

Psychoanalytic Analysis of Ahmed Ali's *Twilight in Delhi* (1940)

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Abstract

The paper intends to examine Ahmed Ali's Twilight in Delhi from perspective of psychoanalytic theory as proposed by Sigmund Freud. It critically talks about important elements of Freudian psychoanalysis present in the novel. This paper aims to understand internal conflicts, psychological conditions, repressions, sexual desires and dreams of characters especially of the protagonist Mir Nihal, his son Asghar and his wife Bilqeece, who live in colonial India. In addition, research focuses on functioning of id, ego and superego triangle, conscious and unconscious of characters, human sexuality and their dreams. Evaluation is conducted objectively by using textual analysis method. Furthermore, close reading is being used as a technique of drawing conclusion from the data. The findings of the study reveal that Ahmed Ali's characters are psychologically similar, as they all repress desires, have sexual urges, face the rivalry of id and superego and dream what they repress. Freudian interpretation of Asghar's and Bilqeece's dreams and analysis of characters' internal minds reveal their sexual motives and repressed urges as suggested by Freud. In addition, the rivalry of id and super ego is evident in characters' minds as they are caught between two opposite forces throughout the novel.

Keywords: Freudian psychoanalysis; *Twilight in Delhi*; Repressions; Id; Dreams

1. Introduction

Twilight in Delhi is one of the earliest Pakistani English novels published in undivided India in 1940. The novel is about the decline of Muslim culture and civilization after the fall of great Mughal Empire and advent of British colonizers. Basically the novel is postcolonial in its content and nature as it

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talks about the negative effects of the colonization on India. That is evident even from the title that symbolizes the approaching darkness on the capital of Muslim empire- Delhi. But along with this postcolonial approach, the characters of the novel are portrayed in a way that gives a unique chance to researchers to analyze them psychologically. The protagonist of this gloomy novel is sixty year old, bearded traditional Muslim- Mir Nihal, who witnessed the time of transition and mourns over the decline of Muslim culture and civilization. Asghar- another major character- is the son of Mir Nihal who represents modern generation. A generation that is unaware of their glorious past and grew under colonial influence and rule. The novel also portrays the plight of Indian women in the colonial society. Bilqeece is wife of Asghar and she is an innocent and cultured women. But despite multiple physical and gender differences between characters we see, they are psychologically identical on the criteria given by Sigmund Freud. They all have their id in contradiction with superego, they repress their desires, and all dream about what they repress. Sigmund Freud (1846-1939) was considered as father of modern psychology and the proponent of the theory of psychoanalysis. Though he was a doctor by profession and the psychoanalysis is basically a technique to treat psychological diseases but interestingly, his name and theories which he propounded are more attached to and talked in literature than psychology. He is the author of multiple books on human psychologically and is infamous for his nontraditional, ambiguous and taboo concepts. His ideas of repressions, conscious and unconscious, sex, id, ego and superego along with his interpretation of dreams and child sexuality are much talked about. The undertaken study uses various elements of Freudian Psychoanalytic model to evaluate the three major characters of *Twilight in Delhi*.

1.1 Research Question

- What are the major elements of Freudian psychoanalysis in the characters of Ahmed Ali's *Twilight in Delhi*?

