



## Arbindonean Iridescence in Indian English Poetry

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### Abstract:

*Arbind Kumar Choudhary, the originator of Arbindonean racy style and Arbindonean sonnets in Indian English literature has been popularly known with a number of literary nick-names such as Indian Keats, Indian sonneteer, Poets' poet, bard, Quatrain King, Phrasal King, Proverbial Samrat, Mythical Messiah, Editor of the Editors, Poet of the Paupers, Poet of the Soul, Guardian Angel, Innovative poet and several others in the popular psyche of the creative milieu in India and abroad. He has been awarded not only by International Poets Academy, Chennai, International Poetry Society, Bareilly and International Writers and Artists Association, USA and International Translation and Research Centre, China with Life Time Achievement Award, and Honorary member of IWAA, and the editor of India and the Best editor in the year 2009, 2011, 2012 and 2012 respectively but also enlisted as an editorial or advisory boards in a number of literary journals –Poetcrit, IJML, IJELL, VOK, Mandakini, Spectrum and several others in India. The distinctive features of his poetry consist in the exploration of a new model of sonnets, new words, compound words, phrasal, proverbial and pictorial words, sensuous painting, sensational capital idea, mythical blending and uses of various figures of speech that spread not only his poetic fragrance but put also his name in the Cambridge Dictionary of English Writers, England, World Poetry Almanac, Mongolia, Contemporary Poets and English Poetry in India.*

**KeyWords:** Arbind Kumar Choudhary, *Arbindonean* racy style, Arbindonean sonnets, pictorial words, mythical blending

*Eternal Voices*, Arbind Kumar Choudhary's maiden poetry collection, deals with the creative poetic approach of 35 well known English writers who have made the literary world fragrant with a number of their poetic works in English literature till twentieth century poets. His poetic approach is conversational, argumentative and thoughtful. The critics can get the concise idea of all these English writers without going through in detail about them. Chaucer, Shakespeare, Milton, Spenser, Keats, Shelley, Tennyson and many others will be ever remembered in the womb of time. Dr. Shujaat Hussain comments on him as such:

“If we go through the quatrains of Dr. Arbind, by power, theme, and temperament he is the most Arbindonian soul and spirit. He is Arbindonian in his conception, style and structure of the kingdom of poetry.”(2012, 54)

*Universal Voices*, roaring voices of 48 Indian literary legends is, in fact, a great work of art for several reasons. All these writers are alphabetically placed in Indianized form of sonnets consisting of seven rhymed couplets. Their major literary achievements are focused in concise form along with their masterpieces. Their poetic messages have been conveyed to the readers directly for literary prosperity. Indian English writers of all genres are included systematically without prejudice. This book is most useful for those who want to go through the works of Indian English writers. Prof. R.P. Singh of Lucknow University observes about this book as follows:

“*Universal Voices* of Arbind Kumar Choudhary casts unique impression .... The small anthology covers a wide span and canvas of Indian litterateurs both canonical and emerging. On the one hand, the poet writes about A.K. Ramanujan, Aurobindo Ghose, Keki N. Daruwalla, Kamala Das, Krishna Srinivas, M.R. Anand, R.K. Narayan, Shiv. K. Kumar and Toru Dutt and on the other hand, he chooses to write on so many unheard voices of

Indian muse. The poet has tried to compress all the major features of the select poet in one fourteen line poem, (which he calls sonnet, and really it is the Indian version of sonnet). Sometimes the use of heavy words meddles with the seamless flow of poetic thoughts. I find it a monumental work for three reasons – the poet has kept himself aloof from politics of inclusion and rejection (which is very rampant and pervasive in the creative writing not only in India but the entire world over), he has distilled the feature of major poets in simple fourteen lines. So it is introductory. The third that the poet has come up with the Indianised version of sonnet which strikes me, the most.” (2009, 95)

