
**The dilemma of Identity: Jung's Archetypes Approaches Self & Identity in
Taufiq Rafat's *Foothold***

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Abstract

This article investigates the internal unrest and battles of the protagonist; Saleem in the excursion of life and makes an equal between his buddies over a wide period. This exploration concentrated on Saleem's mission for oneself and will investigate the contention of self and Identity by the survey through the perspective of Jung's ideas of self and character. Also, this examination will dive into the other fundamental character of the play, The Station Master, who settles Saleem's contention through his impedance. The Station Master is a piece of the framework, a total differentiation to Saleem yet, in any case, goes about as a manual for him. The examination also features the general public's treatment to a dissident or anyone who will not adjust in the subtext. It attracted a correlation with the equal existence of the Station Master and Saleem to clarify the genuine securing of self and character.

Keywords: Rafat; Foothold; Dilemma; Self-identity; Jung

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Publication Details:

Article Received: January 23, 2021

Article Published: June 15, 2021

Article DOI: 10.53057/irls/2021.3.1.3

Journal DOI: 10.53057/irls

Recommended citation:

Iqbal, M., & Iqbal, I. (2021). DILEMMA OF IDENTITY: JUNG'S ARCHETYPES APPROACHES SELF & IDENTITY IN TAUFIQ RAFAT'S FOOTHOLD. *International Review of Literary Studies*, 3(1), 22-28.

Retrieved from <https://irlsjournal.com/index.php/Irls>

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Introduction:

Taufiq Rafat is known as the first Pakistani artist who brought the Pakistani figure of speech into South Asian Literature. Taufiq Rafat disposed of the pilgrim trouble related to English journalists of South Asia. His affectability to his time and spot brought about his difference from crafted by his peers. Rafat built up English as a type of articulation of Pakistani reasonableness. Therefore, what he composed had the quintessence and soul of the Pakistani culture, however, the language utilized for the method of articulation was English. Identity and dilemma associated to this theme is the central focus of this selected novel. There are many studies that already highlighted identity issues in South Asian fiction such as Akhtar et al. (2021) discussed identity and nationhood, Ahmad et al. (2020) focused on Belatedness of Trauma and Self-Reflexive Conscious, and Imran (2019) discussed South Asian diasporic narrative to show how authors from South Asian region are concern about the identity issues.

Similarly, the current study is dedicated to Taufiq Rafat's work where he has added to Pakistani English Literature through his plays to highlight identity and self themes. His play, *Foothold*, is an account of Saleem who leaves his very much settled, materialistic life looking for his actual self. It explores the internal hardship and skirmishes of Saleem in the experience of life and makes an equal between his partners over a wide range of time. This investigation revolves around Saleem's strategic onself and investigates the conflict of self and characters by studying it through the perspective of Jung's thoughts of self and character.

It plans to explore the journey endeavored by Saleem to find a totality to his character and how this experience clashes with his social characters and prompts his underestimation. Jung's thoughts license following and settling the complexities in Saleem's character which results from the conflict between the mission for onself and fitting in with the social characters. According to Jung, "The self is our life's goal, for it is the completest expression of that fateful combination we all call individuality" (Jung 1998: 422). Self in Jungian psychology is the important archetype that acts as the center of the human personality as it integrates the conscious, unconscious, and ego. According to Jung, "the goal of psychic development is the self" (Jung 1998: 234). Moreover, the self is symbolic of unity and totality. On the other hand, identities are "the traits and characteristics, social relations, roles, and social group memberships that define who one is" (Leary 2012: 69).

Likewise, this assessment jumps into the other fundamental character of the play, *The Station Master*, who settles Saleem's conflict through his impedance. This investigation goes for researching the conflict of getting self and personality that is foreseen in the play through the character of Saleem. Taufiq Rafat's *Foothold* manages the anxiety of the excursion of life as per Saleem who is a holy person and an artist. It is through the character of Saleem that the contention among self and personality is featured in the play as Rafat shows an underestimated character who is battling because he can feel the apprehension of his reality and is looking for onself. Be that as it may, he is stood up to by the general public and the characters that are given to him by the general public. These are spoken to by his life partner and mother. The flashbacks give an understanding to the different personalities and, simultaneously, the contention in built-up through them.

