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Exploration of Psychosexual Relations in Khushwant Singh's *Paradise and Other
Stories*

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Letter of Recommendation

Santosh Magar has completed his thesis entitled “Exploration of Psychosexual Relations in Khushwant Singh's *Paradise and Other Stories*” under my supervision. He carried out her research from August, 2014 to November, 2015. I hereby recommend his thesis be submitted for viva voce.

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Letter of Approval

This thesis entitled “Exploration of Psychosexual Relations in Khushwant Singh's *Paradise and Other Stories*”, submitted to the Central Department of English, Tribhuvan University, by Santosh Magar has been approved by the undersigned members of the Research Committee.

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Abstract

Present study discloses the psychosexual elements in the story collection *Paradise and Other Stories* by Khushwant Singh. From the research it can be concluded that desire of the people is like one of the parts of the human body which born with human body and develop with human being and is expressed in different forms from oral phase to genital phase. If such desire or libido is not sublimated, then there may be chaos, disorder, no progress, violence in the society, and instead of marching to the competitive globalization it leads to the place of emptiness, nowhere, elsewhere since id and eros make the people just for lust. However, it gives sublime during gratification/orgasm. But it doesn't mean that desire of an individual is always negative and wrong, desire of an individual can make extra ordinary and immortal, if it is sublimated. Since, desire is the useful substance to do something and to be something, normalization of the id, eros or desire by gratifying or reflecting in the form of art.

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I. 'Pleasure principle' and Singh's *Paradise and Other Stories*

In *Paradise and Other Stories*, Khushwanta Singh lets his characters enjoy happiness, heavenly pleasure and sexual satisfaction through physical touch. In the first story "Paradise", Margaret Bloom had sex with her boyfriend, other companions and Putli in India. Putli had lesbian relation with Margaret throughout the night that Margaret got wet from Haridwar. Her mother brought many male partners to enjoy sensually. Middle aged man with bloodshot eyes had sex many times with Margaret's mother and enters into the room of Margaret with erected penis and Sadhu who was lured by the foreign lady and offered for sex forgetting the reputation of Sadhu.

Likewise, in the second story "Life's Horoscope", Mohini had sex and because of the lack in sex satisfaction and left home forever. Madan Mohan who told her fiancée to read Kamasutra is the book of sex. In the third story, "Zora Singh", the main character Zora Singh had sex with Deepo several times after his office. Minister tasted different girls with the help of Zora in his farm house. And Deepo, the servant of Zora Singh also had such relation with Zora.

Likewise, Baljit had extra marital relation with Caretaker of the Mazzar and had baby with the seed of the Dargah. Dargah, the Caretaker of Mazzar slept with the wife of Raj Kumar. Somehow, Janaki, in her attitude or in her mind that she saw sexy body of her daughter-in-law. In the fourth story, "Wanted: A Son". Finally Vijay Lall who was always following Karuna, made her visit to him in his apartment and even washed her feet. Karuna smoked, walked without slipper, visited apartment of Vijay. However, physical sex relation cannot be seen in this story among them but psychologically both were attracted each other in "The Mulberry Tree" and whole story also moves in the periphery of them.

Observing above characters and their activities, it can be concluded that, the

possible results after fulfilling such desire which ultimately leads to the happier life or sorrowful ends. In the first story, “Paradise”, the life style that had adopted by Margaret satisfied her temporary life but later she realised herself as most lonely, unhappy person, empty inside and even she contemplated suicide. She abandoned herself from such comfort, scientific and habituated life and came to India, the new, difficult, not habituated life, not civilized scientifically and materially than she brought up and started new life in the Ashram. There she had to work hard, had to beg for food to survive. There she got some relief but because of the same act that she had repeated in the Ashram with Putli, she was exiled and returned with empty hand and pale face in the same frustrated and deserted life and place. In the same manner, Putli who was the lesbian partner of the Margaret had to pay facing lots of difficulties.

In the second story “Life’s Horoscope”, Mohini and Madan Mohan had to separate each other for ever because of the sex. In the third story, “Zora Singh”, the main character Zora Singh had to live the life in fear and couldn’t pride himself as his wife and other think about him. Likewise in the another story, “Wanted; A Son”, Baljit, who takes herself lusty than her husband and made satisfied herself with extra marital relation with the caretaker of mazzar, who belongs to the working class people and she has to suffer whole life thinking the baby does not belong to Raj Kumar who got married with the beautiful girl and bigger than himself, never succeed to make her happy physically and sexually to his wife. In the final story, “The Mulberry Tree”, Vijay Lall and Karuna both the main characters in one or the other way were suffering and enjoying because of such desire with the help of conversation, visiting each other.

However, those characters were enjoying sexual behaviour at first and

thought that they had been spending happy and prosperous life but ultimately they suffered one way or the other.

In this story collection, Singh creates different characters such as Margaret, her mother, Middle aged man with bloodshot eyes, Putli and the Sadhu, in the first story, Mohini and Madan Mohan in second, Zora Singh, Minister and the Deepo, the servant in the third story, whereas, Baljit and Caretaker of the Mazaar in the fourth story, and finally, Vijay Lall, and Karuna, in the final and fifth story, are characters to whom he meant for the whole stories. Despite socio-cultural agendas that the text abounds, how the Freudian psychoanalytical concept peep through the lens of 'unconscious desire' and the psychoanalytical concept of 'id' and the concept of 'eros' can reveal the important pavement throughout the book in which characters can be categorized on the basis of Freudian notion and the characters were guided by the notion of 'id' and 'eros'. This causes different possible apocalypse in their life.

In this book, *Paradise and Other Stories*, the concept of, "Eros", from, *Eros and Thanatos*, "Id" and, "pleasure principle", from *Beyond Pleasure Principle*, are applied as methodology. Those theories indicate that human do have various desires, among them sex is one which makes people satisfied for certain period of time and if such libido or id dominates the people and may lead the people nowhere or elsewhere than social reality. Psychoanalysis is the theory of human psychology in which Freud proved that peoples' desire for sex can be seen from very childhood, in the earlier period child satisfied playing with the organs of the mother like sucking breast, catching breast and whole body. However, child develops hostile relation after the realization that the mother belongs to father. Freud says that the language is used by the child to express his belongings but as the child stated using the language superego and Thanatos grasp him/her and let him/her realise the social norm and values which

makes him to suppressed such desire. Furthermore, he says that such impulses never end or vanish instead; they are in suppressive form waiting the opportunity to burst with the help of different forms like girlfriends, lovers and wife, besides in different forms like language, writing, imagination etc.

For Freud, every individual does have the feeling of sex, in the absence of fulfilment, people use various ways to let those desires out and those methods are tongue sleep, writing/pen, teasing, day dreaming etc. If such desires are not fulfilled/expressed then there is possibility of hysteria.

So, here in this story collection too, characters are guided by the ideologies of psychoanalysis. Here, applied methodologies are also coordinated and controlled by ego, superego and Thanatos those make the people control such outrageous act. Such condition can be seen in those stories though the characters are guided by id and eros but superego and thanatos make them control such desire and able to make them survive and adjust in the normal society in normal condition.

Main themes and issues of this book are religion, culture, tradition, eastern culture, oriental thought and sex. Among them the theme of sex seems in the visible manner. In this book he had collected five stories in every story the theme of sex comes in dominant role that can be find and not yet researched about the psychoanalytical or sexual ideas of 'Id' and 'Eros' in every stories. Most of the characters in all stories are victim of sexual desire i.e. id and eros and their life is affected, disorder, unmanaged, chaos. Even the writer Singh used the method to express suppressed desire through writing.

