

Language of Emotions – An Affect of Power in Society

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ABSTRACT This paper investigates the (re)actions of individual behavior expressed through the language of emotions within the re-imagined domain of art and creative space as an affect of power relations in society. Defining affect as a touch of power, the paper studies the affective ability (affect) of societal politics (power) over the lives of individuals (their emotions) in a society. With a focus on emotion as socio-culturally constructed and on society as emotionally determined entities, this paper intends to analyze the power of emotions in forming and conserving the authoritative socio-political power. Further examining the affective element of emotional system, the paper interrogates and interprets the possibility of rational emotional approach towards a myriad of conflicting collective encounters. In addition, critical engagement with the literary text ‘Rich Like Us’ by Nayantara Sahgal proposes an anthropologically engaged ethnographic reflection of relived emotions like pain, fear, anxiety, disgust and hate, as the emotive energy behind the existence of power relations. Exploring the unconscious dimensions of affective and felt emotional experience, rediscovers the immanence of emotions over the intellect.

INTRODUCTION

“The cry that we each utter in the first moment of our personal history as we are propelled from the womb into the world is an emotional signal. So emotion is the first language of us all” (Oatley 2004: 86).

‘Emotion’, usually considered as body sensations and experiences, is an irrational amalgam of individual psychological states (Schachter and Singer 1962) expressed through language. Its traditional association with body confirms Lutz and White’s (1986) assumption of emotions as that which occupies the ‘more natural and biological province of human experience’. Gestated in the unconscious, emotions are more spontaneous which give quality and meaning to our existence. Being a crucial aspect of human condition, it takes not only the center stage of our lives but also drives our lives.

According to David Hume (1740), human beings are primarily subjective to their fears and

passions. Even in situations equated with weakness and passivity, emotions have enslaved human beings, their faculties of thought and reasons. However, emotions are not exclusive to an individual’s inner passion. Instead, they are the able discursive social constructions. Signaling the self to the society, emotion is a response to a number of events. In spite of the dominant view of irrationality, emotion is considered to bear upon social and personal life.

The role of emotions in one’s personal and social life had been an area of concern with a resumed understanding of individual’s perspective of his or her socio-cultural experiences. Anthropology studies the social and cultural nature of emotions. It also studies the emotion of a person as a ‘major source of evidence about unobservable and often unrecognized (unconscious or preconscious) motives’. It finds the ‘emotional unity’ in the recurring social experience when psychology assumes the ‘psychic unity’ in an emotional experience. Anthropology of emotion addresses the social conditions that give rise to cognitive and physiological events of the psychology of emotions, followed by the expressions of emotion that become the ‘public and observable counterpart of personal experiences’ (Lutz and White 1986).

Examining ‘affect’ as the emotive force behind the expressions reflecting experiences, this paper attempts to study the emotionally similar

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lives as they emerge as an adaptation of events. Emotional responses dictated by the innate affect program are interfered by the 'display rule.' While the personal patterns the social and the social schemes the personal, the emphasis is on the biological determinacy of the physiological change due to the socio-political change. Defining emotion as affect leads to the question of its emergence and activation. Those concerned with the emotion activation draw on to its performativity that relates individual emotions to that of society, proving its centrality and immanence in socialization. However, the paper does not do full justice to the complexity of each individual approach but does capture a central set of ideas that orient toward the problem of emotion. In conclusion, existing descriptions of emotion are organized using a framework that implements the ideas on to a literary piece of work, dealing with the persisting problem within social relationships.

