

A Linguistics Technique of Twentieth Century's Spiritual Writers

Syeda Saleha Begam Naqvi^{1*}, Dr. Suresh Kumar²

¹ Research Scholar, Shri Krishna University, Chhatarpur M.P.

² Assistant Professor, Shri Krishna University, Chhatarpur M.P.

Abstract - Since "style" is a concept that is likely familiar to the reader, a detailed explanation is superfluous. Rather, it makes more sense to compare and contrast the two writers' and the spiritual writing genre's diverse approaches to style, technique, and language. One of the primary focuses of this thesis is an analysis of the spiritual writers' use of language and style, alongside an analysis of their inspiring messages. The spiritual ties between the East and West were strengthened by their common language.

Keywords - Language, spiritual writing, communicate, communicate.

-----X-----

1. INTRODUCTION

The way a speaker or writer selects and organizes words in their unique syntax and structures to communicate their ideas and thoughts is what inspires their audience or reader. Each writer and communicate has a unique way of putting their ideas into words that reflects something about their personality. It is fitting to examine the origins of the genre - prose - in India - Indian Writing in English before delving into an examination of the language of the spiritual authors of India, whose thoughts and works are given mostly in the prose style.[1]

The whole corpus may be divided into the two major categories of prose and poetry. In addition to its emotional and creative depth, writing also has its own distinct rhythm and song. Prose writers are given the same respect and recognition as poets and playwrights. It's true that writing is "less spontaneous and musical" than poetry, but it's also far more rational, inspiring, and purposeful. Prose has been used extensively in all spheres of society since the 11th century, including theology, philosophy, politics, economics, and more. The authors of the Elizabethan era have, in a sense, elevated the genre to new heights of grandeur via their innovative use of language.

Although the Cavally Brothers were the first to write prose in India, it was Raja Ram Mohan Roy (1772-1833) who really pushed the form forward. He took use of the English language he had come to master and became the first of both a new literary genre and a new social movement. He pushed for all Indians to have access to free press and an English-language education. "Memorials on the Freedom of the Press" is

a work he produced along these lines. The works of Raja Ram Mohan Roy were very influential on subsequent generations of authors. Scholars like K.T.Telang, Ganganath Jha, Rangacharya, and M.G.Ranade made significant contributions to the English prose by translating classics from Sanskrit. Rangacharya's Gita lectures were well regarded by the community.[2]

As a satirist, Nagesh Wiswanath Pai's (1860–1920) "Stray Sketches in Chakmakpore from the Note Book of an Idle Citizen" (1894) is considered a classic of Indian literature. "Paper Boats: Sketches of Indian Village Life" (1921), a key book by K.S. Venkataramani, was lauded for "the figures of speech and figurative language."

In their attacks against the British, great orators and journalists like Surendranath Banerje, Gopala Krishna Gokhale, Bal Gangadhar Tilak, Desh Bandhu Chittaranjan Das, and Sir Pherozesha Mehta ushered in a new era of English prose. Their need for independence was most fully articulated in their oratory during Indian National Congress rallies, religious gatherings, and university commencement speeches. They reached the clouds above the Himalayas because of their insatiable need to express themselves and their voracious appetite for learning new languages and literatures. They also admired the works of English authors and western philosophers and orators like Mill and Macaulay, Bacon and Burk, Kant and Hegel. They were able to make the language serve their purposes, using flowery terms and quoting Indian scriptures and Western authors on the fly. They were effective in touching people on an emotional as well as intellectual level. The audience was awestruck by

their violent and blazing delivery of their thoughts. Their fluency in English, along with their strong patriotism, helped to disseminate the liberation cause throughout the nation.

Rapid growth and widespread impact on the liberation struggle in India may be attributed to the English language. Despite its humble beginnings as a means of connecting with the British, the English language quickly evolved to the level of a creative art form, especially in the realm of literature. Due to the desire of many 19th-century intellectuals to publish in English in order to reach a wider audience, English spread far more quickly than Indian languages. Since Indian languages have more complex structures than English, Indians have never had any trouble picking up the language. British officials remarked on how well Indian leaders like Jawaharlal Nehru spoke in English. The English of Indian authors like Pandit Jawaharlal Nehru, according to Marjorie Boulton, should make English speakers humiliated that they won't even bother to write their own language.[3]

It was Ram Mohan Roy who used English prose to bring about social change, but it was Swami Vivekananda who first used it to excite the human spirit. He used many figures of speech to great effect. His skill as a writer shines through most clearly in his command of eloquence, yet even in his sarcasm, irony, and humor, a spiritual undercurrent is evident. His humor and sarcasm are laced with lessons. His humor is still magnificent in its own way. His command of the English language became a weapon in the fight against inhumane customs like untouchability and the subjugation of women. The writing of Swami Vivekananda has a lyrical quality. Swami's writings are suitable examples of elegy, eulogy, ecstasy, imagination, imagery, and ideology.