Being non-western writer, his way of writing is also being controlled by the style of non-west and very similar to other non-west writer, he has used simple language with the Indian and Sikh vernacular language in very convincible styles,

which attracts the reader. He is also translator and writer, and translated many books, and wrote many non-fictional books on Sikh religion and culture, Delhi nature and current issues and affairs. Novels, stories, political issue are the main genres in which he adds materials like love, romance, sex, religion, trauma, post colonial, tragedy and comedy in his writing.

He is not only the writer of *Paradise and Other Stories*, he is the writer of many other books, and some of his writings that he published and which makes his renowned are;

Train To Pakistan is a historical novel published in 1956. It recounts the partition of India in August 1947. Instead of depicting the Partition in terms of only the political events surrounding it, Singh digs into a deep local focus, providing a human dimension which brings to the event a sense of reality, horror, and believability. In a relatively short book, the reader gets to know a lot of characters in detail. Examination of the varied groups of people not only increases cultural and social understanding of that time and place, but also shows that the blame could not be placed on any one group; all were responsible.

To understand the situation surrounding the partition of India, Singh provides information about both religions involved. The book sheds light on the various religious practices of both Sikhs and Muslims in rural India. Singh describes daily life for individuals from both practices. For example, Singh describes the practice of prayer for Muslims.

The Mark of Vishnu and Other Stories titular story is an integral part of primary school curricula in India. The book comprises mostly ironic tales about faith and religion. This book deals with the school days of Khushwant Singh.

Khushwant Singh is very popular for his writings. In the short story *The Mark*

of Vishnu, he brings out the differences of opinion between the young and the old. Ultimately he drives home the fact that how a man's superstitious beliefs lead to his doom.

Delhi moves backwards and forwards in time through the history of Delhi. It has as its backdrop the story of a journalist fallen on bad times and his relationship with a hijra named Bhagmati.

Bhagmati is character, whom he literally picks up from a deserted road on a hot Delhi summer noon. Having no place to go after completing her jail sentence in the dreaded Tihar Jail, she begs to be taken under his wing. The kind sardar obliges, and thus begins a wonderful relationship of ups and downs in the narrator's life. Bhagmati, neither male nor female but possessive of great exotic sex appeal, vitalizes his life amidst the majestic remains of Delhi in its heyday, and even saves the narrator's life from the mad mobs of the 1984 anti-Sikh riots.

The novel ends with the terrorized narrator watching his Sikh neighbours mercilessly burnt alive by people angered due to the killing of Indira Gandhi by her Sikh guard

Truth, Love and a Little Malice is the title of autobioghy of Khushwant Singh, apart from tracing his story and immediate family history; it deals in depth with his relations with political dignitaries.

Some exclusive excerpts of the book detailing the relationship between the ex-Prime-minister Indira Gandhi and her daughter-in-law Maneka Gandhi were published in *India Today* to generate publicity before publication of the book. The publication of the book was held up for more than five years after Maneka Gandhi filed a case against the release of the book.

Burial at Seahis first novel in five years, one of India's most widely read

authors book in twentieth-century Indian history, bogus religion, and sexuality. After Nehru, Victor Jai Bhagwan is Mahatma Gandhi's favourite Indian brilliant young man with the temperament of a leader and fiercely committed to his country. Though Victor adores and respects Gandhi, he disagrees with the Mahatma's vision for the future of India. He returns from university in England determined to bring the benefits of modern industry to the subcontinent, and within a few years of India's independence, becomes the country's biggest tycoon. But this is not the only ideal of Gandhi's that he defies: facing a midlife crisis, he falls passionately in love with a tantric god-woman who introduces him to the pleasures of unbridled sexuality, but also becomes the reason for his downfall.

The Company of Women is one of India's most well-known and widely read books. After Mohan gets back to India and settles in married life, his passion for women continues undiminished. He feels highly relieved after being divorced by his nagging and ill-tempered wife. But Mohan was an unfaithful husband. His sex escapades, before the divorce and post divorce were unusual and varied, including his repeated relations with his ever-obliging maid, Dhanno, with her practiced charm on the bed.

The book describes Kumar's rendezvous with madam Sarojini Bhardwaj, a Professor of English. And, when it came to sex, the lady professor proved that she was stronger than many men. Another lady appearing in the sex life of Kumar was Molly Gomes, who was not only as an incarnation of sensual impulse, but also as a mistress of sexuality. Likewise, Susanthika, the small wonderful bird, from Sri Lanka was really active on bed.

This is commenced writing *The Company of Women* when he was eighty-three and finished at age eighty-five. The octogenarian writer has declared 'as a man gets

older, his sex instincts travel from his middle to his head.’

Khushwant Singh, in his writing may get succeed for certain period of time, but his writing got reviewed by other scholars,

First criticism is by Suresh Kohli, who shows his critical and suggestive voice through his criticism. In his criticism, he firstly pulls his attention towards his historical background:

This is a revised, updated edition of the author's earlier compilation published in 1989, with the addition of five new stories that were contained in *Paradise and Other Stories* published in 2005. The compilation shows three distinct styles. Thirty-one of the thirty-two stories in the earlier volume were written during the first phase of creative outburst in the forties and the fifties.

. . . He wrote precisely two stories in the seventies, ‘The Bottom Pincher’ and ‘The Agnostic’ the latter neither found a place in the earlier, nor in the present edition. The remaining five had been explicitly written for a new collection in 2005. These are much longer, verbose and meandering narratives punched more with explicit erotica and devoid of style and sensitivity that were characteristic of the author. (1)

At first, he talks about the historical background of this book and his other writings that made him famous. Besides that, he tries to poke to the explicit nature of the writer and his writing. Secondly, Kohli interprets the writing style and the way of writing that Singh had proclaimed saying:

He has clearly forgotten what he said two decades earlier, and, therefore, not practiced in subsequent attempts: A short story in fact be

short. It cannot be a short novel, any more than a novel can be a long short story. Just as a large painting needs a larger canvas and is better done in oils than in water colours, and just as a miniature is better done on ivory or parchment and in stone colours with its lines drawn with the precision of a hair brush, so it is in writing.

. . . A novel is on a large canvas, a story is like a miniature painting. Personally, I would fix 3500 words as the outside limit for a short story. He does not adhere to the self-professed principle in his latest output. (1)

Here, he talks about the required nature for short story as told by the Singh and further says that Singh has forgotten about his own idea for short story writing in his own. For Suresh Kohli, few of his stories may have been written fifty years ago, but they are still relevant to the present times as they are reflective of the humbug that still thrives in our society. Suresh said that the writer had clearly forgotten what had been told two decades earlier, therefore, not practiced in subsequent attempts. Suresh syntactically review this book saying:

Writer does not adhere to the self-professed principle in his latest output. "Paradise" runs into twenty-nine pages; "Life's Horoscope" into forty-three; "Zora Sing" into twenty-seven; "Wanted: A Son" into twenty-seven and; "The Mulberry Tree" into thirty-one pages, respectively. These were ostensibly about 'irrationality and self-righteousness' that had come to be a mainstay of the Indian social fibre even while rationality and science brought about a different awakening elsewhere.

. . . He says that, unfortunately, in the later stories he does not conform

to that principle either, nor a short story must have a distinct beginning, middle, and end must have, like a scorpion's sting in its tale, a curlicue which sums up the story. But it was these very principles that elevated his first thirty-one stories to a pinnacle. For him, they were full of sharp wit, between the lines humour, and the masterly use of the ironic metaphor which, at times, was simply devastating. (2)

Here, in the above statement, Kohli continues the patterns of the stories and the pages of those stories and mannerism of the short stories that that need to be as sharp as and as effective as the tale of the scorpion by Singh and Indian social aspect, in comparison with science and Modernity, social aspect in the present scientific globalization. He further explains his other writings and political vandalism, saying;

But they weren't without certain specific concerns and issues, police oppression, injustice in the law courts, political vandalism and corruption, Englishmen, the brown sahibs the infiltration of seedy black money and its influence on the political system, Scotch and soda. While the new narratives do roughly touch upon the same obsessions, they are uniformly without the scorpion sting. Also, not even all the earlier stories are of a uniformly good quality the reader. 'Sikh Meets Sikh' and 'Rats and Cats in the House of Culture' are hilarious. (2)

Here, Kolhi satirises upon the bad political aspects and the hegemony upon the western and their domination. He agrees that many of Khushwant's stories are based on 'real people' and incidents. In many of these stories one can spot those faces that at some point or the other brightened up the capital landscape. Khushwant is also notorious for his acid pen when it comes to the painful social reality in the aftermath of a tragedy. By the end, the narrative degenerates into sex and sin, without the

expected scorpion's sting climax.

