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## **Mood is the main philosophy behind Literature**

### **ABSTRACT**

The question that always struck my mind that - What pressure, influence, reason, key is behind the literary creativity? Is it simple literary skill a person has? Is it a gift from God? or Is it a situational enforcement that vibrate that gift or skill and finally envisages as form of creation. Then what type of situational enforcement it can be? Answer came – as this activity is totally associated with imagination, perception, vision so that it can be said that brain is the main central point that activate the situation. And if it is brain, then no wonder that mood must be the main catalyst in the whole process. As mood is not a stationery object, it always swings from one state to another state, it can be said that this mood is the main philosophy behind any literary creation.

**Key words** – Mood swings, beauty, depth, philosophy

Literature by definition is superior written works having artistic merits, and on the other hand Philosophy by definition is a theory or attitude that acts as a guiding principle for any behavior or work. In simple words we can define it as mood of writer. Mood is state of mind or feeling. I don't think any writing is without mood or feelings. I went through so many hypotheses which reflect the same theory to prove this fact.

**“Philosophy's Moods: The Affective Grounds of Thinking”** edited by **Kenaan, Hagi, Ferber**, is a collection of original essays probing the indivisible bond between mood and philosophical thinking. What is the relationship between mood and thinking? In what sense are we always already philosophizing from within a mood? What kinds of mood are essential for shaping the space of philosophy? What is the philosophical imprint of Aristotle's wonder, Kant's melancholy, Kierkegaard's anxiety or Nietzsche's shamelessness

? ‘Philosophy's Moods’ answers the above questions through diverse methodological perspectives.

**Jean-Paul Sartre’s novel Nausea**, opens with the narrator’s statement of an unexplained change that has pervaded his world. Roquentin’s need to examine this disturbing logic of change is the clear reason why he begins writing. He suggests that the best thing is to write down events from day to day. Keep a diary to see this change noticeably—let none of the shades or small happenings escape even though they might seem to mean nothing. I must tell how I see things - this table, this street, the people, my packet of tobacco, since those are the things which have changed. I must determine the exact extent and nature of this change. (Sartre 2007: 1)

This change is closely related to our emotions. Emotions have always been a hot topic in philosophy.

“The Cultural Anxiety and Agony Behind Conrad's Writing in English” by **Wang Songlin**- This paper attempts to interpret two closely-related puzzles concerning Conrad's writing, that is, why did Conrad write in English instead of in French or Polish which he was much more well-known with? And why did Conrad chose the Malay materials, which he was in fact not very well informed of, as the thematic concerns of his first novel? The paper believes that Conrad's initial interest for the Malay themes, although with some tendency to add unusual novelty to his writing, manifests more importantly his deep reflections upon the human condition in general. By choosing the Malay materials and writing in English language, Conrad plunges himself into certain paradoxical cultural anxiety and agony: on the one hand he had to write in English as a way to make a living, and he was indeed greatly fascinated by the moral and cultural background of English language; on the other hand, writing in English deepens his guiltiness for deserting his motherland. For Conrad, writing in English reveals a Polish heart. This reveals that thoughts supersede circumstances irrespective of ease and effort.

“Atmosphere, mood, stimmung on a hidden potential of literature” by Hans Ulrich Gumbrecht, translated by Erik Butler also proves this statement as in this it has been written that English offers “mood” and “climate”. “Mood” stands for an inner feeling so private it cannot be precisely confined. “Climate,” on the other hand, refers to something objective that surrounds people and exercises a physical influence. There is no situation without its “own” atmosphere and mood.

If a person has flare in writing and has skill to express his emotions, this only attitude i.e. mood is always behind his each and every writing.

As in **Kay Redfield Jamison’s - “Mood Disorders and patterns of creativity in British writers and artists -“EXTREMES in mood, thought and behavior - including psychosis - have been**

linked with artistic creativity for as long as man has observed and written about those who write, paint, sculpt or compose” is self explanatory of the fact. The history of this long and fascinating association i.e. mood and artistic creativity, as well as speculations about its reasons for being, have been discussed by several modern authors and investigators, including Koestler (1975), Storr (1976), Andreasen (1978), Becker (1978), Rothenberg (1979), Richards (1981), and so on. The association between extreme states of emotion and mind and creativity not only is captivating but also has significant theoretical, scientific, literary and societal-ethical implications. These issues, more thoroughly reviewed elsewhere (Jamison et al. 1980; Richards 1981) include the understanding of cognitive, perceptual, mood and behavioral changes common to frenzied, depressive and creative states; the potential ability to lessen this stigma of mental illness; effects of psychiatric treatment (for example, lithium) on creativity; and concerns raised about genetic research on mood disorders. (Kay Redfield Jamison, PhD, is Associate Professor in the Department of Psychiatry, The Johns Hopkins University School of Medicine.