Objectives

Conceptualization of emotion involves the fundamental understanding of the emergence of emotion. It is the emergence and circulation of emotions, their interpretation and identification and the performativity and functionality with respect to their sociality that are crucial for understanding societal issues. In order to have a better understanding of societal problems, an analysis of the collective emotions and the societal events play a significant role. Induction of the emotion happens through 'emotion experience' followed by the emotion expression. In the empirical studies, Izard (1993) analyses generation of 'emotion experiences' as through 'verbal descriptions of events or agentic processes' as the subjects relive with the aid of imagination under emotive circumstances. A reflection of emotional experiences in linguistic and cultural codes posits its universality cross-culturally. Consistent with this, the paper speculates to yield evidence for 'universal physiological dimensions of affective experiences'. 'Language of emotion' as the evidence here implies the response of the human physiology under emotive circumstances rather than the analysis of emotion lexicons. Accordingly, this study proposes to relive the emotional experience of a chaotic period in Indian history as delineated in the novel "Rich Like Us" by Nayantara Sahgal and intends to study the dominant affective ability of societal politics over individual lives that are full of

emotions predominantly taking the lead over everything. Sagal portrays her characters Sonali, Rose, Mona, Dev and Ravi, exhibiting emotional immanence and dominance over their rationality, conditioned and constrained by the societal power relations.

METHODOLOGY

As Craib states, 'throughout our lives, we are giving and receiving ... emotional messages', which '...most psychoanalysts would regard as a process of unconscious communication' (1998: 173). Essentially emotion, communicative in nature, is studied based on displayed behavior. Other than the emotional discourse of daily encounters that occur through unconscious communication, art prevails as a higher form of emotional expression and emotional message of our lives. Art, as a compound of sensations and preserved being, is a domain with the territorial marks and signature of the original expressions. The language of art reports the language of emotions through the lens of the author.

'Rich Like Us' is one such creative space. With an affective encounter, it preserves the emotional experiences of the primitive past, potentially distinguishing the chaotic encounters. The problems dealt with are the still persistent socio-political issues through the territorized emotional signature of Sonali, Mona, Rose, Nishi and Kishori Lal. The affectivity of their emotional experiences and their impression upon them depend on histories that remain alive insofar as they have already left their impression. Further, with the memory of past agony, the characters' feeling shaped by contact with the memory, the orientation towards what is remembered is painful. The paper, thus through the memory of the historical past, questions the belief system and the political power which constructs such beliefs conceptualizing the emotional life of the public. Individual passive emotions become powerful when the powerful agency/institution weaves experiences/events emotionally. Analyzing those passive emotions, which are the emotional messages of the powerless helps in the study of the impact of societal change.

Review of Literature

Emotion as an Affect

To define emotion is to define the immanence of affect in Deleuzian terms. Kristyn Gordon re-

quites and distinguishes referring to emotion as, '... a sociological expression of feelings (and affect (as) more firmly rooted in biology and in our physical response to feelings...' (Gorton 2007: 334). A turn to Brian Massumi (1996) further confirms emotion as, 'the sociological fixing of the quality of an experience which is from that point onward defined as personal', distinguished from affect which is an impersonal intensity. Shouse (2005), following Massumi, feels affect as a 'non-conscious experience of intensity' which 'cannot be fully realized in language', as it is 'always prior to and/or outside consciousness'. Finding affect as 'the body's way of preparing itself for action in a given circumstance', Shouse explains the process as 'adding a quantitative dimension of intensity to the quality of an experience'.

Nevertheless, the sustenance of the affect-emotion distinction is hard, as emotion emerges as a formed affect or a form of affect. Deleuze elucidates that when the immanent affect between the bodies, induced by myriad encounters, transforms into affect within the bodies, transcendence emerges, changing affect into emotion as an expression of that subjective 'capture and closure'. This turn to emotions and affectivity is what Patrica Clough (2007) identifies as an "affective turn". A turn to affect means a turn towards lived experience, a turn to 'fleshed' encounters. Conforming to this, Massumi decides that the bodies encounter myriad experiences, represented as interactions between fixed subjects or individuals, providing space for the 'impersonal intensity' (affect) to be captured and confined 'within' the bodies rather than 'in between' the bodies, which later emerges as a 'personal' and 'qualified intensity' (emotion). These expressions of an individual's feeling and his/her impressions of the world propel through the production of spontaneous and descriptive linguistic articulations. Emotion represented in language significantly bears in it the universality of emotion experience. By that, the emotion lexicons yield a direct evidence for universal physiological dimensions of affective experience. For a better perception of the physiological underpinnings, the paper includes the study of the emotion activation.

