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Emotional Humanism and Cultural Relationality in the Poetic Vision of A. K. Choudhary: A Comprehensive Review-Based Study

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ABSTRACT: This review paper conducts a critical reinterpretation of A. K. Choudhary's poetic corpus by applying the conceptual frameworks of emotional humanism and cultural relationality. It moves beyond the foundational thematic analysis of "*Aspects of Love and Relationship*" which provides a comprehensive examination of interpersonal love in its various forms. The present review synthesizes and expands upon existing interpretations to argue that Choudhary's poetry collectively constructs a coherent emotional universe.

This universe is characterized not merely by personal affection but by a profound humanistic ethos a deep-seated valuation of empathy, dignity, and shared human experience. Furthermore, the analysis posits that this emotional core is inextricably linked to a sense of cultural rootedness, where emotions and identities are shaped by specific socio-cultural contexts and histories. The review also explores the poet's ecological sensitivity and philosophical inquiry as integral dimensions of this relational worldview, demonstrating how human emotion extends to encompass the natural environment and metaphysical contemplation.

Employing a purely review-based and interpretative methodology, this paper does not introduce new primary data but offers a synthesized, expanded critical reading. It ultimately repositions Choudhary's work as a significant site of ethical, cultural, and emotional dialogue, arguing that its value lies in how it uses the intimate lens of human emotion to engage with broader questions of identity, belonging, and our relational existence within culture and the world.

KEYWORDS: Emotional Humanism, Cultural Relationality, A. K. Choudhary, Poetic Philosophy, Love and Relationships, Spiritual Consciousness, Humanistic Aesthetics

I. INTRODUCTION

The poetic universe of A. K. Choudhary presents itself as an intricate tapestry of emotional depth, cultural rootedness, and reflective human sensibility. While earlier research including the referenced thesis centres primarily on the portrayal of love and interpersonal bonding in his works, Choudhary's poetry holds a much wider emotional spectrum that extends beyond conventional relational themes. His writings reveal a distinctive approach towards human emotions, one in which love, sympathy, longing, devotion, ecological awareness, and national pride form an interconnected emotional fabric. These emotions do not stand as isolated sentiments; instead, they operate as fundamental principles that guide human conduct and shape one's understanding of life and relationships.

In his poetic collections, Choudhary repeatedly emphasizes the role of emotions as a unifying force that binds individuals not only to one another but also to their environment, their culture, and their inner spiritual consciousness. His poetic voice emerges from a space where emotional sensitivity merges seamlessly with cultural identity, particularly with the ethos of rural India that he so delicately captures through imagery, symbols, and thematic reflections. The thesis on his work establishes how different forms of love find expression in his poems; however, when one re-examines the breadth of his writing, it becomes apparent that Choudhary is not merely a poet of love but a poet of humanistic emotion, one who views emotional experience as the foundation of ethical existence.

This review-based paper moves beyond the boundaries of the original thesis by exploring Choudhary's work through the broader lens of emotional humanism and cultural relationality. The aim is to highlight how his poetic expression



transforms emotional impulses into cultural, spiritual, and ethical reflections. His poems show that emotional life is not limited to personal relationships but encompasses a larger social and cultural sphere. The review reveals that Choudhary consciously blends personal feeling with collective consciousness, thereby producing poetry that is emotionally vibrant, culturally grounded, and philosophically meaningful.

II. REVIEW OF LITERATURE

Existing studies on Indian English poetry show a longstanding tradition of blending emotion with spirituality, ethical introspection, and philosophical inquiry. Poets like Tagore, Sarojini Naidu, Kamala Das, and Jayanta Mahapatra consistently used emotional expression as a pathway to self-realization and social understanding. A. K. Choudhary's poetic voice clearly inherits this tradition while simultaneously offering a personal interpretative style that reflects his individual experiences and cultural background. The referenced thesis establishes Choudhary's focus on emotional themes, but the broader literary environment confirms that emotional and relational exploration is deeply characteristic of Indian English literature.

Scholars in Indian literary studies also emphasize the importance of regional consciousness and vernacular experiences in shaping poetic identity. Poets from rural or culturally grounded spaces contribute significantly to the emotional and thematic richness of modern Indian English writing. Choudhary, whose roots lie in Bihar, carries with him a sense of local identity that permeates his poetic tone and imagery. His poems reflect the rhythms of rural life, indigenous landscapes, and traditional values, which together create a cultural framework that deepens the emotional resonance of his work.

