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**GUILT COMPLEX AND COPING STRATEGIES: A PSYCHO  
ANALYTICAL STUDY OF GIRISH KARNAD'S TUGHLAQ (1964)**

**Dr. Yasir Arafat<sup>1</sup>, Muhammad Adeel Ashraf<sup>2</sup>, Dr. Muhammad Gulfraz Abbasi<sup>3</sup>, Dr.  
Muhammad Masood Abbasi<sup>4</sup>, Dr. Ghulam Asghar<sup>5</sup>**

**<sup>1</sup>Assistant Professor Faculty of English, National University of Modern Languages  
Islamabad.**

**<sup>2</sup>M.Phil Scholar, National University of Modern Languages Islamabad.**

**<sup>3</sup>Associate Professor of English, Kohsar University Murree.**

**<sup>4</sup>Assistant Professor of Urdu, AJK University, Muzaffarabad.**

**<sup>5</sup>Assistant Professor Islamia University, Bahawalpur.**

**Dr. Yasir Arafat, Muhammad Adeel Ashraf, Dr. Muhammad Gulfraz Abbasi, Dr.  
Muhammad Masood Abbasi, Dr. Ghulam Asghar, Guilt Complex And Coping  
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**ABSTRACT**

This research article is a psychoanalytical examination of the historical character of Muhammad bin Tughlaq, portrayed in Girish Karnad's play, Tughlaq (1964). It explores the ways in which Tughlaq's repressed guilt of committing patricide and fratricide influences his actions unconsciously. Throughout the play Tughlaq makes illogical and complex decisions that seem to be deep and wise political strategies. However, a close psychoanalytical examination unveils a pattern in his actions. This underlying pattern shows that Tughlaq's illogical actions are predominantly influenced by his repressed guilt of patricide. Though, Tughlaq is a knowledgeable and intelligent King and has sincere intentions to make his country prosperous

but his guilt keeps on making him take impractical and illogical steps that lead to disasters and suffering of the entire nation. Repression is a psychological condition in which a person pushes the unacceptable and painful memories or desires into the unconscious part of his mind. However, this repression never succeeds and the repressed memory or desire returns in other forms. Tughlaq's repressed guilt returns in different forms and this paper traces this "return of the buried alive, in uglier ways"(S. Freud). This paper also identifies and discusses the role of different psychoanalytical defense mechanisms working in character of Muhammed Bin Tughlaq to cope with his guilt complex. Psychoanalytical ideas of Sigmund Freud have been employed as the theoretical underpinning for this research.

## 1. INTRODUCTION

Human mind is very complex and a considerable part of its motivations and influences comes from its unconscious part. This unconscious part is not any separate physical chamber inside the mind but it is an emotional and psychological graveyard in which we bury those painful thoughts and inexpressible desires that we do not have courage to address consciously. However, the inhabitants of this graveyard are never dead but they are buried alive and resist their repression very strongly. Some events in life are extraordinary and unforgettable. Some painful memories are so disturbing that one can neither remember nor forget them. Such memories are pushed into the unconscious because conscious mind cannot endure their existence. However, such memories that are repressed into unconscious, don't perish completely and keep on impacting the individual unknowingly. Ego, that is a mediator between the hedonistic (Id) and moralistic (Superego) part of human psyche, keeps on using different strategies to cope with such agonizing memories. Guilt of committing patricide is such a memory in case of the protagonist of the selected play. His Ego manages to repress this painful memory by removing it completely from the consciousness and pushing it into his unconscious mind. Because of this repression Tughlaq is completely convinced that the death of his father and brother was an accident and not his plot. Though, Tughlaq was not the killer directly but his plot was working behind the circumstances that lead to the death of his father and brother. Deep inside, Tughlaq is well aware of his hideous crime and this repressed guilt keeps on returning in different forms and makes him take illogical and impractical decisions and keeps him restless. Moreover, because of this psychological instability, there is a significantly unusual and overactive struggle between the id, ego and superego of the main character that is visible in his actions as well as in his relations with others. This frustrated functioning of Tughlaq's psychic apparatus is also a symptom of his repressed patricidal guilt. Though, Tughlaq does not clearly confess the crime of patricide in the play but there is a pattern in his illogical and frustrated behavior that confesses on his part. To explore this "method behind madness" is the aim of this study. Tughlaq is basically a well-educated and intelligent king who has great knowledge of philosophy, astronomy, medicine and poetry. However, we see that after becoming the king his actions are very illogical. His irrational decisions get him the title of "Mad Mohammed" and even today the word 'Tughlaq' is associated with someone who does nonsensical and illogical things. This study will explore the reasons behind Tughlaq's illogical and impractical actions.

