder, remorse and guilt on his behavior, whereas its secondary theme concerns with the expulsion of vultures from kingdom of birds. Thus, while Qayyum passed through various stages of self-exploration, the secondary plot sought to unravel the mystery of the human mind.

Furthermore, Hammad found the expression of Qudsia's deep philosophical thought, the depiction of inner complexities of mind and the frequent references to Sufi spirituality made this novel comparable with the writings of the English Romantic Age. Qudsia used various characters to symbolize different states of human mind, as Sadeed (2008) observed, thereby establishing a tussle between them. From this it could be argued that the tension between these conflicting forces took place within the human consciousness, and *Raja Gidh*, quite artistically, portrayed this intense emotional trouble in the characters' psyche.

More specifically, this “complex novel” primarily concerns itself with the inner chaos of its main character Qayyum, who experiences many states of self-discovery (Raja). Through Qayyum’s interaction with various characters, Qudisia has explored the complexities of human sexuality, creating its link with the human soul (Qandeel 2008). Though quite shocking at the first glance, the leitmotif offered a deep insight into human spirit. Moreover, without dealing with the issue of sex gratuitously, she emphasized its significance by making it an integral component of man’s spiritual development.

In addition, the novel seemed to be an allegorical representation of vultures' kingdom where the metaphor 'vulture ' nourished itself and relied on the dead meat. The writer has frequently emphasized that the trespassing of ethical values in a society results in disorders of both mind and body in future generations. Besides, Akhtar (2013) declared that the moral deprivation of self is the overriding subject of Raja Gidh, that has been portrayed through Qayyum’s unreciprocated love (Ishq e Lahasil) and the sexual craving. In each line of Raja Gidh, the portrayal of human nature, falling into the abyss of sins could be found which has caused a constant inner conflict of the superego. Qudisia has succeeded in revealing the intricate obsessions of human beings whilst remaining within the boundaries of social conventions.

## **Research Methodology**

The current study adopted the qualitative research paradigm since its being the most effective method for literary analysis. It undertook a comparative study of the two male protagonists of the selected novels. In order to make an in-depth analysis of the impact of the superego on their psyche, the analytical and descriptive techniques were adopted, which compared the different reactions of the selected characters to the guilt-ridden pangs of the superego. Moreover, it has also highlighted the reasons behind the divergent kinds of struggle that these protagonists made and the most dominant factors constructing their conscience-stricken identities. For the sake of brevity a few abbreviations have been used which are as follows. TSL is used for The Scarlet Letter and RG is used for Raja Gidh.

## **Data Analysis**

An extensive volume of published studies, describing the role of the superego for literary analysis in research studies has been produced. However, no single study exists which compares the effects of the superego on the male protagonists of the selected novels. An in-depth analysis of both the protagonists reveals that their psychoanalytical exploration adds new dimensions to these novels and makes these characters realistic. While remaining remarkably invisible, the tentative narrators

of both the novels interweave the psychology of their protagonists into the very texture of their plot. Through their deep penetrating psychological insight, the selected novelists have illustrated their characters' mental suffering in the middle of extreme physical adversities under the soul's devastating influence of the superego, which consequently culminated in their spiritual relief and peace of mind. In order to explore the intricate working of the superego in both the selected protagonists, an in-depth analysis of their behavior needs to be undertaken.

### **The Manifestation of the *Superego* in Dimmesdale**

Dimmesdale, an ideal observer of puritan dogma, with a sensitive conscience and an authoritarian moral compass, suffers from extreme distress and agony caused by the *superego*. Besides, he holds important titles and names which revealed the overinflated *superego* of Puritan society. The violent confrontation between "Reverend" (TSL p.69) "Dimmesdale" and "Arthur" (TSL p.229) motivates the conflict of *The Scarlet Letter*. Furthermore, these latent forces took various forms to express themselves.

### **Dimmesdale's Repentance on the Concealment of Sin**

Dimmesdale's *superego* developed an excruciating sense of guilt which destroyed his soul and made him realize that there was no earthly escape from this tortured ordeal. The first glimpse of his overactive guilt was seen when, at the very outset, a woman in the crowd informed that "godly master" is extremely grieved over this humiliation upon his parishioners (TSL p.69). As the story proceeds, the layers of his unconscious unfold themselves, and he is seen inflicting self-punishment by keeping vigil every night (TSL pp.175-176). Hawthorne described his standing on the scaffold in darkness of the night as a mere "mockery of penitence" over which angels wept while friends exulted with joy (TSL p.179). His guilt led him to inflict pain with a "bloody scourge" which he was often seen to "pile on his shoulders" (TSL p.175). But all these attempts of self-mutilation seemed to be quite unsatisfying since he still failed to partake of the most important aspect of salvation, i.e., confession. Additionally, in order to cleanse his soul from unbearable burden of guilt, he rigorously observed fasting, which has long been considered a source of getting spiritual uplifting. He created his own inner hell, where shunning, gossiping townspeople and rock-flinging children reside. In contrast to Hester, who has her shelter outside town where she could save herself from people's scorn and hate, Dimmesdale possessed no place to hide.