2. Literature Review

Psychoanalytic literary criticism is very extensive and old. Since time immemorial critics, rhetoricians and psychologists ranging from Aristotle have been analyzing psychological dimensions of literature (Habib, 2008). Waugh thinks the same, he writes that psychoanalytic literary theory is not a single homogenous field but there are various variants of it, which explain how literature is entwined with human psyche (Waugh, 2006). But critics agree that this practice of analyzing literary texts was popularized, systematized and theorized by Austrian psychologist Sigmund Freud. Barry (2017) defines that Psychoanalytic literary criticism is a type of criticism which utilizes some ways of psychoanalysis in understanding literary texts. To him psychoanalysis is a tool for the treatment of mental disorders. Freud derived and used techniques of psychoanalysis for the treatment of patients of hysteria. Habib (2008) comes up with an interesting analogy between a psychologist and hysteria patient on one side and a critic and literary work on other side. He says that Freud's way of treating a patient is analogous to the way in which critic treats literary text. In curing diseases, especially hysteria, Freud instructed patients to sit alone in a room and talk whatever they wanted to and he would listen that speech by hiding somewhere and then he will analyze that in similar way a critic analyses a work (Habib, 2008). Adams supports the use of techniques of psychoanalysis in literature as he sees a strong relation in psychology and literature (Adams & Baker, 1994). Furthermore, Tyson strongly supports this argument saying that if techniques of psychoanalysis can aid us to understand human behavior in a better way, then these techniques will surely assist us to understand literary texts as well which are reflection of human behavior (Tyson, 2014). So, psychoanalytic literary criticism can help us to understand literary texts in a different way than other forms of literary analysis. Understanding psychological perspectives of literary texts is much different and more suitable than various traditional approaches such as formalism, structuralism and narratology. (Brooks, 1987). Other techniques of literary evaluation emphasize either on text, characters, reader or author but psychoanalytic literary criticism reaches directly to the source where literature originates from and its focus is inclusive. Psychoanalytic literary

criticism provides us with a method to peep into text, characters and authors' minds (Mahesar & Mashori, 2018). The similar point is supported by Erdem (2010) who states that through psychoanalytic criticism of text we can come much nearer to the base than with any other methodology. All artistic expressions including literature are generally the result of oblivious unconscious powers in the author, reader and critic (Tyson, 2014). Lončar-Vujnović, Mirjana writes that "Alpha and omega of the experimental and mystical phenomenon in literature is certainly the interest in "psychoanalysis" which was preferred by Sigmund Freud's analysis of human consciousness in all particulars" (2013, p. 69).

There are various aspects which Freudian psychoanalysis focuses on. It includes conscious and unconscious, id, ego and superego, repressions, dreams, sex and Oedipus and Electra complexes. All these elements will be discussed separately.

2.1 Unconscious

Human psyche is the totality of conscious and unconscious (Hillman, 2013). Unconscious is basic and the most important concept of Freudian Psychoanalysis. Though the word unconscious represents something that is less important, less effective and dormant, but interestingly in Freudian psychoanalysis it's more instrumental and influential than conscious. Freudian notion of human behavior from alpha to omega is based on two concepts one is unconscious and other is sex (Habib, 2008). Tyson (2014) also supports the view that unconscious is central to all other concepts of psychoanalysis. Barry (2017) defines unconscious as part of mind that is below conscious but highly influential and derives human actions. Furthermore he also endorses that unconscious is at the core of Freudian psychoanalysis. Freud comes with fascinating analogy of human mind and iceberg for better understanding of the concept of conscious and unconscious. Major portion of iceberg remains submerged and hidden under the water and just 10% of it is visible on surface. Similarly human psyche which is perceptible and conscious is very little and contrastingly

unconscious which is hidden and unexplored is huge and occupies 90% of it. For Freud the personality which is conscious is just a little part of human psyche and unconscious occupies the huge area which is hidden and unknown (Westen, 1999). The question arises if unconscious is the influential and driving force then how can one be able to determine human behavior and how can one define what unconscious consists of. Tyson explains that Unconscious contains hidden fears, desires, conflicts, and urges which we are unaware of. (2014). That hidden, for Freud is unconscious ere it becomes conscious. (Freud, 1955). Literary critics study the unconscious of not only the authors but the characters of their works as well (Barry, 2017). Freud uses the word "latent content" for unconscious mind. To approach and understand unconscious it's imperative to glance at the violent process going on in human mind among the forces that Freud names as id, ego and superego.