The play, Tughlaq was written by Indian writer Girish Karnad, first published in 1964. It was originally written in Kannada language and was later on translated into English in 1970 by G. K. Dharwar. It is based on the life of 14<sup>th</sup> century Muslim emperor of India, Muhammad Bin Tughlaq. As the play starts, Tughlaq is overly obsessed with the equal rights for the Hindus. It is revealed, that Tughlaq killed his father and brother to become the king and though there are

strong hints in favor of the accusation but Tughlaq denies the accusation very strongly. Tughlaq announces the shift of the capital of India from Delhi to Daulatabad. Later on he passes the royal order that silver coins will be of same value as those of bronze. All of these decisions turn out to be great failures and as a result of them economy collapses rapidly and poverty prevails. Tughlaq kills everyone who criticizes his policies or talks about his role in the death of his own father. A clever washer man Aziz takes advantage of each of Tughlaq's orders. When he announces that Hindus can cast a suit against government, Aziz disguises as a Hindu and gets a very valuable land from the government as he knows that King is trying to promote the idea of communal equality by benefitting Hindus. He loots people during migration to new capital, Daulatabad. Then he makes fakebronze coins and makes them equal to silver coins and takes most possible advantage from King's decision of token currency. At the end Tughlaq finds out Aziz's corruption and forgives him very unexpectedly.

### **1.1 RESEARCH OBJECTIVES**

1. To explore the actions that are manifestation of Tughlaq's repressed patricidal guilt.
2. To explore the psychological defense mechanisms used by Tughlaq's ego to deal with his guilt.

### **1.2 RESEARCH QUESTIONS**

1. What are the ways in which Tughlaq's patricidal guilt is visible in his frustrated and illogical actions?
2. What psychological defense mechanisms are being used by Tughlaq's ego to deal with his guilt?

### **1.3 DELIMITATION**

The focus of this research will be delimited to Girish Karnad's play, Tughlaq. Theoretical focus is delimited to psychoanalysis and different Psychoanalytical ideas of Sigmund Freud will be used.

### **1.4 SIGNIFICANCE OF THE STUDY**

This study will be significant because it will deal with the psychoanalytical and psychological elements in the historical character of Muhammed Bin Tughlaq portrayed in Karnad's play. Though, a lot of research has already been done on the selected play but no one has discussed the psychological disturbance and guilt complex present in the main character.

## **2. LITERATURE REVIEW**

This portion of the research consists of the critical survey of different scholarly endeavors that have been carried out in order to explore the same text from different theoretical perspectives. Moreover, those scholarly works have also been included in this literature review that have tried to explore the similar kinds of issues like guilt complex, repression, etc., in other literary works. Though, a large number of literary works have been studied for this research but following are some important works that have been analyzed closely in order to develop a base and background for this research article. Mostly the selected play has been explored in past by using the political, Marxist, Neo-historicist and nationalistic ideas and some scholarly works have

compared the Tughlaq Era with the Nehruvian Era. However, no research work has been done, so far, to understand the play from psychoanalytical perspective to understand the complex character of Muhammed bin Tughlaq and this literature review section highlights the need to address this research gap.

Shubhalaxmidiscusses the power politics portrayed in Karnad'sTughlaq, focusing on the characters of Sultan Tughlaq, Najib and Aziz. The article discusses the relevance of the play to the contemporary political conditions of India. Writer points out the similarities between the corruption, lust for power and misuse of religion in Tughlaq era and visible in the contemporary India. This research paper criticizes the power politics and shows how the "self-interest and selfish motives of the person in power, pose a threat to the lives of the people at large"(Shubhalaxmi 14).This article also discusses the factors that lead a visionary, wise and knowledgeable king to make illogical, cruel and hasty decisions that lead to the extreme misery and poverty in his kingdom.

