

I. Narrator as a Metaphor of Queer Protagonist

The present dissertation is a study of Khushwant Singh's novel *Delhi*, which raises the issues of queers and their identity from the perspective of queer characters. In other words, the novel through its characters exposes the queer sensibility. The main character devotes his whole life to be a sexual partner of Bhagmati, hijda (bisexual) who is half male and half female. The narrator's acceptance of his queer sexuality, his feelings towards heterosexual and homosexual communities, his strong sexual desires towards any aged woman and subversion of social norms are the basic focus of the research. In a way the writer has tried to show the way how a queer, whether it is gay, lesbian, bisexual or transsexual should raise their voice and struggle in the Mainstream society. Through the main protagonist, the novel not only becomes the way to confess his queerness but also seems to accept it daringly and celebrates it without thinking the consequences. Despite being discriminated and stigmatized in the heterosexual society, the protagonist stands still, declares his queerness without having a little bit of complain for not falling into the model of mainstream society.

Through the projection of happy and successful life of protagonist (Saga) with sexual relation of Bhagmati (bisexual), Khushwant Singh, the novelist questions all the notions of sex and lives as a queer to subvert the traditional concept of sexuality and posits sexuality as a matter of performance rather than naturally given. There is no conflict between heterosexual people and non-heterosexual people. It also presents the queers facing homophobia on the one hand and some liberal heterosexuals on the other are ready to accept the queer sexual identity ultimately, signifying gradual change of the society.

The protagonist of the novel does not hesitate to accept his queer sexuality in spite of criticizing the other characters of novel. He represents the queer community

and raises his voice for the equality. The narrator belongs to Sikhs. His all activities are Punjabee. The caretaker of his apartment, Budh Singh always denounces his such a spiteful relation with Hijada (bisexual), but he does not care it anymore.

For the queers, whether they are homo, bisexuals, transgenders, gays, lesbian etc, who think themselves to be mistakenly created or something abnormal, the narrator is an idol of inspiration of loving one's self as normal and natural. Likewise the novel dismantles the idea of the heterosexual majority that the child raised by the heterosexual couple, should always be a heterosexual, which is disapproved by the second major character of this novel, "Bhagmati". Bhagmati is born to straight mother and father. They are complete male and female but how the child Bhagmati becomes neither male nor female. This evidence also satirizes the heterosexual family institutions to curb other types of sexuality. Though the narrator and Bhagmati never marry with each other, Bhagmati accepts him as her best and latest husband. Bhagmati frequently comes to the narrator's residence and spent whole night, sometimes days, traveling with him and behave like his wife. Narrator and Bhagmati are presented with more love, trust and devotion. Not even a small misunderstanding occurs between them. By showing the flaws in the tradition heterosexual family institutions, the novel also tries to raise the voice for the queers and in a way tries to normalize the stigma against the queers in the mainstream society.

Queers are still stigmatized as lunatic, deviant, unhealthy and unaccepted in society. Louis Tyson says about the myth of queer sexuality created in the society as:

Gay people are sick, evil, or both and that it is therefore, in their "nature" to be insatiable sexual predators, to molest children, and to corrupt youths by "recruiting them to become homosexual. Another myth portrays gay men and lesbians as a very small population of

deviants other common misconceptions include the belief that children raised by gay men and lesbians will grow up to be gay, that unchecked homosexuality will result in the extinction of the human race, and that gay people are responsible for the decline in the US foreign power.

(320)

There is privilege of homophobic sentiments in most part of the society where it is horrible to find one as a queer and people are sympathetic towards these minorities, only in the sense that they feel these non straights as sinners of past lives. However, in the novel the queer experience is seen from inside out. Bhagmati and her queer circle are the excellent example of the human beings. Moreover, Lal Kun, and Bhagmati are the excellent and kind human beings at their heart and in their behaviours. Bhagmati, though she is bisexual, is able to win the heart of his beloved, narrator Saga and other people in society but rather she finds the hostility of the heterosexual society towards queers. Even if she faces homophobia, she is always hopeful for the positive changes of the society. It can be clearly seen the optimistic tone throughout the novel where there is no extreme radical opinion against the heterosexual people and the society, but a plea for the understanding of the reality of queers and their acceptance in the mainstream society. This is a celebration of the reality and belongingness with the victimized minorities who are misunderstood by the society, that is why he leaves his biological family and lives among other queers. The privileging of the queer sentiments to break the false wall among the mainstream societies is the basic focus in this research. It is a revelation of what it is to live a gay life in heterosexist society. It also shows the changes in the attitude of people about the queerness. The naturalization of Bhagmati is queerness shows that it is not unnatural to find oneself what types sexual relation he/she has. Bhagmati's humanity pleads her sexuality and

that should not be made as issue to dominate her existence. Her queerness does not stop her from being perfect human neither her attitude corrupts the society. She always posits positive attitudes, full of emotions and love towards other people.

Regarding this view the novel critic Walter Kendrick says:

From the start, the novel has sought to portray a microcosm in which every sexual bent-homos-, trans-bi-, and undecided-coexists amid compressive love and respect. His only flaw for the conservative heterosexist society is that he proudly announces his queerness and believes in being oneself. (59)

The novel mainly presents the homophobic condition of the heterosexual community against the queer community and ultimate victory of the queers like Bhagmati. When homosexuality is still a taboo even among the intellectual circle, this act of coming out of the closet, it's a courageous one.

Louis Tyson in her *Critical Theory Today* writes about the homophobia which a student faced during her research about gay identity, though she was not a lesbian.

In Tyson's words:

Unfortunately, the stigma attached to being thought gay or lesbian is still quite strong in America today, and some students may be unwilling to express anything on the subject until they see how the rest of the group responds. As one student told me after signing a number of books on lesbian and gay theory from the university library for a paper she was writing. She wondered if the student, who waited on her at the circulation desk thought she were gay and to her embarrassment she found herself wanting to shout, "Hey, wait a minute, I'm not a lesbian. (317)

This shows the horrible situation even among the university students of American metropolitan areas and we can easily imagine what would be the situation in the suburbs. Similarly another novel critic Karl Woelz writes:

The thinly-veiled autobiographical and/or metafictional novel appears to be dangerous these days among the most celebrated of contemporary gay writers. David Levitt's done it. Martin Bauman, Edmund White and Felice Picano have done it. *The married man*, *The book of Lies*, and now Khushwant Singh's done it, in his second much-anticipated novel, *'Delhi'*. (3)

Woelz compares Khushwant Singh to his contemporary writers and their writings. He takes this novel as a landmark in the field of queer literature and paves the way and gives strength to the closeted peculiar sexual behavior to come out of it. Mark Benjamin, in "*Ex-Gay Agenda*", focuses on reparative or aversion therapy" (Tyson 319), which tries to stop queers (Gay, lesbian, bisexual and transsexual) people to stop leading their lives around the gay lifestyle periphery. The legal victory of parents and friends of Ex-Gays and Gay (PFOX) in a Maryland School district is significant because the group claims that homosexuality is a chosen and unhealthy lifestyle. PFOX is a branch of national network of ministries that believes conversion therapy can change homosexuals to non homosexuals. Such believe on people pre parodied by the situations presented in the novel. This novel also subverts the view that homosexuality is a disease rather it takes homosexuality as a matter of reality and fact and a possibility of human sexuality just as heterosexuality. Here in the text, narrator stands fearless with the people and does not want to create a ghetto life for the minor homosexuals.

The present dissertation shows that this novel is not only a part of Gay literature but also it is like an open declaration and victory of queer sexuality which is still considered as a taboo and unhealthy not only in an particular cultures but also all over the world. As said earlier this novel is an autobiographical confession of the writer himself, Tameson Currier says:

Written in the first person-from Saga's point of view- '*Delhi*' at times feels more like a memoir than novel to me [. . .]. It is this personal perspective that gives the novel it is richness, power, sentiment and distinction. Khushwant Singh's talent as a social historian, glancing both backwards and forwards, is exhilarating [. . .]. It is in fact a historical bridge between the older generation and the younger one, recalling life as it was to life as it is today. (11)

In the novel the protagonist proudly declares his homosexuality without any guilt of not being straight. Donative Dick writes that Khushwant Singh has hardly ghettoized himself and quotes Khushwant Singh's words that "I return to Delhi as I return to my mistress Bhagmati when I have had my fill of whoring in foreign lands", "I am very proud of the fact that I've been out of the closet for all these years, and that I have been popularizing subject matter that has here to fore been considered taboo. I would say that that's the single great joy of my writing life" (1). Whether Currier or Dick, while commenting on the book, focuses upon the rhetorical pattern, storytelling pattern which is obviously a good part behind the success of the novel, but this overlaps the real message that novel tries to give. The acceptance of the queerness and the postmodern trend of welcoming the differences and celebrating it is one of the important issues presented in the text.