Discussion and Analysis:

This research is limited to Carl Jung archetypes (SELF AND IDENTITY). The themes are being theorized in the light of Jungian individuation. The main aim of this portion is to review the theoretical and empirical studies that tackle the themes that are related to the research. The first part reviews views, definitions, and books that are beneficial for the study. The second part deals with the studies that have a relation with the thematic points of the research.

According to Jung, "The self is our life's goal, for it is the completest expression of that fateful combination we all call individuality" (Jung 1998: 422). Self in Jungian psychology is the important archetype that acts as the center of the human personality as it integrates the conscious, unconscious, and the ego. According to Jung, "the goal of psychic development is the self" (Jung 1998: 234). Moreover, the self is symbolic of unity and totality. On the other hand, identities are "the traits and characteristics, social relations, roles, and social group memberships that define who one is" (Leary 2012: 69).

Individuation means, parting company with the crowd...most human beings are content to stay safe with the majority, conforming to the conventions and beliefs shared by their family...But exceptional individuals are impelled by their inner nature to seek their path (Jung 1998: 20)

Identity means “the sense of who or what one is” (Mc Kim 1996:136). However, this sense conflicts with the Jungian Self as Identity are a socially defined image of oneself while the self is the totality acquired in the personality by creating an association between conscious, unconscious, and ego. According to Goffman and Peter Berger, identity is “socially bestowed, socially sustained and socially transformed” (Scott 2009: 331). On the other hand, Jung sees the self as “a unifying principle within the human psyche occupies the central position of authority concerning psychological life, and, therefore, the destiny of the individual” (Samuel’s 1986: 135). In Saleem’s case, he considers himself a misfit in society and is unable to conform to the identity that is given to him by society as a fiancé or son. At the same time, he makes an effort in his life as the “self-demands to be recognized, integrated and realized” (Samuels 1986: 135).

Consequently, the play reflects on Saleem’s journey of discovering himself which results in his marginalization as he focuses on his inner world and not the outer world. Nonetheless, the play, also, portrays Saleem’s journey of establishing a harmonious relationship between the inward urge to discover himself, and the outward requirement of succumbing to his identity in society. It is through the later journey, that Saleem overcomes his status as that of a marginalized character in Study highlights in Taufiq Rafat’s play *Foothold*, Saleem’s character portrays the conflict between an individual’s journey of discovering the Jungian self and his social identities. Saleem preferred the journey over his social identity but this led to his marginalization. He became a vagrant in society.

The journey led him away from society as he denies conforming to societal roles. The conflict emerges from his desire to obtain the totality of personality for which he wanted to wander alone. Saleem refused to play out his societal roles and so a clash is presented in the play as Saleem’s quest for discovering himself leads him towards renouncing his social identity. In this manner, the play presents the rise of the conflict when Saleem abandons his identities to continue his journey of discovering the Jungian self. He got over the marginalization and yet the quest to know himself continued and an agreement was built between Saleem’s quest for becoming an individuated being and his identities (Baig 2016: 111).

Another Article deals with the metaphorical journey of Taufiq Rafat known for his quiet behavior and poetry filled with deeper meanings remindful of the modern English poet T.S. Elliot is concerned in *Foothold* with the individual’s existential and spiritual quest. Saleem, played with a lot of emotion by a Kinnaird student in the play, draws on the angry nihilistic idealism and romantic ascetic commonly found in the intellectual bilingual elite of post-partition Pakistan. *Foothold* teaches us a lesson to take responsibility and control of our fate in a world pervaded with confusion and uncertainty (The News 2015: 2).