2.2 Id, Ego and superego

According to Freud, human behavior is the result of the interplay among forces of id, ego and superego in mind (Freud, 1955). For him human is physically one creature, but psychologically he is combination of three different forces. He came up with an interesting model of human psyche. He divided it into three parts which are id, ego and superego. These three levels of human personality can be respectively called as unconscious, conscious and conscience (Barry, 2017). This discussion of id, ego and superego comes under Freud's Theory of personality.

Id is storehouse of basic bodily urges, inaccessible, enemy of superego and is entirely unconscious and obscure (Hoffman, 1957). Id is the satanic part of human personality (Habib, 2008). Id works on pleasure principle and immediate gratification of desires. It is entirely animal part of self which wants to eat, drink, sleep and have sex (Freud, 1920). Laing (2011) defines id as "excessive, impulsive, blind, irrational, non-social, selfish and is to indulge into pleasure". Id is reservoir of those desires which are socially unacceptable and considered as taboo (Tyson, 2014). Id is immoral without any conception of self-respect and reality. It is very much childish in nature which wants the desired thing immediately without analyzing the repercussions (Ewen, 2014).

Superego is the third component human personality as described by Freud. But for the sake of better understanding we are discussing it prior to ego. Superego is antithesis of id. It is moral and ethical component of human personality (Freud, 1955). Superego always stands in opposition to the desires of id and tries to suppress it. Superego can be called as angelic part of human personality. It is in charge of our sense of right and wrong and guilt (Snowden, 2006). Freud also refers superego as conscience. There is one fault in superego that it works morally rather than realistically (Freud, 1955). Jackson (2000) opines that “superego consists of social and in particular parental standards, interjected into the mind”. He also refers superego as partly unconscious.

Freud considers ego as second part of human personality. Ego is rational, conscious and visible to external society unlike id and superego (Habib, 2008). Ego is logical and reasonable part of self and lies between id and superego. It works as a mediator between two opposite forces of id and superego. Id tries to fulfill its urges through ego and same is for the superego as well. But ego takes instructions from both then it works on those commands and does whatever is systematic, realistic, logical and suitable for individual (Freud, 1955). Ego works on reality principle. It works to fulfill id’s urges in most realistic way. It seeks to rationalize id’s instincts and pleases the drives that benefit the individual in long run (Freud, 1966). In relation to ego Freud articulated that pleasure principle is often replaced by reality principle by ego for self-respect and dignity in society (Freud, 1920). So largely ego is the byproduct of the conflict between what society accepts and what an individual wants.

2.3 Repression

Freud’s theory as we already discussed is based on the idea of unconscious and that unconscious is the product of repressions. History of human civilization, according to Freud, is the history of repressions (Habib, 2008). Freud defines repression as the process of sending ideas into unconscious by suppressing them (Freud, 1955). Barry (2017) defines repression “pretermittig or neglecting of unsettled conflicts, unresolved desires,

traumatic incidents, so they are driven out of conscious awareness into the unconscious. Freud argues that we all act artificially by suppressing our desires and constraining unconscious so that we remain in conformity with social norms. "Defense" is another term used by Freud which is the process of keeping repressed repressed (Tyson, 2014). Though repressed unconscious is never passive but it is always in search of a vent to come into conscious. Freud calls this phenomenon as "return of repressed" (Freud, 1900). Habib (2008) describes three ways in which that repressed returns into conscious. Firstly through dreams, secondly through writing (literature) and lastly, parapraxes. Freud also talks about the negative effects of repression. Repression can cause multiple psychological diseases such as trauma and hysteria.

2.4 Dream

The process of having dream is very significant in Freudian psychoanalysis. Freud defines dream as disguised fulfillment of repressed wishes (Freud, 2001). According to Freud, dream is one of those few means to understand and study unconscious. Tyson (2014) defines the entire process of dream formation: while we sleep it is considered that our defenses are unable to operate in similar way as they do while we are awake. While we sleep, unconscious is unbound to express itself in dreams. Dreams serve as a tool to study the memories and experiences that we conceal into our unconscious (Abu-Arja, 2018). Freud further argues that dreams result in psychological relief from distressing ideas and repressed emotions (Freud, 1960). Dreams are similar to creative writing as both are the product of repressed unconscious. In this regard, Barry (2017) argues that dreams are like literature; they do not make direct explicit statements and communicate things obliquely. There is a close relation between literary creative writing and dreams (Edgar, 1961).