Khushwant Singh has almost depicted his real life experience in his series of *The Train to Pakistan* (1956), *I shall not hear the nightingale* (1959) and many other short stories. Steven A Katz commenting on latter three novels writes:

Khushwant's long-term domestic partnership with hijada is reflected in the novels' sensitive depiction of a community coming together to live with the diseases in love and dignity. Finding a national guidance through the publication [. . .]. Singh has since gone on to other media, including Broadway and television to promulgated understanding of gay concerns and human rights issues. (1)

The issues which Katz raises are very important and relevant in this novel where we can see the bisexual people and their trauma of losing their loved ones. In the novel the detail about the death of the characters due to social antagonism, most of the narrator's friends denounce him and his activities. This scenario is very much relevant in the gay community even in the present time.

Khushwant Singh has mainly written his novels by placing such a minorities and untouchable people as his subject matter in the context of the world at large. Before his writing time only few details used to be presented in literature and that was also with very limited perspective. Khushwant Singh in an interview with Shashikant / (June 03, 2007) of India Times says:

Most Third Gender fiction I was reading when I was coming out in the early 90s made me claustrophobic because it only dealt with the life of the Hijada bar and everyone in it was Hijada. Often gay and male and there weren't even any lesbians in the picture. That did not make me feel the way I wanted to feel about life and it didn't correspond with the life that I was living in England which was wonderfully mixed up

in terms of the people that came and went in my life and that was part of the enormous exhilaration of it. It felt revolutionary. (5)

With the sense of inclusion of the issue of all sexuality, Khushwant Singh set the strong foundations and established himself as a well known gay writer. He in a way rebelled against the main stream writing tendency and stand still with the subject matter of queers. He further says:

It is possible to write a novel, now which has gay themes, which has any truth you want to speak, that can be sold to a mainstream publisher and sold in a mainstream book store. So the notion of people who've narrowed their focus to only write books for a gay audience for gay people about gay is stifling to me; in some ways, it is another form of the closet, as far as I am concerned [. . .] little cubby holes at the back of book stores that say I gay and lesbian- it is a warning sign they can keep their kids away from that section. I would like people to stumble on my works in the literature section of Barnes and Noble and have their lives changed because of it. (4)

So, Khushwant holds the view that society should change their heterosexist view against queers without whom the society can't achieve the wholeness. Khushwant along with his contemporary writers who tried to deal with issues of homosexuality is labeled as gay writer.

Khushwant shows his dissatisfaction towards this views. He says:

I cringe when I get gay writer each time. Why the modifier? I am a writer [. . .] we some of us have revolutioned writing by bringing in subject- matter that nobody's heart about before. But we don't want that to narrow the definition of who we are as an artist. [. . .] I don't

mind being cross-shelved I am very proud of being in the Third Gender section, but I don't want to be told that I can't sit up in the front of the book store with the straight, white writers. (5)

Here Khushwant is seen in the side of change in attitudes of the heterosexual society and urges for equality. He is adamant in his declaration of his sexuality. So is his character, Bhagmati and Saga, in the novel. In a way Saga represents the writer himself in the novel.

The present research tries to capture and highlight the issues of queer sexuality, their respective inclusion and acceptance in the mainstream society. So, queers are also the part of this society and their sexuality should not be taken as deviant and unhealthy as queer sexuality is as normal as heterosexuality. This view subverts all the false myth about queers. All the anti-humanitarian activities against them and which collapses the unhealthy boundary between heterosexual people and queer minorities.

To sum up, this work is divided into four chapters altogether. In the first section is an introduction to the research: This chapter introduces the topic, issues and purpose of the research which gives a clue to the readers about the main issue of this research. The second section is about the methodology that discusses about the *queer theory* as the major tool by drawing ideas from Michael Foucault, Judith Butler and Sedgwick. Third section is analysis of the text to prove the hypothesis through the textual evidence. And the fourth and the last section is the conclusive part.

II. Analysis of the Characters Through the Spectrum of Queer Perspective

The term “queer” originally meant odd or unusual. It was just like to be different. It was derogatory term used to stigmatize same sex love as unusual, unnatural and deviant from the established norm. But now days, it is used in reference to the issues relating to sexual orientation and gender identity. Usually it is concerned with ‘third genders’ which includes homosexual (gay and lesbian), bisexual, transgender, intersex people and cultures as well as those perceived to be the members of these communities. The term has been increasingly adopted by the third genders as a non-invidious term to embrace a way of life and an arena for the scholarly inquiry. It has become the representational term for the peoples who are in sexual minorities, generally understood as ‘third gender’ and their representation in the mainstream culture. It has largely replaced the traditional meaning, definition and application. So in order to address the issues related to those who are in sexual minorities and their representation in the arts, literature, academia and every sectors of the mainstream society, Queer theory came into existence.

At the present the term queer addresses to a wide range of sexualities of different peoples who are in sexual minority and who are stigmatized and not considered normal just only because of their sexuality. This wide domain of sexuality includes homosexuality (gay and lesbian), bisexuality, transvestitism, fetishism, transgender, and intersex people, The mainstream society considers these sexualities to be deviant just because they perform their sexualities beyond the confinement of heterosexual norms and values. Society always tries to impose its heteronormative values and norms upon those who do not act accordingly and stigmatize them to be deviant. So queer becomes a signifier of attitude, of a refusal to accept conventional sexual and gendered categories, of a defiant desire beyond the regular confinement of

heteronormativity. Eve Kosofsky Sedgwick in her *Tendency* says: “that queer can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and accesses of meaning when the constituent elements of anyone’s gender, of anyone’s sexuality aren’t made (or can’t be made) to signify monolithically” (8). This figure of passion and desire is considered as aberrant simply because it is uncontainable and doesn’t fit into the models of heteronormativity.

Earlier in the 1960-1970s, both gay and lesbian community thought to be separatist zone but later at around in 1990s both gay and lesbian community realized that they all shared the same marginality and repression and to address the wide range of sexuality, they adopted the term ‘queer’. M. H. Abrams says:

Through the 1970s the two movements were primarily separatist: often thought of themselves as quintessential male, while many lesbians aligning themselves with the feminist movement characterized the gay movement as sharing the anti-female attitudes of the reigning patriarchal culture. Recently, however, there has been a growing recognition (signaled by the adoption of the joint term “queer”) of the degree to which the two groups share a history as a despised and suppressed minority and possessed common political and social ends. (263)

The term Queer addresses wide range of human sexualities. The societal system in which we live in and follow, has always chained us in/to one dimensional identification. One of the underlying thrust of the drive to categories and fix securely is to delineate normality from abject abnormality in clear and powerful ways. Societal systems of identification always convey social values as they chart people. Individuals are always bound with norms of heterosexual society and they fear it. The fear is

always that the 'queer' will spread its queerness, convert others, awaken discontent, and undermine the systems. Mariaane La France, the former chairperson of the "Larry Kranner Initiative for Lesbian and Gay Studies" says, "now we are asking not just what causes homosexuality" [but also] what causes heterosexuality?" and "why is sexuality so central in some peoples perspectives?" (9). Queer theory turns this emphasis on its head by deconstructing these binaries of hetero/homo, foregrounding the constructed nature of the sex, gender, and sexuality classification systems and resisting the tendency to congeal these categories into social identities. Because the binaries are revealed to be cultural constructions or ideological fictions, the reality of sexed bodies and gender and sexual identities are fraught with incoherence and instability. In other words, these binaries incompletely or imperfectly represent a broad range of complicated social processes surrounding the meaning of bodies and the social cues, practices, and subjectivities associated with gender and sexuality. So, queer as a broad term addresses the different spectrum of sexualities such as gay, lesbianism, bisexuality, homosexuality etc. For queer theory, sexual categories cannot be addressed by such a simple binary oppositions such as heterosexual/homosexual. For the better and deep understanding of the Queer theory, its basic components such as "sex", "gender", "identity", and "sexuality" are to be addressed.