Activation and Generation of Emotions

Understanding the biology of emotion primarily involves the study of its emergence. How each emotion gets activated or felt determines

the displayed expression of the felt intensity. 'The physiology corresponding to each emotion has a great deal to do with how the emotion is conceptualized' (Lakoff and Kovecses 1987: 221). Accordingly, 'emotions involve particular neural processes' as Izard reemphasizes. Introducing the multisystem model of emotion activation in the *Four Systems for Emotion Activation: Cognitive and Non-cognitive Process*, Carroll Izard argues that cognition is not the only causal system for emotion generation. Explaining about the four systems namely, neural, sensory motor, motivational and cognitive, Izard claims the dependence and the independence of each system in generating different emotions. Working in terms of the activity of certain neurotransmitters and brain structures, neural system is necessarily involved in emotion activation and is independent. Sensory motor systems, on the other hand, activate emotions through motor messages, which include the process of 'afferent feedback from muscle activity, muscle spindles or cutaneous receptors'. Defined to include physiological drives like hunger or pain, motivational systems take account of 'sensory processes involved in a drive state to activate emotion'. Lastly, cognitive systems include processes as appraisal and attribution that leads to emotions.

Neural system, being the simplest and primal level, is always necessary while cognitive system, in spite of being the highest level, is required only in complex emotion-eliciting conditions, which demands inference or attribution. Discussing motivational systems, Izard, explains Berkowitz's study of pain-anger-aggression relations to human adults. Considering the social milieu of Emergency Period (1975-77) imposed in India delineated in *Rich Like Us* thereby acts as the pain or aversive stimulation with its reorganized law and order. It develops into the 'stimulus-elicited negative affect', becoming the sufficient cause for the activation of anger and aggression among public in the lower stratum of the society. Further, in Tomkins' (1962) view, innate activators of emotions stimulate another emotion as in the case of characters Rose and Sonali, whose sadness leads to stimulating anger towards the casual subjects and events. Thus, the cognitive system, though belongs to the highest level, is not the only causal system of emotion activation. Including processes of appraisal and evaluation, comparison, inference

and judgment, attribution and belief, memory and anticipation, cognitive system, can be an independent antecedent for emotion. For instance, when Sonali reads the letters and newspapers of past, her emotions are aroused. Nevertheless, ‘what drives cognition?’ becomes a fundamental question.

Cognition as an antecedent to emotion activation is defined as ‘dependent on some form of learning or experience-based memory’ (Izard 1993: 72). Isen’s (1984) presents ‘emotion experience’ as cognition processes guide which, being present in consciousness, acts as the storage and retrieval cue of memories. Memory thus plays a significant role in history, in dealing with the indelible past. As an autobiographical novel, Saghal’s *Rich Like* reports of the post-independent India, revealing the unseen and untold from the memory of the author. Sara Ahmed in *Cultural Politics of Emotions (2004)* restates Darwin’s evolutionary model, explaining how the author’s ‘emotion (itself) gets narrated as a sign of our prehistory, and as a sign of how the primitive persists in the present’ (Ahmed: 2004: 3). Being central to traumatic events, memory tested by history constructs the national identity. As Dominick LaCapra (2002) says, ‘Memory... poses questions to history... (and) points to problems that are still alive or invested with emotion and value’. Emotions triggered by emotional experience can thereby question the forgotten history of trauma through its narration. In a similar vein performance of emotion goes much beyond.

Performativity and Centrality of Emotions

All emotions, according to David Goleman (1995), ‘are impulses to act’ and this ‘biological propensities to act’ are culture dependent, influenced by life experiences. To understand social life in history, performance of emotion plays the central role. Judith Butler, equating emotions with performance, attempts to rethink the relationship between individual agencies and social constructions through the emotional lens. According to her, emotions determine the socially constructed identities of human behavior (Butler 1993). In *Cultural Politics of Emotions (2004)*, Sara Ahmed gives an elaborate analysis of this functionality of emotion. Restating Freud, she mentions that ‘the experience of bodily sensations’ establishes surfaces. The shaping of

individual surfaces and their alignment in forming collective bodies and the construction of national boundaries delineate the social performance of emotions. However, socio-cultural construction of ‘non-verbally represented and non-conscious emotions’ (Athanasidou et al. 2008) are often ignored.