2.5 Sexuality

Sex is one of the important elements of Freudian psychoanalysis. Freud's notion of human behavior from alpha to omega is based on concepts of unconscious and sex (Habib, 2008). Freud considers sex as prime human motive and natural biological instinct (Freud, 1953). According to Freud, there are two basic drives in human, one is *Eros* which is sexual drive and

other is *Thanatos*-death drive. He says that, human is biologically bisexual and furthermore he defines sexual energy as *Libido* (Freud, 1955). In Freudian psychoanalysis, sexuality is all inclusive term; it encompasses the feelings of friendliness and emotions of affection which we traditionally consider and name as love. Freud also came with an interesting concept of infantile sexuality. According to him sexuality begins before puberty in childhood and a child is as sexually active as an adult (Barry, 2017). An infant in Freud's view is id, nearly pure id (Boeree, 2006). In this way Freud annihilates the traditional ideas of child purity and innocence and propounds the terms like *Oedipus complex*.

3. Research Methodology

This study has a non-empirical research design. It uses the text of Ali's novel *Twilight in Delhi* as data for analysis. Morrow and Brown (1994) describe non-empirical research, as research based on text. The study applies Freud's psychoanalytical theory to get results from the text. Mouton (2001) considers theoretical research as non-empirical research. According to him, research that starts with the application of theory and ends with results controlled by theory is non-empirical.

Furthermore, this study uses textual analysis as a method of gathering, processing and interpreting data. Textual analysis is a technique to acquire textual meaning from a piece of a given literary text (Cuddon, 1999). Textual analysis was carried through close, in-depth reading to analyze the selected novel. Close reading is a disciplined, mindful reading of an object that helps deep understanding its meaning (Brummett, 2018). Close reading is very helpful when someone tries to understand meaning between the lines besides surface level superficial meaning. Through this method, the meaning of the text can be understood deeply by focusing on words, symbols, and characters. Therefore, the researchers have employed textual analysis through close reading as a technique to find psychoanalytic elements as suggested by Freud in the characters of *Twilight in Delhi*.

4. Data Analysis

4.1 Mir Nihal

Mir Nihal is the protagonist of the novel *Twilight in Delhi*. He is a traditional devout Muslim and patriarchal head of his family. He always praises past and opposes the process of modernization under British colonialism. When we analyze his personality using various elements of Freudian psychoanalysis we come to very interesting conclusion.

According to Sigmund Freud sex is one of prime human motives (Freud, 1953). Ahmed Ali's characters, especially the protagonist of the novel Mir Nihal is embodiment of this Freudian idea. At the very start we see, despite his old age and elevated status, Mir Nihal is sexually very active. He has sexual relation with not only his wife Begam Nihal, but also with lady servant Dilchain. He is very bold to the extent that he once impregnates her. Along with it, he keeps secret sexual relation with his mistress Babban Jan. It was his daily routine to visit her place secretly at night. This is evident from the text as well: "At home he (Mir Nihal) had given out that he went to his friend Nawab Puttan at night, but actually he went to his mistress Babban Jan" (Ali, 1940, p. 38). Besides this, Mir Nihal has sexual relation with someone in his own family, whose name is kept anonymous and identity is not revealed by the author. In the very first chapter when Mir Nihal enters home at late night, Asghar is still awake and he listens some damp voices: "At night from the platform comes a woman's voice saying in an angry whisper: 'Please, what are you doing? You never see the time nor the opportunity...'" (Ali, 1940, p. 12). It shows that at one period of time he kept sexual relations inside and outside the house, secret as well as open. He had secret relation with Babban Jan outside the house and with someone anonymous inside the house. He also had open relation with Begum Nihal and Dilchain inside the house. Therefore, Freud's (1955) *Eros* which is sexual drive and *Libido* which is sexual energy are representing traits of Ali's protagonist Mir Nihal.