India has something no other country in the world has. If I don't find it I'll be back sooner, says Margaret Bloom, thirty, still single and American who has been no less a practitioner of the erotic art than her parents, to her High Church Anglican mother with many lovers, divorced by her philanderer Jewish husband in the first story 'Paradise' from the newer lot. By the end, the narrative degenerates into sex and sin, without the expected "scorpion's sting" climax.

. . . The same parameters govern the long narratives in "Zora Singh" which also deals with the seedy side of politics and rampant corruption; and "Wanted: A Son", which has at the centre Hindu middle class morality, and undaunted faith and belief in the divine even if it is through infidelity.

. . . "Life's Horoscope" seems to be inspired by some information, but mostly speculation and deals with blind faith in rituals, astrology, matching of horoscopes and accompanying fears if it is indicated in the chart. She had looked forward to being married to the only son of a well to do family, who was reputed to be a scholar. She also expected him to be an ardent lover, but this fellow had turned out to be a crackpot who did not know the first thing about making love. Predictably, the marriage ends despite matching horoscopes.

. . . "The Mulberry Tree" seems to have been borne of experience and that's why despite the wavering length comes through to some extent. It also deals with faith and miracles. (4)

In the above statements, Kohli tries to summaries each text separately of Singh and

the characteristics of the main characters of the stories. He even makes clear about the failure of Indian social concept and its weaknesses or blind believes on the religious aspects in the satirical manner.

Devoid of the typical Khushwant characteristics, wit, irony, sarcasm, and humour—these stories can best be described as long, meandering narratives. Disappointing fare from an otherwise master storyteller, but together with the earlier stories the volume is still capable of compelling, to quote the nonagenarian author, readers to have a look at them. (4)

He makes acknowledge about Singh's ways of writing using different elements in the writings and vague narratives technique that he applied in the text. Another criticism is by DilipBobb, he has combined his two pet themes to produce this collection. First he criticized the wrong concepts of Hinduism, says:

In "Paradise", he takes a swipe at westerners who come to India looking for salvation; in others he debunks the average Indian's blind faith in astrology, horoscope and the desperate desire for a male heir. In "Zora Singh", about a prominent builder's relationship with a powerful cabinet minister, has echoes of Singh's own father who constructed much of Lutyens' Delhi. (1)

Here, he talks the visiting of the westerner in India in search of salvation and the failure of astrology and horoscope. Possible impacts by the relation of powerful corrupted person in the context of Indian society. Bobb criticized the task of Singh comparing with soda and scotch as it comes in every story frequently, saying:

It is a formula that Shobhaa De adopted with great success but no one has perfected it like the raunchy old sardar in his fiction writing. Four

of the five stories have sex as an essential theme while the fifth revolves around an ageing bachelor's fixation with a woman he sees in a market. This is vintage Singh, shaking a literary stick at Indians and the duplicity in their social life. With the sex thrown in for added effect, it is like his evening Scotch. It needs a dash of soda to render it enjoyable. (1)

DillipBobb, remembering the sex in writing by Shobhaa De, complained the perfect sexuality in writing by the lusty Sardar. He says that sex, as a main theme in four of five stories by Singh and in the last story too, writer makes the story moves on the periphery of women. Furthermore, bringing the concept of better wine with dash of soda, he says that Singh makes his stories like wine, adding sex as the dash of soda.

AnjanaBasu also gets same issue in the writing of Khushwant Singh's *Paradise & Other Stories*. She first brings the historical glance of this book, *Paradise & Other Stories*, was launched on Singh's ninetieth birthday by Penguin India. On releasing the book, Penguin India owner Aveek Sarkar called him, 'The Peter Pan of Indian letters'. And Singh swore that this book would be his last.

The book begins with a prologue about the false beliefs raised by astrological predictions and goes on to rollick through the answers to various questions that have obviously been preoccupying Khushwant Singh: Why do we believe in miracles? Can a horoscope guarantee the perfect wife? Is the *Kamasutra* a useful manual for newlyweds? She claims that sex, scotch and scholarship float through the stories – his protagonists are ordinary everyday people who find the things that they believe in letting them down again and again.

Tiptoeing through Khushwant Singh's new collection of short stories, one feels a little like that. Four-letter word to the right...oops, four-

letter word to the left. Oh, oh, sex scene. A quick flutter and a turning of pages, oops, another sex scene. One tries very hard not to be like Johnson's lady and also not to be unsophisticated at the same time. Sex scenes complete in every detail are rare in Indian writing in English. . . . Shobha De made a name for herself by being the first Indian Jackie Collins, but even she never went to such hard-core detail. Or perhaps the detail isn't hard-core at all, and it's just the effect of finding scenes like these in a book written by a ninety-year-old man (1).

In the very beginning, she directly comes in the sexuality of writing bringing four-letter word. Here she also brings the concept of the Sobhaa De in comparison with Singh and his sex detail in the stories. She further says that at the heart of the book, there is a preoccupation with Indian hypocrisies. She claims that her writing mainly flows with the sexual activities of the characters. To clarify her claim, she says:

Singh has always maintained that as a race Indians are sexually repressed. Sex, of the untie-the-pyjama-string-and-let's-get-down-to-it variety is central to every story, beginning with the Pahari miniature on the cover. Acts of coition, if you like, is involving the hungry woman and the relatively inexperienced male. In, "Wanted: A Son," he writes of a young woman who goes to a guru to pray for a son and ends up sleeping with the guru and so gives birth to a son. (2)

She has directly comes in the sexual attitude in writing that has started from the very miniature of the cover. Titillating the book most definitely is, with all those sex words scattered around. Coming to the sexual aspect of the writer, she raises the question, "Should we call Singh a grand old man or a dirty old man?" (2). She says that this

story collection makes him famous:

Paradise & Other Stories certainly reminds us what he has become famous for. If, however, *Train to Pakistan* is the quintessential Khushwant Singh novel for you, or even if *Delhi* is, then you may find yourself looking to the past with regrets. (2)

She even compared this writing of Singh with his other writing for being renowned and his first career with the novel *Train To Pakistan*, that was considerably in advance of its time

By analyzing above criticism, conclusion can be made that his writing is victimized by syntactic by Suresh Kohli that analyzes the structure of the sentences and the methods to write the stories and his historical background of the writing along with this he touched the issue of the sex slidely saying explicit erotica and devoid of style and sensitivity that were characteristic of the author. In that manner, researcher agrees with Kohli but his criticism claims just the erotic aspect of the writing but he did not go to the Freudian notion which not only talks of the sex attitude but he did look more to this work. Other reviews by DillipBobb and AnjanaBasu too, orient to the sex that the writer expose in his writing but no one of them were gave stress to the consequences of such uncontrolled pleasure.

But the researcher differ with all of them, researcher analyzed the text, written by Khushwant Singh on the basis of Freudian psychoanalytical notion of “Id” with “ego” and “superego” and “eros” with “thanatos” that found in the text, characters and writer which is the outcome of suppress desire that effects the lifestyle, society. Since my research directly analyze the sexual aspect of the writer and the text with characters and its effects on them.