Attending to emotions reveal all actions as reactions, as actions are determined by the encounters with ‘others’. Accordingly, emotions regulate the body’s potential to act, in line with Spinoza’s idea of ‘the modifications of the body by which the power of action on the body is increased or diminished’ (Spinoza 1959: 85). Thus, something is good or bad, beneficial or harmful based on the subject’s feeling towards it and shaped by the encounters of contact. In addition, as Sara Ahmed (2004) posits, contact involves the subject and its history (with cognition and memory as its cue). Further, contact, ‘associating with the experience of having an emotion’, also determines the formation of an ‘impression’, which involves ‘acts of perception, cognition and emotion’, on the subject. Thereby, impression can be ‘an effect on subject’s feeling’ or ‘a belief’ or ‘a mark on the surface’. That being so, an individual with the ‘power to affect’ ‘creates’, ‘forms’ or ‘leaves’ an impression on individuals with the ‘power to be affected’. Recognition of the sensations and their interpretation become responses to these impressions, which shape bodily surfaces. An ethics of responding to particular impression of others, for Sara Ahmed, involves ‘being open to being affected by that which one cannot know or feel’ (Ahmed 2004: 30). The process of impressing and being impressed thus functions as the human condition for the formation of a belief system that determines individual perception, reception and response to those impressions.

Emotion Forming Beliefs and Character Traits

Green (1992), in his *The Emotions: A Philosophical Theory*, considers beliefs and desires as the basic intentional states of emotions, in terms of their representational and rational properties. Influenced by affective intensities and resonances, human beings condition their beliefs and ideologies based on emotions. However, philosophers and critics in the past including Kantians, Neo-Kantians and Habermasians, who have always overvalued the role of reason and rationality in politics have disembodied the ways in which the public form their political opinions

and judgments. Though the role of our corporeal affective dispositions in thinking, reasoning and reflection had been neglected, the place of affect in our lives and societal institutions cannot be ignored.

According to Silvan Tomkins, who projected the dominant paradigm in the field of emotions, affect and cognition are independent processes producing emotions without the inherent knowledge of the activating objects or the causal events that generate them. In contrast, Freud believed in emotions as the embodied and intentional state of individual's mind, determined by their beliefs, desires and cognition. However, Ruth Leys in her article *The Turn to Affect* attempts to draw the coherence between the dependence and independence between the affective system and their 'intention or meaning or cognition'. Henceforth, affect considered as a 'matter of autonomic responses' is held below 'the threshold of consciousness and cognition... rooted in the body', and has a 'gap between the subject's affects and its cognition of the affective situation'. Thus, thinking, beliefs and cognition follow affective dispositions, 'independent of consciousness and mind's control' over the individual's action and behavior. People's beliefs being the 'rational explanation of the mental representation of their behaviors' (Green 1992: 26), are thereby held to be determined by emotion's affectivity, as emotions are felt 'somatic sensations'. Belief system thus attributes to the character traits of a person. Formed by the reality principle, based on the dominant ruling ideas, beliefs and ideologies are the shapers of individual and collective character traits through institutions (families being the primary one). Character traits thus become the dispositions of thoughts and feeling of a certain sort, determining actions in certain way. Political attitudes and statements are thus in a way conditioned by the 'intense autonomic bodily reactions' (Thrift 2004:64), influencing the political choices of the public. Social character being the personality trait common to members of a specific group thus mediates the relationship between socio-economic structure and institutional ideologies.