Besides, Mir Nihal is very brave in his words and actions but still not brave enough to avoid repressions. Freud defines repression as the process of sending ideas into unconscious by suppressing them (Freud, 1955). We see Mir Nihal repressing various urges and desires into unconscious which he can't express in society. But as Freud (1900) says there is always a "return

of repressed” and for Mir Nihal it is the same as well: “Mir Nihal tried to soothe him, but it was useless. Grief must have its way” (Ali, 1940, p. 111).

We see that his repressed unconscious always haunts him and in the end he has symptoms of neurosis. It all starts with death of Babban Jan who is the mistress of Mir Nihal. As it's not socially acceptable to mourn and express regret over death of a prostitute, he hides and tries to repress his sorrow by behaving artificially. Freud (1955) argues that we all act artificially by suppressing our desires and constraining unconscious so that we remain in conformity with social norms. Mir Nihal does the same and becomes a psychological patient who is unable to control his emotional and psychological self:

To Mir Nihal it seemed that it was not the child but himself who was crying; and a peculiar feeling of anxiety, almost akin to madness, took possession of him. He did not know what to do, whether to tear his clothes or to cry. (Ali, 1940, p. 119)

Mir Nihal cries within his heart and shows the symptoms of anxiety disorder. He wants to do something idiosyncratic. The outburst of repressed unconscious from within impacts the Muslim aristocrat to the extent that he leaves his business and resigns to his home. In addition to this, he releases all his pigeons which were his favorite and he took pride over them. He also beats a cat to death as a result of that internal fire which was burning within him. As we already have discussed that repressed unconscious is to return through different means, Mir Nihal's repressed unconscious doesn't come to surface through words, but definitely through his symbolic actions. If he can't release internal fire of his fettered unconscious, at least he can release his caged pigeons to get some emotional relief: This outburst calmed him down a little, and established his relation with world which had been severed for a while” (Ali, 2014, p. 113).

Furthermore, Mir Nihal personally witnessed the British colonization, modernization and humiliating decline of Muslim Mughal rulers and

aristocracy in India. Resultantly, he develops a deep hatred against colonial British regime. But because of the powerful colonial empire and their strict policies, he represses his anti-British feelings within his heart. He burns with a rage from inside when he sees the British rulers and their policies but unfortunately he can't do anything, but to curse colonial masters and their culture. When he listens about the coronation of the British king and witnesses the preparations being done for the arrival of George V in Delhi, a city which was once a capital of Muslim Empire he feels a rage from within: "All this and more had not been forgotten by Mir Nihal and his wife and the others; and they all burned with rage and impotent anger, for they could do nothing..." (p. 142)

Mir Nihal remembers the glorious Muslim past and the treacherous ways which British used to overthrow Mughal rulers in India. He peeps into past and talks about the massacre of Muslims at the hands of British Army during war of independence and Jamia Mosque carnage: "Painful thoughts in his mind will not allow him any peace. As he tried to forget them more and more of them swarmed upon him" (Ali, 1940, p. 150). Despite his attempts at forgetting the trauma of his personal and collective national past he is unable to control or channelize his feelings. The dominated position and helplessness of Mir Nihal and other Muslims result in repression of their emotions and subsequent psychological issues: "A fire burns within their breasts; but the flames do not shoot up. Only the soul is consumed by internal heat and they feel dead" (Ali, 2014, p. 152-3). The repressed 'self' burning within unconscious mentioned as "soul" by the author is very active that it wants to burst out. But, defenses are strong and fear of punishment keeps it in control. Hence, repressed which remains repressed causes anxiety and nervousness within Mir Nihal.