*My Songs*, a collection of 34 small lyrical outbursts, deals not only with various subjects but peeps also into the paupers’ pathos for philosophical perfection in their lives. Like Nissim Ezekiel, Choudhary raises the burning social issues such as corruption, exploitation, discrimination, terrorism, immorality, religious fanaticism and, like Aurobindo, he brings to light the cultural prosperity of India on the other. No one can ignore the impact of the Transitional, Romantic and Neo-classical writers on his writings because Choudhary bridges the gap between the Neo-classical and the Romantic writers. John Keats’s impact can be seen in his poems -- Love, Woman, Bride, Cloud, Nightingale, and Vision, while his poems - India, Leader, Life, The Rich, The Poor and Terrorism remind the Augustan pattern of writings. Mythical, allegorical, pictorial, proverbial and phrasal abundance sing his poetic maturity in its full swing. Arbind Kumar Choudhary unfolds his heart in an Interview with Patrick. J. Sammut, Vice-President of Maltese Poets Association, Malta:

“The poetry is neither a play of words nor art for art’s sake. The muses are for words what windhover is for small birds. My poetic message is such bride that becomes a glittering star amidst the wedding parties of words, arts, and techniques. In other words one can say that these wedding parties accompanied with words, techniques, arts and many more in the disguise of poetic

trimming multiply the intensity of the poetic beauty. But how to make a bridge with these things is the part and parcel things poets must be acquainted with.” (www.patrickjsammut.blogspot.com)

The critics can smell the fragrance of Arbindonean racy style implied first of all in ‘Melody’ by the poet as he versifies this rhymed quatrain :

“The luxury of misery  
Is the nunnery  
For the osculatory  
On the periphery of paltry.”(2009, 8)

The alphabetical ascending order of l (luxury), m (misery), n (nunnery), o (osculatory) and p (periphery) makes him Arbindonean in the history of Indian English poetry.

Choudhary talks about his racy poetic style:

“The ascending order of the alphabets in a stanza is my explored poetic style. Here is a stanza that is quoted from ‘Melody’ (2009):

“The luxury of misery  
Is the nunnery  
For the osculatory  
On the periphery of paltry.”

One can find the sequence of the alphabet- l(luxury), m(misery), n(nunnery), o(osculatory) and p (periphery) in a single quatrain besides the rhymed form and phrasal words.

Another example of the ascending order of the alphabet – M (moon), N (noon), and O (open) enriches the poetic beauty of this quatrain of ‘Nature’ as is obvious from this example.

“The moon’s noon  
Opens the enchiridion  
For the deification  
On the land of companion.” (*Nature* 2011, 19)

Secondly, one can find the fine blending between Indian and Western mythical characters in my poems.”(www.indianruminations.com/ 21/05/12)

His nature poems -The Spring, Cloud, Ganga, Earth, Nature, Nightingale and The Rainbow elicit his poetic philosophy of nature that makes him out and out an environmentalist in this literary world. As a literary Titan, his poetic light is piercing the earthly nebulosity for the fragrance of divine iridescence on this strife –stricken earth. Like Keki N. Daruwalla, Choudhary shows his emotional love with the Ganga, the holy river of India.

Nature is the universal constitution that guides the course of the existing generations for the blissful life on this earth. Poets from the ages have been dealing effectively with their philosophy of nature and its glittering objects. The planets, the animals, the birds, the seasons, the jungles and all other natural objects abide by this universal constitution without any grievances. The human beings, so called wisest animals, rarely abide by their natural course; on the contrary they try their best to establish their kingdom in place of natural order. As a result they are naked in the course of the sovereignty so far butchery with mute living beings is concerned.

Change is the call of Nature and the poet abides by this code of conduct. All things are beautiful, lovely and charming. There are no ugly things on this earth. Majuliscap is also at the core of his writings where he has been living from the last two decades on the lap of Nature. Satra and Brahmaputra have become complementary to each other at Majuli, Ganga, Karamanasa and various other riverscape flourish in one quatrain after another. Nightingale, skylark, sparrow and other birds give their presence time and again. Ganga is his autobiographical poem of Nature poems. Natural scenery stirs the passion of the saunters for sexual encounter to its climax. The critics can find a number of examples of poetic style in general and Arbindonean racy style in particular while the poet versifies the rhymed quatrains. Choudhary opines about his poetic style:

“The long and rhymed sentences , hyperbole , zeugma , alliteration, assonance, parable and several others can be seen throughout my poetical works. Apart from these poetical devices I have some of them of my own as you find in this stanza :

“Love’s mood  
Nods the octopod  
For the pod  
On this sod.” (*Love*, Stanza 222)