Sociality of Emotions and the Circulation of Objects

Identifying sociology as that which recognizes constraints, Durkheim in his *The Rules of Sociological Method* argues that "Most of our

ideas and our tendencies are not developed by ourselves but come to us from without" (Durkheim 1966: 4). Considering the anthropological aspect of emotion as a social and cultural practice, Sara Ahmed deals with Durkheim's sociality of emotions. Emotions shaped by an object's contact with a subject are also about an object, as 'a way of apprehending the world' (Ahmed 2004: 7). In addition, emotions as reactions are relational, with relations of 'towardness' or 'awayness' attributing feeling to the object of encounter. These movements of the subject away or towards the object as 'affective forms of reorientation' thus form emotions. Henceforth intentionality of emotions orients the subject towards an object (Parkinson 1995) with circulation of objects allowing the 'sociality' of emotion.

With the circulation of objects, emotions thus move from inside out and outside in. When 'emotion ... centered internally, in subjective feeling' (Strongman 2003: 3) is expressed, it creates a 'fellow-feeling' (Denzin 1984: 148) as the other responds. The response might be sympathy or indifference, but the logic is the movement of emotion from inside 'towards objects and others' which Sara Ahmed calls as the 'inside out' model of emotions (Ahmed 2004: 9). In addition, arguing the formation of 'sociological realm' as an 'imposition of the 'without' on the individual subject', emotion is not just a self-expression but also a social form (Ahmed 2004:9). The experience and expression of emotions thereby being socio-cultural, socially constrained emotions are subdued while accepted impulses expand. Anchoring securely in social relationships, with a tendency to seek pleasure and avoid pain, human beings thus act according to social necessity to gain satisfaction from doing so. Henceforth, emotionality as power-dependent, have profound effects on the experience of emotions by individuals and collectives, with shift in social organization, cultural content and life style. The authenticity of individual as well as collective feelings is thus socially determined. The particular character structure of an individual formed through the internalization of social relations, emotion rather than as a psychological state of self-expression, is what binds the society together (Collins 1990: 27). Social relationship further constructs socio-cultural knowledge that entails a new emphasis on the lan-

guage of emotion, as language, culture and ideologies endlessly mediate emotion experience.

RESULTS AND DISCUSSION

Rich Like Us

‘Public counterpart of personal experience’ (emotion expression) being conditioned by society, to access the relationship between emotion and society involves careful observation of displayed behaviors. So the paper takes into account the study of displayed behaviors of the characters from the novel *Rich Like Us*. Nayan-tara Saghal through the artistic language reflects the preserved sensations of the being as she potentially removes a chaotic encounter (Emergency 1975) and captures the affect through the descriptive states of those affects. The ‘unrecognized and unobserved motives’ are expressed through the physiological language of the characters. ‘The India which Saghal depicts is one filled with volatile changes.’ (Bari 2015: 59). As a mirror of contemporary India, the novel portrays the socio-political and cultural changes exposing the powerful in the political and domestic domain. Interestingly, Sahgal’s characters respond to these volatile changes, conditioned by the ‘environmental stimuli’. With emotion as a way of adapting to change, the characters exhibit and express varied emotions. Even the more rational characters turn emotional due to social change. However, rationality is found only in expression/suppression of an emotion. Analysis of expressed and suppressed emotions of the characters, Sonali, Rose, Mona, Ram, Dev and Kishori Lal, proves the affective ability of the power politics over the lives of hundreds, which in the past could arouse collective emotions with the agony of social change.

Emotion as an Affect of Power in *Rich Like Us*

Emotions, though an ‘irrational amalgam of psychological states’, are more social than personal. Experiencing them determines the personal, which is said to be irrational, while expressions are socially determined, which is rational. Turning to the ‘fleshed’ encounters thus focuses on the affective element of emotion. Analysis of the lives of Rose and Mona, the wives of Ram, who display similar traits, is taken for the study of this affective element. Set in a domestic

