



A Study of "Emotional Ecology" in Indian English writing

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Abstract: *The core of human existence in the circle of changing and altering ecology of the human mind and intuition pertains to the discipline of imagery of Indian micro painting of words. The neuroscientific study of human ideals and virtues is the fragrance of an ecological study of how humans conceive and live. Indian English writers provide a vision of knowing themselves in what they see and write as true devotees. It is the best of times to explore the happenings in man-made Indian society. We are concerned about the system of making himself in the ecological environment. As true humanist and existentialist Indian creative writers conceive the human existence as their works, deeds and dreams. A true devotee in the service of art and literature considers living thoughts of essence. It is the study of elementary passions and emotions with special reference to the psychological whirl in the sad music of humanity.*

Key words: *Existence, Circumambient, Intuition, Orthodox, Therapy, Penury.*

Indian English writing is the inspiration of intuition culled from the fragrance of various sources, including Indian mythology, history, spirituality, nature, art, religion and social issues. It reflects the portrait of pervading complexities and contradictions of Indian society, deriving a special reference to the ancient epics, regional mythology and contemporary realities. Influenced by both eastern and western literature, a progressive attitude towards life and inculcating remembrance of the past, like orthodox, hypocrisy and false art of life. Indian English writing is an intermixture of styles, forms and imagery. The language of Indian English writing pertains to life, like the determination of the linguistic diversity of India, incorporating regional dialects and ecology. Indians learn the English language to understand and interact with the British and the whole world. Indians study the English language to attain creativity and fruitfulness pleasantly. The Independence Era was the period of political awakening and enlightenment of learning through thought, word and deed of Indians whose emotions were already trapped by the red face of Britishers. The post-independence era mirrors established technology and scientific development by the writing of male as well as female writers. It was anticipated and reflected on the diverse range of self-awareness, like freedom struggle, liberty, equality, nationalism, social individual consciousness and realism. Indian English writing is the obsession of learned to deliberate the manner, climate, council and government. The social structure of humanity and obeisance of Raja Rao are excellently argued in 1938, in the preface to his novel *Kanthapura*, for using English but English altered to Indian circumstances.

"English is not an alien language to us. It is the language of our intellectual make-up, like Sanskrit or Persian was before, but not our emotional make-up. We are all instinctively bilingual, many of us in our own language and in English. We cannot write like the English; we should not. We can only write as Indians. Our method of expression will someday prove to be as distinctive and colourful as the Irish or the American".

Apart from these likenesses, the writers were able to spread their logical imperialism, which eventually added to inspire and guide the multitude of objects. They were a true image of humanity and social justice. A new horizon of consciousness proves concerning human existence and the essence of human beings. The comprehensive reasoning of



Indian writers conceive the ideals and virtues like faith, hope, charity, justice, prudence, temperance and fortitude. Rabindranath Tagore prays to Eternal Providence on peace and happiness, prosperity and fearlessness of citizens, "Where the mind is without fear", "Where tireless striving stretches its arms towards perfection, "Where the words come out from depth of truth,". The discipline of the proper study of mankind teaches and asks questions of every human being "how to live ". A devotee asked the sage what I may do in my life? Sage answered - ask himself every day - Who am I? Where have I come from? Where am I going? Indian psychology of elementary passions and emotions is a lively structure and plot of mental shape and divine image. Our consciousness is obsessed with learning innate instincts, and what we are concerned about are individuals' emotions. A new imagery interrogates the streams of depth of truth in the lesson of the human mind. The Indian writers prove the circular journey of lives to the futuristic vision of knowing oneself. Sri Aurobindo imagines the theory of mystical humanism to the justice of nowadays human life, mind, figure and body are the changed forms of the great mind. MK Naik says ;

"Owing to the lack of a firm dramatic tradition nourished on actual performance in a live theatre, early Indian English drama in Bengal, as elsewhere in India, grew sporadically as mostly closet drama, and even later, only Sri Aurobindo, Rabindranath Tagore and Harindranath Chattopadhyay produced a substantial corpus of dramatic writing"