The play *Foothold* starts with a scene at a railway station, which indicates a temporary place, awaiting, transit area where one has to catch a train to leave for a destination. This setting of the first scene alone is a metaphor for an existential thought because one begins to contemplate what has happened and the reason behind it. Not only the burden of the past is distressing but the horror of the future also enforces one to cower, to vacillate between the haves and have not’s. The only meaning of ‘existential’ is to find meaning, which indicates a quest, and a human being’s quest is to know more than they can and to do more what they can (Malik 2019: 40).

This research review’s purpose is to help to understand the different aspects posed by research. But the main focus of this study is to explore the conflict of discovering Self and Identity that is projected in the play through the marginalized character of Saleem.

There are some objectives for conducting this research. To explore the relationship between life, man .and society to explore the reality behind the overall scenario. To find out the conflict between self and identity. To present his (Taufiq Rafat) point of view. To explore the journey of Saleem that how it was or how it is. To explore the relationship between self and society. To explore

the journey undertaken by Saleem to find a totality to his personality and how this journey clashes with his social identities

The mode of the research is qualitative and descriptive. The analysis is based on the scrutiny of Taufiq Rafat's *Foothold*. The tool of data collection in this study is based on library research and document analysis. The primary data source consists of selected texts such as Jung, *The Essential Jung*. Self in Jungian psychology is the important archetype that acts as the center of the human personality as it integrates the conscious, unconscious, and ego. The secondary data source consists of criticism such as different books, encyclopedias, and various articles which have a relation with the research, including books, homepage, research approach books, and other relevant material. The present research focuses on the selected play under the lens of Jungian individuation.

Taufiq Rafat's *Foothold* manages the apprehension of the excursion of life as per Saleem who is a holy person and a writer. It is through the character of Saleem that the contention among self and personality is featured in the play as Rafat shows a minimized character who is battling because he can feel the apprehension of his reality and is looking for oneself. Be that as it may, he is faced by the general public and the personalities that are given to him by the general public. These are spoken to by his life partner and mother. The flashbacks give knowledge to the different personalities and, simultaneously, the contention in built-up through them.

In *Foothold*, when Saleem acknowledges in the primary flashback that "I am a loner here. I should get out before it's past the point of no return" (Rafat 32), Ali stands up to him with, "Who is glad at any rate? We as a whole are mavericks when you then again. In any case, there is nothing you can do that can change things the slightest bit. Everybody needs a vacation" (Rafat 35). Saleem perceives that he doesn't have a place with the framework and he opposes it. Therefore, he leaves on the excursion of individuation which will assist him with finding oneself.

Through the character of Saleem, Taufiq Rafat presents a character that has the boldness to tune in to his inward voice and rebel against the greater part. As a delegate of Jung's uncommon people, Saleem has a place with the gathering of individuals who are "fruitful in common terms; yet who in the mid-time of their carries on with, found that the world has gotten stale and unbeneficial. Such individuals were looking for importance to their lives..." (Jung 1998: 21). In like manner, Saleem was going towards common accomplishment with the new position, yet he concedes, that he isn't content with the conditions when he says, "it's here, inside me. Furthermore, it harms" (Rafat 33). In this manner, he chooses to look for his way as he might have been "exhausted with attempting to bargain" and carry on with the life of similarity (Rafat 36).

Saleem starts an excursion as a battle to improve himself; he enjoys the mission to find himself. Ali comments to Saleem, "You are hesitant to know yourself" however it is simply the craving to realize that powers, Saleem, away from the ordinary life (Rafat 39). This logical inconsistency makes Saleem an individual and he expects to conquer this inconsistency to improve as an individual. In doing so he expects to secure an individuated self through which he will develop as a separated individual who will have a coordinated character. Saleem looks for this answer by looking for his way throughout everyday life, in which he said he was looking for "confidence" (Rafat 30).