As discussed earlier that dreams have a significant importance in Freudian psychoanalysis as Freud calls them "disguised fulfillment of repressed" (Freud, 2001). There must be a vent for repressed unconscious and dreams are one of the ways of ventilating the unconscious. There isn't any particular mention of Mir Nihal's dream in the novel. But there is a general talk: "Mir Nihal lay on bed, day in, day out, buried under debris of dreams" (Ali, 1940, p. 250). It shows that Mir Nihal was giving way to his repressed self through multiple dreams. From the analysis it's clear that the quantity of repressed

unconscious was huge. So, the number of dreams mentioned by writer is so large that Mir Nihal was buried under their burden.

4.2. Asghar

Asghar is another major character of the novel. He is second son of Mir Nihal and belongs to younger generation which grew under the colonial rule unable to connect to the glorious Muslim past in India under Mughal Empire. Unlike his father, he does not abhor outsiders' culture. He tries to imitate the British masters by wearing western dress and shoes. He is fascinated and inspired by the modernization brought by colonial rulers. But despite all these differences when we analyze his character using Freudian psychoanalysis we see the similarities with Mir Nihal.

Like his father Asghar is also sexually active. Freud's notion of human behavior from alpha to omega is based on concepts of unconscious and sex (Habib, 2008). Similarly, Asghar's motive behind every action is sex, as suggested by Freud. He is in relationship with a cultured prostitute named Mushtari Bai. He spends his nights in the red light area and usually comes very late at home. But with time as his sexual desires are satisfied he feels coldness towards her and finds someone else.

Later, he falls in love with Bilqeece. He goes crazy for her and will do whatever he can in order to marry her. With constant struggle he appeases his family, especially Mir Nihal and at last succeeds in his mission. But we see that his love fades away with time as his sexual urges are attained. He does not feel any attraction towards Bilqeece especially after she gives birth to their child. In that time period, he develops interest in their maidservant and also keeps extra martial affairs with various prostitutes as well. In author's words: "Before his marriage he was so loving and affectionate. But now he treats his wife badly and is callous and does not care" (Ali, 1940, p. 211).

Just six months after the death of his wife Bilqeece Asghar finds her sister to fulfill his sexual desires. Zahra, just sixteen year old, was attractive and

beautiful girl. He takes advantage of her innocence and loneliness and seduces her. He also sends a marriage proposal, which was immediately rejected. Asghar's actions and relationships seem to be driven by the pleasure principle that is his love for Bilqeece and Zohra is not sincere as it is mainly for his physical gratification and not to mention that his relationships with other women are purely sexual in nature. Thus, Freud's argument of sex as prime human motive fits appropriately to Asghar's character.

Moreover, according to Freud, there are two divergent forces within humans, and each tries to get better of the other (Freud, 1955). Man is always stuck between these two opposite forces of nature and Asghar's case is no exception. We see in the text that he is very much loved, admired and cared by Mushtari Bai and on the other hand he himself is bewitched by the beauty of Bilqeece. So he lingers in between these two choices. Sometimes, he wants to continue his relation with Mushtari Bai as she is caring and loving to him, but at other times he wants to marry Bilqeece and establish a family. This tussle of two contrary forces within the unconscious of Asghar is evident from his dreams as well. Sometimes he dreams about Mushtari Bai while at other times he is dreaming about Bilqeece.

At last when he decides to marry Bilqeece, his family stands against his choice. This time we see Asghar struggling between his family on one side and Bilqeece on the other. Ali aptly describes the situation in these words: "Asghar was between the devil and deep sea. On one side of him stood the wall of the family, on the other his deep and incurable passion" (Ali, 1940, p. 34). His own id wanted him to marry Bilqeece defying norms of family and society. Id works on pleasure principle and immediate gratification of desires. It's entirely animal part of self which wants to eat, drink, sleep and have sex (Freud, 1920). In Asghar's case, id wanted immediate fulfillment of his sexual desires. But on other hand his superego was opposing id, and wanted Asghar to remain in conformity with the rules of family and society. However, in the end Asghar's id proves to be more powerful as it wins the battle by dominating the superego.