Additionally, literary criticism has often analysed poetry by isolating specific themes such as love, nature, patriotism, and spirituality. The thesis on Choudhary adopts a similar approach. However, the present study departs from theme-based categorization and instead focuses on how emotions function holistically in his poems. By treating emotional expression as a humanistic philosophy rather than a literary motif, this review opens new interpretative possibilities that situate Choudhary's work within a larger intellectual and cultural dialogue. Although academic work dedicated solely to A. K. Choudhary remains scarce, the thesis provides substantial textual and conceptual grounding for a broader review such as this one.

Recent personality psychology from Jankiewicz and Michalek has expanded beyond the study of "dark" traits (e.g., narcissism, Machiavellianism) to investigate positive constellations, such as the Light Triad comprising faith in humanity, humanism, and Kantianism. While initial research established the Light Triad as a valuable construct, its nomological network, particularly its relationship with established psychological resources and well-being outcomes in adults, requires further exploration. A key established predictor of life satisfaction is emotional intelligence (EI), which facilitates adaptive emotion regulation and social functioning.

Addressing these connections, the present study investigated the interrelationships between the Light Triad, EI, and life satisfaction in a Polish adult sample. Employing validated adaptations of the Light Triad Scale, the Schutte Self-Report Emotional Intelligence Test (INTE), and the Satisfaction with Life Scale (SWLS), the research confirmed significant positive correlations. Findings robustly integrate the Light Triad into the positive psychology framework, demonstrating that EI and Light Triad traits (with the exception of Kantianism) are positively linked to life satisfaction, jointly explaining a substantial 23% of its variance. This positions them as complementary psychological resources. Notably, the study contributed novel demographic insights, revealing that women scored higher in EI, humanism, and overall Light Triad scores, and that these traits positively correlated with age. The research conclusively distinguishes the Light Triad from its dark counterpart, empirically demonstrating its unique association with higher subjective well-being and underscoring its value for future research on adult development and life satisfaction.

A neo-romantic reading of A. K. Choudhary underlines how his poetry is "essentially and undoubtedly romantic," saturated with sensuousness, intense emotion, and a deep affinity with nature and love. The critic notes that Choudhary's love poems foreground selfless, non-egoistic love, treating love as an ethical, humanizing force that "implants love in our heart," which closely aligns with emotional humanism. At the same time, his romanticism is described as "exclusively Indian," as it weaves Indian landscapes, cultural references, and everyday idioms into a relational vision between self, beloved, community, and nature, showing cultural relationality at work.

Surveys of Indian English poetry repeatedly foreground Rabindranath Tagore as a key figure whose humanistic, spiritually inflected poetry fuses individual emotion with a universal, culturally grounded vision. Tagore's poems are described as articulating "a profound connection with the spiritual and mystical ethos of India," while also bridging Eastern and Western sensibilities through an inclusive, universal humanism. This combination of intense emotional



inwardness and an outward movement towards nation, humanity, and cosmic unity offers a paradigm of emotional humanism closely intertwined with cultural relationality, and provides a useful comparative frame for poets like A. K. Choudhary who seek to “Indianise” English while maintaining a broad human concern

Studies on Kamala Das show how her confessional mode transforms personal emotional struggles into a broader humanistic and cultural discourse. Critics note that Das uses candid self-revelation about love, desire, gender, and familial conflict to expose the “challenges of being a woman in contemporary society,” connecting individual feeling with social structures and cultural expectations. Her poetry is described as a “fiercely feminine sensibility” that speaks against a “man-made world,” fusing emotional intensity with critique of patriarchy and cultural norms. This blend of interior emotional honesty and relational engagement with family, community, and gendered culture parallels the way emotional humanism and cultural relationality can work together in a poet like Choudhary.

Work on A. K. Ramanujan emphasizes how his poetry explores family, memory, and everyday life through a humanistic lens that is deeply entangled with cultural, linguistic, and diasporic relations. Critics highlight themes of family, love, despair, and death, noting that Ramanujan’s “self” is constantly negotiated through relationships with parents, ancestors, and homeland, often using irony and paradox to reveal shared human vulnerabilities. This “interplay of tradition and modernity” in his poems shows how emotional experience is never isolated, but always mediated by cultural heritage, ritual, and community, offering a strong analogue for reading emotional humanism as culturally relational in other Indian English poets.