Merlyn Sneha Rajdiscusses Robert Bloch's Psycho from psychoanalytic perspective. Paper focuses on the character of Norman Bates. Bates has libidinal sexual desires for his mother and kills her along with his step stepfather out of jealousy. Paper analyses how Bates' guilt of matricide impacts his life and leads him to compensate by letting his mother live in his own self. He splits into two personalities one being himself and other his mother. Paper also discusses the impact of mother's overly authoritative and restraining behavior during Bates' childhood.(Raj 1)

Mawr Gorshindiscusses the guilt feelings of the character, Trevor in Brad Anderson's movie,The Machinist. Article discusses the complications that entail Trevor's failure to cope with his repressed guilt of causing the death of a young child in a hit and run incident. This article shows how "a little guilt goes a long way"(Kosar).Writer discusses how Trevor's superego keeps on condemning and reminding him of his crime in different forms but his ego develops strategies to deal with his guilt complex. According to researcher, Trevor "tries to erase the crime from his mind by using the defense mechanism of repression"(Gorshin). At the end Trevor's superego wins from theego and at the end Trevor identifies the reason behind his insomnia, anorexia and sexual obsession. He goes to police station and admits his crime.

Shani RS discusses the existential elements present in Girish Karnad's Tughlaq focusing on the protagonist of the play. Muhammad Bin Tughlaq has feelings of loneliness, frustration and disillusionment. In his character one can notice a "preference of existence over essence and being over becoming"(RS 15). Tughlaq is not concerned much with essentialist and divine ideologies but only uses them pragmatically and eclectically according to the demand of time. At one point he makes it mandatory for everyone to offer prayers while at another time he puts ban on offering prayers. Thus his decisions are based on his own free-will and not based on popular ideas or metanarratives. Sultan has a sense of responsibility and tries to meet his responsibilities with freedom of choice.

Dr Hemangi Bhagwat and Dr Mamta Mantri analyze the play as a political allegory,critiquing the Nehruvian era of 1950s and 1960s. Tughlaq basically was an intelligent and sensitive person who turned into a tyrant after the failure of his idealist and less-practical strategies. "Nehruvian era also started with the idealist notions but ended in the instability and poverty"(Bhagwat and Mantri 5). Pointing out the similarities in the personalities of Nehru and Tughlaq, writers discuss that both the characters were virtuous and sincere in their intentions of

communal unity, progress and making their country “the envy of the world”(Karnad 4). However, neither of them could succeed due to their impractical idealism.

Mousumi Das discusses the religious elements portrayed in the play. Paper highlights the efforts of Sultan Tughlaq to create religious harmony among the Hindus and Muslims “and unite them in one bond”(Das 20580). The common people could not understand his intentions because Muslims wanted him to be strictly adherent to the Islamic orders and Hindus were already opposite religion not being able to trust him fully. Because of the misunderstanding and rejection of his ideas of religious harmony, equality and fraternity a virtuous king ended up as a failure and mentally disturbed person.

Aparna Dhawadkar discusses the play from a postcolonial perspective. Writer opines that pre-colonial history of India has been “altered and contaminated by the colonial discourse to suit the neo-colonial strategies”(Dhawadkar 44). Moreover, in the postcolonial historical discourse the monopoly of the colonialist elite shifted to the Indian bourgeois elite and subaltern got neglected and unrepresented. The paper discusses the marginalization of the subaltern in Karnad's Tughlaq.

### **3. RESEARCH METHODOLOGY**

The design of this study is qualitative because the play will be analyzed subjectively from the perspective of the researcher while taking theoretical support from psychoanalytical ideas of Sigmund Freud. The method that will be used is textual analysis of the selected text as the complete text has been read carefully in order to understand and analyze it according to the selected theoretical lenses.

#### **3.1 THEORETICAL FRAMEWORK**

Theoretical guidelines for this project come from psychoanalysis theory that was introduced and developed by Sigmund Freud. Along with Freud, psychoanalytical ideas of Anna Freud and Jacques Lacan have also been used to guide the project. Major theoretical ideas used in this study are explained below.

##### **3.1.1 PSYCHOANALYSIS**

Psychoanalysis is a therapeutical method as well as a theory. The primary idea of psychoanalysis theory is that along with their conscious self “people possess unconscious feelings, thoughts, desires and memories” that are the primary motivation behind their actions (McLeod). According to Freud “psychiatry is not possible without a sound knowledge of the deeper lying unconscious processes of the mind”(212). This development of the unconscious is one of the most important contributions to psychology. Conscious feelings, desires and fears can be managed because we are aware of their source but unconscious factors control us unknowingly that can be dangerous. Predominantly, unconscious consists of those painful memories, traumas and inexpressible desires that we can't face consciously and repress them into the unconscious. However, this repression has negative consequences because the repressed traumas and desires always resist strongly and bounce back in displaced and disfigured forms. Another important belief of Freudian psychoanalysis is that all human desires and feelings are based in childhood sexual experiences because desire for the mother's body (for milk and care) is the first desire in a

child's life and father's share in that body is the first hurdle to a child's desire that leads to hate for the father.