This project focuses on Khushwant Singh's *Paradise and Other Stories*,

collection of stories, that depicts the similar issues of 'sexuality' and 'physical pleasure' guided by the notion of 'pleasure principle' that is theorized by the Austrian Physicist Sigmund Freud. On the surface study, this book appears to be dominant by the socio-cultural issue but in its deeper level it carries the different issue, pleasure of sex which is even peeped through the view point of Freudian notion of 'pleasure principle' Khushwant Singh, in his collection of stories, tries to show the socio-cultural aspect of the Indian society but his idea in this book is caught by the Freudian concept of 'pleasure principle', 'eros' and 'id'. This book consist of five stories, in first story "Paradise", characters like Margaret, her mother, Middle age man with the bloodshot eyes, Putli and Sadhu ,in the second story, "Life's Horoscope", characters like Mohini and in somehow Madan Mohan, Parvati and Hari Mohan, in the same manner in third story "Zora Singh", main character Zora Singh, Minister and Deepo, the servant of Zora Singh, in fourth story "Wanted: A Son", characters like Baljit, Caretaker of Mazaar, in the final story "The Mulberry Tree", Vijay Lall, the main character, add the bridge for Sigmund Freud and his concept of pleasure principle, id and eros. In these stories, characters seem to be guided by the physical pleasure, sensual feeling or 'id' and 'eros' but sometime 'ego' and 'Thanatos' also come to balance the social norms and values. However, must of the time pleasure principle or id defeat such norms, values and social issues and lead the characters of the stories.

II. Psycho-sexual Elements in Khushwant Singh's *Paradise and Other Stories*

According to Sigmund Freud, psychoanalysis refers to a specific type of treatment in which the 'analysand' (analytic patient) verbally expresses his thoughts, including free associations, fantasies, and dreams, from which the analyst induces the unconscious conflicts causing the patient's symptoms and character problems. The analyst confronts and clarifies the patient's pathological defenses, wishes and guilt. Through the analysis of conflicts, including those contributing to resistance and those involving transference onto the analyst of distorted reactions, psychoanalytic treatment can hypothesize unconsciousness of the patients.

For Freud, from the very childhood, child plays sensually with the body of the mother internalizing the concept of those things and mother belonging to him as well, until the acknowledgement of mother and father relationship. To that complexity, Freud coined the word, "Oedipus Complex" that he had germinated from Sophocles' ancient drama *Oedipus Rex*, where son Oedipus and father Laos seem to be enemy to each other and the son always wanted to kill the father and marry mother. According to a prophecy, is fated to sleep with his mother and kill his father, attempts to escape his fate, but in the process, unwittingly does the very things he was attempting to avoid. And in the absence of mother, son always search the lady like girlfriends, wife and other female colleagues for substitution of the mother and to fulfil the desire for mother. In the same manner, such relation also there between daughter and father, to that, he gives the name of, "Electra Complex".

Freud further explain along with the development of the child in physical and mental, social attitude and behaviour also develop in parallel manner but his thought towards mother does not end rather, it remains in the unconscious part of mind. Because of social norms and values, those desires remain suppressed or controlled

and remain in unconscious stage of mind. Those libidos always wanted to come outside by hook or crook without thinking social norms, values, life and society as well, to such attitude and behaviour, Freud gives the name of Id and eros in his psychological concept. 'Id' is the great reservoir of the libido, from which the ego seeks to distinguish itself through various mechanisms of repression.

Because of that repression, id seeks alternative expression for those impulses that we consider evil or excessively sexual. Freud contrasted the pleasure principle with the counterpart concept of the reality principle, which describes the capacity to defer gratification of a desire when circumstantial reality disallows its immediate gratification. In infancy and early childhood, the id rules behaviour by obeying only the pleasure principle. People at that age only seek immediate gratification, aiming to satisfy cravings such as hunger and thirst, and at later ages the id seeks out sex. The id is governed by the pleasure-principle and is oriented towards one's internal instincts and passions. And Eros is the drive toward attraction and reproduction. Those impulses make the people forget rest of things except sex and sensuality.

Here too, research in this text, psychoanalytical concept of Id and Eros, which is defenses by Ego, Superego and Thanatos: known as Defense Mechanism, was propounded by Austrian neurologist Sigmund Freud, father of psychoanalysis is applicable Psychoanalysis is a theory of psyche of human mind, which is propounded by the Austrian neurologist Sigmund Freud, known as the father of psychoanalysis. Here in these stories, psychoanalytical concept of the Id and Eros, guided by pleasure principle can be seen unavoidable among the characters and this methodology can be applied to the writer as his writing contribute to be so.

Since Khushwant Singh was one of the great critic, writer, translator, satirist.

He wrote many books like *The Company of Women*, *Train to Pakistan*, *Delhi*, *Burial to the Sea* and numbers of books. He was one of the best writers to use elements like satire, sex, reality, socio-cultural, political, religious, trauma, oriental and occidental though in his writing which makes us read him, with amalgamation of pun, wit, metaphor, simile and all figures of speech in his writing.

Although he got excellencies in all those subject matters and its uses, but his writings mainly focus on sex as subject matter. It can be generalized by his works, along with *Paradise and Other Stories*, in other books like, *The Company of Women*, *Burial at sea* and *Delhi* too, he prioritized such subject matter. This story collection, *Paradise and Other Stories*, is one of them in which he used the subject matter of sex in every story that had been collected in this *Paradise and Other Stories*. Those stories and characters are caught by the psychoanalytical thought of id and eros.

However, in his book, he even used thanatos or superego, so that the characters that he introduced, could survive in the society by coming out of the only erotic activities, behaviours, acts and effects. But characters seemed to be more affected and guided by the thoughts of id and eros then defence mechanism like ego, superego and thanatos. Here, characters enjoyed lots sexually/physically with pleasure without thinking anything else or the possible results/outcomes of that sexual activities and behaviours. In such context, it can be generalized that the characters were gripped by id and eros and became more womanizer and manizer then humanizer and social and let them indulges in the physical satisfaction.

However, in the collection of stories, Khushwant Singh did not give attention towards child stage or children psychology but gave more attention to the genital stage. In this stage people get maturity and parallel development of defence mechanism with id and eros. So, in these stories writer let the character enjoy sexual

pleasure socially or legally as far as possible but because of the more compressed in repressive desires, that makes the people forget everything and enjoy sexual pleasure until they got satisfaction, in this context, one can come to the conclusion that if id and eros or libido go upper head, sublimation is impossible, here in this text characters did not sublimate. For sublimation thoughts and superego need to over attack id and eros, it can be seen in writer and wrote many books.

Here in these stories and characters, id and eros got upper head. In that case, first four of them enjoy physically and suffer one or the other ways since, id and eros totally dominate the superego. To make the claim more effective, characters can be taken as example. In the first stories main character Margaret, Her mother, Middle aged man with bloodshot eyes, Putli are the characters who enjoy their life sensually and erotically, likewise, Mohini, wife of Madan Mohan, in the second. In third story, Zorasingh, Deepo and Minister, in forth story, Baljit, Care taker of mazzar, Raj Kumar and his mother make self pleasure. However, in the last story effort for sublimation their emotion into the creative acts of reading books, can be seen, because in this story superego or Thanatos dominate the sexual thought so the characters of this story and did not suffer much in comparison to the other four stories or their life seemed to be normal than the characters of the first four stories.

