

A JOURNEY TOWARDS SELF: BUDDHA'S APPROACH OF TAUFIQ RAFFAT'S *FOOTHOLD*

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ABSTRACT

This study aims to investigate the protagonist; Saleem's journey for searching the self and the endurance he has faced to discover the reality. The objective of this study is to get the spiritual way to accomplish personality. A scrutiny of the text demonstrates that Saleem bears the characteristics like Buddha (Four Noble Truths) sketched out by Guatama Buddha. To shape the theoretical structure of this exploration Gautama Buddha's philosophy of life (four Noble truths) had been used. Saleem's character has been concentrated under the focal point of the Spiritual setting. Saleem strays into the wild to look for confidence like Buddha. He doesn't surrender his mission as he gets back to his loved ones and discovers that confidence can be found and polished among his community. The play presents the wonders of picking up God's interest by making harmony between the physical and spiritual world. The play makes a profound figure, who isn't cut off from the physical world, and faces and searches the arrangement of his issues. The play presents a pioneer like Buddha who has a typical existence and accomplishes his happiness in having the option to go through a time on earth which unravels ordinary undertakings. As there is a lack of analysis on Foothold thusly, the understandings for this exploration have been gotten from buddha's works. This exploration would be valuable to those scholars who wish to consider the Foothold in a postcolonial setting. Besides, the extent of this task stretches out to Sufism, Mysticism, and Imagism.

Keywords: Tofiq Raffat, Foothold, Four Noble Truths, Gautama Buddha, Identity, Faith

Introduction

Taufiq Rafat, a Pakistani, artist who brought the Pakistani phrase into South Asian Literature. The Pakistani Idiom interpreted the neighborhood figure of speech into English, thereupon added to it as it may not remain the language of the colonizer. Taufiq Rafa killed the pilgrim trouble related to English essayists of South Asia. His affectability to his time and spot brought about his difference from crafted by his peers. Rafat set up English as a type of articulation of the Pakistani reasonableness. In this manner, what he composed had the embodiment and soul of the Pakistani culture, however, the language utilized for the method of articulation was English.

Nonetheless, Taufiq Rafat has additionally added to Pakistani English Literature through his unpublished play Foothold which is Pakistan's first full-length English play, remains generally ignored. However, it stays unpublished it has been performed threefold. The main exhibition was in 1969. The subsequent time, understudies of the National College of Arts (Rawalpindi Campus) held an emotional perusing. The latest creation was an altered version performed by the members of Najamuddin Dramatic Society, Kinnaird College in 2015. To shape the theoretical

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framework of this examination Gautama Buddha theory of Buddhism (four respectable facts) had been used. Saleem's character has been concentrated under the focal point of the Spiritual setting. Buddhism, as the vast majority of the extraordinary religions of the world, is isolated into various customs. In any case, most conventions share a typical arrangement of crucial convictions. One focal conviction of Buddhism is frequently alluded to as resurrection - the idea that individuals are reawakened after kicking the bucket. Truth be told, most people experience numerous patterns of birth, living, demise, and resurrection. A rehearsing Buddhist separates between the ideas of resurrection and rebirth. In rebirth, the individual may repeat over and again. In the resurrection, an individual doesn't re-visitation of Earth as a similar substance until the end of time. He analyzes it to a leaf developing on a tree. At the point when the shrinking leaf tumbles off, another leaf will inevitably supplant it. It is like the old leaf, however, it isn't indistinguishable from the first leaf. Buddhism is a way of thinking of life elucidated by Gautama ("Buddha" signifies "illuminated one"), who lived and instructed in northern India in the sixth century B.C. The Buddha was not a divine being and the way of thinking of Buddhism doesn't involve any mystical world view. The lessons of the Buddha are pointed exclusively at freeing aware creatures from affliction

The Basic Teachings of Buddha which are core to Buddhism are:

The Three Universal Truths

The Four Noble Truths

The Noble Eightfold Path.

