

# Study on Khushwant Singh's Portrayal of Women Characters Conform to the Theories of Psychoanalysts

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**Abstract – Psychoanalytical criticism is a powerful logical strategy which confers sagacious information to concentrate on the artistic characters' mind. Psychoanalytical hypotheses proposed by stalwarts like Sigmund Freud, Jacques Lacan and Carl Jung have been considered to build up a connection between the characters' mind and clinical brain research. The researcher has endeavoured to make a nearby perusing of Khushwant Singh's artistic characters in setting of different psychoanalytical hypotheses. This assists with understanding the functions of the human psyche and conceptualizes the everyday experiences like nerves and sexual constraint of people. Study has endeavoured to investigate just a single feature of Khushwant Singh's abstract mirror. The researcher has zeroed in basically on the ladies characters of Khushwant Singh's fiction. There are different points which still need to be clarified. The exploration can additionally be stretched out with the psychoanalytical investigation of Khushwant Singh's anecdotal male characters. Comparably psychoanalytical examinations on the anecdotal works of Indian English essayists can be sought after. The researcher observed a striking personal component in the characterization of a portion of the anecdotal characters which clears way for a review.**

**Keywords – Khushwant Singh's, Portrayal, Women, Characters, Psychoanalysts**

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## INTRODUCTION

Therapy in literature endeavors even-handed and logical understanding of the lead of scholarly characters. The creator's mind is essential to that of his characters. How the creator needed the character to act or respond sincerely or truly in given conditions turns into the disputed matter here. Creators' disclosures of the clairvoyant cycles of his characters are conceived out of his own impression of the real world, his tendencies, smothered cravings, passionate eruptions, fears, biases, hunches, decisions, and a few such peculiarities. A creator's thinking about the possibility of a character is unquestionably not completely consistent with what an individual would have been similar to had he not been anecdotal. Genuine characters who 'motivate' anecdotal characters may consistently not absolutely consent to specific social characteristics they find in their anecdotal partners.

The idyllic licenses of creators free them from the charge of making their own heroes out of the first asset. In any case, as Mark Rubinstein writes in the Huff Post, "The objective is to submerge the peruser into the shared characteristic of life experience, building up unity with the hero's musings,

sentiments, and circumstance" (Rubinstein ) and not confirming current realities about his own structure. Maslej, Marta M. Oatley, Keith Mar, Raymond A. concentrated on how much impact a writer practices over his anecdotal characters and closed, "... there is a quantifiable impact of individual contrasts on the capacity to foster convincing anecdotal characters during experimental writing" ("Maslej").

Psychoanalysts accept that the connection between the creator and craftsmanship is similar to that between a patient and his fantasy, "The pundit then, at that point, turns into the investigator" (Scott 72) and his technique psychoanalytic. The psychoanalytic hypothesis assists with examining artistic texts to decipher the operations of the cognizant and oblivious brain. It additionally assists with understanding the activities of the characters and their conduct in a given circumstance. Eka Mustikawati in her article, "Therapy in Literature" composes that the psychoanalytic researcher

*Should track down reason about the conduct of figure and clarify the inspiration that upholds him/her to play out a demonstration. Assuming there are uncommon practices which are not quite*

the same as human conduct as a rule, the researchers should observe an explanation by gathering information that is relied upon to help such activity. As such, researchers are needed to painstakingly and consistently follow the conduct of the figures starting with one occasion then onto the next occasion. (Mustikawati)

## OBJECTIVES OF THE STUDY

1. To study on women exhibit potential for psychoanalytic explorations since they give vent to the voice of their consciousness in essaying the roles
2. To study on Obsession with the Self

## Portrayal of Women Characters Conform to the Theories of Psychoanalysts

Singh's delivering of female brain science and psychoanalytical recommendations with a decisive clarification about his remarkable methodology. The conversation alludes to specific psychoanalytic speculations to explain Singh's portrayal of ladies' psycho-socio drives and thought processes. In progress picked for the current review, Khushwant Singh has depicted ladies as mystic creatures, giving voice to their inner mind and oblivious selves. His ladies are expressive, with sexual longings and surprisingly anxious to enjoy in essence delights. However Khushwant Singh's works have been investigated according to different viewpoints, very little exploration works have been led on his ladies characters, as his books basically have male characters ruling the accounts. With Khushwant Singh, ladies display potential for psychoanalytic explorations since they give vent to the voice of their awareness in trying the jobs of moms, spouses, companions, easygoing colleagues, even as home grown makes a difference.