In gender and sexuality studies, sex, gender, identity and sexuality are highly interconnected terms. We generally understand 'sex' as the state of being male or female. Biology has divided 'sex' into 'male' and 'female', according to the function in the process of reproducing the offspring. Eve Kosofsky Sedgwick in *Gender Criticism* says:

Sex has had the meaning of certain group of irreducible biological differentiations between members of species, Homo sapiens, who have

XX chromosomes and those who have XY chromosomes. Sex in this sense as “chromosomal sex” is seen as relatively minimal raw material based on the social construction of gender. (302)

Sex not only refers to what Sedgwick calls “chromosomal sex” but to the cultural expectations of male and female, named after masculinity and femininity. Masculinity is considered as brave, active and penetrator where as femininity is considered as weak, fragile, passive and receptive. ‘Chromosomal definition of ‘sex’ says that only one pair of chromosome out of twenty-three determines ‘sex’ of a person and based on this definition ‘sex’ is a “natural biological coupling” (Cranny-Francies et al. 4). So ‘sex’ establishes ‘male’ and ‘female’ as different and binary opposite existence and identity. Joseph Bristow says in the introductory part of his *Sexuality*; “sex refers not only to sexual activity; it also makes the distinction between male and female” 1). From the above definition it is clear that ‘sex’ establishes ‘male’ and ‘female’ as different and binary opposite existence and identity.

‘Sex’, in general understanding is considered to be the natural biological difference of Homo sapiens, then ‘gender’ is a social construction of binary divisions of human beings into two categories in which certain identities and behaviours are attached to the biological and anatomical structure of human sex, i.e. male and female. Through the analysis mentioned above, we can say that ‘sex is a natural phenomenon’ where as ‘gender’ is a social and cultural phenomenon’. Eve Kosofsky Sedgwick also believes that ‘sex’ is beyond what she calls ‘chromosomal sex’. Her opinion is that the history of uses of sex often overlaps with what might now more properly called ‘gender’. There are two genders and are defined in juxtaposition to each other. They may be said to be said to be different and opposite But Sedgwick questions and elaborates:

But in what sense is XX the opposite of XY? Beyond chromosomes, however, the association of x, precisely through the physical body with reproduction and with genital activity and sensation keeps offering new challenges to the conceptual clarity or even possibility of sex-gender differentiation [. . .] [these] usages involve [. . .] sex-gender only to delineate a problematical space, rather than a crisp distinction. (271-72)

Sedgwick uses 'gender' in order to analyze men and women relationship under the physical and cultural role and she uses 'sex' in order to analyze male and female difference. 'Sex' has its binary quality for the psychoanalyst like Sigmund Freud. He believes that human beings are divided into two spheres; either they want to the replacement of the father or the replacement of the mother. However, due to the excessive domination and repression in the society, Freud shows the possibility of 'sexual perverts' (Cranny-Francies et al. 5). The norm of heteronormativity i.e. male has to marry female and vice versa, must be followed to remain in the societal harmony so heteronormativity and incest prohibition on 'sex' are the determining factors of one's identity Kinship systems in the society make all same-sex practice a taboo and that is why heterosexual practice is made natural and must by culture. Gayle Rubin in *Sex/Gender System*, (1974) explains the various ways that kinship organizations produce gendered beings out of bodies. According to her view all societies have sex gender system, and that system produces social conventions on gender from the biological and anatomical raw material of human sex and procreation.

In traditional view 'identity' was considered to be fixed, rigid and unchangeable. The very post modern concept replaced the traditional notion of identity as fixed with a supplementary of changeable and flux. There are multiple

identities rather than having a single 'Identity'. Because of the very dynamism of identity as fluid and flux, it is strong and powerful method for the inclusion and respect of the minority groups such as ethnical, racial, sexual etc, in the mainstream culture and tradition. Therefore, the concept of identity as 'unified' and regulatory is thus brought under the domain of deconstruction and viewed as identity is viable to change. Michael Foucault has also drawn the history of sexuality in which the change in identity can be easily traced out. In *The History of Sexuality*, he explains that two hundred years ago there was no linguistic category for gay male. Instead the term applied to sex between two men was 'sodomy' (13). Later on the concept of homosexual was created. What is conventionally understood to be the same practice was gradually transformed from a sinful life style into an issue of sexual orientation. Foucault argues that prior to this discursive creation there was no such thing as a person who could think of himself as essentially gay. He says that once who was called 'sodalist' was addressed with different names like 'sexual pervert' and later 'homosexual' and finally 'gay'. Along with the change in time, identity also changes. Foucault views that identity is culturally constructed by the authority in power channelizing different discourses in the society. So whenever there is change in the power position, discourse channelized in the society also gets changed and with the irture of same change, the identity of an individual also gets changed. This very idea of discourse and power of Foucault give rise to the notion of fluidity of identity. Judith Butler also tends "to replace the notion of set identity with the claimer that reveals identity as a fiction" (qtd. In Beasley 105). Similarly Judith Butler also believes that identity is the 'product of power', as Foucault attacks upon identity as a historical thing. So Foucault's profound understanding and attack upon the fixed nature of identity, which he says vary across time and space. His arguments have been

proven very influential in gay and lesbian theorization in general and queer theory in particular. So there is no natural identity and all meaning of identity is constructed through discourse and there is no subject other than the creation of meaning for social theory. It is not proper to take gays or lesbians as subjects with objective reality; rather they must be understood in terms of their social context, in how genealogy creates these terms through history.

As said above, 'gender' is cultural construct and 'identity' is fluid and flux. 'Gender Identity' is not necessarily based on biological fact, either real or perceived, nor it is always based on sexual orientation. Social factors are responsible in the construction of gender identity. Social factors, which influence gender identity, include gender messages conveyed by family, mass media and other institutions. In some cases, a person's gender identity may be inconsistent with his/her biological characteristics, resulting in an individual dressing in/or behaving in a way which is perceived by others as being outside cultural gender norms: these gender expressions may be described as gender variant. Gender identity does not refer to the placing of a person into one of the categories 'male' or 'female', but without including the concept of integration with society at large the term has no meaning. People who identify as 'homosexual' or 'transsexual' may strongly desire that other people consider them to belong to a gender opposite to that of their kind, but often they simply try to modify their bodies and behavior and activities to match how they feel inside, which may not have anything to do with be either 'male' or 'female'.

If the question is asked "what is sexuality?" and the answer would be simple enough that sexuality is connected with sex. Regarding the issue of sexuality, Joseph Bristow, in the introductory part of his *Sexuality* says: "... sexuality occupies a place where sexed bodies (in all their shapes and sizes) and sexual desires (in all their

multifariousness) intersect only to separate” (1). If we look from this perspective of sexuality, there are different kinds of sexed bodies and sexual desires inhibiting sexuality. Bristow further explains that sexuality covers wide range and says:

Some would argue that sexuality articulates a fundamental human need; others would recommend that we examine closely how such an assumption arose in the first place. Concluding arguments have been made that sexuality needs to be understood in relation to widely varying phenomena, from psychological desires to structures of language. (2)

Sexuality is a set of social processes which organizes and produces the expression and structure of desires. Earlier sexuality was defined as the condition of human eroticism and when later the term was marked by the prefix-such as ‘bi’, hetero’, or ‘homo’-the word comes to describe types of person who embodies particular desires (Bristow 2). Bristow opines that sexuality covers a wide range of domains.