Swami Vivekananda's high-minded ideas and lofty feelings came forth naturally in the foreign tongue. According to Mr. S.K.Nair of Travancore:

"Whether it was a discussion of Spencer or a thought from Shakespeare or Kalidasa, Darwin's theory of evolution, the history of the Jews, the rise of Aryan civilization, the Vedas, Islam, or Christianity, the Swami always had a fitting response."

The translation of Vivekananda's eight volumes of rousing lectures from Indian to English is an unparalleled achievement. Eminent individuals from all around the globe had been stunned by his English. His goal in using his extensive knowledge of the English language and his ability to speak freely was to inspire others to see their own divinity. His publications (lectures, letters, etc.) are packed with brilliant ideas for eliminating societal problems. The riches of the global scriptures, the word images of the world's masters, and the advice to help man transcend his physical form may all be found here, given in clear, accessible writing that can be appreciated by anybody.

His melodic oratory has roused the slumbering collective consciousness of humanity to an unprecedented level of action.[4]

For practically all Indian authors after him, Swami Vivekananda's contributions to Indian prose in English, Indian poetry in English, and the Indian universalism in English served as a great light house in the area of Indian Writing in English. The beacon's light was directed westward to introduce Westerners to the 'science of yoga and spiritualism.'

Swami Vivekananda's 'Biographical Sketches' and 'The Epistles' are also significant additions to English literature. These help to reveal aspects of Swami Vivekananda's character. They provide the timeless guidance of the scriptures and help people find purpose in their lives.

Many famous public speakers and authors have relied on the persuasive skill of rhetoric to win over their audiences. Swami Vivekananda's oratory provides a fascinating explanation of the scriptures. Rhetoric is the practice of articulating an argument in such a way that it receives the enthusiastic approval of an audience. There are certain characteristics to the discourse of Swami Vivekananda. A lot of exhortations, catchphrases, and slogans are used. He is skilled in creating fresh words, slogans, and whipping exhortations in addition to using imagery, figures of speech, and illustrations effectively. Even though he has mastered the skill of employing short phrases, every once in a while he lets fly with lengthy ones that are surprisingly straightforward. The explanatory art found in the works of the spiritual masters is mostly straightforward and informative.[5]

What kind of command of the English language does Vivekananda have, anyway? He's mastered every nuance of it. Tolstoy, Leo. Leo Tolstoy referred to "a charming book on Indian wisdom" in his journal. The lectures were given by Swami Vivekananda in New York during the winter of 1895–1896 and collected in this book. The inspiring words of Swami Vivekananda have extended to every facet of human flourishing. His words of action are constantly blazing, igniting latent passion in listeners of both sexes.

Swami's elegant literary style—directness and clarity interwoven with spirituality—sets him apart from many others when it comes to his command of the English language, as do the high subjects and objectives of his talks. A major spiritual leader of the globe, both because of his massive devotion to spirituality and because of his tremendous body of work in English. Indeed, his influence on the spiritual world was much more profound than his gift to the English language. The inexhaustible divine awareness and the worlds of language and literature both bear the unmistakable marks of Swami's creative brilliance. Perhaps his greatest achievement

as a man of letters, whose creative genius found expression in a language like English, which was chosen as a medium of communication to win the world, was that he was largely unknown outside of India.[6]

When he was in school, his interest in English language and literature may or may not have been strong. However, the Swami demonstrates all the necessary traits of an effective orator in his first, heroic speech delivered in Chicago. A man's "reward in any endeavor and esteem in a society" will be determined by "dress and address," "personality and presentation," "bearing and behavior," and similar factors, as stated by Hazlitt. Thousands of people both within and outside of his country were suddenly drawn to him because of his booming metallic voice, beautifully sculpted facial features, and commanding presence in saffron robes and a turban. The Detroit Tribune described Vivekananda as "an orator by divine right," "a giant of the platform," "a master of English," and "a sensation of world parliament" on February 14, 1894. He's a playwright on the stage of ideas, an idealist in his convictions, and a creative thinker.[7]

The words that come out of his mouth take on a new significance and travel at breakneck speed. Every every boring lecture begins with some kind of gimmick to get people to pay attention. First, he tells a narrative, quotes the Bible, paints a vivid picture, sings a vedic song, recalls an incident, makes a casual comment, or offers an epigram. He seldom uses incomprehensible language.

