

Chapter I

Major Characters' Behaviour in *The City Son*

Introduction

This research focuses on how Samrat Upadhyay in his novel, *The City Son*, traces the indispensable aspects of human emotions and attitudes, especially related to sexuality. The major characters of the novel are seen to have suffered from sexual repression, which is revealed in the form of extra marital affairs. These characters cannot control their sexual drive and get involved in lustful behavior. The result is that their normal life has come to great chaos. The main argument of the thesis is that the major characters of the novel are sexually repressed and they reveal their uncontrollable sexual drive in the form of extra marital affairs leading to tragic situation.

Didi, Masterjee's legitimately wedded wife has got two sons and lives in the village with them. She is not physically attractive, but strong and capable enough to maintain household and social relations. Perhaps she has a dream of enjoying a beautiful life in the near future with her husband and sons. Her husband is making money in the city and so she is hopeful that they will soon progress financially, too.

Didi's husband, famously known as Masterji, lives in the city working as a tutor, and it is understandable that he is a good tutor and most of the students love his teaching, but this popular tutor loses his image through his lustful activity, that leads him to extra-marital affair with a beautiful girl named Apsara, who frequents him for tuition. Masterji and this young lady are involved in sexual acts and very soon they have a son named Tarun.

For long, Masterji has been able to hide his secrets about his illegitimate relationship with Apsara. He sparsely visits Didi and the sons in the village, but sends

them money to manage home. Didi in the village has some type of image of being a wife of a famous tutor. She has a dream of living in the city some day. She has faith upon her husband and the son that one day they will bring great happiness in the family. She does not find any hint of her husband's relation with Apsara.

One day, a stranger visits Didi with a message that Masterji has married another woman in the city and they even have a son. The message of this unknown woman messenger shocks Didi. She wastes no moment in preparing to rush down to the city to dig out the reality. Having packed her bags, she immediately goes to the city, taking her sons with her. She expresses indignation with Masterji in an indirect way, but he is already scared and cannot respond reasonably. Apsara is absent at city home at that moment as she had gone to her mother's home with her son, Tarun. From Didi's manners and activities, Masterji understands that she is unpleasant to him. Very soon she acts as if she is the head of the family. The way she maintains the household is quite impressive.

Meanwhile, Apsara and Tarun come back, but she gives no notice, however, she starts showering love upon Apsara's son, Tarun. As an official in a bank, Apsara is not much skillful in the household work. Didi supersedes her in all domestic affairs. Masterji also has changed his behaviour after the arrival of Didi. He knows something bitter is going on between the two women, but he acts as if he knows nothing.

As the time passes, Didi increases her grip upon everybody and everything in the family. Even Masterji fears her and gives her the tuition fees he receives from his tutees. Didi does not care about Apsara but behaves affectionately with Tarun. Apsara finally feels self-humiliated and leaves home, but Masterji can do nothing to stop her. Tarun is entangled into his stepmother's snares and gets involved in the sexual acts. Poor Masterji becomes just a beholder of all these activities.

The main problem of the study is what enticed Masterji to marry another girl, his own tutee, and why Didi reacted that way. The main objective of the study is to dig out the factors that led Masterji to extra-marital affairs and to explain why Didi reacted to her husband's conduct so aggressively, in spite of employing other ways like divorce.

Clearly, the activities that the main characters do and the manners and behaviour they display are the product of their psychic aspects. Therefore, attempts are made to analyze the characters and their activities and behavior through psychoanalytic perspectives. The study will proceed with the hypothesis that long-run repressed libido has negative impacts on a person's psyche and causes personality disorder, resulting in destruction and tragedy.

The author describes Didi as a woman with aggressive sexual desire, but she has to live in the village in her husband's absence. She cannot venture for extra marital affairs as she has proved a faithful wife and she knows her morality does not allow it, so Didi is sexually repressed. On the other hand, Masterji is also sexually repressed, as he does not like Didi much because she is not physically attractive as his expectation. Second, when he started living in the city he happened to see and chat with beautiful girls and women, and it also distracted his attention away from Didi.

The characters are portrayed as dwelling in the tension between illusion and social reality, especially in the context of love. However, the old stage and death make the characters realize the significance of the exposition of unconscious and unrequited love in their forlorn lives.

Most of Upadhyay's books portray the pathetic condition of the Nepalese people, which blow hard to the deficiency and negligence of the government. As a result, Upadhyay was compelled to spend much of his adult life in Europe, America.

Didi has minutely presented the situation in a simple and lucid tone. She has recorded the echoes of materialized and modernized social mechanism throughout love and family. Here, husband and wife bound the marriage knot following the conventional rituals, but time and again an intense desire for peace and comfort drive them elsewhere. They are about people coping with such daily issues as unemployment, professional and family jealousies, extramarital affairs, and confrontation with the spouses.

Upadhyay, in his significant creation, *The City Son* can be viewed from different perspectives. The floor for multiple reviews has been opened since it was released. The author has observed the social aspects of Nepali life style from the perspective of a variety of social corners of Nepali society- from the eternal beliefs to the easily forgettable. The effects of the discourse interpret the individual skill and tools as marked by the limited framework.

The multiple aspects of Nepali culture cultivate the possibilities with variable consequences, as it possesses diversity. The novel has planted multiple roots to view the characters depicted in the novel. For instance, Didi has due responsibility on one side and exploration of her insight on the other side. The author echoes all the connected psychological factors of the characters which are relevant in the modern contest. The husbands and wives are confirmed into the social contract through arranged marriages but sometimes they are driven elsewhere by an intense desire of connection and transcendence.

Literature Review

Upadhyaya's *The City Son* depicts some unusual social practices in Nepali culture. Extra marital affairs, lustful behavior and family disintegration are common themes in literary creations, but the way the characters, especially, Didi goes to that

extreme limit of devastation and taboo is really peculiar subject matter. For this and other reasons, the novel has earned a lot of critical evaluation; The most relevant of them are presented in this section.

Readers find *The City Son* as a satisfying novel because it reflects the real life of the people living in Kathmandu. *The City Son* is a novel of disturbed family life with extreme marital discord caused by extra marital affairs. The novel also depicts the details as clothes worn, food cooked and evening pastimes like caroms played. The pitiable condition of the Nepali women living in the rural areas of Nepal with their husband living in the city is well reflected in the novel. It is the novel that digs deep into the human nature regarding their sexuality.

The novel has been reviewed from different perspectives since its first publication. *New York Times* comments on the spiritual complexity of the novel as "Subtle and spiritually complex . . . Mr. Upadhyay's stories bring us into contact with a world that is somehow both very far away and very familiar" (7). Here, the comment stresses on the blend of the unknown world of the East and familiar issues of the West like family love, lust, conflicts, mental despair and sexual perversion.

The publication of *The City Son*, the fifth full-length novel of Samrat Upadhyay, drew the attention of many writers and critics. The novel received laudatory reviews from *Publisher Weekly* to *New York Times* and writers such as Amitav Ghosh who proclaimed him to be a major talent to emerge in the South Asian Diaspora. In this regard, S. Shankar writes for the *Village Voice*:

There was a time when postcolonial fiction in English routinely addressed the politics of state, though this was always more common in Africa than in South Asia. Among the great examples of such works are Chinua Achebe's *Things Fall Apart*. Ngugi Wa Thiong's *Petals of Blood* and Salman Rushdie's

Midnight's children. But postcolonial fiction has been retreating for the most part, to a more private world. Few contemporary works of post-colonial fiction confront the politics of state with that sense of urgency. (1)

Upadhyay's technique of writing this novel wonderfully has brought the sense and feeling of Nepal to the reader in an effective and articulated manner. The novel stresses complete psychological approaches of Nepali families.

The novel projects the cordial relationships resulting in devastation among the family members. The individual interest of each family member inherits into their own mind which builds up specific behaviour. Tamara Strauss appreciates and comments:

Physical desire, the search for order, societal fear that leads to transgression and brutality and joy are what make Upadhyay's stories transcend their cultural details. Like Chekhov, he constructs an ordinary incident and sends his characters on a kaleidoscopic journey of emotions through it, with the result that their inner and outer worlds are exposed. (79)

Tamara has presented the thematic elements like physical desire, search for order, and societal fear of the people in the phase of transition. He has compared Upadhyay with Chekhov as he constructs the ordinary incidents that heighten the literary career of the writer.

Upadhyay's technique of allowing the characters to take the emotional journey results in the demonstration of inner and external worlds. Strauss only intends to comment on the complex emotional journey of the apparently simple characters, but *The City Son* incorporates diverse themes and has been viewed from multiple perspectives such as spiritual, sexual and mysterious by the critics. Some of the critics have detected emotional conflict and echoes of modernization. However, none of

them are aware of the misrepresentation of Nepali society.