A paper “**Clinical research - The relationship between creativity and mood disorders**” by *Nancy C. Andreasen* reflects lights on the facts that research designed to examine the relationship between creativity and mental illnesses (not exactly illness but the intensity of mood) must confront multiple challenges. How should creativity be defined? Only a restricted number of studies have examined highly creative individuals using personal interviews and a noncreative comparison group. The majority of these have examined writers. The predominance of the evidence suggests that in these creative individuals the rate of mood disorder is high, and that both bipolar disorder and unipolar depression were quite common. Physicians who treated creative individuals with mood disorders must also confronted a variety of challenges, including the fear that treatment may reduce creativity, in the case of bipolar disorder, it was possible that reducing severe manic episodes may actually enhance creativity in many individuals. That proves that mood and creativity are closely inter-related.

When I went through “**On being happy and mistaken: Mood effects on the fundamental attribution error**” by **Forgas, Joseph P.**, I found that based on recent affect-cognition theorizing and research on attributions, they did 3 experiments and predicted about the FAE (fundamental attribution error). In Experiment 1, happy mood enhanced and sad mood reduced dispositional attributions. Experiment 2 replicated this effect using a modest mood induction in a field study. Experiment 3 further confirmed these results and also showed that changes in the FAE were linked to mood-induced differences in processing style.

In contradiction, **“Why We Sing the Blues: The Relation Between Self-Reflective Rumination, Mood, and Creativity”**, tells a different theory. The authors hypothesized that a 3rd underlying factor, namely, self-reflective rumination, is behind this connection. This hypothesis was examined in a sample of 99 undergraduate college students, using path analysis. The authors found that self-reported past depressive symptomatology was linked to increased self-reflective rumination. Rumination, in turn, was related to current symptomatology and to self-rated creative interests and objectively measured creative fluency, uniqueness, and explanation. Though no direct link existed between currently depressed mood and either creative interest or creative behavior. These results suggest that the association between depression and creativity is solely the result of rumination. But I disagree and affirm that this 3rd factor i.e. rumination is nothing but mood.

Just have a look upon the article of American Journal of Psychiatry - **“Mental illness and creative activity in female writers”** - This study addressed three questions. Are female writers more likely to suffer from mental illness than members of a matched comparison group? If so, does a familial basis exist for their psychopathology and creativity? What factors predict overall creativity in women? Questionnaire and interview data were obtained on 59 female writers and 59 members of a matched comparison group. These data were used to assess overall creativity and to identify psychiatric disorders in subjects and their first-degree relatives. And the result was: Female writers were more likely than members of the comparison group to suffer not only from mood disorders but from drug abuse, panic attacks, general anxiety, and eating disorders as well. The rates of multiple mental disorders were also higher among writers. Although there was evidence for the familial transmission of psychopathology, physical or sexual abuse during childhood also loomed as a potential contributor to later psychological difficulties. The cumulative psychopathology scores of subjects, their reported exposure to sexual or physical abuse during childhood, mental difficulties in their mothers, and the combined creativity scores of their parents represented significant predictors of their overall creativity. That definitely has a conclusion that the high rates of certain emotional disorders in female writers suggested a direct relationship between creativity and psychopathology i.e. state of mind or mood.

Analyzing all these facts, circumstances, examples, hypotheses, it cannot be denied that mood plays an important and crucial role in literary writings. An author full of flare of writing skills is a human being first and reacts according to his or her mood and if it is so his or her writings will always reflect tints of those moods, sometimes it reflects happiness, sometimes sorrow, sometimes anxiety and so on. The beauty of writings is only that mood which takes him in the depth of that feeling and which reflects as beauty of his or her creation.

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