

**RESEARCH PAPER****Freud is Finished: A Schizoanalysis of Sana Ullah in *Sifr Se Aik Tak* by Mirza Athar Baig****Muhammad Riaz**

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***Corresponding Author:** riazthinker@gmail.com**ABSTRACT**

This paper focuses on the analysis of Sana Ullah, one of the major characters in the novel SIFR SE AIK Tak 'from zero to one' by Mirza Athar Baig. The analysis has been conducted through the schizoanalysis framework by Deleuze and Guattari (D&G) (1993). Such analysis of Pakistani fictional characters has never been undertaken earlier. Contrary to Freud's psychoanalysis where desire is a lack and its fixation at any stage of a child's development leads him to Oedipalization, in schizoanalysis the desire is Anti-Oedipal; a multiple and rhizomatic process. Freud's structural approach attaches the complexity of a child's mind to a conflict between biological drive and social expectations which he calls the psychosexual theory of development. But for the postmodern thinkers like D&G, such sexual and social/familial repressions don't lead to any retardation; they rather take the form of production. The repression becomes a desire which is Anti-Oedipal, multiple and dynamic. Sana Ullah, in the novel *Sifr Se Aik Tak* is hindered by libidinal and capital restraints, but he does not become lethargic and complex; rather he grows and develops in multiple ways and carries on assuming newer identities like a rhizome. The analysis of Sana Ullah shows how his neurosis leads him to multiple and productive directions indicating the end of the power play of Freudian grand narrative and the rise of new narrative in the form of schizoanalysis.

KEYWORDS: Production, Psychoanalysis, Rhizome, Schizoanalysis, *Sifr Se Aik Tak***Introduction**

Postmodernism came about after World War II. In literature, it aimed to show new and complex ideas in different ways. It's seen as either a continuation of or a break from modernism. Writers like Joseph Conrad, Marcel Proust, Franz Kafka, James Joyce, and Virginia Woolf led the way for postmodernism. Many others, such as Thomas Berger, Richard Brautigan, Don DeLillo, William Gaddis, Vladimir Nabokov, Thomas Pynchon, Peter Ackroyd, Angela Carter, Salman Rushdie, and Umberto Eco, are also called postmodernists. However, the main focus is on American writers whose works were published after 1950.

Postmodern fiction, much like its modern counterpart, challenges established norms in plot structure, narrative techniques, chronological sequencing, and character portrayal. It diverges from traditional storytelling conventions, embracing an anti-foundational stance, seeking to reevaluate established values, as asserted by Nietzsche (1844-1900). In alignment with this, Lyotard (1979), a prominent postmodern theorist, advocates for writers to interrogate and discard 'grand narratives,' or overarching universal theories prevalent in Western culture, citing their loss of credibility. Among these grand narratives is Sigmund Freud's (1856-1939) Psychoanalysis, which had captivated writers for over a century.

Freud, the pioneer of psychosexual theory, posited a developmental model of personality formation rooted in childhood experiences. This theory, extending beyond

psychology into various social, medical, and behavioral sciences, has garnered both widespread influence and controversy. Central to Freud's framework is the notion that a child's personality evolves through a series of developmental stages, with the id's pleasure-seeking energy, or libido, directing attention to specific areas sensitive to sexual desire. According to Freud, this psychosexual energy serves as the primary motivator behind an individual's behavior.

According to the theory, a child's personality is largely formed by the age of five, with early experiences playing a significant role in shaping development. These experiences continue to influence behavior into later stages of life. The psychosexual stages outlined by Freud—Oral (birth to 18 months), Anal (18 months to 3 years), Phallic (3 to 6 years), Latency (6 to puberty), and Genital (puberty onward)—are crucial in this process. When these stages unfold smoothly, they contribute to the emergence of a healthy individual.

However, if issues arise or fixations occur at any stage, individuals may become "stuck" in that particular stage, impacting their behavior and personality. For instance, someone fixated at the oral stage might exhibit over-dependency on others and seek oral satisfaction through habits such as smoking, eating, or drinking. These fixations can impede healthy psychological development and lead to various behavioral issues later in life.