The concern is about the changing system of marriage in the nonwestern world that imitates the nonwestern system that has some problems in the matrimonial relationships. It does not necessarily mean that everything related to marriage in Nepal was quite perfect, but the peculiar aspects of familial relation and disintegration as seen in the novel have been more common these days.

Exotic themes are one of the recurring features in fiction. The fictions written by non-western writers are also the theme of the western fictions of the 90s. The trend has genuinely continued thereafter. Mahabir Poudyal, a columnist writes review on *Republica* about *The City Son* and baptizes this novel as sex fiction, and Upadhyay as an author of sex fiction. He remarks:

Acclaimed and award-winning author Samrat Upadhyay—the first Nepali-born fiction writer writing in English to be published in the West—has crafted a spare, understated work examining a taboo subject: a scorned wife's obsession with her husband's illegitimate son. When Didi discovers that her husband, the Masterji, has been hiding his beautiful lover and their young son Tarun in a nearby city, she takes the Masterji back into her grasp and expels his second family. Tarun's mother, heartsick and devastated, slowly begins to lose her mind, and Tarun turns to Didi for the mothering he longs for. But as Tarun gets older, Didi's domination of the boy turns from the emotional to the physical, and the damages she inflicts spiral outward, threatening to destroy Tarun's one true chance at true happiness. Potent, disturbing, and gorgeously stark in its execution, *The City Son* is a novel not soon forgotten. (2)

Upadhyaya is notorious for bringing sex in his fiction. His works are driven by sexual desires, not with the other difficulties of life. Upadhyay has invented the words

of complains that his works are remarkably compared with the association of sexual theory in Nepal. Modern readers take sex liberally and are interested in sex fiction; so, he inserts sexuality in his fiction.

The City Son is a novel which features the socio-cultural specialty of Kathmandu. The hard time of middle class people and pity of the under privileged resembles Upadhyay with simple and straightforward coherence. Upadhyay has drawn the attention of many literary people of the world through his literary contribution. His effort has been highly appreciated specially westerners and non-western writers. In this regard, Anagha Neel Kantha says:

Upadhyay tells the truth about a certain period in Kathmandu life or exposes it. His realism does not simply reflect reality that would render much of his work ineffective, if only because it might be hard to believe the people in them and the things they do. Instead Upadhyay shows how one understanding of a society or a city can be used to illuminate a few of many possibilities for life and behaviour that it throws up. (2)

The critics have reviewed Upadhyay's *The City Son* focusing on several issues. They have pointed the family love, lust, conflicts, mental despair and sexual perversion in the novel. The critics' search on the novel has depicted several incidents, like the political historical background of Nepal, socio-cultural aspect of then Nepal and life of Kathmandu city. Though many critics have taken the issue of sex in the novel but they have not gone deep with psychoanalytic aspect. I have glanced at the ample scope to analyze the novel from the psychoanalytic approach. I have chosen the main character, Didi, as the focus of the analysis.

Likewise Bonny Broady notices, "*The City Son* is a hard-hitting book, one that punches the reader right between the eyes, and then does it again. Its content matter is

horrific but the writer knows what he is talking about as he describes a young boy groomed to be sexually abused” (15). Didi and her two sons live in the country. Her husband, The Masterji, is a learned teacher who lives in the city and often does not come home for a year at a time. As the book opens, someone comes to Didi and tells her that her husband has another wife and child in the city. The child is described as 'beautiful'. Didi picks up and heads to the city and walks in on her husband and his second wife, Apsara, and Aspara's son Tarun. Didi quickly takes over all the household duties like cooking, cleaning, and even the raising of Tarun whom she calls her own.

Upadhyay wants to reveal the cultural and conventional circumstances of conjugal life, their family responsibilities, social inconveniences and hazards of Nepali society to the Westerners. As he specifies the problems of Nepali society, she has rightly justified the pros and cons of them. She has provided the message to the Westerners that the problems of Nepali society are tackled by themselves and they keep their responsible concern to preserve the norms and value as well. The people who confirm into the problems have had their goal setting projection within and they handle them with the honor of social boundaries. For instance, Didi has due responsibility on one side and exploration of her insight which provides the insurgent presence of Tarun in another.

Organization of the Study

This thesis is divided into three chapters. The first chapter is an introduction to the thesis. It sets the background of the study first. Then the statements of the problems, objectives and hypothesis are also the part of this chapter. The chapter also contains the relevant literatures with brief comment on them. Significance of the study, and delimitations are also included in this introductory chapter.

The second chapter focuses on the theoretical background of Psychoanalysis. It is the tool chosen for the study to show how repressed sexuality affects human behaviours. The attempt to clarify the concept of psychoanalysis is what this section is aimed for. It clarifies the factors that create an alternative world of repressed sexuality.

The chapter also analyses the novel *The City Son* by using the existentialist perspective. The lines from the novel are taken for enriching the argument as proof. The psychoanalytic phenomenon is highlighted and the chaos brought about by repressed sexuality are thoroughly studied in the thesis. The final chapter is the concluding part of the thesis. It summarizes the whole thesis with its main points. It also states how the argument put forward in the introduction has come to be proved.

Chapter 2

Sexual Repression of the Characters in *The City Son*

The present study is focused on the repressed sexuality of the major characters in *The City Son* by Samrat Upadhyay. Sexuality is the subfield of psychoanalysis. Therefore, discussion on psychoanalysis and later sexuality is important for the present study. The following sections include the discussion on these issues.

Psychoanalysis

Psychoanalytical criticism refers to the way of reading a text and analyzing it through a psychological lens to investigate the psychic state of the writer and the characters, that is, in this analysis attempts are made to dig out the psychology of the writer and characters. This approach enables the readers to analyse the work through the motivation of the writer. It means through the characters and their actions or behavior, we know the hidden intention of the writer because psychoanalytic theory in literature posits that characters' speech, behavior and actions are the representation of the writer's psychology.

No writer would manifest his psychology in his works directly, but it finds an outlet through an indirect or unconscious way. It is the reader's role to go into the depth of the writer's psyche applying the psychoanalytic theory proposed by Sigmund Freud. Therefore, psychoanalysis is not only the study of human instincts and human relations but also the study of the same with the characters of literary text.

Psychoanalytic literary criticism takes a literary piece primarily as an expression of the state of mind and the structure of the personality of an author.

Literary text is analyzed in relation to the conscious and unconscious psychic parts of the characters. Pope remarks, "Psychology for our purposes can be initially defined as the understanding of mental and emotional processes as these relate to

language, literature and culture. Psychoanalysis is the study of these processes in individual people” (Pope 96). Literature is the outcome of an author’s psychic orientation, therefore to aptly analyze and interpret a literary text, we should try to dig out the roots of the writer’s psychology. This is the application of a psychoanalytic approach to literature.

It was Sigmund Freud who elaborated the concept of sexuality. Today’s critics have mentioned two phases of Freud’s explanation of sexuality. Tyson elaborates these phases:

For some psychoanalytic theorists, especially in the past, sexuality was a matter of a biological pressure that is discharged in the act of sexual intercourse. Freud called that drive eros and placed it in opposition to thanatos, the death drive. However, Freud didn’t stop there. For one thing, he realized that our sexuality is part and parcel of our identity and thus relates to our capacity to feel pleasure in ways that are not generally considered sexual.

(Tyson 240)

Freud’s definition of sexuality is not limited to only sex, that is eros. He posits that the activities that provide best of our pleasure for us can also be the domain of sexuality. This is an important aspect of human life that helps to avoid identity crises. His focus is on the pleasure principle, that is, pleasure providing activities, even if they are not related to sex are also related to sexuality. It is the opposite to death.

Freud was not content with the definition defined by himself so he formulated another principle to define sexuality. In this definition, he has associated sex with the unconscious of the human psyche. To define sex in this category, he divided the whole of human psyche into three domain: Id, ego and super ego:

Freud divided the mind initially into the conscious part and the unconscious.

Later, he proposed a new topography of ego (or conscious mind), superego (or conscience), and id (or unconscious). He coined the word “libido” for the pleasure-seeking instinctual urges that propel us through life and that account for some of our most basic physical urges such as sexual desire. (Ryan 94)

The topography is about the three aspects of human life: pleasure (id), reality (ego), and the ideal (super ego). These forces function in their own ways. For example, id only seeks life with pleasure no matter whether moral or immoral. Super ego, that is, conscience, which focuses on perfection of life. It is not possible to maintain life with only these two poles; there needs a balancing power, that is ego. It brings balance between the id and superego.

Unlike Ryan, Peter Barry only focuses on the unconscious and says it is the unconscious that controls every action that we do. He means to say that whatever we do, that is guided by our unconscious. “All of Freud’s work depends upon the notion of the unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon our actions. Freud was not the discoverer of the unconscious: his uniqueness lies in his attributing to it such a decisive role in our lives (Barry 92). Barry’s focus on the unconscious is what we see in the novel considered for the present study. Most of the characters are involved in immoral activities guided by their unconscious.