Concerning human existence, the true image of a human's Integral emotional therapy of the Indian writers deliberates the altar of human form in a progressive attitude towards art and culture. There are pangs of ebb and flow, intermixture of fear and faith, joy and sorrow, by the unrest of time, to what Matthew Arnold adds "Wandering between two worlds ". Sri Aurobindo, RN Tagore, Mulk Raj Anand, Munshi Premchand circulate the dignity, love and compassion, ideals and virtues of human existence by dint of "what man has made of man". All the Indian writers vindicate the social status of suppressed members of society. They conclude by making a society where all human beings perceive their passions and emotions that are inherent in the subconscious mind. As a true humanist, RN Tagore proves the manifestation and enlightenment of a progressive attitude towards art and life. The study of humanity with special reference to the circumambient woman, the altar of duty always tries to prove her consciousness in man-made systems of orthodox, hypocrisy, double-dealing, affectation and false art of life. The true idol of faith and reverence we conceive in the writing of Indian humanists, existentialists. The emerging temperance of identity is an execution to recognize who I am, and what to do for self-respect in prevailing images of liberty and justice. This vision may help to learn the virtues and reverence of women in a progressive attitude towards perfection. It is the obsession of considering embodiments of women like faith, duty, charity and compassion, which are already inherent in the endearing core of the bosom. With the passage of time, women were considered as a tool of in-house and behind-the-scenes manifestation of creed and culture.

Commenting on Tagore's Outlook on women in Indian society, Edward Thompson writes:

"He would have her remain a woman, -a centre of love inspiration without which the world is poverty-stricken. But has never ceased to attack the justice and cruelty which regard woman as inferior or unfitted for education of the arts."1

The ecology of beholding the beauty of the mind and eternal beauty is the perfection of instincts in awakening cosmology. "The Guide" is an emotional diagnosis of beauty form in the fond of identity and relationship, irrespective of race and religion, an emerging novel by R.K. Narayan, published in 1958. The story revolves around Raju, a spiritual guide with the passage of time who becomes a professional guide in the journey of life. Raju, the protagonist, is a mild character who alternates between multiple identities with Rosie, a free-spirited woman. Human intimacy is the source of concern in human existence, which is what everyone wants to achieve in life. The concerning novel is the discipline of mutual understanding and structure of critical evaluation of affection behind false art of living, affectation, double-dealing and changing mode of behaviour. Making a spiritual guide, the protagonist intends to win the hearts of the common man as a true torchbearer who has the root of penury in him. The novelist delineates the changing ideals of human beings and the alteration of intuition in the present awakening society. The degradation and degeneration of morality is seen in man-made society, which is the cause of the loss of the faith of ancestors. "The Guide" is a lively portrait of a classic of Indian literature, exploring themes of identity, spirituality, and human relationships.

"A man who preferred to dress like a permanent tourist was just what a guide passionately looked for all his life. You may want to ask why I became a guide or when. I was a guide for the same reason as someone else is a signaler, porter,



or guard. It is fated thus. Don't laugh at my railway associations. The railways got into my blood very early in life. Engines with their tremendous clanging"²

Kiran Desai's "The Inheritance of Loss" delineates the impact of globalization on traditional identities, cultures and vast economic disparities between the rich and the poor, both in India and abroad. The novel exposes the legacy of colonialism and its impact on cultural identity and modernity. The image of identity, creed, and culture is the discipline of considering oneself. Loss and gain, life and struggle for identity, prestige and infamy sustain the reality of learning humanity. It provokes how to create noble intimacy due to the disparity of integral humanity. It is a psychological insight into the influence of Western consciousness from the perspective of the Indian knowledge system, which is the inheritance of 'the virtue of austerity'. The manifestation of Indian culture and tradition from generation to generation conveys how to live in the span of life to survive. The disparity between the rich and the poor is the inheritance of the class system in the fabric of Western culture, which is not dignified by institutions.