In the first story “Paradise”, he brought the characters like Margaret, her Mother, Middle aged man with bloodshot eyed, Putli and Sadhu. Here Margaret who enjoy herself with her friends sensually even not knowing who is the real sex partner and with how many partners did she had such relation. In such act she enjoys lots which even justify the title “paradise”, paradise of a sexual pleasure or satisfaction. In this context the thought of eros and id justified. In this context the thought of eros and id of psychoanalysis strike with those events because id and eros says that leaving

other ideas or things and circumstances fulfilled the sexual desire by hook or crook or obey an act according to the commandment of unconscious mind and she did the same, who even didn't know with whom and how many boys did she had the sexual contact, here id and eros seems to be overhead to the Margaret and had relation with multiple partner without knowing. Her other acts after coming to India during the time of getting bath in Ganga, Margaret undressed herself showing necked beauty is also the sigh of id and eros. Besides, while she was in HarkiPaudi she was attracted by the Saddhu and his erected penis and kissed his erected penis although Sadhu was old, bearded and looked like rustic and traditional, saying, "I bend my head in his lap and kissing his penis" (25). Here in the context although super ego ultimately won but the thought of eros and id also seen vividly on both of them. After returning from the HarkiPaudi she had lesbian act with Putli throughout the night. They moan and orgasm many times, they utter sound like "my pet, you'll be crushed under my big body" (27),

"I opened the front of my night down so she could have direct access to my body. She kissed my breasts over and over again, first one then the other, sucking hungrily like a child. It was delicious. I was aroused. I kissed her on the lips, then kissed her all over her face. I took her tiny breasts in my mouth, one at a time. Putli was frantic with the demonic passion, clawing my arms, my soldiers, waist and buttocks"(27),

Said by Margaret and even they did not know how long did they go on. They had such relation in the Ashram where such act is taken as sin. They even couldn't think of their afterlife. Here it can be easily understood that the character that is brought by the writer is suffer by the sex desire, id, eros the notions of psychoanalysis.

In the similar manner Mother of Margaret also victimized by the ideology of

psychoanalysis, because she brought different men for enjoyment like animal even not caring her own daughter that her daughter was in India as she thought there is no life without sex and only the way to get satisfied is sex. So to say that her mind was only sex oriented and totally capture by id and eros. In such condition it can be said that she is guided by the ideology of the id and eros and the principle of pleasure.

Middle aged man with bloodshot eyes who even doesn't know where to fulfilled his sex desire after the rejection by the mother of Margaret and inter into the room of the Margaret holding his erected penis by his hand uttering, "Want my dick in your pussy darling?" (4), using the words like, "Fucking whores!" (4), so he can be taken as another victim of id and eros.

Another character of this story, decorated by the act of id and eros was Putli, though she escaped from her husband. Here in the story 'paradise' she played co-role of Margaret. In the river Ganga during the snaan she dragged her sight to the big breast and beautiful body of the Margaret and compared to herself. Putli cared to her female partner, wait for long to meet her, she had more love affection to the Margaret and the day Margaret return from the HarkiPaudi they had gone for whole night, during the night to make Margaret ready for sex she kissed her from the toe to lips without thinking the possible result that she had to face next to that paradise that they were enjoying, uttering the sound like "Margaret behn, lie over me. I want you. I love you" (27), "eat me" (27), "cross me to pulp" (27), during their intercourse and for the second time too, she aroused Margaret saying, "Kiss me on my lips again" (28). So if we go through her act, her contribution for the ideology of id and eros can be seen in upper hand.

Saadhu, who is the idol of the Hindu religion also attracted by the foreign breast and the hair that came to him, forgetting everything of his prestige and

reputation he propose for the elicit relation by loosening his jockstrap and showing erected penis and said, “Like it?” (25) and “Hundred rupee more, I put it in you” (25). This is also the element of the psychoanalysis that contributes to the ideas of id and eros.

Here, in the text since id or eros was being centred, the characters cannot sublimate their impulses into the creative one rather, they enjoyed heavenly pleasure of sex. Nevertheless, they enjoyed physically in the beginning but sufferings, pains, loneliness, emptiness grasped them in their ultimate life. Freudian psychoanalysis claims that if libido is not control then it comes in the violent manner like in those characters.

In the second story “Life’s Horoscope”, too we can see the elements of the psychoanalysis which support to id and eros. To make this idea more effective characters and issues are shown below;

The main character of this story Madan Mohan justified this idea by the act of acceptance of wife as she was not as he expected, without thinking of his prestige and prior thinking. However, in his earlier life, he could sublimate his desire, so he was successful person in his earlier life in case of his study, but later, he was caught by the id and eros. Beside, before marriage, he asked his fiancée to read Kamasutra and he himself make himself acknowledge about the chotushashti, sixty-four different posture that couple can adopt during intercourse to make married and sexual life happy. In that manner, it can say that, Madan Mohan was also guided by the psychoanalytical thought of id and eros.

In the same manner, another character Mohini, wife of Madan Mohan, is also corrupted by the ideology of the id and eros, by following acts; kissing her husband outrageously and she didn’t talk to her husband for five days only because he

requested her not to have sexual relation for five days. While having sex after five days, she kissed him outrageously, undressed herself showing everything and asked him to undress for sensual glance saying: “Kiss me here” (67), whispering in his air, and said, “Take your clothes off. I want to see as much as you see of me” (68), at the time of intercourse, she uttered impatiently, “Go on, push it in,” (68) and even scolded to her husband, “Gadha! Donkey! I haven’t even begun and you have finished!” (68), for not being satisfied with the sexual act of his husband. After the explanation of the ‘sirsa-asana’ by Madan Mohan after sex, she said, “You call that having sex? You should have done with it with your head, that might have been more satisfying” (69), in a huff. Later she went back to her father and mother and never returned back because of her unsatisfied sex desire could not fulfil by her husband, Madan Mohan. She couldn’t control and suppress her desire and didn’t want to take any chance for better life and with her husband and leaved home and marital relation with Madan Mohan forever in search of gratification.

In this story too, libido goes upper head than the superego of the characters and they could not sublimate into creativity, instead mostly involve in vulgar act of having sex and thinking of sex rather being creative. Finally, they had to suffer being separate to each other after the certain time of their marriage.

“Zora Singh”, the third story, also supports the ideology of the id and eros through different characters like Zora Singh himself, who seem to be honest, loveable person for his wife. He used to have sexual relation with his maid Deepo giving job opportunity frequently and other girls earning the title, ‘womanizer’, without thinking of his wife, who loved and believed him more than herself and reputation of self being honourable person in the society he had such relation. He had close relation with the prostitutes, are examples of the id and eros.

Another character of this story is, Minister, who had very good relation with Zora Singh because he used to arrange girls in the need of minister at the guest house of minister. In return of that help, Minister gave his full support for Zora Singh to do and remove the illegal activities of Zora Singh without thinking of his responsibilities and prestige, is also the attitude of id and eros. Which makes the people involved in non-prestigious/illegal and unsocial act.

Last but not least character of this story was Deepo, who is the maid of the Zora Singh and work at his home, had sexual relation with her master regularly without any demand, even after having baby. In one side, it can be conclude that, if she didn't let Zora Singh have sex with her, she might be fired from the job, but in the other side, she could search for the next job instead. But she didn't, because she also needed that pleasure very much and had frequently with the master, without caring other.

In this story too, characters were suffering because desire for pleasure seem to be in dominant role so here too, characters enjoy the pleasure as much as they could, but in their later life they suffered. However, they could maintain their problems with the power of the money, but mentally they suffer lots.

In another story, "Wanted: A Son" too, Singh has brought many characters who support the notion of id and eros of psychoanalysis. In this story, there are seven characters among them three characters main characters that they were guided by the notion. Among them;

Baljit, the main female character, police officer and the wife of the Raj Kumar, seem to be sexier than other and arouse more sexual desire and want more sexual relation. Wearing short and small night gown which make her sexier, letting her big buttock and breast, to be seem to others, while having sex with his husband too, she

put more zest on act, vulgarly and outrageously uttering and showing anger and excitement in words to make Rajkumar more active and fast in sexual act saying:

You see I am a full blooded Jatni of peasant stock.