Narcissism is the thing that the religions of the world talk about. It accentuates on the finding of one's own self. Solipsistic individuals are inundated in themselves and their activities demonstrate that they are directed by self esteem. It is the hankering of a person to Fulfill one's own requirements. The revelation of the singular's fixation on oneself is the main thing that exists, and truly matters in life in general. The journey of oneself is an endeavouring towards information on the truth about oneself. It is a work at disentangling the secret of the self image. The journey of oneself is an endeavouring towards information on the truth about oneself. It is a work at disentangling the secret of the self image. The battle arrives at another stage and observes a new articulation which accepts strikingly fabulous aspects and odd extents.

The fast changes in man's close to home and public activity, the separate of the old, tyrant design in private and public life reflected in the center and

princely classes which had as of now expected specific inquisitive characteristics. These classes had become modern, fragile, brutal, psychotic and sceptical. Profoundly aware of the individual losing his course, the creator of a novel is supplied with the obligation of sharing the throbs and desolations of the person. A social milieu, surreptitiously amiable to the person's eventually disappointing extravagance in the delights of subjectivity creates. In the expressions of Saul Bellow in his The American Novel Since World WarII (1969), it is a milieu where

*They (individuals) can live hazardously while be the two officials and bohemians, they can be leaders however use pot, they can raise families yet appreciate bohemian sexuality, they can notice the laws while in their souls and in their social mentalities they possibly as rebellious however they see fit.*

The capacity to see the absurd, the preposterous and the ambiguous in men and matters is inalienable in Khushwant Singh. His artistic just as editorial works are characterized by an all-inescapable humor, which is appeared in changed structures like incongruity, parody and sham. Incongruity and parody are practically indistinguishable from his works. L. T. Arasu quotes Khushwant Singh in A Story teller called Khushwant Singh (2004):

*We Indians might have lost our funny bone yet we actually have a rich research facility of material to deal with. Each third Indian is a jokester by his own doing: confidence, indecency, unctuousness, name-dropping and verbosity make a brilliant depository of the strange.*

Singh hits out cleverly at the assumptions of his countrymen and exposes their genuine nature in his brief tales and makes the perusers burst into a noisy laugh. His capacity to entertain and engage makes him a funny comedian.

Khushwant Singh utilizes incongruity for funny and satiric purposes, however on occasion, it is interesting. "The Riot" is a magnum opus in incongruity which shows how two canines having a place with various varieties look for the organization of one another. Their lords being aware of their shared contrast make strain and give way for plundering and murder with no genuine incitement. His amusing position empowers him to see the erraticism's, the imprudence's and the flaws of his fellowmen with separation.

"The Rape" draws out the depraved relationship where Dalip is incited by Bindo to have a sexual relationship with her. Dalip Singh's distraught love for Bindo, the girl of his dad's killer tracks down a savage blast one day Being mixed by seeing her practically bare individual, he has her, notwithstanding her obvious protestations. The Riot

portrays what gossip means for individuals and how it ends up creating a mob in the town.

Khushwant Singh is a practical essayist equipped for introducing his ladies sincerely. The heartfelt needing infests in the story "A Love Affair in London" how the reaction of two modern adolescents to similar sensations of affection is unique in relation to that of a basic town pair.

A nearby assessment of Khushwant Singh's accounts uncovers that he sticks to the fundamental standards of solidarity of articulation, development existing apart from everything else of emergency and lopsidedness of plan. "The Portrait of a Lady" can be viewed as awesome of Khushwant Singh's short fiction for the whole consideration is engaged upon the portrayal of a grandma's characters with most extreme expressive force. The rich depiction of her individual toward the starting establishes the vibe and it is very much kept up with till the end. At the point when she gathered the ladies of the area, got an old drum and begun singing recommends one more aspect of her character. The solidarity of impression in "The Mark of Vishnu" is struck in the representative reference to the hood of the Kala Nag. The hood of the cobra gives off an impression of being an image of solidarity and wellbeing similarly as the "V" mark on the temple of Gunga Ram is an image of his confidence in the Omnipotent Preserver.