Freud's theory has faced significant criticism, particularly for its heavy emphasis on sexuality as the primary force behind human personality development. The concept of Oedipalization, in particular, has been subjected to numerous counterarguments. Despite these critiques, Freud's ideas continued to resonate well into the 20th century. However, it encountered its most significant challenge from postmodern critics, who championed the slogan of 'anti-foundation' and questioned all grand narratives, including Freud's. Postmodernism's rejection of overarching theories and its emphasis on plurality and fragmentation undermined the authority of Freudian psychoanalysis and other grand narratives, leading to a reevaluation of their relevance and applicability in understanding human psychology and behavior.

Literature Review

Character analysis in some fiction is an important and interesting area for the researchers. The characters particularly the protagonists attract greater attention of the readers and usually the plot develops through them. A character in some fiction or play may be entirely the imaginative product of the writer or may be the outcome of his personal experience/s. Character, particularly when presented by a writer, involves the illusion of being a human person. In literature, the characters not only help readers go through the stories, but also help them understand themes and technical underpinnings. The art of creating characters in some fiction or drama by the writers is called characterization.

The shift of the protagonist from being a pious one to the worldly disposition took centuries. The shift actually came from the Medievalism to Renaissance in the 14th C. Anyhow in the Renaissance era the basic focus remained on dramatic persona and we see no remarkable development in fiction. The Post-Renaissance period took rapid and multiple shifts and the novel writing started to take formal shapes. The protagonist, with his mission to highlight some social or political issues, ushered modernity as we see with Richardson (1740) and Henry Fielding (1742). Shortly after that, George Eliot (1819-1880), Virginia Woolf (1882-1941) and James Joyce (1882-1941) founded the tradition of psychological novel on the theories of Sigmund Freud (1856-1939), Alfred Adler (1870-1937) and Carl Jung (1875-1961). They are called the three founding fathers of

Psychoanalysis. Parallel to such moves there was Karl Marx (1818-1883) who was paving grounds for socialism in literature in general and novel in particular.

Postmodernism as a theory was supported by Nietzsche's (1844-1900) 'revaluation of all values'. It was further anchored by Foucault and Lyotard (1979) as major figures. The skeptical outlook of postmodernism not only challenged received wisdom, cultural, literary and political norms, but it also raised voice against the grand narrative of Karl Marx. The post modern scholars D&G took a bold step and postulated Anti-Oedipus or schizoanalysis against the psychosexual analysis of Sigmund Freud. For D&G, desire is not a lack as it used to be taken by Freud; it is rather a drive and drive for production. Desire is no more to make Oedipus a complex case but it is to make someone productive socially/capitalistically as well as sexually. According to D&G it is not possible to predict in advance what ways the desire may take and what forms it may assume. It is always fluid and dynamic in nature with no linear motion or some typical formation. Same is the case with the schizo pattern of character development.

The Schizo development of the character may lead both to political and psychological domains. Politically, desire is a collective impetus that runs through people and drives people. Psychologically it challenges Oedipalization. These are the domains which counter to Karl Marx with whom desire is individual, reducible and is pertaining to proletariat/working class only. In other words desire, according to D &G, dares to break the capitalistic and familial restraints. The researcher's objective is not to explore the political underpinnings of Schizoanalysis but just to investigate the psychological dimensions of the character *Sana Ullah* who is at the same time an individual as well type in the novel. His problem, at the very start of the novel, begins with desire of marrying a lower caste girl. His father is never willing to let him marry her for the sake of social and family status. This research is meant to explore how his journey moves from his fixation to his dimensionless and unpredictable growth like a rhizome. His father proves to be the reality principle that suppresses his pleasure principle but this suppression fuels him with productive energy. Like Foucault (1998), desire can take as many forms as there are persons to implement. It seeks new channels and different combinations to realize its existence. Don DeLillo (*Cosmopolis*: 2003) claims the same by uttering, '*Freud is finished, Einstein is next*'.

The concept of Anti-Oedipalization (schizoanalysis or rhizoanalysis), at the same time, is the critique of both Freud and Marx as it challenges the models of nuclear family and capital society. But this research restricts itself to the libidinal aspect of the theory and ignores the Marxist idea of capital restraints. Furthermore, the research sets the analysis of *Sana Ullah* on the contrastive pattern i.e. psychoanalysis (Marx) and schizoanalysis (D&G).