. . . We are more lusty, you people cannot beat us anything physical.

. . . Okay, fuck the hell out of me if you can. (128)

From the above saying, it can be concluded that id and eros makes Baljit gratify sensually and to create excessive pleasure, she evoked these words during the act with Raj Kumar.

Besides, she even had extra marital relation with Care taker of mazzar many times. She let him to untie her dresses and let her breast into the mouth and had sex with him, felling his penis bigger than Rajkumar and she repeated that act again and again until getting fully satisfaction with that bigger one and being pregnant by the Care taker of Mazzar. Even in the downpour, normally in such condition people do not think of driving instead stop if they are driving singing song:

O Farid, the street is full of mud

And my lover's home is far away;

If I go my garments will get wet

It will be false to my Lover if I stay;

I care not if my closes get wet

It is Allah who sends down rain;

I will go to see my lover

Never will I let my love down, come what may. (132)

Though she knew that, to have such relation with illegal person in Hinduism is sin but she accepts the baby of care taker giving after the name of Raj Kumar in the name of blessing of the God and the song that she sang also indicate that she wanted to go for

him at any cost, giving the status of lover, to Care taker. This act can be taken as vivid example of id and eros. Psychoanalytical thought id and eros argue that, people could not think of morality and any other things except sex, which can be seen in the acts of Baljit.

In this story, Raj Kumar is also somehow seemed to be attracted in such act. During the act of sex with the wife, he zest as much as he could saying, “I will fuck the hell out of you, you sexy Jat bitch” 128.

However, he never fucked the hell out of her, as she wanted but he did his best. In this circumstance we come to the conclusion that during the act, unconscious mind dominate his sub conscious and conscious mind, make him slap in the buttock of his wife and make him involve more in the sexual act.

Another character of this story that is as important as Baljit, is Care Taker of Mazzar. He is the sex partner of the Baljit in the Mazzar. He is much suffer from the id and eros because he is the person who had to help the people that comes to the mazzar, instead, he is able to make the female take medicine which makes them weak, sleepy and lusty whosoever visit there. And had sex with them, and make them visit again and again, that he did to Baljit too for couple of times. This act is also the act which makes the title and issue for the research, justified.

In this story, another character, griped by the id and eros or by pleasure, is Janaki, the mother of Raj Kumar and the mother-in-law of Baljit, she some tome stares at the big bosom and the big buttock and sexy body of the daughter-in-law. Instead of comparing the body of Baljit in her khakhee uniform, with the body of the daughter, she compared that body with the sex object. In this case, it can be said that her mind is guided by the id and eros.

In this story too, libido goes upper head so that the character like Baljit,

forgetting family, husband and reputation went to meet the care taker to get sex satisfaction even in heavy rain.

In the last story, “The Mulberry Tree”, vivid issues that strike to the psychoanalysis, may not be there but psychologically and indirectly those issues can be seen in the short story in indirect manner. In this story, there are only two characters that the story moves around. They are Vijay Lall and Karuna, in this story they did not have sexual relation but sex though for each other can be seen in the mind of both characters.

The act of follow the girl forgetting rest of the task, to recommend books to unknown girl, to hide the shoes of the girl and to make her visit to the place where he use to live. Besides, he even washed the dirty, mess, gravel feet of the Karuna in the basin, after knowing Karuna smokes and drinks, thinking the girl who smokes and drinks are liberal in the case of sex. In his act, it can be said that Vijay Lall is guided by the id and eros or id and eros goes upper head. If we observe the act of Vijay Lall, than it can be understood that his mind is full of sex and sexuality, which gives the base to the id and eros.

Karunais also as same character as Vijay Lall, who was mentally sexy because she used to smokes, drinks and takes help of the unknown person. Generally, it says that girl with smoking and drinking habit is more sexy and lusty. Internalizing this concept, Vijay was behind Karuna. Her mind was guided by id and eros because while she lost her slipper, she did not buy next one rather, she walked with necked feet in search of her lost slipper. However, she used to come to market in car, and did not buy another instead; she walked with naked feet making her legs dirty, mess and gravel. Perhaps she knew about the shoes and also wants same like Vijay Lall to have some relation with the male. So, she visited to the flat of male and let him touch her

feet closing the eyes without hesitation. In this condition it can be assumed that she might not mind with any kinds of touch by Vijay Lall, which means she also wanted to enjoy physically. In that manner, the title and the issue strike with both characters.

The last story is quite different or seems to be vice versa than other four, that impulse of the people sublimates into creative act of reading books, collecting books etc. In this story, instead of involving in such act, characters make themselves busy in creative work like reading books. But, it doesn't mean that the characters did not have such desire, but it seems in more suppressive and sublimates form because ego and thanatos dominate the id and eros. So, in this story, characters did not have to suffer or they did not have to face drastic in their life.

At last, reading the psychoanalytical theory of Sigmund Freud, we come to know that, every healthy people have the desire of sex, so, for him every healthy people are sick and thanatos, ego and superego makes that sickness increase by increasing social aspect and controlling those desires. After the socialization, thanatos, ego and superego makes the human, control or suppress the desire, id, libido and sensual pleasure and that suppressed desire expressed in different ways, like by the pen, by the tongue sleep, by the night dream fantasy and the action.

In the context of this book and the writing, writer himself seems to be suffering by such psychological desire. But he could sublimate his desire into work of arts; in the form of books, there he could release his desire by pouring into words or creative art. Writing is one of the therapies of such repression. But his work of art could not escape out of the reach of psychoanalysis, in that circumstances, it can be assumed that, writer himself is being over headed by the id and eros. It is id and eros, which made him, thinks about sex and sexual activities but superego direct him to sublimate into writing.

After reading these stories, it can be internalized that, Khushwant Singh too, is suffering from such desire but desire of his mind able to change or sublimate such desire or instinct into creation or work of art. But his desire could not sublimate properly so his thought towards the sex and intention seen in his writings and he let his intention of sex release through the different characters tactfully manner and decorated form. Here, Khushwant Singh used writing as therapy. So, that he could renowned himself in the field of art and literature instead of sex sufferance.

After the observation of situation, it can be analysed that, in the human psyche, there is always libido or desire, if such libido or desire or id got over head, than there is huge possibilities of physicality, which makes happy in its beginning. But ultimately it leads to the path of emptiness, as in the stories and the life of the characters. But if such desire sublimate into creativity, than, as coded in the holy books, theorised by the Freud and with the example by the writer, it can be understood that desire leads to the satisfaction for ever and keep the people in the path of immortality with the help of art.

As Sigmund Freud says psychoanalysis refers to a specific type of treatment in which the 'analysand' (analytic patient) verbally expresses his thoughts, including free associations, fantasies, and dreams, from which the analyst induces the unconscious conflicts causing the patient's symptoms and character problems. The analyst confronts and clarifies the patient's pathological defenses, wishes and guilt. Through the analysis of conflicts, including those contributing to resistance and those involving transference onto the analyst of distorted reactions, psychoanalytic treatment can hypothesize unconsciousness of the patients. This could be seen in the characteristics of the characters, here in the first story, "Paradise", main character Margaret, first enjoyed so much with different partners, even not knowing with whom

and how many partners did she change during intercourse and finally at the end of the story, feelings of defenses and guilt can be seen in her life. She started reading books, went to India in search of emancipation and return back to home city were some of her guilt. Besides, another character Baljit of "Wanted: A Son" too seem in the same guilt, after getting pleasure by the mazzar for the first time she uttered in the guilt saying,

Freud further explains after knowing the relation between child develops hostile relation with father and want to kill father for taking his precious, i.e. mother, to that relation between father and son, Freud coined "Oedipus Complex", that he had germinated from Sophocles' ancient drama *Oedipus Rex*, where son Oedipus and father Laos seem to be enemy to each other and the son always wanted to kill the father and marry mother. According to a prophecy, is fated to sleep with his mother and kill his father, attempts to escape his fate, but in the process, unwittingly does the very things he was attempting to avoid. And in the absence of mother, son always search the lady like girlfriends, wife and other female colleagues for substitution of the mother and to fulfil the desire for mother. In the same manner, such relation also there between daughter and mother, to that, he gives the name of, "Electra Complex", where daughter searches father image in boyfriends, husband and other male colleagues, since, daughter cannot get father.