The current research has been undertaken with the attention to highlight the core principles of Buddhism (The four noble truths) explicit in *Foothold*. The plot of *Foothold* revolves around a young man, Saleem, who abdicates material belongings, friends and family, to find his true self. For six years, Saleem roams ceaselessly and in the course of these years, he is followed by two disciples, who look up to him and seek answers from him. Saleem is seeking answers from subjective enlightenment, but towards the end of the play, he realizes that all the answers are to be found not in the spiritual setting, but everyday life. He does not give up his quest as he returns home to his family and friends and learns that faith can be found and practiced amongst his community Also, this play is not devoid of philosophical questions, i.e. the tussle between ambitions and responsibilities. This research focused on Saleem's quest for the self. This study explored the journey undertaken by Saleem to find a totality to his personality and how this journey clashes with his social identities and leads to his marginalization.

The present study has been undertaken with the consideration regarding core standards of Buddhism (The four noble truths) definite in *Foothold*. The plot of *Foothold* spins around a youngster, Saleem, who resigns material possessions, loved ones, to locate his actual self. For a long time, Saleem wanders endlessly, and over these years, he is trailed by two pupils, who admire him and look for answers from him. Saleem is looking for answers from an abstract edification, however towards the finish of the play he understands that all the appropriate responses are to be found not in the spiritual setting, yet regular daily existence. He doesn't surrender his mission as he gets back to his loved ones and discovers that confidence can be

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found and drilled among his locale Also, this play isn't without philosophical inquiries, for example, the tussle among desire and duties. This exploration focused on Saleem's mission for self. This study investigated the journey attempted by Saleem to discover an entirety to his character and how this excursion conflicts with his social personalities and prompts his underestimation.

Many Scholars had researched Buddhism yet nobody had accomplished work on Tofiq Raffat play's *Foothold* identified with Buddhism. In the play *Foothold* the protagonist Saleem, a young stimulating man is in the search for truth. He hazards himself into finding the truth but in the end, he finds a foothold. However, he finds the truth that life is as complicated as we make it. this play does not only focus on his journey but also the journeys of the two Disciples. Apart from this aspect, other characters such as the Station Master and the Vendor are also discussed in *Foothold*. The railway station is a temporary stop. This is an existential image of life as it shows that life on earth is the transition phase between birth, death, and re-birth. However, Saleem is reborn by the end of the play as he returns with his lesson learned at the station that he can be at peace with himself by living in the society to which he belongs, and by being of service to it. Reborn on Earth is one of the prominent features of Buddhism.

Foothold is an Intertextual perception of Buddha's life. To dissociate from everything for limitless expansion is the leitmotif of the text. The text has an abundance of mature themes. In short, this text is not for commoners or literary flirts, it's also for serious souls.

Malik (2017) says in "Pakistani Sisyphean Heroes in Taufiq Rafat's *Foothold*." "The hero of *Foothold*, Saleem, strays into the wild to look for confidence like Buddha. He doesn't surrender his journey as he gets back to his loved ones and discovers that confidence can be found and rehearsed among his locale. A nearby perusing of the content demonstrates that Saleem bears the characteristics of a Sisyphean Hero as sketched out by Albert Camus. Different characters have likewise been exposed to a comparable investigation to demonstrate whether they are Sisyphean Heroes or not. Besides, the nearby perusing of *Foothold* renders an understanding into the age of the Sixties who experienced decolonization and felt like loners in their condition. Saleem is intensely influenced by the procedure of decolonization and consequently, he is profoundly astounded with the systematized religion in Pakistan." (2019). This returns to adjusting of restricting powers, the mainstream, and the otherworldly life which Saleem grasps before the finish of *Foothold*. Saleem has his questions during the excursion, that he is extraordinary and in this way damned. His sentiment of fate springs from the dread that he may not locate a significant end, to end his excursion. In this unique circumstance, significant infers edification. As Saleem goes ahead for his journey, it is deciphered that he expected to show up at an option that could be overwhelming. He discovers edification, however, that isn't overwhelming. It is, to return and absorb in his environmental factors, and become a valuable individual from a general That implies a harmony among common and profound life would be accomplished. Along these lines, it is fundamental for Saleem to turn up at ground zero; to attempt this profound excursion, and to get back. Not just the weight of the past is upsetting however the loathsomeness of the future additionally implements one to cringe, to sway between the wealthy and have not's. Truth be told, the main importance of 'existential' is to discover meaning, which demonstrates a mission and person's journey is to know beyond what they can and to accomplish more what they can.