The evenness of configuration can be followed in the story "The Rape" wherein the beat is developed, assumptions are raised and the snapshot of emergency is made to detonate with a bang. Khushwant Singh presents Dalip Singh, the focal character who wants to have Bindo, his foe uncle's girl. At the point when Bindo answers that she had went to Dalip on her own unrestrained choice the entire story is suspended on an extremely normal word that Bindo says, "OK".

### **Obsession with the Self**

Khushwant Singh's characterisation is about self and man's fixation on it, and as such it has its otherworldly predisposition and a super durable importance. The peculiarity of solipsism coming about because of the examination of mental and scholarly comprehension of the sexual conduct of his characters conveys colossal degree for study. Khushwant Singh had the ethical fortitude to be unequivocal with regards to sex like some other significant author, squirmed with a true vision of life all in all.

It is apparent that Khushwant Singh's driving concern is with 'oneself' and not with the socially acceptable sexual behaviors of his age. Self is the subject and sex is the means in his fiction. His characters are conceited, self-tied. They are captives to oneself, and detained in oneself, they enjoy sex with every one of its infiltrations. They resort to sex for of failing

to remember their powerlessness to survive and get across their subjectivity – and develop genuine and supporting affections. Their problem originates from their vanity which causes the apprehension about loss of their independence and subsequently their refusal to surrender their subjectivity.

The ultra realism of the contemporary age with its fervid accentuation on sex has simply added to the deteriorating of the emergency of oneself. This is the foundation of the ailment Khushwant Singh's characters experience the ill effects of. They are changed into out – of – the way experimenters and attempt to carry on with a life threw between their subjectivity and the affections they look for, and structure them just to relinquish them all and be secured up in oneself. This turns into their problem.

Khushwant Singh attempts to portray the general public where he has developed and he realizes that that multitude of misuses and mishaps that the general public experiences and the shocks and attacks it gets are peculiarities that outcome from an all inclusive awareness, established in human instinct. He is a craftsman and his anxiety with the people he comes to depict is that of a genuine craftsman. He is profoundly mindful that these people will be individuals whose moorings have been cut. He perceives his part in the composition of this individual, and he brings to his work an absolutely learned mentality.

Khushwant Singh is very sensible in with regards to such connections between men in charge and the sweepers. The desire for lower class ladies can likewise be followed in Rohinton Mistry's assortment of brief tales entitled Tales of Ferozsha Baag which is about the indecent longing for a sweeper lady in Bombay by a working class man. The brief tale "Favorable Occasion" the proprietor of the house Rustomji is drawn to his sweeper lady, Gajra who is "youthful and delectable" "pretty and well proportioned". The closeness between Mohan Kumar and Rustomji can be forcefully noted where the two of them feel licentious towards these functioning ladies. While Rustomji's longing stays in the domains of imagination Mohan Kumar satisfies his cravings.

Singh's ladies are self-fixated, battle to escape their abstract detainment, and structure affections. These affections could be depicted as their exploratory premise. They resort to sexual happiness both as a method and an end. The abnormality of Sarojini's character in *The Company of Women* (1999), on the actual level gets communicated as far as the most vulgarized brutishness. Both herself and Mohan Kumar are just genuine in their effort to have one another and are excessively certain of the self to conceal their acculturated false reverence. The lustful circumstances they connect with themselves in are an improper, vain articulation of the secret intention

of the self in the shifted methods of sexuality. They highlight the solidness of their subjectivity.

*Her body trembled, relaxed...Then an attack of insanity surpassed her. She ripped at Mohan's face and arms and chest and started to cry. 'I'm a prostitute, a typical tart! I'm a bitch,'she cried. Mohan held her closer and consoled her. You are none of those; you are a great delicate lady who has not known love.*

Sarojini might want to be a prostitute to Mohan Kumar, neither his love nor his better half. The relationship her might want to set up would be completely directed by her creature needs and would not be founded on any socialized or coordinated standards of conduct. She is subliminally alive to her complete imprisonment to her own subjectivity. She is aware of the uselessness of embracing the deceptions of super-forced social organizations.