Concerning this, *Random House Unabridged Dictionary* defines psychoanalysis, “a systematic structure of theory concerning the relation of conscious and unconscious psychological process” (1561). In the course of psychological investigation, Freud has developed the dynamic form of psychology that he calls, “Psychoanalysis as a means of therapy for neuroses, but soon expanded it to account for many developments in the history of civilization, including warfare, mythology

and religion, as well as literature and other arts” (Abram 248).

Similarly, psychic exploration of Didi, the central character and her relation to Tarun in regard to sexuality deserves the significance in this study based on psychoanalysis. This paper tries to present sex and sexual activities Didi used to have with Masterji. Outwardly she looks simple but she is active in sexual activity.

Sexuality

Sexuality in general sense refers to a person’s overall orientation. From the very word, anyone can guess that it is related to only sexual intercourse but this is not the exact meaning of the term. It encompasses almost all aspects of human being:

Sexuality encompasses the sexual knowledge, beliefs, attitudes, values and behaviors of individuals, and is an integral part of the personality of every human being. Sexuality develops through the interaction between the individual and social structures, influenced by ethical, spiritual, cultural and moral factors. Its various dimensions involve the anatomy, physiology and biochemistry of the sexual response system; identity, orientation, roles and personality; and thoughts, emotions and relationships. Sexuality begins before birth and lasts a lifetime. Full development of sexuality is essential for individual, interpersonal and societal well-being. (Berresford 18)

Human experiences like anxiety, fear, desire, emotions, etc. are the elements which provide a strong support for the psychiatric problems resulting in frustration, conflict and inner mental disorder. It is Sigmund Freud, who for the first time studied these experiences in an order and developed an important discipline which is known as psychoanalysis. Freud’s Psychoanalysis is immediately applicable to the study and analysis of the psychological tract of authors and characters both.

Psychological analysis helps in exploring the causes of the mental tensions

and conflicts. From this perspective, psychoanalysis can be read as a significant tool for analyzing the unconscious desires of the character in the literary work under the veil of language.

Analysis of mental processes is studied on the basis of unconsciousness and its impact. The unconscious contents of the mind were found to consist fully in desires and wishes which derive their energy directly from the primary physical instinct.

Freud in the same context says:

.... since, moreover, these (unconscious) primitive trends are to a great extent of a sexual or of a destructive nature. They are bound to come in conflict with the more social and civilized mental forces. Investigation along with this path was that led Freud to his discoveries of the long disguised secrets of sexual life of children and Oedipus complex. (22)

The sources of unconscious have shaped the growth of psychosexuality that is also known as libido. Freud argued that the instinctual sexual drive appears not only in “sexual acts” but also in most fundamental acts like a mother nursing the infant, an act that produces pleasures which Freud defines specifically as sexual pleasure.

Psychoanalysis took a special turn when Freud focused his attention towards abnormal human behaviour, especially, in the adults. Hossain further clarifies about such behaviour bringing in the reference of Freud:

Freud’s psychoanalytic theory, coming as it did at the turn of the century, provided a radically new approach to the analysis and treatment of ‘abnormal’ adult behavior. Earlier views tended to ignore behaviour, and look for a physiological explanation of ‘abnormality’. The novelty of Freud’s approach was in recognizing that neurotic behavior is not random or meaningless but goal-directed. (42)

Before, the analysis of adult abnormal behaviour used to come under physiological study, but Freud brought it under the study of psychology. Physiological study of human behaviour could not dig out the depth of human psyche, but when Freud brought it under psychoanalysis, new dimension appeared in the study of human behaviour.

In fact, sexuality can be stretched to include related carnal desires, such as those that accompany erotic kissing or caressing. The present study will explore the sexuality exploitation at physical pleasure. Therefore, the unconscious has the significant role in exploring the human psyche. Repressed desire in the unconscious gets relief through the dreams. This way unconscious and dream are to be explored and interpreted for psychoanalytic study of the characters.

Recognition of these modes of operation in unconscious mental processes made possible the understanding of such previously incomprehensible psychological phenomena as dreaming through analysis of unconscious processes. Freud saw dreams as serving to protect sleep against disturbing impulses arising from within and related to early life experiences. Thus, unacceptable impulses and thoughts, called the latent dream content, are reserved into a conscious, although no longer immediately comprehensible experience called the manifest dream.

Knowledge of these unconscious mechanisms helps the analyst to explore the so-called dream work, that is, the process by which the latent dream is transformed into the manifest dream, and through dream interpretation, to recognize its underlying meaning. Unconscious is for the repressed desire and dream is an outlet to this giving the relief in the conscious psyche of an individual.

This approach emerged in the early decades of the nineteenth century, as a romantic replacement of earlier mimetic and pragmatic approaches by an expressive

view of the nature of literature. It deals with the work of literature primarily as an expression in fictional form of the state of mind and the structure of personality of the individual author. The psychological approach has been carried out by ancient and medieval writers. Aristotle, in the early fourth century B.C., used it in setting forth his classic definition of tragedy as the coalition of the emotions of pity and terror to give birth to catharsis.

Freud's contribution to modern psychology is his emphasis on the unconscious aspects of the human psyche. His creation of psychoanalysis was at once a theory of the human psyche, a therapy for the relief of interpretation of culture and society. He was the pioneer figure to draw attention to the significance of unconscious processes in normal and neurotic behaviour. Freud was the founder of psychoanalysis as both a theory of personality and therapeutic practice. He proposed the existence of an unconscious element in the mind, which influences consciousness, and of conflicts in it between various sets of forces.

Freud provided convincing evidence, through his several well recorded case studies, that most of our actions are motivated by psychological forces over which the human mind has very limited control. In *The Anatomy of the Mental Personality*, Freud projects the discrimination between the levels of conscious and unconscious mental activity.

Freud's distinction of the human psyche into three layers has brought a revolution in the study of human psychology. In a very simple, straightforward way, he has categorized the domains., Daniel K. Lapsley and Paul C. Stey clearly discuss Freud's typological categorization of human psyche as: "Sigmund Freud divided mental life into three agencies or "provinces," id, ego, superego" (1). These are the areas that represent the unconscious, conscious and the conscience of the human

psyche.

They also describe what these three layers are and how they function in the construction of human personality. “The id is the oldest and most primitive psychic agency, representing the biological foundations of personality. It is the reservoir of basic instinctual drives, particularly sexual (libidinal) drives, which motivate the organism to seek pleasure” (1). Id is described to contain all instinctual drives. A human seeks pleasure when he/she is overcome by this domain of psychology. This part emits mostly the libidinal rays, that is why the part is also sometimes called a storehouse of animal desire.

Lapsley and Stey further elaborate the status of ego and superego, regarding their functions:

The ego is a modification of the id that emerges as a result of the direct influence of the external world. It is the “executive” of the personality in the sense that it regulates libidinal drive energies so that satisfaction accords with the demands of reality. It is the center of reason, reality-testing, and commonsense, and has at its command a range of defensive stratagems that can deflect, repress, or transform the expression of unrealistic or forbidden drive energies. The superego is a further differentiation within the ego which represents its “ideal.” . . . Whereas the id operates in pursuit of pleasure, and whereas the ego is governed by the reality principle, the superego bids the psychic apparatus to pursue idealistic goals and perfection. It is the source of moral censorship and of conscience. (1)

The description clearly demonstrates the roles of the ego and superego. Super ego is said to control a person within ideals, and it may strictly set rules for good conduct, but there is ego that functions as a judge, balancing id and ego on an equal footing.

Freud made the analogy of the id being a horse while the ego is the rider. The ego is 'like a man on horseback, who has to hold in check the superior strength of the horse.

According to Freud, the forbidden, mainly sexual (libidinal) wishes, come into conflict with and are repressed by the censor into the unconscious realm of the artists mind. These wishes are permitted by the censor to achieve fantasized satisfaction in distorted forms which serve to disguise their real motives and objects from the conscious mind. In his *The Interpretation of Dream*, Freud provides a hermeneutic for the unmasking of the dream's disguise or 'dream work'.

The manifest content of the dream must be understood as veiling a latent meaning. Dreams defy logical entailment and narrative coherence; for they intermingle the residues of immediate daily experience, often most infantile wishes. Freud provides four distinguished relations of substitution of part for the whole, allusion, imagery symbolism. Freud assumes that condensation operates through the fusion of several different elements into one. It exemplifies one of the notable operations of psychic life, which is called over determination. No direct correspondence between simple manifest content and its multidimensional latent counterpart can be assumed.

Sigmund Freud developed the dynamic form of psychology that he legislated with the term psychoanalysis as a means of analysis and therapy for neurosis. The Freudians have their view of the relation between art and neurosis. Daiches claims "...the notion that the artist is neurotic, sick, maladjusted, that art is somehow a by-product of this sickness and maladjustment" (332). With the very precedent, psychoanalysis soon explored account for many developments and practices in the history of civilization, including warfare, mythology, religions, literature and arts.