Therefore, this pushes him to find his self-clashes with his characters. The general public anticipates that he should fit in with the standards and assume the cultural jobs at the same time, Saleem won't comply with those jobs. He recognizes that it was not the "franticness of youth" that drove him away; it was the "refusal to adjust" (Rafat 96) to the characters that frustrated the self from turning into the focal point of his character. Personality signifies "the feeling of who or what one is" (Mc Kim 1996: 136). Be that as it may, this sense clashes with the Jungian Self as Identity is a socially characterized picture of oneself while the self is the totality gained in the character by making a relationship between cognizant, oblivious and inner self.

As indicated by Goffman and Peter Berger, the character is "socially presented, socially continued, and socially changed" (Scott 2009: 331). Then again, Jung considers self to be "a binding together head inside the human mind involves the focal situation of expert comparable to mental life, and, in this manner, the predetermination of the individual" (Samuels 1986:135). For Saleem's

situation, he sees himself as an oddball in the general public and can't fit in with the character that is given to him by the general public as a life partner or child. Simultaneously, he puts forth an attempt in his life as "oneself requests to be perceived, coordinated, and acknowledged" (Samuels 1986:135). Nasreen is Saleem's life partner and when he leaves his activity, she is crushed as it compromised the "exquisite future" (Rafat 34), they had for themselves.

She continually requests that he surrender the arrangement of leaving and puts forth an attempt to cause him to acknowledge what he surrendered. The social character of Saleem as a life partner requires for him to acknowledge the activity and pay notice to his duty as Nasreen's life partner. Nasreen questions Saleem, "How might you do this to me?" (Rafat 35), and during the genuine exchange, the contention between Saleem's craving to set out on the excursion of finding his self and his social way of life as a life partner is featured. Jungian Self is an element that means the totality of the character. In any case, this is a piece of the individual mind of the people. Then again, the character is characterized by the others, or all the more fittingly the general public.

Additionally, Fatima, Saleem's mom, likewise questions his choice. She puts forth an attempt to stop him by causing him to understand his obligation as a child. This character of Saleem, likewise, clashes with his battle to find his Self and have an incorporated character. His personality marker, his mom, says, "Youngsters have an obligation towards their folks. It is dutifulness" (Rafat 70). She calls him "flighty" (Rafat 67), as he neglects to fit in with the job of a child. This is a consequence of the contention between his social job as a child and his endeavors to secure a coordinated self where he would get himself.

As the general public doesn't bolster his way of finding himself, he faces underestimation in the public arena. His refusal to comply with his social personality prompts his foundation as a minimized character in the play. Saleem speaks to the holy people and the artists who will not yield to their social characters and subsequently they become out throws in the general public. On one hand, the self is the coordinated character of an individual; however, then again, personality speaks to the character that society characterizes for the people.

Here, Station Master's character is of extraordinary noteworthy. Saleem says in the play that he is the "one from whom certainty withdrew like an unpaid special lady before he even met" (Rafat 17), the devotees. It is Station Master who goes about as a guide for Saleem and encourages him to determine the contentions between his Self and the character. In doing so Station Master and Old Man, both, set up themselves as the paradigm of "Astute Old Man". As per Jung, the coordinated Self and the procedure of individuation, regularly include the model Wise Old Man.

With the goal for individuation to happen, the individual needs to go up against and coordinate the Self (Imran and Hart 2019). However, on occasion, the model of Wise Old Man surfaces which can be signified as the Higher Self (Symer 2013: 96). The Wise Old Man is the "exemplification of the natural knowledge of the oblivious" and he "controls the cognizant character" (Progoff 1999: 236). Moreover, this paradigm speaks to "a power that originates from inside, an otherworldly quality that guides and sustains one in one's internal battles" (Hoppcke 1999: 117).

The station Master goes about as a guide for Saleem. In doing as such, Station Master helps Saleem in finding himself. He coordinates Saleem back to his home, by causing him to understand that the contention of his Self and Identity was bringing about the underestimation as Saleem was putting some distance between the common things. Subsequently, Station Master appears as the integrated personality in the play who has consciously resolved the conflict between the Self and social identity and as a guide he informs Saleem, "I am your future which you can see but will not accept" (Rafat 111).