Sedgwick uses ‘gender’ in order to analyze the men and women relationship under the physical and cultural rubric and ‘sex’ to analyze biological male and female relationship, she views ‘sexuality’ in the similar domain. She says:

The whole realm of what modern culture refers to as ‘sexuality’ and also calls ‘sex’ – the array of facts, expectations narratives, pleasure, identity- formations and knowledge in both women and men that tends to cluster most densely around certain genitals sensations but it is not adequately defined by them-that realm is virtually impossible to situate on a map delimited by the feminist defined sex/gender distinction. (29)

Sedgwick here agrees with the line of Foucault and Freud that sexuality might be the very opposite of what was previously called as ‘chromosomal sex’ rather sexuality can be more relational, the representational, and socially constructed and matter of

performance. Thus sexuality can be seen in the domain of fluidity, which encompasses real and concrete activities but also the fantasies, feelings etc. It is very difficult to confine sexuality in a precise boundary due to the variation in individuality. Drawing the history of sex and sexuality, Michel Foucault, in *The History of Sexuality* (1978) associates sexuality in the domain of discourse and power. He sees that the earlier understanding of sexuality, which included psychoanalysis as well, was heavily depended on what he calls “repressive hypothesis” (82). Repressive hypothesis states that our society and culture repress our society and culture repress our sexual desires by ignoring or controlling sex through various discourses, resulting in the concealment of human sexuality. According to ‘repressive hypothesis’ the history of sexuality could only be that of ‘negative relation between power and sex’, ‘the cycle of prohibition’ (82-86). Challenging the repressive hypothesis Foucault argues that society in modern culture attributes more and more discourses of codes and writes:

The multiplication of discourses concerning sex in the field of exercise of power itself is an institutional incitement to speak about it, and to do so more and more, a determination of part of agencies of power to hear it spoken about, and to cause it to speak through explicit articulation and endlessly accumulated details. (18)

Power is always exercised from higher strata of society to the lower part channelizing downward in traditional definition of it. Same thing happened with the domain of sexuality as well. Power was used against sexuality in order to restrain it. But Foucault describes that both power and sexuality possess deep relationship and both factors affects each other. In visioning the entire history, Foucault says ‘discourse/knowledge’ is not a separate domain of sexuality rather the very history

constitutes that sexuality (20). Sexuality was considered as fixed, unified and heteronormative but Foucault challenges this very notion of unified sexuality. In the name of maintaining morality, society prescribes a set of limitations by constructing a parameter of normalcy. By writing the history of sex and sexuality from the perspective of power and discourse, Foucault denaturalizes the heteronormative domain of sexuality and welcomes the possibilities of multiple sexualities. He says; “after the turn of the century if regular sexuality domain to be questioned, it was through a reflux moment originating [...] peripheral sexualities” (39).

For the understanding of the claim that whether sexuality is socially constructed or given by nature, there were two views: ‘essentialist view’ and social constructivist view’. According to essentialist view, our sexuality has biological basis i.e. parental harmonic factor, genetic factor, environmental factor, innate bisexuality have determined our sexual orientation. Human sexual orientation is set early in the life. Sexual orientation refers to the pattern of emotional or sexual attractions to men, women or both genders.

The view of “social constructivism” in determining sexual orientation says that events on the environment make us who we are. Our sexual orientation and desires are based on social and cultural factors. The emotional and sexual activities associated with sexual orientation terms such as gay and straight change significantly over time and across cultural boundaries. Sexuality is a set of social processes which produces and organizes the structure and expression of desires. The ‘social constructivist’ claims that there is ‘no natural sexuality’ rather all sexual understandings are constructed within and mediated by cultural understandings.

Just as sexuality is a matter of social construction, similarly it is matter of performance. The construction of the sexuality modulates the performance. Human

subjectivity (self) is built in the periphery of the societal rules and norms so that subjectivity cannot perform according to its free will but acts only by subjugating itself, because the performance begins right from the moment of birth with the remarks “it’s a girl” or it’s a boy”. Judith Butler in her introduction to *Bodies that Matters: On the Discursive Limits of Sex*, says:

In the first stance, performativity must be understood not as a singular or deliberate “act” but, rather as the reiterative and citation practices by which discourses produces the effects that it names. [. . .] the regulatory norms of ‘sex’ work in a performative fashion to constitute the materiality of bodies and more specifically, to materialize the body’s sex, to materialize sexual difference in the service of the consolidation of the heterosexual imperative. (2)

Such endemic impact of performance, though replicated in many forms, can be denaturalized by bringing it into the forefront as a configuration of society. Societal norms and systems have always created binaries such as good/bad, homosexual/heterosexual, gay/straight, masculine/feminine in order to exercise its discourse of systems of codes but in the era of post modernity, such binary view is denaturalized. So not only performances such as ‘male femininity’ or ‘female masculinity’ but also a number of other, to and fro and overlapping in variations are possible in the field of heterogeneous domain of sexuality. In other words, the binaries of homosexuality/heterosexuality, masculinity/femininity, gay/straight, lesbian/straight, first gender//third gender break and collapse into one another in order to liberate an infinite possibilities of other “sexualities”. Marjorie Garber in *Vested Interests: Cross-Dressing and Cultural Anxiety* argues that the concept of male and female or masculinity and femininity or hetero/homo and by extension, sexuality must

be viewed as an unstable historical and political construct in our societies and such as awkward issue has continually to be revisited, rediscovered, disavowed and affirmed (20)

Modern society has created a parameter of normalcy and judges everything, every human activity on the basis of this “normalcy”, whereas this very concept has been shown as a matter of social and historical construction rather than the condition of human nature. The boundary of ‘normalcy’ which we think is ‘natural’ seems to have constructed just one and a half century ago, before, there was no concept of normalcy pervasively prevalent. Lennard J. Davis in his essay “Contracting Normalcy” says:

The word ‘normal’ as constituting, conforming to, not deviating or different from the common type or standard, regular, usual only enters the English language around 1840. (Previously the word had meant ‘perpendicular; the carpenter’s square, called a ‘norm’ provided the rot meaning). Likewise, the word ‘norm’ in the modern sense, has only been in use since around 1855, and normality and ‘normalcy’ appeared in 1849 and 1857, respectively. If the lexicographical information is relevant, it is possible to date the coming into consciousness in English of an idea of ‘the norm’ over the period 1840-1860. (10)

If any domain of human activity did not fall within the requirement of ‘norm’ it became inevitably a deviant. There was the prevailing concept of the ‘ideal’ even before the construction of the concept of the norm. After the construction of ‘norms, rules and regulations were created in each and every domain of human spheres. And the same thing happened to the domain of ‘sexuality’ as well. It is not that there were no rules and regulations on sexuality before the modern times. The earliest law

regarding sexuality is recorded back from second millennium BC. What was new following the construction of normalcy was the clear cut difference between legal and illegal, norms and so on. Once this demarcation came into existence then the series of domination, torture, marginalization started towards the 'other' sexualities. Such a stigmatization of what Foucault calls "peripheral sexualities" (40) was endorsed through a definition of the norm of sexual development, and through a simultaneous descriptions of the possible deviations. Many parameters came into existence in order to restrain the domain of sexuality which in turn only consolidated the heteronormativity. The construction of normalcy thus can be seen as giving a firm background to the production of 'sexuality'.

Sexuality is to be understood as a broad category to understand human behavior and practices. In the domain of sex, it is developed as a mode research or study in academia. Thus sexuality can be seen in major areas like feminist studies, gender studies, and queer studies in particular. The category of sex is from the beginning phase normative and this is what Foucault called 'regulatory ideal'. Relating with the issue of regulatory norm, Judith Butler in *Bodies that Matters: On te Discursive Limits of Sex* writes: "sex not only functions as a nor, but is part of regulatory practice that produces the bodies it governs, that is, whose regulatory force is made clear as a kind of productive power to produce-demarcate circulate, differentiate the bodies it controls" (1). So sex and sexuality is a regulatory ideal whose exercise is compulsorily imposed and this exercise comes into effect or fails to be so through certain regulated parameters/norms. She further views:

It is not a simple fact or static condition of a body, but a process whereby regulatory norms materialize 'sex' and achieve this materialization is necessary is a sign that materialization is never quite

complete, that bodies never comply with the norms by which their materialization is impelled. (2)

Socio-political analysis of sex, gender and sexuality is critiqued upon under queer studies. Sex is politically associated with social subordination and domination. So the thinkers of these studies are concerned with how power is exercised and perpetuated in the construction of 'sexed' and sexual differences. It critiques and challenges and reevaluates the mainstream tradition of knowledge, rules, and cultures and secures the position for the minority groups or for those who are in minority.