Freud further asserts, however, those artists possess special abilities that

differentiate them radically from the patently neurotic personality. The artistic figure, for instance, possesses significant degree of the power to sublimate. He takes literary work as the wish fulfillment of the author's repressed feelings that are either denied by reality or prohibited by the social standards of morality propriety. In this regard Abrams writes, "A work of art is essentially the internally constituted external factors resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the poet's perceptions, thoughts, and feelings" (101). A work of art, for Abrams, is merely a disguised embodiment of the artist's own psychiatric activities.

Psychoanalytic theory makes it clearer the reason behind such disguises. A person represses his desires that are not acceptable to the society but his conscious behaviour and personality are dreadfully influenced by unconscious mental processes. Such a process results into some actions like in literature, slips of tongue, jokes etc.

Psychoanalysis deals with the motives, especially the hidden or disguised one. This assists to classify those which are not acknowledged by rational perception but by psychoanalytic thought. In this regard Abrams says, "More technical psychological criticism often works from the work to the writer using the work as the equivalent of the confession on the psychiatrist's couch and proceeding to draw conclusions about the writer's life and state of mind" (337). It suggests that the work of art is merely a result of the disguised wish fulfillment. People either dream or do creations as the form of fantasized fulfillment.

Freud finds an analogy between dreams and creative writings. He emphasizes that the reality of the waking life determines the contents of all dreams. And according to his psychoanalytical theories, dreams and all work of literature are the disguised fulfillment of repressed wishes. Since Freud regards a literary work as the

wish fulfillment of the author's repressed feelings, the psychoanalytic critics argue that the author actually finds himself in the fictional characters or in the image of the protagonist. To the critics, the interpretation of the actions of those characters helps to understand the hidden motives, problems and solutions of the author himself.

Psychoanalytic criticism goes further without the references to its author's biography. Modern psychoanalysts argue that we can look at the behaviour of characters in a novel or a play in the glimpse of modern psychological knowledge and, if their behaviour confirms that we know about the subtleties of the human mind, we can use modern theories as a means of elucidating and interpreting the work. They mean that primary focus is only in the work, not in the author.

Overt Erotic Displays as the revelation of suppressed Sexual Desire

Didi and Tarun are the characters who display overt sexual acts with little hesitation in *The City Son*. Moreover, it is Didi who does not care about anything around when she in sexual acts. Physically attached with her conventionally connected family, Didi is emotionally and mentally connected with Tarun and her activities are a crucial part of the novel. It is not difficult to find Didi's fixation with Tarun in the text.

Didi's fixation with the boy has been so compulsive that they even get involved in the erotic behaviour and actions in the cinema hall: "She licks his finger as a girlfriend might. He looks around. He wonders what Rukma would think if she saw them now. Inside in the dark theater in the back row against the wall, Didi kisses him deeply, as she kisses him in Bangemudha. He returns the kiss, and intermittently throughout the film they exchange kisses" (182). It is not normal human behaviour that a step mother and step son are fixed in this uncontrollable way. Anyone can easily assume how mad they are in their affairs. Especially, Didi does not care what

others might think if they notice them.

Didi becomes obsessed with the son of her husband's second wife and begins a seemingly sexual relationship with him. The effects of this are so damaging that the boy grows up with disturbed emotional and sexual growth. The titular 'City Son' is the direct victim of this woman who casts spells like magic. Every life that Didi touches is damaged so awfully, which makes the book a unique kind of domestic horror.

Didi has been described as a robust woman with no attractive figure. She lives without her husband in the village as the husband works as a tutor in Kathmandu city. He visits Didi and the two sons in long intervals of time. This long time absence of the man causes Didi to be repressed sexually. So when Masterji goes home, she becomes over excited and emotional. In bed, her actions have been described to be comparable to a tigress. She would not care whether the husband has interest or not, tired or fresh. Mentioning the scene again will make the things much clearer:

She clawed and scratched and was inexhaustible When the Masterji got tired, she rode him, with abandon, uncaring of the noise . . . the rocking, the crunching, the moans and the whimpers. She made him cry, gasp, and, occasionally, shout—so loud and rollicking was their lovemaking. . . ., so when she climbed on top he became a little afraid .During those perspiring nights, she didn't tolerate any excuse or demurring from him. Her physical prowess was so strong that had he made a false move she'd have surely struck him. The pleasures he experienced those nights—her ample thighs and arms enveloping him, smothering him— were so severe that in the morning, . . . (19)

This is one example of how she reacts overtly during her sexual intercourse. Lack of regular sexual intercourses and suppressive factors in the society such as culture and parental care lessens about sexuality might have caused this type of imbalanced

sexuality to her.

After she learns about her husband's second wife and a son, she becomes so furious that she hardly controls her emotions. Her main target is to avenge her husband's infidelity. She rushes to the city with her two sons and causes as much damage as she can to Masterji, Apsara and Tarun. Moreover she sees the image of both her husband and her rival Apsara in Tarun, so she gathers all her energy and emotions to damage the life of this young man.

At the beginning, she lures the boy with maternal love. The innocent boy does not think otherwise. He also falls prey to the plot of this woman. Slowly and gradually, she ventures to her intended plan. Now she entices the boy with some erotic actions:

She takes his face between her palms and implants fervent kisses, on his eyes, cheeks, neck, lips, where she lingers until he can no longer distinguish between his breath and hers. Their lips enjoined, she pulls him to the bed and lowers him, makes him lie down. Her lips still attached to his – the thought flashes through him that he'll never be able to extricate himself from her – she loosens his tie, unbuttons his shirt. Her right hand slips into his undershirt, and she plays with his nipples. (167)

For a boy, during his puberty, such erotic activities are a matter of great excitement, and at this stage he finds them as great achievement, so he naturally gets involved in such erotic activities.

The innocent boy easily falls into the snares of his step mother. Initially, he would feel some awkwardness with his step mother's behaviour, but gradually he also becomes used to playing with her erotically. He starts frequenting her for the purpose. When they come together, they are involved in sexual act, but it is Didi who initiates

the erotic advances:

She approaches him and undresses him, leaving him in his underwear. She often doesn't wear a bra so when she unbuttons her blouse he has full access to her breasts. The sickly pleasure of being with her is still the same for Tarun; if anything, it seems to have intensified because his libido has increased. She has learned to be even more patient, gentler, more teasing with her fingers so that his arousal is greater, and when he achieves orgasm he spurts more. She kisses better, her tongue performing more tricks, darting and taunting, sliding and attacking and submitting. (109)

If seen through the lens of cultural etiquette, Didi is a complete anarchist. Her culture does not allow such activities with her step son. It is a taboo in the Nepali society.

Later, Tarun is not less obsessed with the memory of Didi. Her behaviours and activities haunt him incessantly: "On the way back home in Mahesh Uncle's car, as they pass the Ratna Park area, Tarun glances toward the direction of Bangemudha. He thinks of Didi's *malpua*, and suddenly his mouth waters" (55). But this is natural because as a young man Tarun's obsession is imposed upon and such youths are easily manipulated by sensual connotations.

The novel clearly exhibits the lustful activities of the characters. Tarun was born in the city. As a city boy, stories of his following women are also connected with him: "Now Twenty three years old, Tarun has gotten into the habit of following women around the city. This usually happens after works, on the average of once every other week....At some point he ends up following a woman." (105)

Adolescence is the transitional period. Didi is habituated playing with Tarun sexually. At the age of twelve he ejaculates as Didi fondles him over his trousers. Further development regarding the action of Didi, the narrator clearly tells us their

overt sexual acts: "He allows her to take off his shirt, then his pants. He has on white underwear. She cups his crotch with her palm and says, "Oh, look, how big the spot is on your *kattu*." She pulls down his underwear and inspects his penis. There is a globule of semen on its tip, like creamy dew. She picks up the globule with her fingertip and tastes it with her tongue" (81). The scene looks like a blue film. Didi controls Tarun in every way. He is mobilized for her sexual pleasure in accordance with her will.

The novel portrays the grim picture of sex and sexual activities that happen between Didi and Tarun. As per the instruction of Didi, it is Tarun's duty to visit Bangemudha family every Saturday afternoon. Almost all the time they meet each other when Masterji, Amit and Sumit are absent from home.

Didi's showy attitudes interfere the professional legacy. She is involved only for her benefits. The married life between Tarun and Rukma does not run properly because Tarun is under the grip of Didi. There is disharmony in the relationship between Didi and Masterji because Didi has nasty relationship with her own stepson. Due to the close intimacy between Didi and Tarun, they create the situation that Masterji in Bangemudha would be waiting for Didi and in Lazimpat Rukma would be wondering where Tarun was.