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M.A. Tahir likewise discusses Buddha's effect on Rafat's works in the Introduction to Taufiq Rafat: A Selection: "He appeared to lean toward nature to religion. However, such intensity could just spring from trust in one's convictions and the capacity to associate to watched wonders. In Sacrifice' a customary custom turned into an analogy for destruction. The Gandhara Civilization, which prospered in this area, incited Rafat to on numerous occasions come back to the individual, life, and regulation of Gautam (not the anglicized Gautama) who became Buddha." (1997, p.4)

This impact of Buddha is a basic piece of Saleem's excursion, and it comes full circle along these lines. Like Buddha, Saleem discovers that life is to be lived among his kin, and whatever he has learned in the wild, during his contemplation periods, is to be applied for all intents and purposes in his general public. As Ahsan Raza (2015) the sub-supervisor of Dawn paper's Lahore Bureau, says, "The play is suggestive of Gautama's mission for nirvana to turn into the Buddha, or the Sufi attendant or Talib's to acknowledge spiritualist Irfan." This play thusly bears both existential and spiritualist subjects, in any case, notice that Saleem's excursion comes full circle in tolerating his normal existence with his loved ones. Saleem's return is not just reminiscent of the lessons Buddha learned through his journey, it is also a humbling experience for Saleem. This humbling is quite different than that of a Tragic Hero who displays hubris at the beginning of the play and is seen to wrestle with his nemesis. The end is cathartic where according to Aristotle the audience feels "pity and fear" for the protagonist. In *Foothold*, Saleem does not show arrogance towards the Divine but seeks religion and God. He does have a tragic flaw like the Greek Hero, that he looks for God in the wilderness and the end, he learns that God's presence can be felt in being of service to His creation.

Salman (2018), chooses foothold as the primary concern of study and says, the plot of Foothold revolves around Saleem, a beguiled Economics professor in search of answers to his existential dilemma. The play itself is primarily Absurdist, though not only because of the subject matter, rather, because of the setting; it begins and concludes on a dusty train station amidst an interplay of the past and the present (Imran, 2018). An avid audience may be able to tell that the playwright was influenced by the Absurdist theatre in Britain and beyond. The progress of the play, rather, the chain of events that signify the plot moving forwards, is marked predominantly by dialogue and flashbacks, while dramatic action takes on a notion of fluidity. One is immediately reminded of Samuel Beckett's Vladimir and Estragon. The disciples strike a similar note, as sheep in need of a shepherd. The only difference, in this case, would be that by the end of the play, they receive an answer in the fact that there is none – akin to the train everyone seems to be waiting for, they are bound to return to the point they started from. It is a cyclical process, as the Station Master puts it; "Nothing starts here, and nothing has ended here" (Rafat 8).

Rizvi (2012) in her examination: A journey towards self "Return to Rajagriha" discusses the arrival of Gautam Buddha from his excursion to discover self. Her exploration point was to investigate the journey of Gautam in a scan for self and the enduring he has looked to discover the reality. This examination likewise investigates s crafted by Pakistani scholars as a postcolonial author in South Asian writing created in English to bring their work before the world and give the readers their way of life and character. The essential wellspring of his exploration "Come back to Rajagriha while the auxiliary source is his play Foothold. "The