"Could fulfilment ever be felt as deeply as loss? Romantically, she decided that love must surely reside in the gap between desire and fulfilment, in the lack, not the contentment. Love was the ache, the anticipation, the retreat, everything around it but the emotion itself."³

Concerning of class disparity in novel *The White Tiger* by Aravind Adiga is the reverence of a poor villager named Balram Halwai who strives from poverty through unfair means and murder to become a successful Bangalore entrepreneur, presenting his sea of troubled journey in letters to China's Premier Wen Jiabao, exploring India's deep-seated bankruptcy, class divide, and the insolent struggle for liberty, equality and diversity from "The Darkness" of poverty, penury and blind belief, all while challenging the way of life and eradication from the self made systems. He considers his subjugated village life, subjected to the exploitation of landlords, "The Animals", contrasting it with the orthodox hypocrisy, and modernized humanity.

Indian writer, best known for his works set in the fictional town of Malgudi, named RK Narayan, enlightens the human existence, social discrimination, and the struggles of the fittest in India from the perspective of identity, morality, and spiritual works, often focusing on the complexities of human relationships and interactions. The obsession with psychological insight in the exaggeration of Narayan's characters is often deliberated with art and lively inclination, revealing their inner thoughts and emotions with simplicity, clarity and subtlety. The concerning designation of his works often used the instruments of humour and irony, highlighting the absurdities of everyday life. The inspiration for his writings decodes Indian literature, offering insights into the country's culture and society.

The fictional town of Malgudi serves as a microcosm of Indian society. Its stories regard the curiosity of childhood days, family, creed and class. The sequence of narrative focuses on the experiences and perceptions of social norms, traditions, and the impact of modernity. It delves into the radical tribulations of family relationships and community dynamics, touches on the challenges of a new lifestyle and social change in India.

"We are a flawed, weak species, he gently reminds us in these pages, focusing his attention, clearly and without sentiment, on those who will stoop low, those who will stop at nothing. What makes us care for such frequently pathetic characters is that they, like most of the rest of us, are strivers, driven by hopes for a slightly better life."⁴

The emotional consciousness manifested in *The God of Small Things* in Roy's early life was influenced by her mother, who was an activist and feminist. Some of the similarities between Roy's life and that of the characters she creates include her own Syrian Christian and Hindu lineage; the divorce of her parents when she and her brother were very young; and her return to the family home in Ayemenem after her mother's divorce. We consider the writing of Indian writers in English to be the vindication of material prosperity, intelligence, salvation, and glory proportional to the Providence. It ever brings sweet felicity to the readers simultaneously. Irrespective of caste, creed and culture, is the inheritance of human virtues and ideals

"And the Air was full of Thoughts and Things to say. But at times like these, only the Small Things are ever said. The Big Things lurk unsaid inside."⁵



Amitav Ghosh's novel "The Shadow Lines" is a multitude of disillusionment and derivation of themes such as remembrance, identity, Indianness and the affectation of artificial decorum of borders. Published in 1988, the book won the Sahitya Academic Award for English. The circular story of a young, unnamed narrator who vindicates his family's reminiscence of the past through a narrative told by his grandmother, Tha'mma, and his uncle, Tridib. The novel revolves back and brings forth in the passage of time, delineating the narrator's coming of age amidst the historical span of the Swadeshi movement, World War II, the Partition of India, and the communal riots of 1963-64 in Dhaka and Calcutta. The novel highlights the discipline of human nature and its impact on individual identity. The narrator's remembrance of the past, like his family's disillusionment, serves as a backdrop for exploring the happenings of human relationships and cultural heritage. The effect of national borders and the devastating consequences of partition. The novel deliberates how these borders can divide families, caste, creed, culture and communities, leading to inseparable elementary passions and emotions. Through the portrait of life, like the playing of characters, the novel delineates the power of human connections to transcend ecological powerful passions and emotions. The narrator's grandmother, who alters traditional values and ideals of a strong sense of indigenous identity. Her experiences during the alienation and her later years serve as a testament to the human cost of historical events.

"There is something strikingly different about the quality of photographs of that time. It has nothing to do with age or colour, or the feel of paper. . . . In modern family photographs, the camera pretends to circulate like a friend, clicking its shutters at those moments when its subjects have disarranged themselves to present to it those postures which they would like to think of as informal. But in pictures of that time, the camera is still a public and alien eye, faced with which people feel bound either to challenge the intrusion by striking postures of defiant hilarity, or else to compose their faces, and straighten their shoulders, not always formally, but usually with just that hint of stiffness which suggests a public face."6

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