However, here in the text oedipuscomplex and electracomplex may not applied, but the character were supposed to seem that they were in search of father and mother figure by the act of their relation with different colleagues like Margaret had different partners in her student life and after coming to India too.

He further says that every desire of the people ultimately links with sex. Every people does have such sickness of sexual desire, if such sickness does not get

fulfilled, because of the excessive pressure and anxiety, there is possibility of extreme sickness, to that sickness, he pronounces 'hysteria' to the female and 'neurosis' to the male. He further says that every healthy individual does have such desires, which remain in the unconscious mind that never ends rather, remain in suppressive manner searching the better way to burst out like the hottest Lava inside the earth crust. Here in all stories, characters and the writer were suffering from such problems of sex so in the first story; Margaret lost her virginity in love affair with basketball captain, in their love affair it might not necessary to have such relation but they did. In VaikunthaDhaam too, Putli and Margaret had lesbian relation for whole night in the name of friendship.

In the second story, "Life's Horoscope" too, marriage of a son, Madan Mohan wants of a daughter-in-law means providing legal sex permission to the couple, acceptance of Mohini to the unseen and unknowing person even after being educated person and had such consequences of the circumstances, caused by the sex. In third story too, job of Deepo, the maid of Zora Singh, her relation with Zora Singh, causes of very good relation between Zora Singh and Minister was sex.

Likewise, in the fourth story, "Wanted: A Son", to get marital relation with the boy of another caste and smaller and weaker person was just for sex satisfaction, to had sexy get up, to visit the caretaker of the mazzar in the downpour without informing husband were just for the sexual desire and to fulfilled such desire. In the last story, "The Mulberry Tree", however character did not seem indulging in such acts but their every relation, meetings and following were indicating that they wanted to have sexual elation or their relation after glancing seem different then previous. So it can be assume that ultimate relation of the human leads to the sex.

Freud gives the alternative solutions, methods and sublimations to release and

control such repressive desires or libidos or impulses. To those methods, he even says 'Freudian slips', 'Parapraxes' or 'Psychology error', if such desire does not get fulfilled then there is the possibility of hysteria and neurosis and such methods or ways are;

- a) Tongue sleep/ In language
- b) Day dreaming/ Night falls etc.
- c) Writing/ Reading (Creativity)

These are some methods to release such desires. Freud says that tongue sleep is one of the methods of release those desires. In this method, people out let their sensual thought through the language or tongue. Freud said that after utterance the feeling of sex suppose to be over, like curse and bitter by the anger and disappointed person.

Second method of control sexual desire is day dreaming/ night falls which is also called fantasy or imagery order and that fantasy and imagery order make one relief and control the desire.

Besides, there is another method writing/ reading. He introduced this method as sublimation, which makes the people creative. In this method, people instead of showing their sensual attitude in action, people sublimate and express their desires in words in refine manner. Hinduism also takes this as a seeds of mind, according to the holy book of Hinduism; in the beginning there was Desire that was first seed of mind. Poets found the bond of being in non-being in their heart's thought.

Observing these all, it can be said that if the desire is not fulfilled, people seek the alternative way to release the desires by pouring such desires in the form of words, which makes people creative. According to the early Buddhist scriptures too, the Buddha stated that monks should generate desire for the sake of fostering skilful qualities and abandoning unskilful ones. For them too, desire is needed to the people

for succeed.

In their experimental aspect, sublimation of desire or libido can be seen in the last story, "The Mulberry Tree", where both characters of the story sublimated their sexual desire into reading book, by sublimation, their horizon of wisdom increase over huge space. Likewise, writer himself can be taken as example; he could sublimate his sense of sex desire into work of art/writing. Writer can sublimate or translates his libidos into art. Here in this collection of stories, writer himself seems to be suffered and let such desires come out by writing or using pen or we can say that he used his desire into sublimation. Sublimation is the process of transforming libido into social and legal acceptance from such desires.

Here in the text, the writer could transform or displace his libido into short stories, which can be glanced rationally, sublimation makes the writer relief and creative too. In this sublimation of text, the writer has brought different characters that represent the sexual thought of writer himself and let those characters gratify themselves physically, with the help of pen. In this case it can be said that the writer was showing his own feeling for sex by the help of different characters.

Besides these, there is another method that does not let people suffer by the desire or impulse, is by gratifying sexual pleasure through sexual act itself, which can be seen in this book among the characters. In the first story, "Paradise", that all the characters like, Margaret, Her mother, different sex partners including her boy friend, Putli, Middle aged man with bloodshot eyes and Sadhu. In the second story, "Life's Horoscope", characters like, Mohini Madan Mohan. Likewise, in the third story, "Zora Singh", characters like Zora Singh, Deepo and Minister. In the fourth story, "Wanted: A Son", Baljit, Caretaker, Janaki and Raj Kumar, made them enjoy sexually. and in other books like *Delhi*, *The Company of Women* and *Burial at Sea* too.

Writers like Jacques Lacan, Dr. Dobrenski, Debbie Mandel and Freud himself, turn their attention towards the suppressed desire and pour their thoughts about those notions. Besides, holy book of Hinduism *Rig Veda*, also discuss desire as Kama;

For Freud, the id is the great reservoir of the libido, from which the ego seeks to distinguish itself through various mechanisms of repression. Because of that repression, id seeks alternative expression for those impulses that we consider evil or excessively sexual, impulses that we often felt as perfectly natural at an earlier or archaic stage and have since repressed. Psychoanalytical notion 'Id' is governed by the pleasure-principle and is oriented towards one's internal instincts and passions in other word, lust for sex is id. Since, in Freudian psychology, the pleasure principle is the instinctual seeking of pleasure and avoiding of pain in order to satisfy biological and psychological needs, the pleasure principle is the driving force guiding the id. But to avoid such gratification and to make the people creative, reality principle comes in the opposition. He classifies the mind on the basis of three impulses 'Id', 'ego' and 'superego'.

Such mannerism can be seen in the last story, "The Mulberry Tree", here both characters, Vijay and Karunaat one side seemed, like each other and wanted to have relation with each other, which indicates the erotic mannerism of both of them which is guided by the notion of id, on the other side, both of them were bounded by the social norms and values that even after they touched each other but did not had any physical relation, which means they were blocked by the defense mechanism.

As claimed by Lacan, People seek for the ultimate gratification and the demand of Other in different similar and same gender, this can be find in every stories by Singh; In first story, "Paradise", Margaret tried her best in male colleagues to find his Other; father figure and ultimate gratification in his boyfriend, other

friends. Likewise in third story, “Zora Singh”, Zora Singh and Minister are in search of Other and ultimate gratification, they go through this entire acts with different females and by Baljit in forth story, seemed to be in search of her ultimate gratification. In the last story, “The Mulberry Tree”, however both, Vijay and Karuna supposed to be conscious in their social mannerism but inside both of them were seemed to be hungry for the gratification by their act of being closed with the help of different pretension like: helping to search books in the book stationery, following, taking slippers without permission, act of making visit to the apartment by force, to allow Vijay to touch the feet as he wanted without hesitation closing eyes can be taken as the act of searching gratification.