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character of Gautam is written in the motivation of Budha who was not happy with his life and begun an excursion to discover his personality his actual self. He experienced confronted numerous difficulties in his inquiry of truth in like manner the character of Gautama is depicted confronting difficulties. Gautam is fulfilled after he arrives at his place where he was given hint. This examination is named an excursion towards self "Consequently to Rajagriha" which is an allegorical excursion of the character of Gautam as he continued looking for personality. This examination covers the characteristics of postcolonial writing, for example, personality and diaspora which are depicted through the character of Gautam. Gautam is in steady excursion and scanning for himself and is disengaged from his country which characterizes while he is discovering his personality is another quality of postcolonialism. This examination study brings up an issue of Gautam's accomplishment whether he has accomplished his objective or not. Gautam's genuine accomplishment that he gets a make way towards his self: his character not at all like the genuine story of Budha who became a holy person after his excursion.

Saleem, a youthful lively man is in the quest for truth. His life is loaded up with old buddies, a pretty lady who profoundly cherishes him, an adoring and caring mother. His mom prompts him concerning life and reveals to him that before he goes out to look for the reality he should figure out how to separate between the good and bad in basic things. He adventures himself into finding reality however in the end he is desolate. Notwithstanding, he finds a reality that life is as confounded as we make it. This is an outline of a three-demonstration play arranged by the Kinnaird College's Najamuddin Dramatics Society. Written by late writer Taufiq Rafat, it was performed on Friday and Saturday before an enormous crowd. The corridor was loaded up with quiet, rare silliness, and thunder of applause talked a ton about the exhibition of the entertainers. Exchanges, bearing, and set were splendid. As Nageen Zahra says: "The play helps us to remember Buddha's journey for the real world. It is an excursion of finding reality in a cutting edge setting. Saleem experiences outrage, insults, and anguish yet as you arrive at the finish of the play he starts to understand that 'illumination' gets through a formed life. This is actually what the Station Master causes him to learn by demonstrating him the railroad track and the two lines that run equal, representing a created and a healthy lifestyle." (Dawn 2015).

This research is conducted to find out the answers to the following questions:

- i. In what ways can Four Noble Truths of Buddha be applied while featuring the character of saint protagonist in *Foothold*.
- ii. What are the barriers in the path of Faith?

The current study is significant in the perspective that it investigate the distinctive core tents of Buddha's way of thinking of life which have not been exclusively undertaken previously. This examination can benefit the current information and at the same time, it can add new knowledge to the reading of literature. Accordingly, it can contribute new postcolonial knowledge to the interpretation of *Foothold*. Furthermore, little or no research can be found on Foothold related to Buddha's influence and this dearth of criticism leads to the significance of the present research.

In the previous section, the authors critically examined contemporary overall approaches to Foothold. In this portion, I aim to identify the basic tents of "Buddha's philosophy of Life"

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Being a literary one, to complete this study and obtain the findings, A qualitative content analysis method is applied. For the research purpose, there are some steps that I conducted to collect the data. The method of exploration is qualitative and clear. The device of information assortment in this investigation depends on library research and report examination. The optional information source comprises of analysis, for example, various books and different articles, books, and other significant material. This study used the play *Foothold* as the primary resource.

Keeping in view the nature and key terms of the current exploration, the most suitable theoretical structure used to examine *Foothold* (1969) by Tofiq Raffat is "Buddhism" a way of thinking of life explained by Gautama ("Buddha" signifies "illuminated one"), who lived and educated in northern India in the sixth century B.C. The Buddha was not a divine being and the way of thinking of Buddhism doesn't involve any mystical world view. The Buddha's Four Noble Truths investigate human misery. They might be portrayed (fairly straightforwardly) as:

1. Enduring exists: Life is languishing. Enduring is genuine and practically widespread. Enduring has numerous causes: misfortune, sickness, agony, disappointment, and the temporariness of delight.

2. Samudaya: There is a reason for anguish. Enduring is because of connection. It is the craving to have and control things. It can take numerous structures: wanting of arousing joys; the longing for popularity; the craving to stay away from horrendous sensations, similar to dread, outrage, or envy.