Methodology

The research is based on the analysis of one of the protagonists in the novel *Sifr Se Aik Tak* (from zero to one) by Mirza Athar Baig. His name is *Sana Ullah*. The analysis of his character is based on the contrastive parameters (Freud's Oedipalization v.s D&G's anti-Oedipalization). In this regard a conceptual framework has been set by focusing on the major premises of psychoanalysis and schizoanalysis particularly taking 'desire' as the epitome of the whole. We can enlist the main points where Freud and D & G contrast regarding 'desire' as Oedipal or anti-Oedipal element;

1. Freud's Oedipal complex is based on the social model of [family](#) triangle/ tirade i.e. father, mother and child but for D&G desire is not essentially restricted to the individual. It can be political/ historical in nature also. A capitalist society can make desire *run* by way of the individual. Freud looks at the maladies of his individual patients, but D&G examine them through a properly historical lens.

2. For Freud, personality develops through five psychosexual stages (Oral, Anal, Phallic, Latency and Genital stages). He calls these five stages, as a whole, the psychosexual theory of development. At each stage, a child faces a conflict/fixation between his biological desire and social expectations; the successful accomplishment of these conflicts leads the individual to a balanced personality. This is Oedipalisation. But Deleuze and Guattari claim that the Oedipal model of the family is a kind of structure that colonizes its members. That model tends to represses the desires of the individuals and makes them complex. So the family is open to the social, and that beneath the so-called opposition between family (composed of personal subjects) and society, there is the relationship between pre-individual desire and social production. In this way 'desire' is anti-Oedipal as it wishes freedom to move and freedom to produce newer patterns and discover newer vistas. It is not submissive and hence it cannot be ensnared and colonized.
3. Psychoanalytical theory views desire or the libidinal wish as lack and identity as the result of this lack in the name of Phallus. The Phallus needs an opposite gender. It means desire is conservative and not as revolutionary; while Deleuze and Guattari's (1993) idea of sexuality is not restricted to the interaction of male and female gender roles, but it exhibits a diversity of flows in the form of a hundred thousand desiring-machines which are inter-linked to one another. They call the relationship between individual desire and social production as Body without Organs (BwO) as an egg: "*It is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by gradients marking the transition and the becoming, the destinations of the subject developing along these particular vectors.*" It is not linear or stratified like a stem of a tree; rather it is unsymmetrical like a rhizome. Desire assumes as many forms and structures as there are the people to implement it. It seeks new directions and channels and different arrangements to show its existence.
4. Freud tries to prove that human behavior develops as the result of the 'interaction' among three essential parts of the mind i.e. the id, ego, and superego but for D&G it is 'schizo' which means 'split'. It is then concerned with multiplicities not unities and tends towards the 'Body without Organs' (BwO), which is unsystematic in nature and freed from Oedipal restrictions (or it is rhizomatic in nature). It is able to enter into new intensive and deeper relations and combinations.
5. Freud's approach of personality is structural in nature as he puts great emphasis on the mental conflicts that shape behavior and personality. These conflicts mostly lie in our unconscious domains. Deleuze and Guattari come as poststructuralists as they show desire working consciously in multiple, crisscrossed and dynamic ways. It is crisscrossed with axes and thresholds, with [latitudes](#) and longitudes, aterritorial and asymmetrical; not a product but a process.

Data Analysis and Results

Analysis of SanaUllah

The research is an analysis of selected textual extracts from *Sifr Se Aik tak* and particularly related to the character development of Sana Ullah. He is an important character of the novel *Sifr Se Aik Tak*. He falls in love with a down-trodden girl of the village namely Suggo. His father, who is the steward of the feudal and landlord family of the village, feels this act of his son as a blasphemy and a mark of dishonor for the family. He, somehow or the other, manages to face Suggo's family an exile from the village. The

later events and happenings show that Sana Ullah does not take this restraint as a lack but he moves on a diversified and insatiable ways of discovery and innovation. Soggo is, at last, achieved but it is not an end of everything for him.