Consequently, Station Master steers Saleem into the direction of attaining a Self and yet, at the same time, conforming to the identities, creating a harmony between the two. He teaches Saleem a more realistic and practical way of dealing with his angst. Nonetheless, when he came back to his friends and family, Saleem admits to Mustafa, that he was still in an effort "to know" (Rafat 106), himself and even though he leaves his path to come back and live a normal life, he continues his phases of "growing up" (Rafat 107). He does not give up the struggle to discover himself and it is shown through his interaction with the Old Man regarding his father's cowardice. Here, again, Old

Man, also display qualities of a Wise Old Man. He is intuitive and answers to the questions that were harboring in the unconscious of Saleem and this connection between the conscious and the unconscious of Saleem's psyche shows that Saleem continues the struggle to discover Jungian Self but at the same time, he has decided to come to terms with his identities and resolve the conflict and so he began "the other journey" (Rafat 119).

This other journey is symbolic of his journey back to civilization and at the same time, away from marginalization (Imran and Gull 2017). The marginalization was merely a product of Saleem's inability to keep a balance between the Self and Identity, the self that could provide him with an integrated personality but had yet to be acquired by him, and identity that defined who he was according to the societal roles and expectations associated with those roles. The process which was leading Saleem to individuate himself was clashing with his social identities and so, for the six years that he was away, he represented the marginalized.

Consequently, the play reflects on Saleem's journey of discovering himself which results in his marginalization as he focuses on his inner world and not the outer world. Nonetheless, the play, also, portrays Saleem's journey of establishing a harmonious relationship between the inward urge to discover himself, and the outward requirement of succumbing to his identity in society. It is through the later journey, that Saleem overcomes his status as that of a marginalized character in society. The noteworthiness of the exploration rises out of focusing more on the ideas of self and character in Taufiq Rafat's *Foothold*, works. Further, the consequences of this examination will be valuable for the individuals who have enthusiasm for postcolonial and Sufism. Besides, the nearby perusing of *Foothold* renders knowledge into the age of the Sixties who experienced decolonization and felt like nonconformists in their condition. Saleem is intensely influenced by the procedure of decolonization and consequently, he is profoundly astounded with the regulated religion in Pakistan. Henceforth practically zero examination can be found on Rafat's *Foothold* and this lack of analysis prompts the criticalness of present exploration.

Conclusion

In Taufiq Rafat's play, *Foothold*, Saleem's character, delineates the contention between a person's excursion of finding the Jungian self, and his social personalities. Saleem picked the journey over his social characters yet this led to his minimization. He turned into an untouchable in the general public. The excursion removed him from the general public as he will not adjust to the cultural jobs. The contention emerges from his longing to accomplish the entirety of character for which he needed to meander alone. This demonstration implied he would not confront the social duties that were an aftereffect of the social characters.

Saleem wouldn't assume out his cultural jobs, thus a conflict is shown in the play, as Saleem's mission for finding himself, drives him towards relinquishing his social personality. Notwithstanding, the contention is settled when Station Master takes up the job of the Jungian prime example of Wise Old Man. He acts like an evangelist who helps Saleem, the First Disciple, and the second Disciple in battling with their internal unrest. Station Master goes about as a wellspring of direction for them and discloses to them that fleeing from life isn't an answer. To attempt the excursion of gaining the coordinated character, mysticism ought not to be taken as a type of departure. The way toward aiding Saleem resolve the contention is finished by Old Man who gives Saleem another knowledge to his character by uncovering that Saleem's dad was a defeatist.

Accordingly, the play shows the rising of the dispute when Saleem gives up his personality so as to seek after his excursion of finding the Jungian self. This results in his underestimation. In any case, the dispute is in like manner settled when Station Master Guides Saleem and he entered once more into the general public He vanquished the underestimation, however, the mission to acknowledge himself continued and an amicability was built up between Saleem's excursion for turning into an individuated being and his personalities.

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