3. Nirodha: There is a conclusion to anguish. The connection can be survived. Enduring stops with the last freedom of Nirvana (Nibbana). The psyche encounters total opportunity, freedom, and non-connection. It relinquishes any longing or desiring.

4. Magga: In request to end enduring, you should follow the Eightfold Path. There is a way for achieving this.

The teachings of the Buddha are pointed exclusively at liberating sentient beings from suffering. In doing the examination, focused on the customary boundary of Sufi, circumstance, and condition, the author investigates the got information utilizing the methodologies above. The data is depicted and deciphered based on the circumstance that happened in past. In the following segment, I will clarify the extent of the idea (Buddha philosophy of life explained by Gautama Buddha) and its relationship to Text *Foothold*.

Discussions and Analysis

The title of this exploration is "A journey towards self: Buddha's approach of Tofiq Raffat's *Foothold*". Raffat a well-known South Asian essayist. The play is about the battle of the protagonist (Saleem) as he continued looking for a genuine self (Identity). The Play begins with the journey of Saleem with an indistinct way and closures on the journey with a clear path. Even though the character of Saleem is introduced as the fanciful character of Buddha who was sovereign however not happy with the journey of the prince. He began his journey to locate his actual character and meet his actual self. Raffat has described is venture exertion to discover identity and accomplishments with the style of twentieth-century authors that place him in the

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time of present-day essayist. As the exploration aims to investigate the battle of Saleem as he continued looking for getting personality with the assistance of Gautama Buddha's" philosophy of Buddhism". The character of Saleem is written in the goal of Buddha. Saleem was not happy with his life. He experienced confronted many difficulties in his inquiry of truth in likewise the character of Gautama is introduced confronting difficulties. Saleem is satisfied after his return to his place (Imran, 2019a).

The play Foothold starts with a scene at a railroad station, which implies a brief spot, a pausing, travel region where one needs to get a train to leave for an objective. The play begins with a lovely picture of nightfall and everybody plans to end the day with supper. The main exchange of the play resembles a talk that observes Nature and how the rustic setting is represented by the sunrise and sunset. This setting of the primary scene alone is a representation of an existential idea since one starts to contemplate what has occurred and the explanation for it. Not just the weight of the past is upsetting however the dread of the future likewise propels one to fall, to sway between those who are well off and have not's. It additionally sets up a significant subject of this play, the duality of human life: profound and common. The "muezzin's call" acts as a wake-up call for humanity, like an alarm that goes off to announce that something is about to happen. The 1st Disciple's dialogue, "There is no one in particular to whom we say our prayers. We just bow at the waist, and hope for the best" (3). This is the plight of the common man that he blindly follows whatever is taught to him by his elders. This also results in weak faith, which gives way to a weak center. With a weak center, it is difficult to tackle situations where one's mettle is tested. Both the Disciples and Saleem could not tackle their problems and therefore, are on the run. The ultimate aim of human endeavor is to be at peace, as it is synonymously associated with happiness and contentment. This issue of peace is the first problem encountered in Act one, as the 1st Disciple claims that here we are 'safe' and Saleem, the protagonist, replies, "Safe but not at peace" (Rafat 2). This dialogue juxtaposes that peace is not synonymous with contentment, which arises when one is safe. It so happens that humans tend to live the same life, as their parents have lived or dictated it to them, and consider it to be safe. Saleem delivers the same idea in these lines, "I am different, therefore doomed. Call them lucky who toe the line, are not impatient with the hacked-out path. The dull are safe" (Raffat 7). As the play progresses Raffat sketches the Buddhist approach to life as Saleem claimed, "Peace is happiness to be the place you are" (Raffat 7). Saleem is the play still on the journey he has not reached at the destination yet. He is locating for his identity and in a constant journey of searching his self.