### **Behavioral Changes in Dimmesdale's Personality**

The spiritual torment and the agony of his soul, time and again, brought certain changes in his behavior, as he has been observed to place his hand over his heart

with pain. Moreover, his withered physique and melancholic voice have a “prophecy of decay in it” (TSL p.147). Since his parishioners attributed this to his unrelenting and fatiguing dedication to his religious studies and were totally ignorant of the true evil that was disturbing him, this attitude of people intensified his sense of guilt when they ascribed it to either his toilsome labour or his “wish to die?” (TSL p.148). Even he confessed in front of Hester that all the good qualities with which God has blessed his character, “have become the ministers of spiritual torment” (TSL p.231). According to Freud, as Crews (1965) observed, the repressed desires preserve their energy in the unconscious and re-emerge in the form of neurotic symptoms. Thus, the frustrated wishes always crave for gratification. The behavioral changes in Dimmesdale’s personality were the signs of this gratification.

### **The Agony of Heaven-defying Guilt**

In his delineation of Dimmesdale’s character, Hawthorne has primarily dealt not with the sin, but rather with the effects of sin on his personality. Once these devastating effects of guilt have made a breach into Dimmesdale’s soul, this “conscience-stricken priest” (TSL p.238) started considering him as “the worst of sinners” (TSL p.174); the “most miserable” (TSL p.231); “utterly a pollution and a lie” (TSL p.174). Time and again, he has been presented as being “overcome with a great horror of mind” (TSL p.179); experiencing “a crisis of terrible anxiety” (TSL p.182); getting “half-frozen to death, overwhelmed with shame” (TSL p.184). In his theological discussion regarding sin and redemption, he communicated his feelings to Chillingworth by articulating that a guilty human heart needs to hold secrets “until the day when all hidden things shall be revealed” (TSL p.160). Regrettably, he refused to articulate his sin and thus, chose to fight with his guilt internally. Moreover, quite lamentably, his strong feelings of remorse developed an imaginary re-enactment of sin which constantly forced him to renew the need for self-punishment.

### **An Overwhelming Sense of Divine Presence**

Dimmesdale’s mental life has always been seized by the Puritan belief in the All-knowing and All-seeing God. It swallowed all his thoughts and imagination. Time and again, he is reported to have made passionate speeches before his congregation, revealing his inner self, but to his utter surprise, they failed to perceive his despicable body withered up due to the “burning wrath of the Almighty” (TSL p.174). Thus, as compared to Hester’s sin, Dimmesdale’s deceit remained unexposed, invisible, mute and inaccessible since his constant fear of “judgment of God” became too “mighty to struggle with” (TSL p.238). The betrayal of his ideal as the most respected clergyman of his congregation



condemned him internally - his falsehood to himself and others, his position of being an absent father and absent paramour - agonized his soul bitterly. This threatened his psychic viability and enhanced his feelings of emptiness and desolation. Briefly, this entire scenario doomed him to excruciating shame and “insufferable segregation” (TSL p.481). Finally, after burning in the living hell of seven years’ self-abnegation and self-loathing, he confessed his sin during an eloquent election sermon and died. Dimmesdale strongly held the Puritans’ belief that human beings are originally degenerate and corrupt. This “Apostle of Eliot” (TSL p.269) and Godly priest of the community, declared himself a human, “utterly a pollution and a lie” (TSL p.174).

### **Pearl Assuming the Role of Dimmesdale’s *Superego***

From the very beginning of the novel, Pearl became the manifestation of Dimmesdale’s superego. A close analysis of the novel revealed that a gradual transformation in Dimmesdale’s personality from a sinner, hypocrite, a feeble yielder to Hester’s appeal to leave Boston, to a repentant, truthful and finally an extremely strong confessor of sin occurred due to the subtle and regenerative power of Pearl. As in the first scaffold scene, at Hester’s refusal to reveal the identity of her co-adulterer, he made a passionate speech, in response to which, Pearl raised her little arms with a “half-pleased, half-plaintive murmur” making an appeal to recognize her and confess his sin. (TSL pp.87-88)

Likewise, the second scaffold scene also depicted Pearl’s role as Dimmesdale’s conscience. When “overcome with a great horror of mind..... he shrieked aloud... in a crisis of terrible anxiety” (TSL p.179). This loud shriek of Dimmesdale’s superego filled his imagination with the consequences of his confession on townspeople, and, out of agony he guffawed, which was instantly reacted to by a childish laugh, “he recognized the tones of little Pearl” (TSL p.184), who was returning with Hester from Governor’s house. However, these brief incidents exercised a tremendous impact on Dimmesdale and he moved a step forward towards transformation.