1. The narrator of the story is *Zaka Ullah* and *Sana Ullah* is his brother, who is described by the narrator as,

“My Brother Sana Ullah, long before his puberty, fell in love with Suggo, the daughter of the poor JammuN (a man of lower caste) and insisted to marry her. My father, in spite of being the clerk of Salaar family (a feudal family) himself, refused to entertain Suggo as his daughter-in-law. So, as it usually happens on such occasions, the social norms were preferred and the family of JammuN was exiled from the village.....This scene was so touching even for me and my brother. Sana Ullah planned his future there and then. He mused, “They have dispelled Suggo from the village but its consequences will not be positive and submissive”. (13)

The issue of desire and its suppression starts from the very beginning of the novel in the form of *Suggo*. Here she is the pleasure principle which is marred by the reality principle in the form of his father or the family norms. According to Freud this suppression is quite individual and personal. His desire is restrained which may make him psycho-complex and lethargic. But for D&G, on the contrary, his libidinal desire is not an individual issue; rather it is political and historical in nature. The suppression of the pleasure principle by the part of reality principle is not a new one. Its causes and roots are not just personal but impersonal. It is the issue of acapitalist society which exercises its hegemony and manages to retain it on the persons. The very same thing happens with *Sana Ullah*.

2. For Freud the restraint imposed on desire is a fixation and the case is psychosexual while for D&G the restraint is a sort of colonialism and leads to submission of the individual. This sort of submission may be good in a sense but it can make the social fabric stagnant and static. Desire can't be put in chains and it needs freedom and this freedom leads to dynamism. In this way desire is rubric and fluid which can't be ensnared and directed as per choice. G& g believe that the family is open to the social, and that beneath the so-called opposition between family (composed of personal subjects) and society, there is the relationship between pre-individual desire and social production. In this way 'desire' is anti-Oedipal as it wishes freedom to move and freedom to produce newer patters and discover newer vistas. It is not submissive and hence it cannot be ensnared and colonized. Sana Ullah utters, *“They have dispelled Suggo from the village but its consequences will not be positive and submissive”*. He consciously plans to face the event in a productive and creative way rather than to be psychosexual. He goes on a setting a newer trend; the trend of marrying different ladies and the getting escaped. Mirza Athar Baig writes,

“In the meanwhile we start getting information about the underhand and criminal activities of Sana Ullah. He learnt the art of getting married to the ladies of middle and lower social class and getting escaped” (13-14). From each marriage he not only gets sensual pleasure but also economic gains. He exhorts as maximum wealth from them as he can. A time comes that he has the sufficient treasure to support his family in the days of its crisis. (185)

3. When *Sana Ullah's* father is not willing to let him marry a lower caste girl, his journey starts from his libidinal desire to production machine like a rhizome. His Freudian fixation of the libidinal desire does not make him an unhealthy person but the same desire fuels him to have multiple accomplishments in the forthcoming days of his life. In this way the analysis of *Sana Ullah* is meant to prove that Freud is finished (Don Dello) and desire is neither a lack nor a singular motive. His phallic desire takes him

beyond the libidinal relational and he emerges as a BwO to grow and move unpredictably. This is his rhizomatic growth. His journey from being a discarded individual of the society to be a successful *peer* (spiritual leader) takes many zigzags and turns and after each turn he comes out to be more successful and rich. D&G rightly claim, *"It is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by gradients marking the transition and the becoming, the destinations of the subject developing along these particular vectors."*

The very same phenomenon happens with the protagonist Florentino Ariza in the novel *Love in the Time of Cholera* by Gabriel Garcia. His libidinal restraint leads him to have countless sexual experiences with various ladies; hence achieving his love/desire in his old age. He speaks to her paradoxically at that moment of union that he was still *pure and virgin* for her.

4. Freud's idea is that human behavior develops through the interaction among id, ego and super ego. Id (personal will) is controlled by super ego (moral laws and restraints) and ego acts as mediator between the two. In this way, these three elements work as a unified whole. On the contrary, D&G opine that human behavior is not unified but it is schizo or split. It is not organized and stratifies. *Sana Ullah's* behavior in the novel is always unpredictable, aterritorial and multiple in nature. He grows in many ways professionally hence becoming a *peer* (so-called religious scholar). From his adolescence to manhood *Sana Ullah* passes through various sensual, economic and spiritual experiences.