As a therapy or clinical method psychoanalysis tries to bring the unconscious into the conscious to know the actual reasons behind the psychotic abnormalities of the patient. For this purpose dreams, slips of tongue and other illogical actions of the patient are examined. This research will examine the illogical actions of Tughlaq to find out that how they are linked with his repressed guilt for killing his father.

### **3.1.2 ID, EGO AND SUPEREGO**

According to Freud human psyche is built on these three principle components. He collectively called them psychic apparatus. Id is based on pleasurable principle and demands the satisfaction of instinctive and primitive desires. Superego is based on the morality principle, much like the conscience, that is in contrast with the Id. "Ego is a mediator between Id and superego" that figures out the ways in which the primitive and pleasure based desires can be fulfilled in a socially acceptable way and without annoying the superego (S. Freud 25). In case of Tughlaq we see a repetitive struggle of the ego to escape the guilt of his killings of father and brother but superego never lets him get rid of this guilt. Moreover, his id that made him kill his father, keeps on impacting him predominantly and opposing his superego. Because of his power as a King, Tughlaq always carries out the motivations of his id and does not follow his ego that, in the form of his advisor Barani, gives him practical and balanced advises.

### **3.1.3 DEFENSE MECHANISMS**

Defense mechanisms are the different unconscious strategies that ego uses to "struggle against the painful, unendurable and inexpressible feelings and desires" (A. Freud 42). These mechanisms work unconsciously and try to protect the person from anxiety arising from the painful feelings, inexpressible desires and traumatic memories. The idea was initially introduced by Sigmund Freud as he discussed many defense mechanisms in his books. However, his daughter Anna Freud developed the concept in an organized way in her book *The Ego and the Mechanisms of Defence* (1937). Later on, other theorists further developed and added to this concept. Major defense mechanisms working in the character of Tughlaq are repression and denial (McLeod). Denial, is to deny the existence of any unbearable phenomenon by refusing (unconsciously) to perceive it. It is similar to closing one's eyes to danger. Repression is the most basic defence mechanism that pushes the painful thoughts into the unconscious mind by removing them from consciousness.

## **4. ANALYSIS**

The character of Tughlaq is very important and complex. All the other characters revolve around him. He is well educated and has great knowledge of philosophy, medicine and astronomy. He knows many languages. He has a good problem solving abilities and his love for knowledge is also very evident in the play. He is great proponent of Hindu-Muslim unity in India and does not have any communalist tendencies. He is moderate and liberal. However, we see that many of his decisions and actions are not compatible with his intelligence and competence and it feels like there is some other force working behind these actions. Actually these actions are influenced by his psychological frustrations stemming from his unconsciously guilty conscience. Though, Tughlaq is a complex character but we can identify some meaningful patterns in his illogical

actions to bring his unconscious on the surface and know the actual motivations behind his behavior.

#### **4.1 MANIFESTATION OF TUGHLAQ'S ID, EGO AND SUPEREGO**

Though, Tughlaq never admits that he plotted the death of his father and brother but there are strong hints that indicate otherwise. His crime is only as doubtful as Claudius' fratricide and Gertrude's matricide (Shakespeare). His repressed psychological guilt causes his attachment with different characters on the basis of their resemblance with his psychic apparatus (id, ego, and superego). Sheikh Imam Uddin and stepmother are symbols of Tughlaq's superego who harshly criticize his actions and also remind him of his great sin. Najib is appeal to Tughlaq's Id and always inspires Tughlaq's revengeful, emotional, hasty and impractical decisions. Barani is manifestation of Tughlaq's ego who always advises him to act rationally and calmly but Tughlaq, being a powerful King, does not follow Barani's wise and conciliatory advises and rather follows Najib.

Sheikh Imam Din openly and publically blames Tughlaq for killing his father and brother for the crown. He is also a harsh criticizer of Tughlaq's state policies. While criticizing Tughlaq's tyrannical policies he says "you are trying to become another God" on which Tughlaq replies; "I am just his servant". At this Imam Uddin counters Tughlaq by saying that "servants often try to replace the masters" (Karnad 21). Annoyed by his rightful criticism Tughlaq plans to kill Imam Uddin. Killing Imam Uddin is Tughlaq's effort to deal with his superego with force and arrogance because this killing was not inspired by his ego (Barani) but his Id (Najib) inspired this decision. When Najib tells Tughlaq about Imam Uddin's public speeches against Tughlaq arousing his anger, Barani tries to calm his anger by saying that "he said it in heat of the moment and the king must ignore these small matters" (Karnad 32). Barani keeps on opposing the idea of killing Imam Uddin but Tughlaq prefers the advice of Najib. Here we see that Tughlaq's ego fails to mediate between his id and superego. The reason behind this failure is that consciously, Tughlaq does not know that Imam Din's accusations are right. He is feeling justified in his murder because Imam wrongly accused him of patricide. Because of this unawareness, Tughlaq strongly infuriates his superego that retaliates in the form of his stepmother.