This excursion of Saleem is symbolic of another decontaminating act, which is brought as an issue in Ali's exchange in the first Act where he grasps the issue with Saleem. He nails down the issue of a double presence, which is in strife. Their folks caused them to go to British or Irish preacher schools so they would land great positions later (Imran, 2019b). Amusingly, when they grew up, the British had left and these individuals couldn't identify with others around them who didn't go to an evangelist school and subsequently, were very much associated with their underlying foundations. Saleem's weight must be delivered when he puts forth an attempt to accommodate his reality; this compromise needs to happen only the way Gautam Buddh excursions to look for Nirwana and Sufi excursion to look for God. Similarly, as Buddha needs to shake off the injuries of class society, Saleem needs to avoid a pioneer mentality. Saleem was headed towards worldly success with the new job, but he admits, that he is not happy with the circumstances when he says, "it's here, inside me. And it hurts" (Rafat 33). Subsequently, he

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decides to seek his path as he was “worn out with trying to compromise” and live the life of conformity (Rafat 36). Saleem begins a journey as a struggle to make himself a saint. Ali remarks to Saleem, “You are afraid to know yourself” but according to practices and four noble truths of Buddhism it is the desire of a Spiritual figure that forces Saleem away from the normal life (Rafat 39). This contradiction makes Saleem a person who is cut off from the physical world and he aims to overcome this contradiction to become a better person. In doing as such he expects to get an individuated self through which he will rise as a separated individual who will have an integrated personality. Saleem searches for this answer by seeking his path in life, in which he said he was in search of “faith” (Rafat 30). However, society demands him to obey the norms and play out the societal jobs (Imran, 2019c) but, Saleem spurns to obey those jobs. He recognizes that it was not the “madness of youth” that drove him away, it was the “refusal to conform” (Raffat 96). Ali says to Saleem when he announces his plan to embark on his spiritual journey, “You are tied with too many strings here to break away like this. Don’t think of just yourself. Consider what it will mean to the others” (Rafat 36). These strings are the social jobs that Saleem had to obey according to the society. However, he refuses to do so as a result, his desire to discover his real saint conflicts with his political one.

Nasreen is Saleem’s fiancé and when he resigns from his job, she is devastated as it threatened the “lovely future” (Rafat 34), they had for themselves. She constantly asks him to give up the plan of leaving and makes an effort to make him realize what he gave up. The political identity of Saleem requires for him to accept the job and pay attention to his responsibility as Nasreen’s fiancé. Nasreen questions Saleem, “How could you do this to me?” (Rafat 35), and during the serious dialogue, the conflict between Saleem’s search for discovering Sufi and redefined Sufi as a fiancé is highlighted. She makes an appearance in two of Saleem’s flashbacks on a quite vocal note as in both instances, she is side-lined by the man she loves by his quest for identity.

Also, Fatima, Saleem's mother, likewise questions his choice. She tries 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 integrated personality. His identity marker, his mother, says, “Children have a duty towards their parents. It is obedience” (Raffat 70). She calls him “irresponsible” (Raffat 67), as he fails to obey the job of his son. This is a result of the conflict between his social job as a son and his efforts to acquire an integrated self where he would understand himself. As society does not bolster his way of finding himself, so he faces marginalization in society. His spurn to obey his social identities leads to his establishment. as a marginalized character in the play. As on one hand, the self is the integrated personality of a person, but on the other hand, identity represents the personality that society defines for human beings.

Here, Station Master’s character is of great significance. Saleem says in the play that he is the “one from whom confidence departed like an unpaid mistress before he even met” (Raffat 17). It is a Station Master who acts as a guide for Saleem and helps him to resolve the conflicts. In doing so, the Station Master helps Saleem in discovering the truth. He coordinates Saleem back to his home, by causing him to understand that the contention of his Self and Personality was bringing about the marginalization as Saleem was losing touch with the ordinary things. The station Master says,

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“Our human eyes can only light.

The few yards of the track before us.

If we strain for a vision beyond sight we lose the blessing of sight.

Dabbling in subtleties of sound we lose the art of common speech.

Hoping to soar above all feeling we lose our chance of natural love” (Raffat 116).