Later Tarun becomes active when he matures with the erotic behaviour with his step mother. To show his excessive love, Tarun finds a room so that they can spend some leisure time in that room. As a token of courtesy, he escorted her, holding Didi's hand, He said, "*Bhitra aunusna*" (167). The narrator proceeds to give the detail description as thus:

Tears roll down his cheeks. she quickly embraces him. "I didn't know my son had gone through so much trouble for me." She takes his face between her

palms and implants fervent kisses, on his eyes, cheeks, neck, lips, where she lingers until he can no longer distinguish between his breath and hers.... she loosens his tie, unbuttons his shirt. Her right hand slips into his undershirt, and she plays with his nipples. Her lips finally let go of his God, they feel mauled and they move down to his neck. She kisses and probes the soft parts of his neck, runs her tongue on his throat. (168)

Didi shows her passion for fulfilling suppressed desire. To show her interest and excitement her palm was sliding up and down his hardened penis. Her fingers resumed their play and soon Tarun arched his back and spurt his semen all over her palm, on the bed. This precise description of Didi's activities is related to repressed sexuality.

Upadhyay has explored his projected values with the dichotomy between factual reality and the discursive reality. We can ask how the text represents Nepali people for their pervasive sexuality. Didi is suspected negatively by her in-laws. She is unable to settle the family clashes within the family when she starts sharing her desires with Tarun. Tarun is ruined internally due to his pervasive attitude.

Upadhyay has not only talked about the relation of Didi with Tarun but also projected the dreams of downtrodden society which are maimed due to the state of scarcity. The privileged notions of the society bar the desires of the people and they are compelled to survive only in difficulties. They are commodified by the intentions of the so-called high class. They sacrifice their identity for the instant allurements where they have nothing to estimate for its consequences. Tarun represents the underprivileged community.

The offensive, rude or shocking words are of id's dangerous potentialities. The obscene language deliberates destruction on an individual. Therefore, Freud, in

Interpretation of Dreams, says "society can conceive of no more powerful menace to its culture than would arise from the liberation of the sexual impulses and a return of them to their original goal" (17-18). In this sense, unconscious wish is destructive. The obscene dialogue has been used by Upadhyay which has not commonly applied in the general vernacular. Especially in the complex circumstances, such discourses are not accepted. Didi who has her vision with sex-motif desires and slows down tempter when Tarun is affectionately treated. The controlled tempers of his character are salient notions of Upadhyay.

It seems to be a kind of biological criticism. Psychoanalytic criticism, although it is a type of psychological criticism, lays emphasis on psychoanalysis and advocates a theoretical dimension for framework of literary analysis. In the same context, Das agrees, "Psychoanalytic critics tend to structure their analysis within a relatively well defined theoretical framework" (109). The influence of Freud in psychoanalytic criticism produces a wider range in literature. The constitution of normal human nature some degree of innate connexion between the sexual and the parental or protective instinct; such that the excitement of the sex-instinct by the presence of any person, and its direction towards that person, are very apt to be accompanied or immediately followed by the excitement of the protective instinct, and its direction towards the same person.

Didi does not only damage the lives of Tarun and Apsara; Rukma, Tarun's wife is also badly affected. Day by day, the silence between Tarun and Rukma deepens. They cannot consummate their marital life properly. Once she knows about this affair, she does not know what to do in such a horrible situation. She has been defeated as she has been deprived of sexual acts. She attempts as much as she can to possess Tarun in her favor. She does so to make him sexually aroused. But he does

not do anything. Rather he stands like a stiff corpse like a dummy in a shop window:

Their bedroom turns into a painful space. At night Rukma changes into her nightgown in the bathroom, then slips into bed, still hoping that something will be different. He lingers in the living room, either reading or talking softly with Mahesh Uncle. Then the two men come up. Tarun enters their room, and she hears Mahesh Uncle shut his door. He, too, changes into his pajamas. He slides into bed, and both of them lie quietly. She doesn't want to initiate anything because she feels that she's tired enough, and now it's his turn. (169)

The above extract shows Rukma's mentality as she prepares for sexual activity. She had no sexual repression before she married Tarun, as she had romantic affair with a Newar lover, but now she is suppressed. After marriage, she suffers from sexual repression as they have not been consummated even though a week after their marriage has spent in their life.

Rukma expects that her husband will initiate the sexual process but Tarun spends his idle time either reading books or lingering in other activities. He really shows reluctance to have sex with her. This situation creates mental disturbance in Rukma's mind. The repressed desire cannot be fulfilled though both husband and wife are present. She is preoccupied by her unfulfilled sexual desire that haunts her day and night and she sometimes wishes she would tell her mother about it:

I am the one who has to crawl over to him and put my hand on his body. He doesn't respond. I rub my hand over his shoulder, his chest. If he turns toward me, there is a vacant look in his eyes. I think of an animal who is playing dead at the approach of a predator. I whisper his name. I lick the skin around his neck and his earlobes, but either there is no response or he moves farther away from me. I move my fingers down to his belly, then farther down, but

there is no movement, not even a flicker. He lies there placidly like a mannequin. I fondle him, first gently, then hard with annoyance. He lifts my hand in the dim darkness and pushes it away, gently-he's a gentleman about it!- then turns to the other side. (174)

It is really a pitiable condition the Rukma is going through. A young woman already tasted the relish of sex, but now deprived of it! What an irony! Didi has committed a great sin to push this lady to this condition. However, Rukma saw the frustrations in the face of her mother, whose pitiable condition associated with poverty has left a negative mark in her life.

It is really a painful to Rukma when she is reminded of the previous lover's energetic erotic advances. She sees the sharp contrast:

Her Newar lover was, if anything, a master of licking and crooning and whispering sweet nothings. His fingers were soft and sensitive as they meandered over her body and touched and tormented her. He knew how to move forward boldly and to withdraw, to bring his breath close to her ear and tell her how special she was, and oh what would he do without her. He composed poems about her, and he read them to her with his lips burning with love. (175)

She can hardly tolerate the present situation, contrasting it with the previous. Tarun's apathy towards her causes a strong frustration to her.

Rukma now succeeds in creating a comfortable life living on her own doing secretarial work and staying at a girl's hostel. She becomes good at cultivating relations equally to women and men and remains content to be unmarried. It is the fact that she wants to be young forever. She has a desire for the youth.

Sexual behaviours are common in the novel. Rukma had nasty relationship

with Newar lover. The description of her lover and her moments with him and their deeds are the consequences of their repressed sexuality. In the context of Nepali society, travelling around and maintaining sexual affair are not easily accepted. But they do it on their own as they maintain secrecy. The activities are the byproduct of repressed sexuality.

The activities depicted in the novel particularly of Didi are domineering. She does so taking advantages in order to revenge her husband and to fulfill her sexual desire. Didi was a simple woman and when she came to city, her attitude and her way of dressing changed drastically. Even she applied cosmetic items to beautify herself. The writer narrates the story related to their behaviour when they go to watch cinema. Again the same scene is relevant:

Once they purchase the tickets inside the theater compound, she expresses desire for *golgappa*. He takes her to the *golgappa* cart, where the vendor dips the wafer balls into a bucket of spiced water one at a time, and they eat them standing. Didi wants to be fed by Tarun, so she asks him to put the wafers into her mouth. She licks his finger as a girlfriend might. He looks around Inside, in the dark theater in the back row against the wall, Didi kisses him deeply, as she kisses him in Bangemudha. He returns the kiss, and intermittently throughout the film they exchange kisses. (182)

Amidst the fear that Rukma would see them inside the cinema, Tarun and Didi continuously kiss each other. They are driven by the desire of sex. They do not concentrate their mind on watching movies. The extract picturizes how characters become the victim of perverted sexual desire.

The reason behind Masterji's marrying Apsara is plain. He is not fond of his wife Didi (Sulochana). He does not like her features, but he married her on the

pressures of his father, following patriarchal norms. The novelist narrates, "When she came closer, he saw her face. It was *bhadda* flat, and dark and uninteresting. Her cheeks were puffed up as though cotton had been stuffed inside. She had dark spots on her face. A neighbor of hers passed by, and his bride began talking with her" (17). Attractive physical features play major roles in making decisions for liking, but Masterji is deprived of them.

But masterji's father's looking of this lady is worth mentioning, "This type of daughter-in-law only the most supremely blessed people will get in their homes," the Masterji's father said in his croaky, throaty voice. To his father, his daughter-in-law was an embodiment of Goddess Durga herself, strong yet sweet, firm yet nurturing" (19). Perhaps Masterji could not go against his father's intention and married her. Moreover, the marriage was performed with financial arrangement.

Rukma is the legal wife of Tarun now. But she had a nasty relationship with Newar lover. Her Newar lover ditched her as she was not accepted by the parents of Newar lover. The other reason behind the nonacceptance is that she belonged to another caste. Until Newar's lover got married to beautiful wife, Rukma and her Newar lover enjoyed the moments in the hideaways in the city. Temple, parks, hillocks, paddies are the different trysts they spent their time. This clearly gives the picture of revelation of sexual repression.