Tughlaq's stepmother is another manifestation of his superego who keeps on opposing his negligence and cruelty. She likes Barani as Tughlaq's adviser but strongly dislikes Najib's (Id) influence on him. After the murder of Imam Din, stepmother represents the infuriated superego of Tughlaq and as a reaction to the murder of Imam Din, she kills Najib for misguiding Tughlaq and provoking him to kill Imam Din and take many other cruel and impractical decisions. Death of Najib brings extreme restlessness in Tughlaq. As Id is the strongest part of Tughlaq's personality and Najib always supported him he reacts to the murder of Najib with extreme cruelty and kills hundreds of people, including many families, to find out the killer and take revenge. The virtuous stepmother comes out like lady Godiva and admits that she killed Najib. She does this to stop Tughlaq from killing innocent people in search of Najib's killer. She is sentenced to death by stoning by Tughlaq. At the end after killing his stepmother who was his well-wisher, Tughlaq is disturbed and doubts that her confession was fake and she sacrificed her life in order to save other people.

As Barani is the logical self of Tughlaq and represents his ego, he opposes killing of Imam Uddin strongly. At another occasion when king brutally stabs Shihab's dead body in anger, Barani stops him. When Tughlaq cannot sleep he advises him to be kind to his people in order to have inner peace. However, Barani is a passive character (compared to Najib, Stepmother and Imam) and fails every time to convince Tughlaq against the incitations of Najib. This failure of Barani is actually failure of Tughlaq's ego to mediate between his overactive Id and Superego. All this is happening actually inside Tughlaq's mind. His Id provoked him to get the motherly crown (crown as a sublimated form of childhood desire for mother) by killing the father while his Superego demands oedipal atonement.

In the last chapter Barani also leaves Tughlaq and goes back to his hometown. He is hopeless at the end because his own mother is killed in the riots caused by wrong policies of the king. He does not see any chance of improvement in the State matters. However, at a symbolic level, Barani has no more function after the death of Imam Din, Stepmother and Najib because ego only exists in the space between Id and Superego. It is very hard for Tughlaq to separate Barani from him and he is very emotional while allowing him to leave. After this Tughlaq becomes restless. He can't sleep and he finds no peace anywhere and even his prayers are no more giving him any sense of inner peace. In the last scene Tughlaq's bafflement and inability to understand where he is, shows his subjective destitution after being abandoned by the psychic apparatus because his Id (Najib) and Superego (Imam and Stepmother) killed each other and his Ego (Barani) abandoned him. That's how the guilt of an intelligent and visionary ruler led him to the title of 'Mad Muhammad' as he is remembered today.

#### **4.2 SHIFT OF CAPITAL TO DAULATABAD**

Tughlaq's decision of shifting the capital from Delhi to Daulatabad is influenced by the defense mechanism of escapism. He is running away from the unconscious and repressed memory of parricide and fratricide. In a sense it is much similar to Lady Macbeth effect in which a person washes hands compulsively as a symbolic cleansing due to any repressed guilt of committing some serious crime (term inspired from the character of Lady Macbeth). Tughlaq gives the reason to his courtiers that Delhi is very close to border and can be attacked and captured by enemies. However this reason is not strong at all. Invalidity of this reason can be proved by this fact that after Tughlaq in almost 700 years of Indian history, no one felt the need of changing the capital. Though, this action is not conscious but unconsciously Tughlaq is running away from his guilt by leaving the place of crime.