III. METHODOLOGY

This study adopts a qualitative, synthetic, and interpretative methodology, firmly situated within the humanities research tradition. It is explicitly review-based, meaning it does not generate new primary analysis of poetic texts but instead engages in a critical re-synthesis of existing scholarly material. The foundational source is the dedicated thesis on A. K. Choudhary’s selected works, which provides a comprehensive, close-read textual analysis. This primary source is supplemented by secondary scholarly discourses encompassing theories of emotional humanism, critical studies on Indian English poetry, and frameworks from cultural studies. This dual-source approach allows the research to operate dialectically, moving between specific poetic interpretations and broader theoretical contexts.

The methodological procedure unfolded in three interconnected phases. Phase One was a systematic thematic extraction from the thesis, identifying and cataloging its core emotional and relational motifs such as romantic affection, spiritual devotion, and ecological harmony. Phase Two, the core interpretative work, involved the conceptual lifting of these identified themes. Here, they were deliberately re-contextualized and re-examined through the lenses of emotional humanism which frames emotion as a cognitive, ethical, and philosophical faculty and cultural relationality, which posits that emotions are cultivated within and constitutive of specific cultural matrices. This phase transformed descriptive thematic categories into analytical constructs. Phase Three consisted of a cross-referential validation, where these newly framed insights were juxtaposed with established critical conversations on Indian poetic traditions, ensuring the interpretation remained in dialogue with the wider scholarly field.

Consequently, the methodology is fundamentally hermeneutic; it is an exercise in layered interpretation. It positions the research at the intersection of literary analysis, cultural theory, and philosophical inquiry, aiming to produce a coherent, theoretical re-reading that reveals the deeper ethical architecture and cultural dialogism embedded within Choudhary’s emotional universe.

Analytical Framework

Thus, the analysis uses four interconnected principles:

- **Humanistic Emotion Theory:** Emotions as ethical and relational practices.
- **Cultural Relationality:** The cultural shaping of emotional bonds.
- **Eco-spiritual Aesthetics:** Nature as an emotional and spiritual counterpart.
- **Postcolonial Emotionality:** Love as an act of identity, belonging, and resistance.

Analysis

A profound exploration of A. K. Choudhary’s poetic corpus reveals that emotional humanism the philosophy that positions human emotion as a foundation for ethical living and communal understanding constitutes the very core of his artistic vision. In his work, emotions transcend the realm of private, subjective feeling to emerge as constitutive forces that shape moral character, forge empathetic connections, and facilitate spiritual awakening. This review extends beyond the thesis’s documentation of love as a recurring motif to argue that in Choudhary’s poetry, love operates as a unifying emotional ethic. It is a dynamic principle that manifests in diverse yet interconnected forms: the tender



intimacy of romantic partners, the steadfast loyalty of friendship, the selfless surrender of spiritual devotion (bhakti), the rooted affection of patriotism, and the empathetic kinship with the natural world. Each expression reinforces the idea that authentic emotion is inherently relational and moral, compelling the individual outward into a more conscious and responsible engagement with others and the world. This transforms his poetry from a record of sentiment into a guide for humane conduct, where feeling and virtue are inextricably linked.

This emotional framework is deeply embedded within a specific cultural milieu, illustrating the critical dimension of cultural relationality. Choudhary's poetic imagination is nourished by the wellsprings of Indian cultural memory, values, and symbolic systems. His emotional world is not abstract or universalist; it is meticulously contextualized through cultural artefacts. Rivers like the Ganga are not mere geographical features but arteries of cultural and spiritual life; soil embodies the concept of *matribhumi* (motherland); festivals and rituals provide the rhythm for communal joy and reflection; and mythological allusions serve as a shared emotional and ethical vocabulary. When he depicts familial bonds or social ceremonies, he reflects the Indian ethos of embedded selfhood, where individual identity and emotion are woven into the fabric of collective life. Personal joy, grief, or love is never purely solitary; it is always in dialogue with social roles, ancestral traditions, and communal expectations. This cultural grounding ensures that the emotions in his poetry are thick with meaning, resonating with a sense of place, history, and shared belonging that a decontextualized reading would miss.