Like his father Mir Nihal, Asghar dreams about the things which he conceals from the society and represses in the private space of his unconscious. Freud defines dream as disguised fulfillment of repressed

wishes (Freud, 2001). Though we see Asghar, fulfilling his sexual urges by various means, but still there are things which he has to repress. His unconscious is not passive and bursts from within while he sleeps. When he tries to repress his urges he dreams about it. Asghar's dreams are sexual and erotic. Ali gives description of one of the Aghar's dream: "Their glowing bodies are shapely and naked. Their breasts heave with a gentle motion as they dance, round and round and round, and their long dark hair waves in the breeze" (Ali, 1940, p. 14).

Secondly, when he falls in love with Bilqeece and tries to forget Mushtari Bai, she becomes a part of his repressed unconscious thus appearing in his dreams: "While dancing Mushtari Bai comes near him but he turns away, and is interested in his own body, in love with his own flesh and the movements of his own arms..." (Ali, 1940, p. 14). Asghar's dream is a confirmation of the presence of Freud's argument that unconscious, which is repressed, sometimes breaks the defenses and appears in the form of dreams (Freud, 1900). Thirdly, we also see Asghar dreaming about Bilqeece in the beginning of the novel. He had feeling of affection towards her but was not able to express his choice to his family as he already knew that his father will never agree for this. Therefore, he tried to suppress his desire for the sake of his family and father but again he was unsuccessful in his effort and his unconscious expresses itself in the form of dreams: "He will see dancing stars come near to him, and he sees in the star the face of Bilqeece; and dancing they fall into each other's arms. Their mouths search each other and meet in a kiss" (Ali, 1940, p. 15). This also shows how Ashgar's mind and actions are primarily dominated and driven by sexual motives.

4.3. Bilqeece

Bilqeece is the wife of Asghar. She belongs to a respected lower class family. She is a beautiful, innocent and a cultured girl with good manners. Asghar falls in love with her and succeeds in marrying her. When she comes to Asghar's home she is unable to satisfy him due to her modesty, as a result Asghar loses interest in her. She suffers a lot in her later years of life and dies in young age.

Barry (2017) defines repression as “unresolved desires, traumatic incidents, as they are driven out of conscious awareness into the unconscious” (p. 105). Like all other characters in the novel, Bilqeece has her own desires and wishes which she represses out of the fear of society. She is very much depressed and broken-hearted by the indifference of her husband. She is also aware of her husband’s extramarital affairs with other women, especially the maidservant, but she never complains and keeps it repressed within her: “Bilqeece consumed herself and suffered in silence, weeping when she was alone. Life for her becoming a living dead” (Ali, 1940, p. 217)

Furthermore, as a traditional woman in a patriarchal Muslim family/society in colonial India, she has to suffer and repress more than the male members of the society. She has to sacrifice her desires and wishes in the name of her honor and family. To remain an acceptable woman in the society she cannot assert for her rights and wishes thus she has to remain silent. As a result of repressions she becomes a patient of anxiety and dies in young age.

According to Freud, human behavior is the result of the interplay among forces of id, ego and superego in mind (Freud, 1955). Moreover, like Asghar, Bilqeece also struggles between two contrary forces from within. When she suffers at the hands of her husband, two opposite forces emerge in her mind. One pursues her to speak up and raise voice against Asghar or at least complain. But at the same time another force from within advises her to remain silent, suffer and follow the traditional norms:

Two divergent feelings possessed her. She wished to speak to Asghar. At the same time she was afraid and did not know how he would take it. This suspense was killing this wavering between two worlds. One part of her said that she should make a clean breast of it and fling all self-respect to winds. The other said no, because it was not sure of the gain. (Ali, 1940, p. 212)