Homosexuality is one of the main focuses of queer studies. In other words homosexual's sexual position is mostly addressed in this discipline. Overall queer studies analyses agendas of both gay and lesbian, as well as transgender issues, so queer studies covers a wide range of human domain and addresses their issues. However, in sexuality gender cannot be altered from power relations and its practices. Though sexuality studies have debated over times but it is mainly concerned with "whether sexuality can positively disrupt oppressive power relations" (Beasley 18). But precisely thinkers of gender and sexuality studies, queer studies in particular have increasingly adopted more positive attitude towards sexuality and power within the domain of queer studies.

An individual should be seen in relation to their level of performance. For example, queers are taken as mad, aggressive, lunatic, unfriendly, and effeminate earlier. This doesn't mean that queers are necessarily having such qualities. This is what society makes the stereotype of their kind. Without observing their performance, their nature, society imposes the label of stereotype, just because they stand at the different line from the expectation of the society. So rather than making queers stereotype, they should be viewed under the degree of their performance. Male can

appear as feminine and female as masculine as far as their performances of sexuality is concerned. Moreover the same person can switch back and forth in the continuum. Rather than labeling an unalterable tag of either masculine or feminine upon an individual, there should be an open space to affirm all the radiances of performances in full fledged manner. Instead of categorizing sexuality in various sub groups such as masculine/feminine, heterosexuality/homosexuality, the present dissertation analyses all of the possibilities according to the degree of that various people's experience and the degree of inclination they are tilted towards. As well as their experience manifested in different ways towards the so-called two poles of binaries, i.e. heterosexuality and homosexuality.

It is a political theory through which all the non straight groups get united and ask for their rights as any other people. This is questioning back to traditional so called universal, biological notion of sexuality which is based on binary opposites, i.e. male or female. This is a weapon of all non heterosexuals to fight against the discriminations they have been facing in the history and to come out of the closet with their dignified identity. Queer theory tries to reunite the diversities among the non straight minorities as this theory primarily emerged from the white middle class roots of gay liberation and lesbian feminist movements of the early 1970s. It minimizes the gap among working class, non-white, non-European gay and lesbians who feel again twice marginalized from the middle class white gay and lesbian groups. Lois Tyson in "Lesbian Gay and Queer Criticism" defines queer "as an inclusive category for referring to a common political or cultural ground shared by gay men, lesbian women, bisexuals and all people who consider themselves for whatever reason, non straight" (336). Similarly, Steven Seidman views queer theory as a social liberating theory. She says:

Queer theory is not just about marking a new space for non-heterosexual, for the non-conformists it is about the reform of the society. In this usage, “Queer” is a verb not an identity, and the aim is to Queer society by fully recognizing differences to the point of declaring war on all norms, all authorities. This socialized Queering strategy serves as a model for new radical democracy. (132-3)

Seidman explains that such queer thinking would also remove moral assessment from a number of areas related to bodies, desires, and close relationships to allow for a development of a society where there is no binary of the normal or abnormal, homosexual or heterosexual.

To wrap up, queer theory tries to develop respect and reciprocity amidst heterosexist and homosexual. Not only that, queer theory discard the practices of exclusion of the third genders (gay, lesbian, bisexual, transgender) and raises the voice for the development of an inclusive society.

III. Critiquing Heterosexual Norms in *Khushwant Singh Delhi*

Gender Sexuality is a hot debated issue among the different intellectuals in the field of academia. As mentioned earlier in the methodological parts, gender sexuality is a vast field that incorporates the queer sexuality also. So as a part of societal thinking of sexuality, queer sexuality was not accepted in the course of human history up to now. Sexual minorities such as queer are still forced to be excluded from the mainstream cultures and are imposed with the category of 'other. They are imposed with the heterocentric values and norms and pushed aside to suffer from the inferiority complex. We can see such maltreatment and marginalization of queers even in the developed countries like America, Europe and others. It can be easily traced the homophobic tendency of heterosexuals towards the queers (gays, lesbians, bisexuals or transgender) even in such developed societies.

So in such critical background, 'Delhi' tries to unfold the stories of queers (whether it is the gay protagonist, or lesbians, or transgender), their personal problems and marginalization along with their bitter experience of homophobic from the heterocentric society. So the present research is a kind of confession of the writer himself and his protagonist Saga and Bhagmati, their identity, their sentiments, their view towards the world and against the discrimination of heterocentric society towards the whole queer community.

Through its sexual queer character, Narrator Saga, Bhagmati, Lal Kun etc, the novel denaturalizes and subverts the binary divisions like masculinity/feminist, and heterosexuality/homosexuality. The queerness of the characters and their easy acceptance of their sexual orientation, their coherence with the mainstream society, and their feeling towards their sexual identities reveal the queer sensibility in the novel. We can easily trace out how homophobia affects the lives of the characters

directly or indirectly in the novel. Not only the lives of the queer character are deeply influence by the societal norms and stigma created on the basis of such norms but the lives of the other characters are also at times endangered by the same perspective. So before the direct plunging into the textual interpretation a brief description of the characters and plot seems essential.

The plot of the novel mainly revolves around the story of the two characters, the queer character Saga and Hijada (bisexual), Bhagmati-Half male and half female. Narrator is an old man of 50s who lives in Enland and in India both. He belongs to sikh orinins. Through his whole life, he does not seem to be gravies towards life and lives anymore. Whenever or wherever he gets chance to acquaintance with any aged woman, he tries to fuck her. In his whole life he can't remember how many woman he has fucked. When he is in England he fucks many white woman and in India specially Delhi. He fucks Tourist woman Hitety-Toity, from England whom she calls malodorous woman. The another woman named Fautein Weskermann meets him at Red fort and immediately be friends with each other. The narrator invites her in his apartment and fuck her to. After fucking her he says, "How different it had been with Bhagmati?"

In the course of life, many times he makes heterosexual relation with the different age woman but he does not have such satisfaction as he does with Bhagmat-hijara (bisexual). In the account of his life, he compares his sexual relation with homosexual and heterosexual. In this novel he has not refused to have sexual relation with complete woman but he tries to restore the norms of Third gender which Budha Singh, his servant does not like. He says, take woman, take girl-okay! But a hijara (bisexual) that not nice (6).

Bhudha Singh is represented as conventional social norms and values-heterosexuality. He does not know anything about the existence of other minorities. Bhagmati that is why calls him Budoo (stupid) one. How and where the narrator meets and acquaintance with Bhagmati is a long storey which is not mention here, but this research mostly devoted, around her. This novel shows many aspect of life of the Delhi and its people, but the sexual relation of narrator with Bhagmati and its attraction and enjoyment more than with any normal woman is the pinpoint of analyzing the research.

In this novel there are not many characters as the real fictions have. So it is called a delicate balance of fiction and non-fiction. It accounts the history of New Delhi from the eyes of an old Sikh guide named Mr. Singh. His passionate romance with Bhagmati who is hermaphrodite and representation of Delhi is beautifully paralleled. The story progress with chapters divided in narrations by poets Sultans, Soldiers, white memsahibs etc. This book is a must read for those interested in world fiction, socio-cultural study world history and many more. The story is told from the view points of various characters with different styles and is real a marvelous read.

The narrator Saga, came to Indian from England when his sexual power govern over him. Though he has many sexual partners in England to he does not have such high satisfaction with white mare. The story opens from the narrator point of views and the statement is clearly support his sexual dissatisfaction with woman. He says, "I return to Delhi as I return to my mistress Bhagmati when I have had my fill of whoring in foreign lands" (I). He has permanent apartment in Delhi when he goes to London he leaves the house under the caretaking of watchman (Choikitr) named Budh Singh, Panjabee origins. He is only the man with whom he sometimes talk. As he is in his apartment, he does not do any permanent job he writes articles for newspaper and

sometime works as a Guide. When he is in England, his mistress, Bhagmati many times comes to his apartment to fetch him whether he came back or not. Anyway he loves Bhagmati more than any other woman. Bhagmati comes to his apartment and spends night with him; travels around Delhi with him, have breakfast, lunch, and dinner at restaurant openly with him, he does not care what the other people comments his relation.