In the same way, Pearl’s behavior in the forest scene greatly intensified Dimmesdale’s pangs of conscience when she asked about entering the town “hand in hand, we three together!” (TSL p.256). Hawthorne has already mentioned Dimmesdale’s apprehensions regarding this meeting, as he feared this interview but still “yearned for it” (TSL p.250). Pearl could not be cajoled by Hester’s promise for a future home where Dimmesdale would love her dearly and frowned with disapproval. Her extremely stubborn attitude was also revealed when she washed away Dimmesdale’s “unwelcome kiss” (TSL p.257) from her forehead with brook water. In this way, she informed him about the consequences of his acquiescence to Hester’s plan to escape. The minister, on leaving the forest, found himself in a maze, “with a strange disquietude” (TSL p.258), so he seemed to

comprehend the profound implication of the truth which Pearl already tried to reveal to him in the forest, though he could only get the part of it. She plainly indicated that guilt would plague his soul even if his plan for escape succeeded. In the final scene, Dimmesdale while bending on Hester's shoulder and holding Pearl's hand, "ascended the scaffold" (TSL p.304) and made his confession of sin. Thus, here arrived the final stage of his redemption when "Pearl kissed his lips" (TSL p.307) as she had kissed her mother's lips when she restored the scarlet letter over her gown, and this broke the entire spell of the story (TSL p.307). Thus, Pearl has proved herself an efficient but hidden cause of Dimmesdale's public confession.

### **The Manifestation of Qayyum's Superego**

Qudsia's quite superb portrayal of Qayyum's superego in Raja Gidh, whose life after Seemi's death seemed to be an enormous burden reflected the inner torture inflicted by his directionless living. His realization of being a prince of vulture was most obviously visible on his body and mind, severely crushing his soul. Freud equated the superego with conscience which possesses a distressing and censoring quality. Qudsia (1989) has quite skillfully portrayed Qayyum's behavior under the influence of the superego. Although he struggled to remain strong, from inside, he suffered the pangs of conscience with a constant contemplation over his anxiety and its consequences. As on being asked by Professor Sohail about his job, he replied:

*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 confirmed the Freudian belief that an unrestrained indulgence in lust makes a man exercise his energy just to gratify his instinctive drives, which impairs his ability to reason and self-control. The storm of his desires obstructed him from participating in occupations which are advantageous to himself and his community. Furthermore, his physical body also began to grow thinner which was symbolic of his soul being tortured by the intense inner turmoil on account of "loneliness, disease, grief and vacillating habits" (RG p.387). A close analysis of the novel revealed that a gradual transformation in Qayyum's personality from a vulture-like human being to an extremely sympathetic husband of a distressed wife occurred due to the subtle and regenerative power of the superego.

### **Qayyum's Sense of Hollowness**

Qayyum has constantly been portrayed as experiencing internal and external voids. Seemi's soul-destroying companionship always increased his feelings of

desolation, not leaving him at peace even for a single moment. After Seemi's death, a sense of hollowness, haunting his nerves, frustrated and suffocated him to the extent that it devoured his days and nights, exploring supernatural issues, asking, "Who am I? From where did I come? .... Where am I destined to go? Why this excruciating pain? What is universe? Who is present beyond it?" (RG p. 202).

With no realization of how to fill this vacuum, he wandered between Mall Road and Radio Station with the purpose of being humiliated by various professionals since he has developed "a kind of love for disgrace" (RG p.203). Although, after Seemi's death, he carried on affairs with Abida and Amtal, each of these affairs ended in unpleasantness and frustration because of their fleeting nature. The pleasure and satisfaction he experienced from his relationship could not last long, since both the women deserted him after short phases of physical interaction. Therefore, he found his life absurd and couldn't possibly have any solutions to his problem. Slowly and gradually, his melancholic depression and deep-rooted anxiety caused an ulcer. He gave expression to his depression like a worn-out, crumpled and regretful soul by uttering: "I am so troubled from within that I cannot focus; in fact, I don't even know what I crave for, why am I so dejected ... I can't have a purpose in life" (RG pp. 336-337).