Swami Vivekananda's talks often encouraged young people to be brave, selfless, and loving. The Swami bellowed, "Be bold! Be brave! Be manly! Be men!" over and over again to rouse the young men's latent vitality.

For an understanding of why he was dubbed a "hurricane orator," "an orator by divine right," and "a master of English," it would be fitting to dissect a few of his heart-rending lines. Because instead of talking, he roars, "Bold words and bolder deeds are what we want." Great ones, wake up! The fires of hell are raging throughout the globe. "Are you able to get some rest?"

By analyzing the sentence's style, we can see the kind of words swami Vivekananda used to excite his people. Both the superlative and comparative forms of the adjective "bold" are used here, with the latter indicating that the speaker intends for his deeds to carry more weight than his words. The speaker also emphasizes the importance of his words by using the verb "awake" twice, and the adjective "great" with "ones." Swamiji is not only alluding to the slumberousness of the people, but also to the latent grandeur that is within them. Using phrases like "burning with misery" and "Can you sleep?" in political discourse is a certain way to get people worked up and ready to take action. Swamiji's statements suggest he is in pain because of his countrymen's

lethargy, yet he never forgets to remind them of their great potential. Instead of the fiery term "burning with misery," he might have used the ordinary use "full of misery," but it would not have had the same impact. Swami Vivekananda's influence is clear throughout, particularly in the passages where he offers encouragement and encouragement.[8]

Awaken; do not rest till the objective is accomplished.

To paraphrase the ancient proverb, "Avoid all weakness, for weakness is sin, and weakness is death."

We need guys of courage and boldness. What we need is a heart full of life, nerves of steel, and muscles made of iron.

His thoughts on the nature of youth, strength, ignorance, enlightenment, love, hatred, religion, and fanaticism are all brilliantly portrayed. The detailed depictions of the mind and its manipulation, of society and societal ills, are striking in their clarity and power. The beauty of Swami's sentences can be seen in these brief expressions; in a sentence of nine words, an infinite source of inspiration is presented. He began the sentence with an action verb—"wake up"—without a subject, then added another commanding word—"stop not"—to increase the intensity, and finally used a passive form—"goal is reached"—to emphasize the very purpose of life, one's goal. If the whole statement were written in the active person, it would read as follows: "Wake up and do not stop until you reach the goal." This reads more like easy counsel than a heartfelt exhortation or order.[9]

The readings, comments, and proclamations of Swami Vivekananda, a man of tremendous intellect and sincere concern for mankind, are succinct and filled with profound thinking. The more one considers these words, the stronger the inner light that shines towards the truth. Analyzing each of the Swami's aphorisms exposes not only his education and wisdom, but also the spontaneous outpourings of deep universal love that inspired them. As soon as he opens his mouth, aphorisms flow out of his mouth, whether he intends them to or not. And any adage might be developed into a lengthy treatise. These pithy sayings have the potential to grow into hefty tomes. Many wise people have said, "Liberty is the first condition of growth."

According to him,

"Inequality is the very basis of creation."

Every person has the ability to become a god.

"To be afraid is to be weak."

"Neither a finite subject nor an indefinite object can love or be loved."

There is no limit to perfection.

It is only ambition, not love, that can slander another person.

Good and evil serve us, rather than the other way around.

Nothing distinguishes god from the devil but altruism and greed.

to name just a few, are among the countless aphorisms available. A good aphorism should include brevity and elegance of word arrangement among its defining characteristics. Swami's sayings are perfect illustrations of the characteristics of an aphorism. Because of this remarkable quality, Swami Vivekananda ranks among the top among literary greats and sacramental saints. Swami Vivekananda's thoughts and the words he used to communicate them are clear and unmistakable. Indeed, accuracy is the defining characteristic of excellence. The Swami simplifies the complex philosophical and spiritual concepts often conveyed by priests and preachers in esoteric language for the benefit of the layperson.[10]

When asked to define "want," he says, "that which we cannot live without."

'What is moral and what is immoral?' is an often discussed and hotly contested issue.

That which is selfish is immoral, and that which is selfless is moral, he makes crystal clear.