domain, living under the same roof, Mona and Rose experience emotions of fear, anxiety and hatred towards each other. The marriage of Ram and Rose after Mona as well as Mona’s insecurity and anxiety of losing her husband’s love drive her to hate Rose as she is powerless to chase her out of her home. In the same vein, Rose, unable to establish her own home after marrying Ram, craves Mona’s absence (at times, her death!). As in the Deleuzian theory of affect, there prevails an innate affect between Mona and Rose (because of their love towards Ram) induced by encounters (English girl Rose is brought to Ram’s Indian house. Mona’s hatred is not towards Rose but the fact that Rose takes her position of being Ram’s wife. Rose, being unaware of Ram’s first marriage when she was courted, experiences the same affect towards Ram). This affect ‘between’ Mona and Rose sooner transforms into affect ‘within’ their bodies (both feel insecure and anxious about losing Ram’s love). The subjective ‘capture and closure’ finally emerges as a transcendent emotion (both Rose and Mona express hatred towards each other). When Mona’s ‘insistent tears’ and suicide attempt (plight situation) become her expressed emotion, Rose questions the Hindu mythology which acknowledges polygamy. Here the ‘insistent tears’ is the language of emotion expressing the ‘qualified intensity’. Additionally, Rose’s nature to question expresses her untold fears and anger. In both cases, the experience of felt intensity is not fully realized in language, that is emotion lexicons (They never say they hate each other. In fact their hatred is later turned to love). Instead, their descriptive linguistic articulations express their experienced impressions to the world (In the case of Mona, the description of her anxiousness is made to God and Rose discusses it with her friend). Along these lines, there lies universality in the physiological dimensions of these affective experiences. Similar lives of Sonali and Kishori Lal reads those physiological dimensions through the analysis of the emotion activation.

Generation of Emotions in *Rich Like Us*

Izrad’s multisystem model of emotion activation further explains the biological dimension of the affective experience in an emotional intensity. The four systems, namely, neural, sensorymotor, motivational and cognition, explain

the working process behind the activation of emotion. In the case of Sonali, the civil servant who preferred career over marriage, the news of her demotion brings her down with Hepatitis. Sudden news of her demotion fails her biological system. Independent working of certain brain structures underlies the emotion activation here. The language of her body not fully expressed in linguistic articulation, Sonali explains what she feels.

'...I didn't utter a word...If he had sneaked in and shot me I could not have been more dazed...' (Saghal 1985: 27)

In addition, with the activation of motor messages and muscle activity involved in sensory-motor systems, Sonali is unable to move.

'...my hand shook...I felt as shocked and shaken right through as if I had been physically assaulted...' (Saghal 1985: 27)

Immobilized, it took time for her to realize that her demotion was not her fault but because of those in power. As a highly educated and intellectual woman, she always found pride and empowerment in her career. 'Her serious commitment to socialism... prevented her from sensing the change in the political atmosphere around her and only when she is dismissed... does she realize that she is out of tune with the new political priorities for those in power' (Bari 2015:67). However, she emerged from the paralytic situation and behaved in the way she was expected to behave as an automaton. She "...felt rigid with the strain of keeping the tears..." (Saghal 1985: 30). This displayed behavior of Sonali proves Gorton's and Massumi's definition of emotion as a 'sociological expression of feeling'. Further, the affect of power on Sonali prepares her for action physiologically.

Correspondingly, the emotion emergence in Kishori Lal is an example of the motivational system of emotion activation. As a victim of Partition, Kishori Lal's dream of becoming a history researcher had been shattered, leaving him a petty merchant selling bathroom accessories. His pain of losing his dream is further intensified when he was arrested during the Emergency due to the presence of a notice of an R.S.S. rally in his shop. Berkowitz's pain-anger-aggression relations of motivational system explain this. However, being a non-elite, Kishori Lal is powerless to make an impression through aggression as it is aimed towards a powerful government. Yet, by rejecting his bail earned through recommendation, he expresses his aggression.

Despite all these activating systems of emotion, cognition at the highest level authenticates 'emotion experience' as antecedent to emotion. Accordingly, all the characters suffer emotion experience and thus exhibit emotions. The experience-based memory further questions the unforgotten trauma. Intrinsically, Nayantara Saghal's narration proves such an emergence of emotion. Coming from a political family, her experience-based memory and learning (cognition) of the 1975 trauma of Emergency present in the consciousness deals with an immortal past. Revealing the unrecognized and unexpressed, the memory of the author questions the still prevailing problems of moral values and emotion through her narration. Furthermore, this emotion activation system of cognition and memory is significant in the performativity and sociality of emotions.