Integral to this worldview is Choudhary's treatment of the natural environment, which evolves into a profound expression of ecological humanism. In his poetry, nature is never a passive backdrop or mere object of aesthetic appreciation. It is an active, sentient participant in the human emotional and spiritual drama. The rustling leaves, flowing rivers, and steadfast mountains become confidants, teachers, and sources of solace. This relationship is fundamentally symbiotic and communicative; the human soul finds its moods reflected in the landscape and, in turn, learns resilience, permanence, and interconnectedness from it. This goes beyond Romantic idealism to suggest an ethical imperative: if nature is a companion, its degradation becomes an emotional and spiritual loss. Thus, Choudhary's ecological sensitivity is a direct extension of his emotional humanism, advocating for a relationship with the environment based on reverence, dialogue, and emotional kinship rather than domination.

This relational ethic extends to his expression of national feeling, which he articulates as a form of emotional patriotism. Distinct from jingoistic or politically charged nationalism, Choudhary's love for the motherland is portrayed as a deep-seated, devotional emotion rooted in cultural pride, historical continuity, and ethical duty. His patriotic verse resonates with the tradition established by poets like Rabindranath Tagore, where the nation (*desh*) is beloved as a cultural and spiritual entity a mosaic of languages, landscapes, traditions, and peoples. This patriotism is an affair of the heart, a bond of care and responsibility evoked through intimate images of the land's beauty, the struggles of its people, and the sanctity of its heritage. It is a patriotism that calls for inner cultivation and moral commitment rather than external assertion, aligning perfectly with his humanistic ethos.

Ultimately, these outward-facing relationships with other humans, culture, nature, and nation are anchored in Choudhary's reflective and introspective consciousness. His poetry frequently turns inward, making the act of writing itself a journey of emotional and philosophical self-discovery. In these moments of quiet contemplation, the poet examines his own emotional landscape, questions the meaning of existence, and marvels at the craft of poetry. This metapoetic layer adds profound depth, suggesting that the articulation of emotion is itself a search for truth and authenticity. The poem becomes a mediating space where the personal and the universal, the emotional and the philosophical, converge. Through this introspective lens, Choudhary's emotional world achieves its fullest dimension: it is not only a way of being in the world with others but also a pathway to understanding the self, transforming his body of work into a coherent, moving, and philosophically rich testament to the power of emotion as the cornerstone of a meaningful, ethical, and culturally rooted human life.

IV. CONCLUSION: A POETICS OF INTERCONNECTED BEING

This comprehensive review-based study posits that the poetic vision of A. K. Choudhary is best understood through the symbiotic frameworks of emotional humanism and cultural relationality. Moving beyond a thematic cataloguing of love, this analysis has demonstrated that Choudhary's oeuvre articulates a sophisticated philosophy of emotion, wherein feeling is the primary medium for ethical engagement, cultural cognition, and spiritual inquiry. His work systematically transcends the binary of private sentiment and public discourse, revealing emotion as a relational force that binds the individual to the other, the community, the natural world, and the nation.

Choudhary's emotional humanism refashions love from a singular affective state into a foundational ethical principle a *karuna* (compassion) that informs friendship, devotion, patriotism, and ecological consciousness. This is not a



sentimentality but a form of practical wisdom, where emotional sensitivity cultivates moral responsibility and deepens one's participation in the web of life. Concurrently, the principle of cultural relationality ensures that these emotions are never abstract. They are meticulously rooted in the soil of Indian symbolic systems myth, landscape, ritual, and familial structure which provide the specific vocabulary and context that make emotional experience meaningful and shared. This dual operation positions his poetry as a vital site of cultural-ethical dialogue, where tradition is not merely referenced but actively reinterpreted through the lens of contemporary humanist feeling.

Ultimately, Choudhary's poetic project can be seen as an endeavor to re-enchant the human world through emotional integrity. By weaving together the threads of introspective reflection, ecological symbiosis, cultural memory, and devotional patriotism, he constructs a coherent worldview where the emotional self is the nexus of multiple belonging. His contribution to Indian English poetry is therefore distinct: he offers a poetics of interconnected being that counters alienation with relation, and cynicism with empathetic conviction. His work stands as a persuasive testament to the idea that to feel deeply within one's cultural cosmos is to embark on the most serious philosophical and ethical journey a journey towards understanding the self as an integral, responsible, and meaningfully connected part of a larger, animate whole. In doing so, Choudhary's vision remains a resonant and necessary voice, affirming the transformative power of culturally-grounded emotional intelligence in navigating the complexities of modern human existence.

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