Dr. Dobrenski agrees, Desire is indeed based on an evolutionary need. He said, we have a very strong, sometimes unconscious desire to perpetuate our species. Dobrenski points out an important distinction: Perpetuating mankind is unconscious. The expression of sexual desire our conscious feelings and our performances of sexuality is far more complex than just trying to have babies.

In the first story, “Paradise”, the element said by Dr. Dobrenski can be found, that sex is not only for evolutionary demands but it is also the biological needs by the act of Margaret that she had sex with different partners for gratification. Same like that her mother too, entertained various persons not for baby, but for pleasure. Besides, other characters like middle aged man with bloodshot eyes and Putli had sexual relation to kill their libido and to get pleasure. Likewise, in second story, “Life’s Horoscope”, however Mohini got married with Madan Mohan but her intention at the beginning is not for evolutionary needs rather biological. In third story, “Zora Singh” too, all the characters like Zora Singh himself, Deepo and Minister were in search of ultimate gratification as their biological needs not to have

babies. In the fourth story, “Wanted: A Son”, however the title justifies ultimate consequences but the act of Baljit and Raj Kumar were not for baby as they used condom while indulging in the sexual act even after getting married. To

The expression of sexual desire is most likely rooted in childhood. As stress-management expert Debbie Mandel points out, children observe their parents and absorb lessons about parental sexuality and desire. Although at first we do not have the ability or the occasion to express them, these initial impressions of desire are not lost on us. When we enter puberty, we start to feel the evolutionary desire towards reproduction. Immediately, this desire begins to express itself as the learned sexuality we have been soaking up since childhood. As we grow older, it changes as it is shaped by social cues from our peers and by mass media portrayals. It may take one of any number of forms; though desire may be simple, sexuality is multifarious and varied. Sexuality is the expression of desire, and the aspect of desire we can access, manipulate, and enjoy. Here, he also agrees with Dr. Dobrenski in a sense that sexuality is not only for evolutionary purpose, which can be justified by stories.

In Hinduism, the *Rig Veda*'s creation myth Nasadiya Sukta states regarding the one spirit: In the beginning there was kama, which means Desire, was first seed of mind. Poets found the bond of being in non-being in their heart's thought. As regarded by Hinduism, desire can be seed of mind or creation of it is sublimated/displaced properly into the creativity. Example can be given by the last story, “The Mulberry Tree”, both main characters Karuna and Vijay could sublimate their desire into gaining knowledge by reading different books, so they could make their mind sharp and wise. Writer himself, who could sublimate the desires into writing, and could succeed to add himself in the list of immortal being through creation.

In this context, the theory of Freud mingled with the theory of Hinduism that,

in the option of such desire to be out, such desire search for the better way to be explore them out of the mind. And the writing or sublimation is one of the ways to release and to show such desire. In this story collection writer, he himself becomes the evidence of this psychoanalytical concept.

Besides Hinduism, other religions like Buddhism also accept that the desire in human psyche is needed to be skilled, means to make the mind fertile and creative and says, for an individual to affect his or her liberation, the flow of sense-desire must be cut completely. However, while training, he or she must work with motivational processes based on skilfully applied desire. According to the early Buddhist scriptures, the Buddha stated that monks should 'generate desire' for the sake of fostering skilful qualities and abandoning unskilful ones.

Within the Christian, desire is seen as something that can either lead a person towards God and destiny or away from him. Desire is not considered to be a bad thing in and of itself; rather, it is a powerful force within the human that, once submitted to the Lordship of Christ, can become a tool for good, for advancement, and for abundant living.

In sum up, it can be generalized that however desires for other always there in human psyche by birth, it may lead to the people far or elsewhere from the social morality and knowledge as it makes the people indulge only in sexual/physical pleasure like Margaret, Her mother, Middle aged man with bloodshot eyes and Putli in "Paradise", Mohini, in "Life's Horoscope", Zora Singh, Deepo and Minister in "Zora Singh", and Baljit, Caretaker and Raj Kumar in "wanted: A Son", as they only think of sex and sexual pleasure. So there are problems and effects in their life in one way or the other. But, there is no problems and effects in the life of Karuna and Vijay of the last story, "The Mulberry Tree", as they could sublimate their desires instead of

being indulges, so their life runs as it is. By that it can be assumed that desire is base for human development but need to be sublimated

III. Sublimation of Desire Through Art

After analysing the text of Khushwant Singh, with the application of psychoanalytical concept of id and eros, it can be concluded that human being suffer not only because of the external causes like social, economic, political, religious and so on, but also because of the psychological effects, disorder and overuse of it. Here, in the context of these stories and psychoanalysis, a person suffers because of the desires, libidos, id and eros. Psychoanalysis claims that desire leads to a person spoil the life, if that desire or libido does not sublimated into creativity and if such libido sublimated into the work of art, then such libidos can change the life of a person. To this assumption other scholars like Kant, in *Critique of Judgment*, and Plato in *The Republic*, argue that, individual desires must be postponed in the name of the higher ideal, here higher ideal means sublimation in work of art. Likewise, in *De Anima*, Aristotle claims that desire is implicated in animal interactions and the propensity of animals to motion; at the same time, he acknowledges that reasoning also interacts with desire. And the religions too, support the idea of psychoanalysis of sublimation.

Such assumption can be acknowledged with the help of these stories and the acts of characters by Khushwant Singh. However, in the beginning, characters seemed to be happy with their lifestyle and their gratification, but ultimately they had to suffer and had to spend sorrowful life, because the characters did not and cannot sublimate their desires into the work of art, but the characters of the last story sublimate into reading book so, they did not have to bear huge different and difficulties in their life. Internalizing the facts of psychoanalytical concept of id and eros, it can be assumed that libido/desire is something which is needed to do and be same thing or to progress in the life. And according to Psychoanalytical theory, every healthy individual does have such desire but it varies, these texts can be the evidences and exercises of those

concepts that every character, except BijayLall and Karuna of the last story, enjoyed the physical pleasure or fulfilled their desires as much as they like. This research is based on the perspective of psychoanalytical concept id and eros, so it exercises different and numbers of psychological aspects like, having sex with different characters at the same time, extra marital relation with excessive pleasure, more zest in the sexual acts, bringing different sexual partners to satisfy the sexual desire, lesbian sex. Those are the acts that were not sublimated, rather enjoyed physically, so ultimately they had to suffer, however, they, at the first overwhelmed by and get the heavenly pleasure.

In a sense, what can be concluded is that, desire of physical pleasure leads people into nowhere or elsewhere than towards destination. But it does not mean that such desire or libido is always negative, such desires are needed to the people to do something or to be something. According to the different writers, philosophers, religious aspects, and the psychoanalysis, desire is something that makes the people, be able to do something, if it is properly sublimated into. Sublimation of such desires of the people makes the mortal human into immortal by the means of art which is beyond ordinary deeds. In that manner, desires in human minds can be taken as necessary substance from every sector but there is the need of sublimation, if it is not sublimated, then there is the possibility of downfall of life. In this situation, it can be generalized that stronger the libido or desire, stronger the creativity. That can be internalized by the of writer Khushwant Singh, Vijay Lall and Karuna, who, instead of indulging into physical pleasure, sublimate their desires into writing by Ksushwant Singh and reading by the Karuna and BijayLall, so they could make their life quite happier and immortal as well by the writer then other characters of the stories.

Observing all the circumstances from the stories and the psychoanalytical

concept, it can be said that, desire is the substance that born with the human beings, bear and develop with the human beings but it is hidden because of the dominant of the ego of the people, such desires remain suppressed and those desires never end. So, it can be generalized that, the desire of the human beings are endless, instead of running out of such desires, people have to flow with the desires and should sublimate such desires into creation, it means physical desires need to gratify by mental orgasm; creativity.

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