"Whatever (money, edibles and the gifts by the followers) used to come there on the name of rituals, he managed to distribute among the, poor, needy and the deserving ones. No one used to go empty handed. The days went on. It was the result of the prayers; occultism or whatsoever, there were numberless devotees. No one ever dared to talk against him. "I don't bother to store even a penny. I distribute all the earnings daily. I manage to own only what Suggo demands for daily bearings." (228)

Here we may observe his corporeal and spiritual experiences through which *Sana Ullah* undergoes and develops. Regardless of the fact that he is a fake and so-called *peer*, he still has the potential to handle and manipulate the things in a creative and ongoing way.

5. Freud's idea that the controlling factors lie in our unconsciousness is again challenged by D&G who believe that the causes of strange behavior lie in our conscious domains and possibilities. *Sana Ullah* tells to his brother *Zaka Ullah* how he married *Suggo* as,

"Suggo's husband died in overdose of heroin and I married her".

"Look Zaki, I never cheated anyone. The people themselves are the cheat." (181)
"...and I know dear that I am a fake peer and a fradulant but read the sign board in bold letters saying Dera- Fake Peer- Sana Ullah Sanafi.....The absolute Truth is Allah, the rest is fake." (182).

Here we can observe that the factors which control *Sana Ullah's* behaviour are quite conscious and deliberate. His marriage with his ex-beloved *Suggo* and his guise as a *peer* and his charismatic personality all are his choices and not the unconscious mechanisms.

Findings

The research explores that the familial desire and libidinal restraint don't hinder the growth of some person or character. There are no more fixations; there is rather dimensionless and unpredictable growth like a rhizome. *Sana Ullah's* character has been presented by the author Mirza Athar Baig as a dynamic personality but this dynamism springs out from his father's restraint as the reality principle. The concrete and stereotypical familial and social walls can't stop him reaching his goal and not only the goal is achieved but also manifold more accomplishments are done by him. Foucault (1998) is right in claiming that, *desire can take as many forms as there are persons to implement. It seeks new channels and different combinations to realize its existence.* Hence, *'Freud is finished,* and *psychoanalysis / psychosexual trends* are no more there. Now it is the age of schizoanalysis and rhizoanalysis (rhizomatic analysis). The novel, as a whole, seems challenging the way of character analysis from Karl Marx to D&G's.

Conclusion

The research finds that the narrative of Freud regarding human psychology in general and his sexual growth in particular is no more on show now. Ours is the postmodern era where the counter narrative of D&G is on board for the novelists and the critics alike. 'Freud is finished'; is a befitting slogan which epitomizes the whole idea of schizoanalysis. Though the Urdu novel is considered far behind the main currents of the fiction, *Sifr Se Aik Tak* is still a worth quoting example qualifying the title of postmodern fiction. The Characters in the play and particularly *Sana Ullah* is the one who can be analyzed through schizoanalysis rather than psychoanalysis. Desire is neither a lack nor a mono directional drive now. It is as productive and as multiple as a rhizome. Whenever a libidinal desire is restrained or it faxes, it happens;

- to move forward and does not make someone static and fixed
- to move in a productive and not in a destructive way
- to move not in a linear structure but in an unpredictable and unsymmetrical way
- to carry on growing in a crisscrossed way like a rhizome.

The character of *Sana Ullah* comes up to all the above cited parameters. In this way he can be better understood and evaluated through schizoanalysis rather than psychoanalysis. The writers and critics are recommended to come of the ruts and spells of psychoanalysis and should look forward to healthier and newer trends of character development and the character analysis.

Recommendations

The findings of this study highlight the evolving landscape of literary criticism, particularly in the context of character analysis. As evidenced by the analysis of "*Sifr Se Aik Tak*," it becomes evident that traditional psychoanalytic frameworks may no longer suffice in capturing the complexities of characters within contemporary Urdu fiction. Hence, it is recommended that writers and critics embrace alternative paradigms such as schizoanalysis to better understand and evaluate characters in postmodern narratives. By moving beyond the confines of psychoanalysis, scholars can explore the multi-dimensional nature of desire and character development in a more nuanced and dynamic manner. This shift towards innovative approaches not only enriches literary discourse but also paves the way for a more holistic understanding of human psychology and narrative construction in the postmodern era. Therefore, it is imperative for researchers and practitioners alike to transcend conventional methodologies and embrace the diverse and ever-evolving trends in character analysis and literary criticism.

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