The station Master and Fatima, Saleem’s mother are the people who provide reality checks to Saleem. They try to make him realize the limits of human existence, bound by space and time. However, both of them have a different method of offering advice; where the Station Master is subtle in his views, Fatima is assertive about her stance that Saleem should not become a hermit. She says that “Before you presume to seek the greater truths, you must learn to distinguish between right and wrong in simple everyday things. Truth is a ladder that you must ascend

The play likewise depicts Saleem's voyage of building up an amicable connection between the internal inclination to find himself, and the outward necessity of capitulating to his personality in the public eye (Imran and Hart, 2019a). It is through the later voyage, that Saleem overcomes his status as that of an underestimated character in the society. Stationmaster goes about as a wellspring of direction for them and discloses to them that fleeing from life isn't a solution. To attempt the voyage of getting the coordinated character, mysticism should not be taken as a type of departure. Subsequently, the play displays the rise of the conflict when Saleem gives up his identities to pursue his journey of discovering the actual Sufi. This results in his marginalization. However, the contention is likewise settled when Station master aides Saleem and he entered once more into the political affairs. He overcame the marginalization (Imran and Hart, 2019b) and Saleem says, “Your voice like the wind of God has seized the curtains of my soul and shaken the dust of doubts from them. I recognize this place at last” (Rafat 118).

The whole play spins around his endeavors to comprehend his bearings. Besides, he goes about as the divergent power which keeps the stage together the entirety of the characters depends explicitly on his job, and the train won't show up in case Saleem discovers his answers. Saleem and his excursion have been intricately examined in this content. Saleem has everything to make him placated: a decent government work, caring companions, and a life partner.

The study is academic research. Therefore, it is limited within some boundaries. As the title clarified and specified the subject of the study, it neither included the other texts of Tofiq Raffat nor examined other approaches than a qualitative content analysis method. It was limited to the exploration of the four Noble truths of Buddha's philosophy of life expounded by Gautama Buddha in *Foothold*.

Conclusion

This research is carried out on paly *Foothold* by Tofiq Raffat in the light of the Gautama Buddha literary concept. This research was initiated with the hypothesis that The play reminds us of Buddha ‘s quest for reality. It is a journey of discovering the truth in a modern setting. Saleem

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goes through anger, taunts, and agony but as you conclude the play he begins to realize that illumination comes through a composed life. This statement creates the impression that this data is quite suitable for Buddhist analysis. After covering the portion of data analysis, present researchers can quite humbly and confidently declare this study is very useful concerning the application of Buddhism. Let's discuss the study in light of two research questions.

The first question of my study deals with: In what ways can Four Noble Truths of Buddha be applied while featuring the character of saint protagonist in *Foothold*? This is the first question of the present study. The influence of Buddha is an essential part of Saleem's journey, and it culminates similarly. Like Buddha, Saleem learns that life is to be lived amongst his people, and whatever he has learned in the wilderness, during his meditation periods, is to be applied practically in his society. Saleem's return is not just reminiscent of the lessons Buddha learned through his journey, it is also a humbling experience for Saleem. This humbling is quite different than that of a Tragic Hero. As the play progresses Raffat sketches the Buddhist approach to life as Saleem claimed, "Peace is happiness to be the place you are" (Raffat 7). Saleem, in the play still, has not reached the destination yet. He is locating for his identity and in a constant journey of searching his self. The first basic tent of Buddha's philosophy to life is Dukkha (Suffering exist) Life is suffering. Suffering is real and almost universal. Suffering has many causes: loss, sickness, pain, failure, and the impermanence of pleasure. Likewise, Saleem is a misfit in society, he has inner pain, inner conflict about the train of life as he claimed "I am different, therefore doomed" (Raffat 7). The second basic tent of four noble paths is Samudaya (There is a cause of suffering). Suffering is due to attachment. It is the desire to have and control things. It can take many forms: craving sensual pleasures; the desire for fame; the desire to avoid unpleasant sensations, like fear, anger, or jealousy. Here the cause of Saleem suffering is "Faith". As he says, "I am misfit here. I must get out before its too late" (Raffat 28). As the scene moves he says, "I've got to go. I have no idea what it is I seek, but I shall never be happy until I do find it (Faith)" (Raffat 34). let's move on towards third noble truth **Nirodha**: *There is an end to suffering*. Attachment can be overcome. Suffering ceases with the final liberation of Nirvana (Nibbana). The mind experiences complete freedom, liberation, and non-attachment. It lets go of any desire or craving. In the play, the search of the protagonist is to be at mundane (peak of self-realization). He says, "premonitions shake me. Dear God, teach me to be patient at the end of the end be nearer than I thought" (Raffat 56). The vendor also plays an important role in Saleem to find a clear path. He says in Act III, "I am clear in my mind, you cant confuse me, The weather is neither good not bad, what's good for mangoes is bad for fish" (Raffat 84). After six years when Saleem returned to his family, Fatima asked Saleem "Did you find your wonderful faith?" Saleem answered her "I found what I wanted" (Raffat 96). Saleem begins a journey as a struggle to find the truth. Ali remarks to Saleem, "You are afraid to know yourself" but it is the desire of a spiritual figure that forces Saleem away from the normal life (Rafat 39). This contradiction makes Saleem a person who is cut off from the physical world and he aims to overcome this contradiction to become a better person.