Performativity of Emotions in *Rich Like Us*

Sara Ahmed in *Cultural Politics of Emotions* (2004) delineates the social performance of emotions. Accordingly, an emotion, as a culture-dependent biological propensity to act, is a reaction to environmental stimuli, which is determined by the encounters with others. Formation of surfaces and boundaries in the domestic and political realms follows this reaction, due to the experience of 'bodily sensations'. In the novel, Mona displays such a boundary in the domestic sphere. Upon the arrival of Rose into her established home, Mona confronts 'bodily sensations' of fear, anxiety, pain and hatred with the predicament of losing Ram's love. Mona's encounter with Rose establishes a surface that creates sensations when penetrated. Hence, Mona aligning with bodies with similar sensations (Dev, her son and Lalaji, her father-in-law) establishes a boundary which is her home.

Equivalently, in the political sphere, for instance, the outbreak of Emergency forms boundaries with collective bodies that underwent emotions of pain, fear, anxiety, anger and aggression. Amidst the chaotic encounters of forced sterilization, arrest, beautification projects and media censorship, each character endures these bodily sensations. When the handless beggar is forced to be taken for sterilization by Nishi, Rose's daughter-in-law, Rose aligns with the beggar and saves him. Upon the arrest of Kishori Lal, Nishi's father, Rose aligns with Nishi to get

bail for him. Along these lines, Sonali establishes a boundary with Rose, as she finds comfort with her at the moment of her demotion. Apart from these characters, Ravi, Dev, Kiran and Nishi experience a fear and anxiety that drives them to settle on an alignment with the powerful authority which dictates them. Ravi abandons his Marxist views to ensure his career contrary to Sonali who gives up her job for her views. Dreading the tormenting fear, Nishi supports Emergency to safeguard her family whereas her father Kishori Lal remains in jail rejecting his bail earned through recommendation. The boundaries formed here are within the nation, yet in the case of Partition immediately after independence, the bodies align forming national boundaries which draw territories. Ram and Kishori Lal are victims of partition; however, Rose and Nishi who are least affected by it align with them, sympathizing for their bereavement. By that, common beliefs and similar character traits determine boundary formations in society and institutions.

Sociality of Emotions in *Rich Like Us*

Passing over, beliefs and ideologies are socially determined. Cognition altered by beliefs determines emotions based on subject's contact with object. However, beliefs from 'without' are imposed on the subject, determining its encounter. Henceforth, socially accepted ideas and beliefs expand and unaccepted ones are restrained. Saghal describing the gender roles of women thus questions the widely accepted notions about women and their social roles. Chronically the gender violence in the name of Sati, she questions the Hindu Mythology through Rose. Further, the memory of Sonali recounts the duties of a 'good' wife. Sonali's confrontation in Bimmie's marriage leaves her with an impression of hatred towards marriage as an institution.

In addition, the characters Dev, Nishi, Kiran and Ravi experience a 'fellow-feeling' that accept impulses acknowledged by the government. On the other hand, Sonali, Rose and Kishori Lal express their abhorrence towards the changed and forced laws. Hitherto, the socially determined emotions are power-dependent and it maintains hierarchy and power relations.

'Nayantara Sahgal's forte is the political novel in her works. She writes only about the "felt experiences". The social realities are ingrained in her psyche and therefore she is not

only a good storyteller but she has her own political and social opinions. In Rich Like Us she has depicted the erosion of crisis in human values in great detail... Conscious of her political background she is aware that politics is concerned with the misuse of power.' (Sinha 2001: 66).

As a repertoire of individual and collective emotional experiences and expressions, Saghal's *Rich Like Us* in the context of Emergency period relives the lived experiences of pain, fear, anger and hatred shaped by the political encounters. 'Her characters emerge against the backdrop of a very crucial time in the history of India.' (Bari 2015: 100). In a language of pain, conveying the histories of painful injuries, the novel enables the reader to co-suffer the stories of pain involving the complex power relations. When the authoritative political structure establishes new laws, it circulates as an object of pain, leading to the moving away of the subjects. Power exists in varied systems of political and private dimensions. With familial and socio-political conflicts, the characters spin around the national boundaries surfaced through emotion. In the name of future survival, emergency emerges as a moral and political justification announcing an untold crisis for those who are not '*rich like us*' in Saghal's terms.