The narrator has sexual relation with three women in novel but he can't make love with them. Though he fucks the Girl, old woman and middle aged but comment that there is not such taste and satisfaction as he does with Bhagmati. From his statement after fucking the woman, it would be clear, when he fuck the Hoity Toity, a Tourist, he says:

Hoity-Toity stands up and stretches her limbs. I stand up as well. She nestles her head against my chest, thank you, It has been a lovely day; she kisses me on my mouth. I enfold her in my arms, lift her off her feet and kiss her all over her leathery face. Would you like to make love to me? She asks very humbly yes, let's go inside. I swear: Fuck! Very frustrating! Also somewhat of a relief. I don't have to waste my bindu (penis-point) on a battered, malodorous woman. I can preserve it for Bhagmati who despite the bashing she gets from men goes for sex with the zest of a newly-wed nymhe. (27)

When he again get chance to fuck a girl, aged 23 years, he again dissatisfied. He says: "Fraulein Weskermann lay on her back and parted her thigh. I entered her without much emotion. She was not a virgin; she was damp out not very excited. All she did was to let out a moan, aah and shut her eyes. We lay interlocked without a word or

movement. Neither of us seemed to be getting very much out of it. But neither seemed to have the courage to call it off. How different it had been with Bhagmati."(45)

From the above statement, it is clear that though he is not against the heterosexuality, he refer Homos in large account. He accepts the existence of the heterosexual people and has the understanding about each normality of his sexuality just other people's sexuality too is normal.

In the third 35 years old woman from Tamilnadu, named Kamala Gupta, wife of Brigadier Gupta, when the sexual intercourse begins to happen, Kamala says:

You know very little about me; Not even how attractive I can be. You have not even tried to find out. She removes her Sari Pallau, undoes the clasp of her blouse and exposes her breasts. Have you seen anything like these before? An on a woman who has suckled three children? I certainly had not [. . .]. My hand goes reconnoitering over her buttocks and then between her thighs. "Come inside and give me the baby. By promised; she murmurs. I do her bidding. She is a quick comer. It is all over in a matter of seconds I feel that she is also not Bhagmati. (143)

It is very clear that the narrator does not disagree to have heterosexuality but he gives the more values of Bhagmati. Who is Bhagmati? How does she come into contact with the narrator? Why does the narrator want to live with her forever? What the matter behind it the narrator once fuck the women and never entangle with them rather he only entangle with Bhagmati are the main points to be discuss here.

About answer of the all above questions, it is talk like wise. Narrator said that "Bhagmati is not a woman like other women. She told me something of her past life. I have discovered the rest myself. Bhagmati was born in the Victoria Zenana Hosital

near Jamia masjid. When her father asked the doctor, 'Is it a boy or girl? The doctor relied; I am not sure; Her parents already had three boys. So they gave their fourth child a girl's name Bhagmati, When a troupe of hijdas come to their home to sing and dance and said, "show us your child. We want to see if it is a boy or a girl; or one of us, her father abused them and drove them away without giving them any money. The hijda gave her parents no peace. Whenever they come to the locality to sing and dance at births or wedding they would turn up at their door step and say, "show us your last born. If it is one of us let us take it away; her father had taken Bhagmati two times with him to the hospital and asked the doctor to examine her and say whether she was a boy or a girl. Both times the doctor had looked at her genitals and said; 'I am not sure, it is a bit of both, Bhagmati was then four years old. When the troop of hijdas (bisexual) visited them after the birth of his last child, her father gave them twenty-one rupees and said, "Now I have three sons and two daughters, you can take this one. It is one of you. The troop of Hijdas (bisexual) adopted Bhagmati. They taught her to sing, clap her hands and dance in the manner of hijdas (bisexual). When she was thirteen her voice broke and become like a man's she began to grow her on her upper lip, round her chin and on her chest. Her bosom and hips which were bigger than a boy's did not grow as big as those of girls of her age. But she began to menstruate. And although her clitoris become large, the rest of her genitals developed like those of a woman. Bhagmati is a feminine hijda (bisexual) when she was fifteen, the leader of the troop took her as his wife" (29).

From the above description it is clear that who Bhagmati is. From that we know that she is third gender, how could a normal person make sexual contact with him. But she comes to the narrator life and gives him a queer sexual satisfaction.

The main point of criticism is that narrator can't leave her. Through his whole life she is present though he declares that she is whore (harlot) the narrator take heterosex and homosex normally. He has not made any discrimination between them. He accept Bhagmati not only with erotic desire but also compassion.

The heterocentric practice states that only male and female constitutes family only such pair leads to a happy and successful life. But this very concept has been criticized here in the novel and present one can lead his happy life with third gender people. The protagonist firms family with Hijada (bisexual) and servant Bhudh Singh they share the experience and truths of their lives and trust each other. This background challenges the concept of myth created by heterosexual society according to which queers are sick, lunatic, and evil by their nature and are instable sexual predators. These myths about queers have been playing a stigmatic role and have become the way to blame queers for molesting children and corrupting people. This conservative perspective is challenged back by the irony showing narrators own abnormal sexuality in front of the society.

The sexual relation between Bhagmati and Narrator is not directly accepted by the society. The servant Budh Singh always criticize the narrator, He says: "Budh Singh does not like my mistress Bhagmati [. . .] He calls her a him or a bisexual (hermaphrodite) Bhagmati has a small room and heavy voice. 'Excuse me; he confides to my beard, 'everyone is talking about it. They says take woman, take girl-okay! 'But a hijda! That's not nice" (6).

The above description clearly shows that other people in society denounce such a usual relation. They have not any positive attitude towards such minorities. The sense of positive attitude about heterosexuality and the sense of negative attitude about homosexuality is always imposed by the societal norms and made the hetero

desire always a compulsion. That is why heterosexual man could not digest the reality about queerness of anyone. Heterosexual world finds it hard to digest the reality about the queer world. Queers have always feared about their othering and stigmatization and fear to come out of the closet Budha Singh later on deviates from this master's behavior. He one's show his penis to the Banana selling woman and catches her breast and says baw! Baw! The police inspector catches him and put into the prison, Later on the narrator take him back from there. Though the narrator shows love and responsibility of him. Budh Singh never respects him for his relation with Bhagmati.”

This evidence shows that society can't accept the existence of hermaphrodite normally. Due to that such people feel hard to come out of the closet and make them suffer from the inferiority complex. Throughout the novel none wants to talk and shows compassion upon the Hijara (bisexual) but narrator not only accept her but also shows his feeling love and humanisms towards her.

Except, his passionate romance with Bhagmati; he has also expose the history of New Delhi from the eyes of an old Sikh guide, named Mr Singh. The story progresses with chapter divided in narrations by poets; Sultans, Soldiers; White Memsahibs etc. Laden with every possible creative literary technique; this book is a must read for those interested in world fiction, socio-cultural studies, world history and many more. This book starts early in this millennium, and with each alternate chapter proceeds through the centuries until the present time, alternating with chapters based in the present. The chapter dealing with the past are fantastic. If someone knows the city of Delhi and has curiosity about its history, it is amazing gift for them. The story is told from the view points of various characters, with different styles and is really a marvelous read. This novel is also the tale of Delhi and its people.

In the field of criticism, many critics explain it in different perspective and get news ideas from this novels. Sharma Vivek (combridge/Boston, M.A, USA)j says: “The novel Delhi is both the grandeur and squalor of the city that it seeks to uncover through a perverse romance. It is the city of culture and calamity of conceit and pests of politician and saints” (243).

In his whole explanations, there is no room for respectability of queer minorities in the screen of Indian society Rather he simply coment the relation between Bhagmati and the narrator as perverce romance.

Shashikant criticizes it as metaphor of power. He says:

I have read and hear many saying that if it is a novel of Khushwant Singh there must be love and sex. There is no denjing of this view also. But when I started reading the novel I felt that it is not merely of India or the story of the hijdas. I felt it is the record of Deli city as the permanent seat of power. (209).

Josef Anderson: comments it as sexual disaster by a dirty minded man. He says:

This is the second time Khushwant Sing has disappointed me. I started Khushwant Singh with “Train to Pakistan” which indeed is a ommendable effort by K.S. to paint the picture of the barbaric and insane times of division of India in 1947 and following Hinda-Muslim-Sikh riots. Second I read “I shall not hear the Nightingale” which give you an erection every minute. Delhi is my third and probably last Khushwant Singh book is a similar one to the one described above. The novel has a complete and comprehensive lack of story is full of colorfully described sex scenes between the author and Bhagmati who is a female hijra(hermaphrodite) prostitute. In fact the author has

developed a complete chapter in describing the kind of fart. The chapter is indeed a funny one to read in wider scheme of things it is quit useless out of place, boring, must be skipped and a complete wastage of time, ink and paper". (187)

Almost all critics' analyses are in different ways and no-one take the queer relation as matter of discussion. They only comment it as perverse romance. But it is not so.