But Newar's lover refuses to marry her, and she faces some desperate situations. After this situation, Rukma goes to Newar lover's house. Even in the presence of a newly-wed wife, she narrates the story and the activities she did with him. Rukma herself has a type of jealousy to this newly wed woman and also did so to make her jealous. Relating the sexual repression the narrator writes:

Rukma tells her about the time when the two of them had gone to the movies.

In a dark theater a stranger sat next to Rukma, and as a melodramatic scene unfolded on the screen, the man sighed and put his arm on the back of Rukma's seat; his fingers rubbed her shoulder. Before she could complain, the Newar lover also put his arm across the back of her seat and his hand found this stranger's hand. Then all hell broke loose. (200)

The stranger's intention to put his arm on the back of Rukma's seat rubbing her shoulder express the man's hidden repressed sexual desire. The stranger's mind should have been focused on the melodramatic scene. But he couldn't control his unconscious hidden instinct resulting in the caress on Rukma's shoulder.

Didi always believes in inner beauty rather than physical beauty. She has a goal in her life, which is to maintain her agency by her intelligence. She resists against society and its stereotypes that regard women not as human beings but simply as objects of attraction with no sense of reason.

Upadhyay seems to have exaggeratedly displayed sexuality in the Nepali society. Didi, Masterji, Tarun, Rukma and Apsara are not the only characters to show their suppressed sexuality but Amit and Sumit are also described to have some suppression. Amit is very much habituated to masturbating. Without any hesitation and embarrassment, Amit shows his penis even in front of rapt audience:

They were in a patch of bamboo grove near their house, and Amit had dropped his shorts and taken out his penis, which was long and twisted at the top. "See this beautiful creature?" he'd said, stroking it and watching it grow. "This *bhai* will happily serve many maidens for years." He petted it, and it slowly raised its head like an animal aroused from sleep. "Dai," cautioned Sumit, but he was smiling as usual. "And so this is how you masturbate," he said, and his hand moved at first leisurely, then rapidly. "It helps if you think of pretty chicks."

He mentioned the names of a girl or two they all knew. He told his rapt audience that he was concentrating on one of those girls, then he shuddered and came. (83)

He highlights the use of male sex organ to gratify the maidens in the city. He has also the habit to roam around the city in search of city mistress for the fulfillment of repressed sexual desire.

The novel shows how a child is groomed into a sexual relationship, easily mistaking love for sex. Tarun has no other mother besides Didi and he is terrified that she will leave him. He fears if he does something that does not please her, she withholds her affection and he feels lost. He undergoes shame, secrecy and silence which are the hallmarks of an abused child.

Amit knows well about the relationship between his mother and Tarun, who is two years younger. He, in contrast to Sumit, is a rough boy. Regarding his manners and behaviours towards his family members the author writes: "Amit tilts his head toward the Masterji while winking at Tarun, as though to say: *you know what the old fart is about*. Then he tilts his head toward Didi and moves his eyebrows up and down at Tarun while grinning lewdly. "*La,La, masti chha, bhai,*" he says to Tarun, slapping him hard on the shoulder. "You have life." His hand is still as tough as iron, and it hurts" (123). Sometimes it seems that Upadhyaya has tried to portray the obscenity of Nepali society. This description gives the impression that matters related to sexual behaviours are common and open in this society, which is not the case.

Upadhyay through the portrayal of Amit tries to say that the use of obscene language is the outcome of unconscious sexual desire. Throughout the novel, he uses the examples of vulgar language to depict the vulgarity of the present society.

In the novel, Didi refuses to internalize the stereotypes that society has

imposed on women. These stereotypes regard females as emotional, sentimental, submissive, attractive and delicate as well as less capable of reason than men. But Didi argues that if men and women equally possess reason, they must be equally educated in its use. She has a goal in her life. The novelist starts:

Didi and Tarun and his kept wife, are aware of her presence on the roof. She doesn't care. The truth will come out, soon enough. She crouches down and listens. She hears a cry, which she takes to be the voice of the kept wife but realizes then that it's the voice of a man, Tarun's, and the cry is of pleasure. Or is it a call for help? She presses her face to the glass. (232)

The above lines show that woman are made sexual partner and supposed to be another or the other for the male in the male dominated society. Women are made to be an object for the male and his pleasure.

Rukma is a modern women of strong determination. She has faced each and every challenges that came on her way. She has been became the victim of sexual repression. Due to the repression she has comeout, so she doesn't like to be confined herself in a closed, walled house with its rooms of madness and entropy. Actually she is not content living in the room of the house belonging to Mahesh Uncle. Relating the final discovery and revelation of the characters, the narrator narrates:

Finally, what about this man, Tarun, standing a few feet away from her? After Rukma's discovery, after he was "caught red-handed" -Rukma's words when she's angry, feels trapped his turbulent emotions surfaced. At night he thrashes in bed, like a body in the throes of exorcism. Twice he's wept in her arms. (241)

The novel presents Didi as a dominant figure where all the actions and the development of plot revolves around her in terms of her voracious sexual hunger. She

captivates and possesses Tarun in her favour for fulfilling her repressed desire.

Rukma, as a daring woman, came to comprehend the real reason behind her husband's passivity in sexual manner. She accepted her fate.

Tarun's participation in sexual act with Didi was caught red-handed. Even she discovered that Tarun followed so many city mistress in the want of the fulfillment of sexual desire. Because of his disturbed emotions he thrashed in bed. At first Rukma became angry but she accepted him as husband. He even wept in her arms. Actually Tarun was not happy being captivated by Didi. Rukma in want of freedom went to Pokhara to travel with Tarun. They travelled by car. Tarun looked at her shyly when she clasped his hand. Tarun also felt refreshed coming to Pokhara with his wife. He says, "It was good to get away from all that noise, that confusion" (242).

Because of Rukma's patience and her ingenuity, she has been able to bring Tarun under her control. Sexuality as the determining factor determines the character of the person, but Rukma has been able to manage it. In fact, sexuality is a biological issue, it is inextricably related to the social factor. The meaning of the term differs according to the context. Male sexuality is highly praised. Female sexuality is overpowered by males.

Consequences of Sexual Repression in *The City Son*

Upadhyay wants to reveal the cultural and conventional circumstances of conjugal life, their family responsibilities, social inconveniences and psychological hazards in the Nepali society. As he specifies the problems of Nepali society, he has rightly justified the pros and cons of them. He has provided the message to the Westerners that the problems of Nepali society are tackled by themselves and they keep their responsible concern to preserve the norms and values as well.

The people who confirm the problems have had their goal setting projection

within and they handle them with the honor of social boundaries. Though Upadhyay is a non-resident Nepali, he has made his attempt to portray modern-day Nepal, more specifically Kathmandu, and its people in the midst of changing social mores and ethos.

Upadhyay has picked up those shortcomings of the normal lifestyle of people who are recklessly involving themselves for their minimum requirements to survive. The social hierarchies prevailing in Nepali society has imprinted the psychological framework in the minds of the people. They long for the fulfillment of their quests but they are so busy that they have no interval to think for others. The cycle of scheduled tasks confines them into their individual obligation, where they gain nothing except pain. The traditional trend of the country and its consequences crown a heavy burden in every individual's mind. Despite the tough life-cycle of the Nepali society, the people make their contribution with the reconciled determination. As they are involved in their own profession, they keep the principle of psychological defense in their mind and possess their contribution.

Didi in the village is busy with her domestic work with her two sons. A routined life is going on, but all of a sudden a messenger comes to her with a very bitter message that the Masterji had married another woman in the city and that they have already had a son. This shocked Didi and she happened to recall what Masterji had written to her in his last letter: "Sometimes I feel like my heart is going to break," at the thought of not being able to come home again this year. My heart is going to shatter into pieces—that's what I feel. But this separation is not for long, Sulochana. Next year I am sure to visit" (5). How cunning the man in the name of Masterji, the prestigious post, is trying to delude the simple-minded, straight forward woman.

The words Masterji has used indirectly connote there is something vicious

hidden. He further goes with his art of delusion, “Sometimes I feel that I don't even deserve you and the boys. How patient you have been with me in this absence, this *Peeda* of our long separation. *Peeda*: She loved the word he used for his torture. *Peeda* was what she felt, too, except she never expressed it (5). The letter expresses Masterji's job he does in the city and the psychological it has had on him. He doesn't show his own weakness, but blames the job as his obstacle that has separated them.

Masterji expresses his inability to visit the village soon and he expects to visit her and two sons the following year. From the surface study of the situation, it indicates that the separation between the couple is due to the employment which is only possible in the city. The writer's motive to create this situation may be that in Nepali society so many couples in the country have been thus separated, which has caused a type of psychological issue to them.