'Telling stories of power struggle both before and after the independence of the country', Saghal's fiction ruminates aloud and brings into focus society's sinews (Kamboj 2013:15). Accessing the fear and adoration of the collective, democracy in emergency India anchors the public's beliefs and desires in the existing ruling reality. Identifying with the interests of their oppressors, characters like Nishi and Kiran thereby internalize the class structure as their character structure, conserving power. Affect as an immanence of politics enables the people in power and individuals like Dev to dominate and destruct that which challenges their existence. Mona the first wife of Ram attempts self-destruction, as she is powerless to establish automaton conformity. Censorship of media, forced sterilization and social re-organization appear as thinly veiled dictatorship in a supposedly democratic republic. Sonali, the Oxford-educated scholar, sees the extravagances of the ruling party and is confronted with her ideals and longing for self-development. Her intellectual strength to tear apart the injustice without wielding power leaves

her as a castaway, abruptly demoted and transferred to her native state. Consequently as objects of fear, ancient customs and exotic social standards and structures impose unpleasant presence upon the masses entrusting an anticipated fearsome future (anxiety).

Anxiety as an approach towards feared object thus drives Sonali to renew her life with a zest for living. Rose, the second wife of Ram, with a fear and anxiety of being abandoned as an alien in a foreign land, strives to claim her rights as the wife of Ram. However, being vulnerable with the power to be affected upon, Rose meets with a cruel death. It is through these affective encounters that objects of pain seem fearsome and are hated, being associated with past encounters. The 'badness' of the fearsome object is thus incorporated and designated with inherent quality, which is felt as disgusting. But rejecting the disgusting object hardly occurs in the novel, as the disgusting object (power politics) is more powerful. The spatiality of disgust reactions is thus crucial for the power hierarchy, with fear to conserve the power relations which remain alive ascribed to stories of pain.

Pained and disturbed by the political corruption, Saghal writes about the agony of the multitudes. Filled with descriptions of an emotional surge of characters, the novel proves the vitality of the emotional experience and expression in life. As a way of getting adapted to the change in the political scenario, every character consciously or unconsciously experiences emotion. The change is in the public as well as private domain. The women characters Rose, Mona and Nishi, for example, adapt themselves and respond to domestic change under the authoritative figures Ram and Dev. On the other hand, Kishori Lal, Sonali, Nishi, Ram and Dev experience emotions due to change in the political system. Though emotion and its experience are the quintessence of life, the characters like Sonali and Kishori Lal were not subjugated by the rules of the nation. Even Rose and Mona are not bent. Rose's future remained a question, yet she empathized with the handless beggar and chooses to fight indomitably. Sonali, on the other hand, rebels, rejects her demotion and resigns her job, refusing to compromise with the dictatorship. When politics impinge on the personal life as in the life of Kishori Lal, he refuses to get released on bail with the influence of his son-in-law, for he was worried about the young student who is

still in jail. Emotion is thus activated by cognition, memory and varied emotional experiences. Societal norms play an important role in the expression/suppression of emotions, as in the case of Kiran, to whom power constitutes 'deity'. However, expressing or experiencing emotion does not signify weakness. In addition, with a potential to drive the human mind, emotions are over human rationality. Emotion may be irrational. However, once emotion is expressed it makes human beings more rational.

CONCLUSION

Exploring the theoretical trends and genealogies of thought on emotion thus reconfigures the political (mis-)appropriations of emotions through the power relations and its emotional subjectivity. With agency as a dynamic force, performativity of emotion is cognitive, psychic, affective and sensual. Being socially determined, emotions are constrained and expressed with respect to civilization, uncovering the systems of feeling governing the societies. The politics of emotions thus organizes the power relations around the political dynamics of nationalism. The way individuals operate inside the constraints of an imperial institution thus interweaves the politics of agency and emotion in 'Rich Like Us'.

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