The station Master and Fatima, Saleem's mother are the people who provide reality checks to Saleem. They try to make him realize the limits of human existence, bound by space and time However, both of them have a different method of offering advice; where the Station Master is subtle in his views. In III Act Station Master helps to locate Saleem's final destination as:

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“ You seek Faith outside experience
And analysis: but all the faith you need
Is in the book, a beginning and away
The foolish climber makes no preparation
And tries to reach the top in leaps and bounds.
Mn wh conquer mountains begin on hills.
There’s no shortcut to faith.”

(Raffat 117).

At the other moment, Saleem finds the answer to six years journey. Saleem says to Stationmaster as:“ Your Voice like the wind of God has Seized the curtain of my soul”(Raffat 118).

Magga is the last path of truth To end suffering, you must follow the Eightfold Path. There is a path to accomplishing this. So at this moment, Saleem begins another Journey. It is the same train at another time(Raffat 119).

The second research question of my study deals with What are the hurdles in the path of Faith? This is the second question of my research work. Societal jobs are the great hurdles in the path of Faith(foothold). For example, Saleem searches for Faith by seeking his path in life, in which he said he was in search of “faith” (Rafat 30). However, society demands him to obey the norms and play out the societal jobs but, Saleem spurns to obey those jobs. He recognizes that it was not the “madness of youth” that drove him away, it was the “refusal to conform” (Rafat 96) Ali says to Saleem when he announces his plan to embark on his spiritual journey, “You are tied with too many strings here to break away like this. Don’t think of just yourself. Consider what it will mean to the others” (Rafat 36). These strings are the social jobs that Saleem had to obey according to the society. However, he refuses to do so as a result, his desire to discover his real saint conflicts with his political saint. Nasreen is Saleem’s fiancé and when he resigns from his job, she is devastated as it threatened the “lovely future” (Rafat 34), they had for themselves. She constantly asks him to give up the plan of leaving and makes an effort to make him realize what he gave up. The political identity of Saleem requires for him to accept the job and pay attention to his responsibility as Nasreen’s fiancé. Nasreen questions Saleem, “How could you do this to me?” (Rafat 35), and during the serious dialogue, the conflict between Saleem’s search for discovering faith as a fiancé is highlighted.

To Sum up, Raffat's Foothold, Saleem returns to his everyday life and gets Foothold like Gautama Buddha's Nirvana. Moreover, the nearby perusing of Foothold delivers an understanding into the age of the Sixties who experienced decolonization and felt like rebels in their condition. Saleem is intensely influenced by the cycle of decolonization and thus, he is profoundly bewildered with the organized religion in Pakistan.

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