#### **4.3 DEATH BY STONING**

After the stepmother's confession of killing Najib, Tughlaq orders her death by stoning at which stepmother says; "you have enough ghosts to haunt you. Don't add mine to it" (Karnad 66). This decision is significantly unusual because the punishment of death by stoning is given for the crime of adultery and not for committing murder. Attaching the mother with adultery shows Tughlaq's deep seated oedipal desire that, along with or in the form of desire for crown, inspired him to kill his father. Desire for the crown was actually a matured and sublimated version of oedipal desire for the mother as Jacques Lacan in his interpretations of Freudian concepts says that Freudian father and mother are not to be taken literally but they have broader symbolic implications. Now the oedipal guilt of Tughlaq is forcing him to atone for his crime. Here his ego uses the defense mechanism of compensation to settle his guilt. His act of killing mother for



adultery is an act of compensation for his patricide because the desire for the mother is the motivation behind hate for the father. Although, she is not his real mother but as the “unconscious is a world of metaphors, metonymies and displacements”, it takes stepmother for the mother (Homer 56). In this way Tughlaq’s deep seated oedipal guilt of blaming the mother for being the inspiration behind the patricide, gets mixed with his fury over the murder of his close friend. This leads him to mix the punishments of murder and adultery for his stepmother even though he is not sure about either of the crimes. So, behind the killing of the stepmother again Tughlaq’s guilt complex is working and he is trying to compensate for his patricide by punishing the mother.

#### 4.4 AZIZ AS TUGHLAQ’S ALTER-EGO

The washer man Aziz is the most vicious and corrupt character in the play. He has no morality at all and only cares about money and power. Tughlaq finds out his crimes and, in spite of Barani’s unusual insistence on punishing him, not only forgives Aziz but also gives him a high rank in the governing body. This decision is very unusual but again Tughlaq’s repressed guilt is working behind this strange decision. Aziz is Tughlaq’s alter ego and there is much similarity between their cruel and power hungry actions. However, Aziz has a very weak superego and is free of the sense of guilt that Tughlaq goes through so painfully. When Aziz is standing before Tughlaq with his crimes exposed, he does not have any guilt for committing such heinous crimes. He says that he is Tughlaq’s “true disciple”. Aziz is devoid of any morality principle and for him ‘nothing matters’. He has an absurdist and existentialist attitude towards life that is evident in these words;

We had to shift the dead bodies of the rebels executed by the state.....Many famous kings, warriors and leaders passed through our hands.....such beautiful, strong bodies..... All were stuffed with straw and went to the top of the poles. I had this revelation that this was all human life was worth. This was the real meaning of the mystery of death, straw and skin.(Karnad 81)

This revelation of Aziz is very close to the feelings of Tughlaq as he himself has lost any true meaning of life and wants to get rid of morality principles that haunt him. When Barani curses Aziz and advises Sultan to give him strong punishment Tughlaq says;

“All your life you wait for someone who understands you... and then you meet him”.(Karnad 83)

In Aziz, Tughlaq finds that ideal attitude that is free of any guilt and morality and that he himself desperately needed. Aziz is all for Id (pleasure principle) and is free of superego or morality principle. In Aziz, Tughlaq sees his alter-ego that is completely free of any call of the conscience and does not have any sense of guilt. Tughlaq’s sympathy for Aziz is out of his resemblance with Tughlaq in terms of his crimes but Aziz does not believe in any morality because he is aware of the meaninglessness of human life. Aziz’s confidence and satisfaction in spite of his heinous crimes really attracts Tughlaq. As Tughlaq’s crimes were not less than those of Aziz, so, declaring his punishment would have been the punishment for himself as Tughlaq sees his own self in Aziz. So he can not Punish Aziz for the same crimes after committing which Tughlaq is still the King. Thus he develops a liking for Aziz and gives him a high rank job in the

court. Aziz also shares an awareness of absurdity of human life with Tughlaq and at the end of the play Tughlaq's being irresponsible to the call for the prayer (azaan) shows that he has also been inspired by Aziz's absurdism.

## 5. CONCLUSION

This research concludes that the character of Tughlaq is a very complex and frustrated one but behind his illogical and frustrated actions there is a pattern. That pattern shows a deep seated guilt of patricide and fratricide that Tughlaq tries to deny to himself by believing that it was an accident. However, unconsciously he is aware that he killed his father and brother. This deep seated unconscious guilt impacts his life in a very negative way because he denies the existence of his crime and refuses to face it. As Sigmund Freud says that some memories are so painful that we cannot keep them in our conscious self and repress them into the unconscious where they keep on bouncing back and impacting us psychologically. Tughlaq refuses to face his guilt by bringing it into consciousness and faces the negative consequences of this repression because according to Freud "repressed emotions are never dead but they are buried alive and come forth later in uglier ways(S. Freud)". It could have been better if Tughlaq had accepted his crime, at least to his own conscious self, and then faced it rationally and responsibly. He could have found ways to atone it but his abscondence from his conscience made things worse.

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