Khushwant Singh side by side put the common phenomena of society and unusual sexual relation between Bhagmati and the narrator. Through the eyes of narrator, he wants to present the real mechanism of society roughly society has been divided into two sex male and female but it is not scientific. After the Gender Theory take into account of the world, people hardly tries to understand the existence of Third Gender. Khushwant Singh tries to restore the new norms in society. He wants that not only heterosexual norms to be respected but homos, bios Trans and inter-gender should be respected equally.

The narrator equally involves in both heterosex and homosex. He does not get any fear of prestige with the orthodox societies conventions are. Whenever he gets relation with them and equally he involves in bisexual (Hermaphrodite).

Bhagmati comes to his life not only to get money or to have her physical satisfaction and feelings. This is proved at the last phase of narrator's old life. He says [...] "I have the apartment all to myself. It would be nice if Bhagmati is come over. We could have some nice conjunctivitis to getter" [...] (377).

From the above statement the narrator express his compassionate attachment to Bhagmati. He behaves her as perfect wife. She sometime prepared food for him; she massages him his whole body when he feels tired. Though narrator has not culturally married with Bhagmati but she look after him as his best beloved wife. She

can easily read the internal conflict of the Narrator. The duties of wife are always to make happy to her husband and she also vies to earn money and have the luxurious life as the normal wife does. The narrator says:

Bhagmati is disappointed with me; she says all these punjais come to Delhi without a penny in their pockets and look at them now. They own the whole city. They have made palaces for themselves. They live on tandoori chicken and drink whisky. They take their fat wives to seat the Delhi air in imported motor cars. And look at you! The same little flat, the same Rhat-khatee old motor every part of which makes a noise except its horn". Why even those fellows who came from your village only a few years ago own half of New Delhi and live like Krorepatis what do you get out of Killing flies on paper all day long? You have not bought me a sari or bangle for many years. (314)

The above Statements of Bhagmati shows that she takes total responsibilities as one's wife does. She wants her husband to be rich and make a status in society. From this, it can prove that Hijda has also the same sense of compassion and feeling like normal woman.

The narrator further says:

When Bagmati is in this nagging mood, it is nest to say nothing but sometimes, even my silence provokes her to go on. Why don't you say something? Why don't you do something and farting in your armchair all day long; When I say; "shut up! She reports sarcastically looking into my eyes. 'As for the payment even that Budhoo singh outside asks me everytime. It is no use getting angry with me. Truth hurts but I am saying it for your own good. I say do some work (dhandanda). (314)

Bhagmati understands the poor condition of her beloved Mr. Singh. She suggests him to improve his economical condition by any business.

The way she suggests is hot fake. She doesn't come to shows the feeling of Third Gender is also at the same to the normal woman or wife. She does not feel as whore but feel as dutiful wife. For proof as a house hold wife; narrator adds more about her activities. He says:

She places her hands on my knees and continues, 'you are becoming irritable these days you get gussa with me whenever I say anything to you. You never used to lose your temper with me what is happening to you? A sign of resignation escapes my lips. 'I don't reply because I know what she is saying is right. She begins to press my legs with both her hands. It is very pleasant and sensuous. I know I have lost the battle. Where will I find another woman like Bhagmati who will abase herself to soothe my temper? [. . .] My frayed nerves are soothed. My temper dissolves. I no longer want to buy myself an air ticket to go abroad to get away from Bhagmati. I told your—once you are in her clutches there is no escape. (315)

From the above narration it is explicitly clear that the narrator have got full devotee to Bhagmati. He says Bhagmati is real caretaker to his. Without her companion he can't imagine his life, perfect. She has great skill how to handle him. When he is irritate, she makes him in such a way that he immediately cool down. Bhagmati is a lovable character and have greatly feeling of empathy and sympathy toward her husband.

From this point we can understand that Hijda (bisexual) have not been distorted from the real compassion we people underestimate them and are not ready to accept their existence due to the majority of heterosexuality. They are suppressed to

have spiteful beings. So to digest them, Khushwant Singh tries to expose the reality of them and appeal the societies to behave with them as other man or woman. Bhagmati is continuously behaved as a perfect wife of Narrator, Mr. Singh upto his old age.

When narrator turned to be old, she comes there not to have fulfillment of her sexual desire but comes to care him in all respect. She doesn't talk about sex but how to lead happy life of narrator. The above statement proves when Gandhi was assassinated and the mob broke out against the Sikhs Bhagmati hurriedly come and tries to save the narrator. How much she has compassion towards him is declared by narrator here. He says:

Bhagmati panics. Chalo-chalo she screams. 'I'll cut your hear and beard quickly. Then we can get out quickly. All they can burn will be you books. They are of no use of Dilliwallas. Don't be silly I snap Nobody is going to cut my hear or beard. I follow her down the dark staircase back into my apartment. There is no time to unscrew my nameplates. I get an iron rod, stick, it in the space behind the door and the plate and wrench it off. (387)

If there were not feelings of love and responsibility, Bhagmati could not come and tried to save the old man in the time of chaos. All Hindus came in the panic and aggression stage.

They began to washed out all the Sikhs in Delhi because they knew that Gandhi was assassinated by Sikhs one. Bhagmati says:

You are a stupid Sikhs! She exclaims angrily. "They will ask your neighbors. Do as I tell you. Let me cut your hair and beards and we can go to some hotel or something; 'No,' I jell back stubbornly 'Let them do their worst, I'll kill one or two before they get me; and me, you

stupid, old budha bewakoof, will you ever get sense in your head? [. . .] My knees buckle under me and I sit down on the wet grass. I cannot hold my bladder. Bhagmati sits down beside me and massages my back. After a while she helps me stand up and whispers in my ears, 'Let's go indoors before they spot us". (398)

What we get from the above statement is that even in old and bad day Bhagmati could not leave the old narrator that is clarified that Hijda (bisexual) can have same thought and feelings of normal woman have in our societies. So they should be respect and provides the same social status as we normal people have.

Narrator's friends suspected and sometimes satire him due to his sexuality. One of them says; "You are lucky you have not got AIDS; knowing that what you are up to with the Hijada (bisexual) all the time". (379)

In Indian culture, most of the intellectual people hate such relation but Narrator simply replies; "You look out for yourself. It is sod like your who get DIDS straight sex does not harm to anyone" Do you have anything else besides sex on your minds" (379).

From the above statement of Narrator it is clear that he has declare openly that one should not devaluate the Hijara (bisexaua), He/She is also the part of our society. He doesn't internalize homophobia and accept the reality of his sexuality easily without any sense of guilt. Sexual pleasure as stated in psychoanalysis is not like to a specific activity like heterosexual genital relations, but to the satisfactions associated with particular functions and bodily cones but this is not accepted in our society. People regard heterosexuality as only the right kind of sexuality. Therefore most of the homosexuals in general have self hatred because in their growth through adolescence to adulthood, they internalize the homophobia pressed upon them by the

heterosexual world. They even are afraid to confess the reality about their sexuality and live the double life of closeted queer. There is an institutional discrimination in the society and privilege of heterosexuality. Society enforces “compulsory Heterosexuality”, As Adrienne Rich calls; “on young people through the medium of family, educational institutions religions, medical professions, and all form of media (239). In contrast to the situation the narrator represents a strong confessor without a spot of internalized homophobia in his personality. He doesn't even feels uneasy in the hetero community but wants to cooperate with them. Likewise we see Bhagmati who is not afraid to confess the reality about her sexuality. In the novel sometime, Indian police put Bhagmati in Jail and warn not to spoil the society. That mean these people don't understand them like heterosexuality, homosexuality is just a natural possibility of human sexuality and the social construction of this binary is to discriminate the homosexual minorities.