Their separation has not caused so much physical *peeda* as Masterji mentions in his letter. The use of the word *Peeda* may indicate the unfulfilled internal sexual desire that is depicted in the mind of both spouses. It is very silent inside but disturbing to both Masterji and Didi at the same time. Only she could not express it.

The novel shows that masterji has already paved his way to his relation with Apsara as soon as they got married because in the early years of their marriage, he would appreciate her and it did not come naturally. Regarding this episode, the narrator remarks:

Once they got married, the Masterji gradually came to appreciate his wife, even though he spent most of the year in the city. Despite all the cruel comments that had been flung her way throughout her life, she was even tempered and hardworking. She took care of the Masterji's father as he become increasingly feeble and sickly. She spoonfed him and bathed him

with a towel. (18)

It is simply understandable that this type of loyalty is rarely seen in the housewives, but Didi follows every of her duties to keep the house and family safe. She looks after the house and the family in good condition in spite of unpleasant remarks oriented towards her. She shows an example of a traditional Nepali housewife. We can easily perceive that a newly married woman might have some uncomfortable psychological states while staying in the village without her spouse, but she has been able to maintain it.

It is the long run separation between her husband and herself that has caused some type of sexual repression to her. She does not dare to be involved in extra marital affairs as it is a great taboo in the Nepali society, and she is faithful to her husband too. Thus her sexual desire might have been mounting and she would display her lustful behaviour when she got safe occasions. That is why, she is described as a tigress in bed:

She was ferocious in bed, during those times when the Masterji visited. She was like a tigress who took immediate contrast. She clawed and scratched and was inexhaustible. When the Masterji got tired, she rode him, with abandon, uncaring of the noise – the rocking, the crunching, the moans, and the whimpers. She made him cry, gasp and occasionally, shout – so loud and rollicking was their love making. (18)

The description of her bed scene clearly indicates that she loses all of her control over any social norms when she finds a safe, given way of sexual act. If the spouses lived together, perhaps she would not be so much over emotional in the bed. Long absence of her husband has caused this type of sexual repression to her.

There is an amalgamation of two things behind her: over emotionality and

over excitement during her sexual act with her husband: one is her happiness to have a chance to be with her dearest man, and the other the sexual gratification. The description of her bed scene goes further:

During those perspiring nights, she didn't tolerate any excuse or demurring from him. Her physical prowess was excuse or demurring from him. Her physical prowess was so strong that had he made a false move she'd have surely struck him. The pleasures he experienced those nights – her ample thighs and arms enveloping him, smothering him – were so severe that in the morning, once she became quiet and respectful like a traditional house wife, he wondered if he had dreamed them. (18-19)

Her activities in bed sound so funny if taken lightly or straightforwardly. A reader who does not consider the underlying meaning of the text finds it ridiculous, but for a critical reader, her activities are a rich ore for analysis as her psychology has been mixed with her physical acts.

It is the depiction of her active role in sexual affair that shows her repressed sexuality. She is a tigress in bed because Masterji visits his village family occasionally. Certainly she was not gratified sexually as her husband lives far away from her country home. Her sexual desire is so intense and finds Masterji a good partner because so many men refused to marry her as she was physically not pretty. She has suppressed her desire, and does not even attempt to go for extra marital affairs..... Didi even maintains physical relations with her husband when he returns for the last rites of his father. It shows her intense, inner sexual desire. She doesn't care about the purity of rites.

Once Didi knows about her husband's infidelity, she loses her temper, and makes dangerous plans to cause great damage to Masterji, Apsara and even Tarun.

Outwardly, Masterji, as a professional tutor, is seen to be continuing his job without break. When Didi along with her two sons goes to the city, she looks at Tarun with some vicious eyes so as to damage his life as a revenge over Masterji's infidelity, but outwardly she showered love upon him even at the cost of her own sons, Amit and Sumit. Amit used to bully Tarun. But Didi, in spite of her fury, has started to treat Tarun as her own son. But the hidden intention of the woman is seeking something dangerous to Tarun.

The novel depicts sex and the sexual activities that take place between step mother and step son, i.e. Didi and Tarun. She has developed such intimacy with him in order to fulfill her repressed sexual desire. She does so as she has been deprived of her husband's regular company as the Masterji has married another city mistress.

Regarding this matter the author posits:

She runs her hand over his body hungrily, overzealously, as though she'll not get another opportunity like this. They shuffle toward the bed, where, as soon as they lie down, she reaches inside his pants and touches him. He ejaculates instantly in her hand. Her wet hand still inside his pants, she smiles like the way she smiles when he gulps down her food and lets out a burp. They lie together like this for a few minutes. (88)

She is really hungry for sex. No matter how passive is Tarun in sexual matter. She shows her Zeal. Didi fondles his penis and as soon as he becomes excited he instantly ejaculates in her hand. The description of sexual scene shows repression of sexuality.

Tarun marries Rukma, but he is not interested in her. Marital discord between Rukma and Tarun is noticeable immediately after the marriage. It is Tarun whose behaviour brings about the traces of this discord. "The fifth night of their marriage and already there's an impasse so big it appears insurmountable. She is disappointed

in him and he simply wishes it'd all go away, that she wasn't here, that he had the bed to himself. He's not meant to be with anyone" (161). It is clear that Didi has distracted Tarun from his wife; next the young man has been psychologically tortured that he has almost lost his potency.

Though married, Tarun and Rukma could not enjoy sex because he is badly preoccupied by his step-mother and cannot direct his interest to Rukma. He has already been sexually depressed. In case he makes some moves towards Rukma, his attention automatically is captured by Didi's memory and imagination:

He closes his eyes and here comes Didi, with her smile. She's giving him a bath, her strong hands rubbing soap on him. Her hand moves down to his crotch, gently fondling his penis.... The bed creaks, but the pleasure is too intense for him to stop and of course as usual, he discharges quickly in his pajamas. (161)

Being a married couple Tarun and Rukma should have maintained harmonious physical relation. But Tarun is involved in masturbating his penis even in the presence of his own wife. The action of her husband really perplexes Rukma. Didi dreadfully longed for the boy as he was the ultimate outcome of the sexual relation between Apsara and Masterji.

Amit, Didi's biological son, knows why Tarun frequents Bangemudha house, and he does not like Tarun frequenting his house. On some occasions, these two boys had tussles, and Amit showed his extreme anger to the other. Amit hates Tarun in person, let alone his visits to his mother. His hatred comes in such aggression "Tarun is tackled to the ground; Amit sits on him, his legs straddling Tarun, his fingers clamping Tarun's wrists. It's as if a boy made of iron has sat on Tarun. One time when Amit pinned Tarun to the ground in the yard he brought his mouth close to his

and said. "Open your mouth." When Tarun did. Amit spat into it. "*La, muji, mero thuk nil!*" He let go" (44). Amit's hatred is based on some reason because the relationship between his mother and Tarun is a type of taboo.

Didi might also have suspected that her son has known about their relationship, but they do not hold back from visiting each other. However, this situation scares the visitor to visit the house so frequently, and that is why, he is very watchful about the presence of Amit at home.

If Didi and Tarun did not have chances to meet regularly, their meeting after a gap would be more amorous. The situation is not so easy for Didi and Tarun, but they continue their meetings, especially on Saturday. The two are so obsessed about their affairs that Amit's attempts cannot prevent them from meeting each other. Didi's amorous activities continue: The novelist highlights, "She smothers his lips with hers. She has lipstick on. "My beautiful son," she says. She cries. "I haven't feasted my eyes on you for days." She plants kisses all over his face, his neck. Her hand gently rubs his crotch" (87).

Didi's response to Tarun's attempts to close the curtains indicates that she's mad with the boy and her thirst for sex with him has been more important than anything else. Now she gets her body organ attached with her step son. In this regard, she finds a new vibration of sex in the organs. Didi in want of the fulfillment of her sexual desire becomes dominant. Her repressed desire is so intense that she kisses all over his face, neck. Kissing and necking takes place between Didi and Tarun

Tarun falls into an abyss of confusion about his relation with his step mother. That is why he is often not cheerful: "There's a melancholy quality to his face. A sad child, that's what he looks like: shoulders hunched, eyes large and bewildered, trying to understand an incomprehensible and unpredictable world that has thrown him

around quite a bit” (175). It has been too late for him to make corrections of his relation with Didi, so sometimes the realization smites him time and again.

After they get married, Rukma tells everything to her husband. She does so thinking that their union can become strong. She has been desperate because on the second, third, fourth night also he does not try to show any sexual advancement to her.

Neither does he respond positively to her advancements:

On the fifth night, she ignores what he says, and her hand roams his body as she attempts, unsuccessfully, a longer, deeper kiss with him, one with more feeling the kind she clearly thinks a wife and a husband should be sharing. But he has an avoidance mechanism with the kiss, whereby after a few second he moves his lips and plants them on her forehead, as though he were kissing a sister.... her hand rubs his crotch and harder, with desperation, when she finds that there's no movement down there at all. All this time he's lying there stiff as a corpse, his heart pounding loudly like a gong inside him. *please stop, please stop*, he thinks. *This is like rape*—this thought assaults him. *I am being raped*, and he jerks himself up from the bed and sits, facing the other way.