Mohan Kumar immediately and furthermore strongly feels that his energy is to bite the dust, and there is no way to save it. He is a survivor of voracious charisma, smothering his ethical ethos, lamenting his failure to get back to mental soundness. He finds his longing for life being lost, and the craving for the tissue flooding through his veins. Khushwant Singh the splendid, mentally cognizant author gives us a comprehension of the circumstance, and it isn't his business to arrogate to himself the honor of recommending a cure. Oneself burdened Singh's lady can't yet act the manner in which she does physically, and what Robert Alter must say from the Freudian point about Philip Roth's fiction furnishes one with a nearer vantage look at the solipsist topic and is applicable to *The Company of Women*:

*this a reluctantly "Freudian" novel and the psychodynamics of want are intended to be characterized through the evenness of an acknowledged plan – heater and hearth, the one who turns into the polymorphous accessory of the perilous id, and the lady loved with shelter and request, with Eros absorbed to the requests of the superego.*

Khushwant Singh composes affectedly, "There are very few models in history where the harmed connection between a lady and her girl in-law impacted the course of occasions of a country" about the Prime Minister Indira Gandhi and her girl in law, Menaka Gandhi. His kinship with Sanjay and Menaka Gandhi was notable yet later Menaka Gandhi recorded a court suit on him forestalling him the distribution of his life account for a long time.

### Realism

Khushwant Singh is notable for authenticity in his books. He has faith in the unmistakable authenticity of life dissimilar to the visual and creative reality depicted by R.K. Narayan and Mulk Raj Anand. He

resembles the French communist pragmatist Balzac. In the novel, portrayal of rural life of Punjab in colonial period is by all accounts genuine. At the point when we read through the pages of novel we feel as though we are actually at Mano Majra. An undeniable scene of Mano Majra rail route station is portrayed in the book:

*"Mano Majra has forever been known for its rail route station....A little province of retailers and sellers have grown up around the station to supply explorers with food, betel leaves, cigarettes, tea, rolls and sweetmeats. This provides station with an appearance of steady activity...."*

The writer has made sensibly that any semblance of Hukum Chand, Iqbal, Juggut Singh and Malli posse are as yet present in the India. In his practical portrayal of the then common air of the contempt and viciousness and doubt between the Hindus and the Muslims Khushwant Singh saves not one or the other. As a pragmatist, Khushwant Singh in the original faults both the networks for the holocaust in his depiction of the genuine circumstance. He says:

*"The truth of the matter is, the two sides killed. Both shot and wounded and skewered and clubbed. Both tormented. Both raped.... Mullahs meandered the Punjab and the Frontier Province with boxes of human skulls said to be those of Muslims killed in the Bihar."*

### CONCLUSION

Psychoanalytical criticism is a powerful scientific technique which confers quick information to concentrate on the abstract characters' mind. Psychoanalytical hypotheses proposed by stalwarts like Sigmund Freud, Jacques Lacan and Carl Jung have been considered to set up a connection between the characters' mind and clinical brain science. The researcher has endeavoured to make a nearby perusing of Khushwant Singh's scholarly characters in setting of different psychoanalytical speculations. This assists with understanding the functions of the human psyche and conceptualizes the everyday experiences like tensions and sexual constraint of people. Study has endeavoured to investigate just a single aspect of Khushwant Singh's abstract mirror. The researcher has zeroed in fundamentally on the women characters of Khushwant Singh's fiction. There are different points which still need to be clarified. The examination can additionally be reached out with the psychoanalytical investigation of Khushwant Singh's anecdotal male characters. Comparably psychoanalytical investigations on the anecdotal works of Indian English authors can be sought after. The researcher observed a striking personal component in the characterization of a portion of the anecdotal characters which clears way for a review. There is a huge opportunities for a relative report between Philip Roth's *The*

Professor of Desire and Khushwant Singh's *The Company of Women*. Research works should likewise be possible on the possibility of conjugal strife in Khushwant Singh's fiction.

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