Of vital significance is the fact that after tearing apart his enthusiasm, Qayyum realized the true nature of insanity which was of two types: one that caused weakening of heart and mind and the other which gave divine energy to the soul and ran through several destinations in a single flight. Ghazali (1993), while referring to this divine energy, argued that this can be attained by succumbing to the primeval instincts to the power of reason, and that this takes an individual to the uppermost level of spirituality where he attains freedom from viler components of nature and achieves harmony in mind and soul (Haque 2004; Othman 2011; Skinner 2012). Thus, finally, through an interaction of good and evil, the dynamic between Qayyum's reason and passion developed, although, in the early phase, his passion dominated his logic. Throughout his life, he experienced the feeling of void since he did not have the slightest realization that where he would go or what his future holds for him, but the only certain thing was that his search would have to continue.

### **Qayyum's Choice of Sending Roshan Back to Iftikhar**

Throughout the course of the novel, Qayyum's lascivious personality diminished to result in only reason. From then onwards, his life seemed to be dictated by the strength of rationality because of his successful control over his internal and external conflicts. This interweaving of reason and passion revealed the fact about the incompatible forces functioning inside human psyche. Finally, as the time went by, Qayyum discovered a balance between his reason and passion because the apparent tenacious conflict of the two had died away due to his experiences with

Seemi, Abida and Amtal. More importantly, Amtal's suggestion played a very significant role in the future course of events in Qayyum's life, when she asked him to marry a "Bakira virgin" (RG p.363).

Moreover, his spiritually depraved life made him realize the necessity of a proper family for him. Bhabhee Solat finally found a girl Roshan, "whose face even stars have not seen without a veil, observer of all religious rituals.... extremely beautiful" (RG pp.387-388), but tragically, on the wedding night, she revealed with great reluctance that she was already pregnant. While expressing his mental state, Qayyum mentioned, "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 he is? The child's father?" (RG p.397). After realizing the nature and circumstances of Roshan's true love, Qayyum's regenerative process took place and he gradually underwent his final metamorphosis, deciding to assume the role of a saviour. A strange force made 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 endured a strange feeling of void and restlessness, went to Jinnah Bagh, the rendezvous of his meeting with Seemi, became a prey to hallucinatory thoughts, talked to strange looking bald man of nine inches about the mysteries of death and because of extreme mental chaos, got unconscious, and was forced to spend remaining five days in the hospital. Thus, his choice of sending Roshan back to Iftikhar can be interpreted in the light of his urge to achieve spiritual fulfilment. Ghazali (1993) asserted that if an individual creates a balance between reason and passion, this paves the way for his self-exploration and enables him to practice empathy, helps him reach certain distinguished human virtues and qualities and eliminates guilt-ridden conscience. Throughout his life, he suffered from the futility of searching his identity, not as being Raja Gidh. Thus, this decision was not taken under the influence of an impulse but was the result of a deep meditative thought to purge himself from the guilt-stricken conscience. Qayyum sought 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)

As a consequence, the end of Qayyum's voyage was not full of intense emotional revival but of a profound sentiment that climaxing in the state of divine peace which is evidently in contrast with the various emotions he explored throughout the course of events, prior to the ending. Haque and Keshavarzi (2013) observe that though these malicious inclinations are difficult to annihilate, they are subject to transformation on account of the power of various spiritual and psychological interference.

## **Findings and Discussion**

The current paper aspired to apply the Freudian notion of the superego on the psychological conflicts of the two protagonists, Dimmesdale and Qayyum. The findings of the study discovered that although both the characters struggled hard to gratify their pleasure-oriented drive which was caused by unsatisfied sexual desires, yet the guilt-ridden superego exercised a deep influence on their actions because of its being a quintessence of ethical boundaries and moral perfection.

In *The Scarlet Letter*, Dimmesdale attempted to atone for his sins through his final confession, on account of a “puritanical conscience” (Ryan 2008, p.97) which seemed to wipe out the disgrace of his sin, as much as possible. The stronghold of puritan ideology, playing the role of Dimmesdale’s superego, compelled him to submit to the ultimate consequences of his faith. Thus, in the forest scene, his renewal of the unlawful relation with Hester, on one hand made him undergo a revolution in the domain of thought and feeling, and on the other hand, in just few minutes of solitude, brought a flash of insight to him through his superego and revealed that an escape from the pangs of conscience could only be achieved through confession, not from a cowardly escape.