So, she was wrestling with opposite forces at the same time. Her id wanted her to clean breast of and express whatever she was carrying within her unconscious. Id is childish and immoral without any conception of self-respect, reality, and repercussion (Ewen, 2014). Bilqeece should have raised voice against the injustice and hardships which she was undergoing. It was

a voice from within, the voice of id that wanted gratification. Her id wanted a luxurious life where her all bodily needs are accomplished. But on the other side her superego competes and challenges id. Her superego wanted her to follow the traditional role of woman with modesty and virtue by living for her husband and daughter despite all the pain and suffering. It wanted her to endure pain and sacrifice her own happiness for Asghar who married her, feeds her and gave her a house to live in. Besides it is not socially acceptable to argue with husband as it might result in divorce. We see this tussle within her and at the end it's her superego that gains triumphs over id.

Dream is one of the outlets for repressed desires in Freudian model of psychoanalysis (Barry, 2017). In case of Bilqeece we see her repressing a lot and eventually that come out in the form of dreams. Ali (1940) narrates her dream in these words: "Happy faces would appear to her in her sleep and talk to her of love and happiness. They would lead her to beautiful gardens, or glide along the banks of sweet-murmuring streams" (p. 230). It is evident from her dream that Bilqeece repressed her desires of joyful, exuberant life and she conceals her yearning for love. She was curiously satiated for the affection especially that of Asghar. Her wishes remain unfulfilled in her real life but not in her dreams.

5. Conclusion

The study presents an in-depth analysis of the three characters from Ahmed Ali's novel *Twilight in Delhi* by using Freudian model of psychoanalysis. Each character was separately analyzed by looking at his/her sexual desires, id and superego tussle, repressed unconscious, and dreams. Mir Nihal, the protagonist of novel is very much sexually active, despite his old age and status and had extra marital affairs. We see him repressing and concealing his grief into unconscious at the death of his mistress Babban Jan. Along with it he had feelings of revenge and hatred against the British Empire which he can't express and represses them because of the fear of punishment. As a result of all these repressions, at the end of novel, besides his physical illness, he becomes a psychological patient of neurosis and

anxiety. Analysis of Asghar's character reveals that he was also a sexually energetic man. He had sexual relations with Mushtari Bai before marriage and after marriage he had extra marital affair with maid servant and other prostitutes. Despite this he represses his sexual activity to some extent and that repressed aspect of his personality expresses itself in his dreams. We also see Asghar clinging between id and superego. On one side he had his family and their honor and on other side he is having his choice in the form of Bilqeece. Being a male character he defies family norms and marries Bilqeece and thus his id triumphs over superego. Moreover, the analysis of Asghar's dreams helps us to reach his hidden repressed unconscious. We see that his dreams are open and full of explicit sexual content. Through the analysis of Bilqeece's character, it's conspicuous that she was struggling in fight of id and superego. She had to choose between her family and cultural norms on one side and her own happiness on the other. Her belonging to a respectable Muslim family gives her superego an edge over her id, thus, cultural norms and family values take precedence over her personal pleasure - id. She also dreams about her sacrificed wishes and repressed desires as suggested by Freud. Finally, we see that her repressed unconscious grows with every new day and she becomes a psychological patient of anxiety.

It is apparent from the analysis of characters that Ali has deep understanding and study of human behavior. Ali's characters and their actions and problems can be better understood and explained through Freudian model of psychoanalysis. We see his characters are sexually rigorous as suggested by Freud. The study of the psychology of characters reveals inner conflicts of the characters. His characters fluctuate between two extremes which Freud calls tussle of id and superego. Furthermore, we studied the element of repression. Ali's female characters suppress their desires and wishes more than the male characters. Some repress in fear of punishment from colonial masters while others do it in the fear of society and family. These hidden repressed desires are divulged through their dreams. In conclusion, the analysis validates the relevance and applicability of Freudian concepts on characters and people from Indian context and Ali's understanding of human psychology.

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