Khushwant Singh defines Hijada in many ways. In this novel, one character, named Musaddi Lal, born as Hindu but changes his mind and become Muslim. He respect both God, Alaaah, and Ram, Befoe changing religion, he had married with Hindu girl in Madhura according to our cultural norms. But as my wife knows about conversion. She comes with her uncle and siser.". Musadi Lal says:

Ram Dulari is my wife. She behaved in a manner becoming a Hindu wife. She touched my feet every morning and wore vermilion powder in the parting of her hair. But she cried all the time. And if I as much as put my arm on her shoulder to comfort her she shrank away s from me one night when I went to her bed she started to cream our neighbor woke up and should across the roof to ask if all was well. I felt very

foolish. I took me several weeks to realize that my wife did not intend to cohabit with me. (53)

It is very clear from the above narration of Musadi Lal that habituated norms and values are easily for people but it is not bearable when anyone tries to re-draw the boundary of normality. Even her wife could not in the beginning, digest the conversion of her husband.

Musadi Lal further says:

She cooked her food on a separate hearth and ate out of utensils she had brought with her for her I was an unclean, Mulsim maleecha. I tried to take her by force. I beat her. It was no use. [. . .] one morning I took Ram Dulari to see the qutub minar, the Auliya Masjid. She refused to enter the mosque, [. . .]. I kissed the hem of the holy man's shirt. Ram Dulari protested herself on the ground before him. Khwaja Sahib stretched his hand and blessed, her child, Allah will fulfill your heart's desire. (61)

From the narration, it is clear that Musadi Lal's wife had taken a long time to accept the new norms. She fully accepts it after having a first intercourse with her husband. During the intercourse, there is no any discrimination whether one is Hindu or Musalman. In the section of Religion Musadi Lal can't completely reject the Hinduism and can't completely adopt Muslim. He goes to Ram Mandir and Masjid; if Hindu meets him he says Ram Ram and to Muslim he says Salam ale Kum. In this situation he has faced many difficulties to adjust in society. Everywhere people look at me with suspicious eyes. He compel to thing whether he is Hindu and Musalman, one day he come into the trauma Ram Dulari; asked him what had happened, he say nothing but she compel him to says. very graciously Musadi Lal says:

When I had finished, she gaped at the wall; I gaped at the sky.' There are many like us. I told her, there is that poet Abdul Hassan who also calls himself Sultani and Ameer Shusraee. His father was Muslim, his mother Hindu. For Hindus he writes in Hindi, For Muslims in Persian. For Indian he praises every things about India; for Muslims he praises everything in the lands of the Muslims. He flatters the sultan and he flatters the Khwaja Sahib. And he is the favourite of both. He writes poems praising the Omarah and extracts many tankas from them; at he same time he pretends to be a dervish. No one dares to say anything to him because he is Muslim. It is only poor Hindus like us who wish to befriend Hindus as well as Muslims who get spat on by bath; we are neither one nor the other. They treat us as if we were hijadas (bisexuals). (71)

Through the narration of Musadi Lal; whether one belongs to biological hijda (bisexual) or mental hijada, (Third Gender) Both have a hard ways in societies to mingle. People have their certain types of mind set. What they behave traditionally is true and if someone behave differently, they can't bear it. The behavior of queer can't be digested normally. It take long time in our society, but it is the attitude of people to have their peculiar activities that is also the part of social phenomena, so it must be accepted.

Khushwant Singh represents Delhi as hijda (bisexual). Delhi is itself the symbol of queer. There are no identity of people whether they are Hindus and Muslims, Jan, and Sikhs- They have got the knowledge of English and Hindi, Urdu and Panjabi so it is difficult to distinguish them very clearly. Though it is such quality. Delhi is the great Dull to mingling of mind in different ideas Drain has lost its

particular identity. In this sense, all intellectual's brain becomes queer. Having such brain people regarded as scholar and get respect in every corner of the world. that is why one should accept and digest the Third Gender too.

Narrator never gets any hesitation to have sexual contact with Third Gender as he does with complete women. He shows his queerness everywhere.

In the novel, there are lots of slang words/sentence being used which makes the conversation between Hijda (bisexual) and other characters more natural and day to day language of the Indians society. Words such as "[...] Bhagmati, before she ring the bell I open the door, she comes in swaying her hips and abusing the tongawalla, Sala, Bahinchod! I give the sister-fucker one rupee to this place and he wants to bugger me for more (47).

Some hijada expressions are as below:

Ajee wah! (37), Huzoor (37), "Ajee! you are back from vilayat! (30),
 "Did you ever think of your poor Bhagmati when you were riding
 those white mares in London"? (30), "haw haw" (15), Juldi chalo (23),
 'Hai Ramji--- Ya Alla' (38), 'Abey Sikhrey! Harami? (48), Acchaji!
 (49)

Not only hijda only but most of the Indian police man, Passerby, uses many vulgar words or expression in this novel that makes the plot more natural and obesity.

To sum up, the novel besides beings a queer by heterosexual writer, equally famous among all types of readers. The celebration of his own sexuality even being heterosexual creates a distinct image which ties all the readers in one form. This makes us realize that queer sentiment in general, is not different category but historically created as heterosexual. The feelings and sentiments presented in this novel make us aware that it is our own feelings, our own images, complains,

expectations, distrusts and frustrations, spoken by the characters. Queer Sexuality in particular finds the full justification and celebration by the life of protagonist Mr. Singhs, the narrator is the hero, famous among his circle. He accepts his sexuality and is accepted by his love ones. The subject matter of the novel is queer sexuality and suitable in the contemporary society. It becomes successful to portray feeling and sentiments of the sexual minorities living especially in India and in different areas of the world in general.

Moreover, it disproves the falsely created myths about the queers and their sexuality and criticizes the so-called norms and rules about the familiar ties. Thus, it is a remarkable work in the history of queer sexuality.

IV. Victory Over Mind Set Norms of Sexuality

The present research attempts to show the queer sensibility in the novel Delhi through its characters like Mr. Singh (Saga) and Bhagmati. Narrator himself and Bhagmati are the main characters of the novel. The way they lead their lives, their behaviours, their feelings, emotions about each other and their circle, their response towards the society, all are important factors which gains the major attention under the research. Why these queer characters couldn't fit themselves in the identity categories male/female? why their identity is not fixed in the central focus of the research?

Mr. Singh, the protagonist of the novel, deliberately exposes his sexuality to his servant Mr. Bhudhu Singh and other his journalistic friends. Throughout the novel he hardly regrets about his sexual relation with Bhagmati (hermaphrodite) and is not ready to negotiate about his sexuality even if his servant in particular and society in general is against him. Everyone knows that Bhagmati always comes to Mr. Singh apartment, sleep with him, travel throughout Delhi in his vehicle but he let the society know and criticize him because he accepts it, live with it and dare to tell it to his counterpart. He doesn't feel sorry about it and celebrates his life as perfect his bond with his lover.

Truier in comparison to the heterosexual couples, like Ram Dulari and Musadi Lal. Sometime, the narrator faces homophobia form his own servant. He is a heterosexual male and goes against the protagonist for his queerness. Even in this situation the narrator becomes fearless of being stigmatized and doesn't hide his sexuality. He stands with his reality in spite of the rejection of his society. The narrator doesn't subverts the norms of heterosexuality, he simply criticizes it that it is not only one way of getting sexual satisfaction rather one can also respects and

accepts the different types of sexual intercourse which, by naturally, some people prefers. He accepts the existence of the other sexual minorities that is why he accepts Bhagmati. He readily accepts the heterosexual reality as well as queerness that is why he always behaves in the same manner to his Hijda (bisexual) sexual partner, Bhagmati and other women who come to have sexual relation with him. He understands the feelings of straights and non-straights and nowhere is he seen discrimination between them. By the strong disagreement of Bhudh Singh towards homosexuality, the narrator presents the reality of society. Most of the people in society assume that only heterosexuality is natural and other types of sexuality practices are deviant or unnatural.

The novel replaces the notion of fixed gender identity. As Judith Butler says, Identity is product of power not a means of overcoming it. Narrator respects the everything which is natural. He supports all types of sexual practice because they all are natural not by product of the society. He would have never been able to resist the hegemony of heterosexuality imposed upon him. So the novel is a critique of identity and reveals that gender is performance production, act of compulsory heterosexuality.

Therefore, the research explores the queer sensibilities and celebrates and accepts the existence of queers. It raises the voice for equality from the side of the queers and their upliftment in the mainstream culture. And the characters like Bhagmati and Mr. Singh become quite successful to fulfill their part. Khushwant Singh is not gay writer neither he is any one of third Gender.

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