Therefore, when he returned home, he seemed to be no more fearful of Chillingworth and refused any kind of help from this most watchful friend. Furthermore, the pangs of his conscience seemed to prevent the repetition of his temptation towards Hester: it generated a strong sense of guilt causing pain to his soul. Even though, for a very short span of time, he seemed to be lured by Hester’s sexual enticement, finally it got counterbalanced by its heavy weight of guilt. As a consequence, however, he has a perfect realization that no mortal gaze can penetrate below the successive layers of his unconscious mind. Apart from the evil eye of Chillingworth, still he firmly believed that God will help him escape all the devilish powers surrounding him from all sides. Perhaps one of the most intriguing particularities of Hawthorne’s style in *The Scarlet Letter*, is his unique manner of dealing with Dimmesdale’s unconscious mind, holding some secret truths. This secrecy generated a conflict, where he needed to choose between two unsatisfactory alternatives; on the one hand, he could make a choice to move on, without openly confessing the sin, but at the cost of being haunted by the superego persistently, but on the other hand, he could expose the truth for expiating the sin, at the cost of accepting public condemnation, as, Dimmesdale, after experiencing the horrors of his first choice, finally decided to reveal his sin. Thus, his odyssey culminated in a deeply felt serenity and contentment, unlike his beginning that was full of extreme emotional chaos and turmoil.

Similarly, in *Raja Gidh*, Qayyum finally started a voyage to spiritual upliftment after spending a rootless, alienated life full of distress and misery. His act of sending Roshan back to Iftikhar, demonstrated his capacity for regeneration and revealed that he was not an inhuman monster, deprived of all emotions and

stripped of all human values and virtues. Such an enlightened attitude of Qayyum not only reduced psychic conflict arising out of the feelings of loneliness and worthlessness, but also paved the way for his spiritual revival. Thus, Qudsia ended this novel with Qayyum's exploration of human psyche, when he uttered:

*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).*

This conclusion reflected the open-endedness of Qudsia's vision, leaving the ending to be construed by the readers according to their own individual perceptions. It was only when Qayyum opened himself to new experiences that he developed from one who lacked self-knowledge to an accomplishment of self-knowledge. Attaining this newly found self-knowledge led him to the path to self-discovery, culminating in his ultimate transformation. In this moment of illumination, Qayyum attained the highest and the purest state of soul, ascending the steps of serenity, contentment and tranquility.

Besides this, both Dimmesdale and Qayyum denied themselves any kind of gratification which is, as Freud opines, the principal task of the superego (Freud, p.19). Basically, the superego has been characterized by its primary role of "observation, criticism and prohibition" (Freud, p.149), the governing phenomena in the lives of both the protagonists. Moving deeper into the novel, the tone of internal argument revealed the fact that both the characters have similar struggles in pursuing their pleasure. Dimmesdale was treated with respect from his parishioners but remained internally alienated from society, while Qayyum became lethargic and indolent. Of vital significance is the fact that both these protagonists underwent the distressing pains of the superego. Thus, in this manner, the selected novelists vividly described their characters' oscillating psychological conditions, as they deviate from the ethical boundaries of morality, became tormented by remorse, and eventually made strenuous efforts to recompense it.

## **Recommendations for Future Research**

The current study is expected to lay a foundation for more research in the field of literary analysis. Also, it is hoped that the discernment achieved by this research study, will be found to be effective for literary analysis and may develop into new forms of interpretations in the realm of English Literature. The influence of the Freudian notion of the superego on the character's comportment may also be analyzed by comparing it with the Ghazalian theory of nafs e lawwamma, which might prove to be a treasure trove in the realm of literary studies. Moreover, since the entire part of human personality is formed by feelings and desires, so its wide-

ranging analysis comprises both the sentimental and psychological dimensions. There have been numerous studies focusing on the psychological dimensions of human deportment in the realm of English literature. However, there needs to be various research on the emotional aspect of the human personality, making an analysis of how emotions, if ordered and controlled under the effect of the superego, lead to bigger spiritual ends.

## **Conclusion**

A comparative study of the selected protagonists in the domain of psychoanalytical interpretations vividly depicts the deep influence of the superego. The dissimilar attitudes of these characters towards the pangs of the superego seem to explicate the different courses they take in life. At the end, Qayyum is in an advantageous position to relate with his real self and with the world from which he has been alienated, whereas, Dimmesdale undergoes a weird psychic experience and suffers from foiling and frustration. Persistently shell-shocked by his superego, he distances himself from his real self and the world, and passes away. Thus, the findings of the study provide a new vision on how to cope with relational pain and how suffering can be healed in a sound emotional space somewhere between pained acceptance and soul-tormenting pricks of the superego. In addition, it can also be concluded that both the novelists have achieved remarkable success in defining the working of the superego of their protagonists, despite the fact that they do not intend to explain Freudian theory, but contribute widely in the understanding of human psyche.

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