(160)

The sole responsible person to push this young man into this condition is Didi. Perhaps she is happy to find Tarun in this state because her ultimate aim is to avenge Masterji, and Apsara, and she sees them in Tarun. Rukma shows her repressed sexuality by being active to fulfill her repressed desire. She does everything to control and possess her husband, but she fails to gratify her desire by having sex because he is so apathetic to sex. The description is an illustration of repression in sexuality.

Towards the end of the story, Rukma catches Didi and Tarun red-handed, that is, at the time of their sexual act. This humiliates the young man badly. He now

realizes that he has made a blunder. The incident wakes him up from his slumber of unconscious state. He now promises to Rukma that he will never get involved in such activities. “He says, ‘I’m glad we came to Pokhara,’ he says, ‘It was good to get away from all that noise, that confusion’. He squeezes her hand. ‘Get away with you.’”

(242). Sooner or later everything comes to its end. The same happens with the relation between Didi and Tarrun. The novelist brings a clear idea to wrap the relation between two characters but the life of Rukma is not certain from sexual perspective. Among these two the function of sex doesn’t have concrete view.

Destructive Consequences of Sexual Jealousy in *The City Son*

Jealousy is a human psychological aspect that hampers the normal way of life and social relationship. It is a type of overwhelming feeling and emotions that arise with the feeling of loss or potential threats of insecurity. In many situations inequality in the distribution of resources also creates jealousy in individuals. For example, if a child finds her parents giving more biscuits to her brother she has a feeling of jealousy. Therefore, the situations like possible losses, feeling of insecurity, unequal behaviour towards mates or siblings, higher achievement of the supposed rivals, etc. create jealousy.

Whether it the feeling of losses, or insecurity, or reception of unequal treatment, jealousy causes disturbance to social relationships of an individual. Daly, Wilson, & Weghorst, (1982) focus on this aspect of this complex psychological aspect, and say, “*Jealousy* is usually defined as a complex emotional state activated when there is a threat to a valued social relationship” (qtd. in Buss 155). The definition is focused on the consequences of jealousy on a person’s relationship with others in his/her circle, and it is true that jealousy functions as the caustic element to bring cracks in human relationships.

The present study is about sexual jealousy, so the discussion is focused on it. Sexual jealousy arises when one of the partners involved in sexual activities doubts that the other is involved in affairs with others, there is the feelings of loss of the love and partnership. Different types of imaginary activities between the new partners occur in the jealous characters like, their talks, their kisses, laughters, sexual acts, etc. as experienced by himself/herself. This imagination makes them feel even more painful.

Such sexual jealousy results in dangerous situation like depression, insanity, or even suicide. Talking about the possible consequences of sexual jealousy, Buss, (2000), Wilson and Daly, (1992) opine:

Sexual jealousy is far from a trivial emotion. One index of importance of an emotion is the range of consequences it produces. Jealousy produces an astonishingly large range of consequences, many of which are known to be destructive. It can lead to cutting off a partner's relationships with friends and family, which in turn leads to the partner experiencing reduced self-esteem, isolation, anxiety about well-being, and the terror of being brutalized. (qtd. in Buss 160)

The writers clearly say the sexual jealousy is not a normal type of emotional disturbance, but a serious one. It can have serious and dangerous consequences brutalization.

The novel, *The City Son*, is one of the finest examples of this sexual jealousy. Didi is so much jealous of the relationship between Masterji and Apsara. The result is that the whole household goes in chaos. Masterji is forced to almost passive life; Apsara is forced to death. Tarun undergoes great sexual perversion destroying his sexual emotion towards his wife. Rukma is disturbed a lot when her Newar lover

marries another girl. And Amit becomes over emotional due to his jealousy towards Tarun.

The situations that have been created due to jealousy in *The City Son* are similar to what Buss remarks, “Jealousy is not just dangerous for mates and ex-mates. It is also dangerous to those who befriend, consort with, or show romantic or sexual interest in a mate or ex-mate” (160). This resembles the consequences that the characters like Tarun, Rukma, and Amit. Upadhyay has successfully revealed the jealousy in the characters involved in the mainstream story of the novel.

Chapter 3

Repressed Sexuality and Its Impact on the Characters in *The City Son*

Samrat Upadhyay's novel *The City Son* shows the tendency of males to look at the female on the basis of their physical beauty and attractiveness. So, Upadhyay, through the protagonist Didi, has become successful to show the sufferings of a girl due to her physical appearance, simplicity and innocence. Because of her simple outer appearance, Didi always has to face the bitter experiences that are the instances of gender discrimination. Silence can serve as consent to stereotype and, when reserved, can equally serve as resistance to the same stereotype- a creative response. The contributing factors of gender and sexuality results in the development of such a strong need for resistance. The text is a struggle of resistance to monopoly of males.

The present research started with the questions what led Masterji to the extra marital affairs, and why Didi reacted in that aggressive way instead of opting for other options like divorce, living separately, etc. The study proceeded with the objectives to dig out the factors that forced Masterji to marry Apsara as his second wife and to explain the reasons behind Didi's aggressive reactions to her husband's moves.

The story of the novel incorporates two major issues: Masterji's second marriage and Didi's revengeful movies. Once didi knows about her husband's second marriage, she leaves her village home and rushes to the city where her husband lives, doing the job of a tutor. Her two sons also accompany her. In the city dwelling, she controls everything and acts as the head of the family. She completely ignores Apsara, her co-wife, loves her son Tarun tenderly. As Didi is a skilful hand to maintain the kitchen and the whole household work, Apsara cannot maintain her status in the family as she has little knowledge and skills to keep house. Moreover, Didi keeps her husband within her strong grip, therefore, this young lady feels humiliated and leaves

home and starts living separately. Poor Masterji can do nothing to stop her.

Now Didi continues loving her step son more than her own sons. The events that follow tell us that Didi's love for the boy is not platonic but consummate. First she makes sure that Tarun follows her in any circumstances, and then she starts her crooked plan. Finally, she seduces the boy and makes him feel crazy about her. Because of Didi and her activities in the city dwelling, her husband becomes speechless as he has made a blunder, that is, second marriage; Apsara cannot stay there as she finds herself under the shadow of her rival; and Tarun falls into the snares of her amorous game. The consequences are dire: her husband becomes passive, Apsara loses her sanity, and Tarun becomes sexually perverted. She did all this as her revenge over her husband's infidelity.

It would be a reasonable move for Didi to just go against Masterji as he married another woman in spite of being a married man with two sons. He deserves punishment. Didi's every activity to avenge his infidelity would be justifiable, but her aggressive behaviours and activities against Apsara are not justifiable because she does not know whether Masterji is married or not. As a tutee, she naturally trusts him. It is universal that students trust and respect their teachers. As a young woman she falls in love with Masterji, a man with a good reputation and resources in her assumption. She got married to him. Yes, she is not completely innocent because being a young girl born and grown up in Nepali society, she should have asked her parents or seniors before she surrendered to this man. But she does not deserve the punishment inflicted upon her by Didi.

Because of Didi, Apsara is ousted from the house. Because of this familial disturbance, she suffers from mental disturbances, loses her sanity and finally dies. Every reasonable thinking makes us feel that Apsara has not made such a great

mistake so as to bear such severe punishment. No doubt, she would need some lessons.

Similarly, Tarun is completely innocent. At the time Didi knows about him, he sounds to be an ignorant boy. To revenge over her husband and to satisfy her sexual desire, Didi projects her activities of revenge towards Tarun and they are not justifiable from any angle. He does not even know that his father has two wives. He was born long after Masterji married Apsara. An unanswerable question can be raised: what is his mistake? But in the name of revenge, and her personal satisfaction, Didi completely damaged Tarun's life. He does not have a good relationship with his wife. He is almost done with his sexual life. Didi's punishment upon Tarun is unpardonable.

Didi's moves for her revenge over her husband are not justifiable because it is Masterji, who has committed an offense by marrying Apsara. He deserves any punishment, but he is less affected by her revenge. The impact of all the revengeful activities fall mostly upon Apsara and Tarun, who do not deserve such severe punishment. Because of Didi's fixation with Tarun, his wife Rukma suffers a lot.

To sum up the matter, Most of the events in the story move around Didi. Her sexual behaviours are of special interest. From the beginning, she is described to be very active in sex and other physical activities., but she is over active and crazy about sexual matters. Therefore, the study has concluded that the story of *The City Son* is the revelation of repressed sexuality. The major characters like Didi, Masterji, Tarun and Rukma all show features of repressed and suppressed sexuality.

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