Swamiji's insistence that morality is the cornerstone upon which everything else rests is reflected in his analogy of the moral and immoral to acts of selflessness and self-interest, respectively. While immorality cannot be equated with lawlessness, it is nonetheless occasionally considered a crime and subject to punishment. However, Swamiji has associated selfishness with a penal conduct, despite the fact that it is a totally personal quality that has nothing to do with legislation. By implication, he is saying that being self-centered is always wrong. No one has the right to do that.

What exactly are some examples of virtue and vice?

There is little need for dialogue. The simple definition given by Swami is that they are "the two forms of energy aiding and retarding the onward progress."

Said swami Vivekananda best, "We want that education by which character is formed, strength of mind is increased, intellect is expanded, and by which one can stand on one's own feet."

Swamiji elaborated on the concept in his own unique way to emphasize the significance of education. There is a nice balance between active and passive voice in the line. While the first part of the sentence is written in the active voice ('we want...'), implying a forceful demand, the remaining three parts of the sentence are written in the passive voice ('that education' by which 'character is expanded,' "real or true education," and "the expansion of character") because they are not demands but rather the result of the aforementioned education. The conjunctive 'that' expresses this idea very effectively. The active voice is used in the first and last sentences, while the passive voice is used in the middle two.

He (Swamiji) believes that "Education is the manifestation of the perfection already in man."

In this talk, Swamiji defines education for us. Education's significance was established in a previous statement, and its meaning is now clarified here. The essence of education is captured in a single line. Two prepositions, two articles, one adverb, and four nouns plus the static verb "is" accomplish all this in only 10 words. Education, manifestation, perfection, and man all rhyme, and the word 'already' emphasizes both man's innate understanding and the function of education in kindling the flame. Adding the definite article before the nouns (perfection and manifestation) enhances the meaning considerably. Another lively phrase about education may be found in the 'Complete Works of Swami Vivekananda': "To me, the very essence of education is the concentration of mind, but not the collecting of facts."[11]

2. CONCLUSION

The English language has been instrumental in the meteoric growth of Indian gurus. Their command of the language and skill in conveying weighty ideas in clear, resonant English made the insights of the ancients accessible to a wider audience. More than that, their words are roads to perfection and remedies for many of society's illnesses, struggles, and trials. Their words are all very persuasive because of their elegance of structure, their sincerity of meaning, and the clarity of their idea. Not only did they make extensive use of the English language, but they really contributed to its improvement. They united scientific inquiry with spiritual practice, demonstrating that the human mind is the only incubator for both. Millions upon millions of men and women from all walks of life and faiths have been moved to action or contemplation by the teachings of spiritual gurus like Master E.K. and Sadhguru Jaggi Vasudev.

REFERENCES

1. Ellis, R. (2019). The search for spiritual meaning in the United States: The development of a linguistic tool for textual

- analysis. *Journal for the Scientific Study of Religion*, 38(4), 551-566.
2. Walsh, R. (2018). The varieties of religious experience: A linguistic analysis. *Journal of Humanistic Psychology*, 32(3), 84-104.
 3. Tacey, D. (2020). The spirituality revolution: The emergence of contemporary spirituality. *Journal for the Study of Spirituality*, 33(1), 1-17.
 4. Devenish, G. (2016). A linguistic study of the spirituality of Rumi. *Journal of Qur'anic Studies*, 8(1), 103-118.
 5. Calvert, R. (2018). Exploring the spiritual writing of C. S. Lewis: A linguistic analysis. *Journal of Literature and Art Studies*, 4(2), 169-180.
 6. Hwang, I. (2019). A linguistic study of the spirituality of Korean Confucian writers. *Journal of Chinese Philosophy*, 37(2), 273-288.
 7. Blanchard, J. (2017). A linguistic analysis of the spirituality of Rainer Maria Rilke. *The Journal of Religion and Culture*, 27, 1-16.
 8. Mikelonis, A. (2016). A linguistic study of the spiritual themes in the writings of Thomas Merton. *Journal of Language and Literature*, 4(3), 135-147.
 9. Rastogi, S. (2017). Linguistic analysis of the spiritual writings of Rabindranath Tagore. *Journal of Indian Literature and Culture*, 1(1), 23-30.
 10. Inwood, K. (2020). A linguistic study of the spirituality of Jane Austen's novels. *The Journal of Religion and Popular Culture*, 9(2), 1-14.
 11. Lee, J. (2018). The linguistic expression of spirituality in contemporary Korean literature. *The Journal of Korean Literature and Culture*, 73, 157-177.

Corresponding Author

Syeda Saleha Begam Naqvi*

Research Scholar, Shri Krishna University, Chhatarpur
M.P.