The sequence of the alphabet -- l, m, n, o and p that is wreathed in a single stanza enriches my poetic beauty to its utmost degree. Poetry is the music of the heart. Good poetry germinates as naturally as the sun rises and sets in the sky. I do agree with this statement that all poets are dreamers , but disagree with this that all dreams are poets. Dreamy land sends our mind in the seventh heaven. It guides, dictates and, above all, motivates for future plan in life. Novel ideas first of all germinates in mind, then comes on paper in black and white and lastly are executed on the plot. Poetry requires no rules or regulations because it is the part of creation. No one can give formula for the germination of the creation. Good and conducive atmosphere suits for creativity, but rough and tough life is also rarely away from the vision of creation. It is divine process that is fine and perfect.”(2012, 189)

As a mythical Samrat, Choudhary treats equally with the eastern and the western mythical figures. Ram, Sita, Krishna, Sabri and several others flourish side by side with their western counterparts. As a matter of fact, Choudhary bridges the gap between the east and the west and turns over a new tradition of writing in the history of Indian English poetry. Sandeep Kumar Sharma writes in his paper ‘A. K. Choudhary: A Poet Of Supreme Excellence’:

“The mythical characters-- Radha, Meera, Sita, Urvasi, Rama, Tulsi, Menka, Sabri, Soni- Mohiwal, Hera, Panchali, Kamdev, Kamala, Kamrup, Dadhichi, Shakuntala etc. Athena, Cupid, Erato, Lolita, Talia, Jupiter, Melpomene, Vulcan, Diana, Mercury, Urania, Jove, Ceris, Phoebe, Aladdin’s love, funny, Oestrus, Demeter, Mercury, Venus, Erato, Nereid, Cynthia,

Bacchus, Scylla, Apollo, Helen, Hyperion, Lucy, Flora, Hippocrene, Lamia, Iris, Flora, Hade, Mikado, Orion, Mary etc. prove his mastery over a lot of subjects. These words are highly sensuous--swelling mango, smiling helio, wailing Jupiter, love's balm, love-worm, burning libido, lover tutsan, staring alluring, love's laughter, love's worker, the fragrant eyot, love's bush, peeping puberty, peeping flaccid, Love's partners, Love chime, Love's cartulary, Love's found. Dr Choudhary is a great poet of the contemporary world." (2012: 152)

Prof. S. C. Dwivedi writes in his scholarly paper entitled 'Starry Poetic Journey of Choudhary':

"The Arbindonean racy style for which the poet is known worldwide is reflected in this stanza 56, while the poet murmurs:

"The moon's noon  
Opens the enchiridion  
For the deification  
On the land of companion". (2011:43)

The essence of l, m, n and o is carried away by this poet.

"The liven moon  
Is the noon  
For the osculation  
Of the helion." (2011:37)

The ascending order of l, m, n and o is strictly abided by this poet. As a sonneteer Choudhary has explored the Indianised version of sonnets ending all the seven couplets in rhyme quite different from other sonnets." ([www.researchvistas.com](http://www.researchvistas.com))

Dr. Choudhary has propounded his own theory of poetry on the pattern of the English bards and the poet, in fact, requires no privileges so far as his creative spirit is concerned. But to explore the mystery of nature, to pierce the human heart, to observe the human mind and to assess the human feelings is the prime motive of the poet. In other words we can observe that the poet shines like the sunlight who is dedicated to enlighten the masses from darkness to

light. Rhyme, melody, music, imagery, proverbial thoughts, personification, zeugma, pun, parable, hyperbole etc. enrich his poetic language, thought, style and content to its utmost degree. Prof. Bijay Kant Dubey reviews 'The Poet':

"A.K. Choudhary's brain child 'The Poet' explores the poetic world and expounds his poetic manifesto in detail. It is the prime purpose of the poet to arouse sensation even to a man without vision that is the illusion of the poetic logion. It is also the passion flower of the rhetor to deflower the deceiver. The poet is no doubt the guardian angel who is as good as gold that flips lid the eyelid of many a stupid. The poet has been called an equestrian who explores exhilaration from earthly glaciation. The racy style pistils poet's poetic pertinence. To explore nature's mystery, to visit the inner part of the animal and, above all, to pierce the human heart is the prime purpose of the poet that is not a child's play even for a great scholar. I remember Pope's proverbial line- "The proper study of mankind is man". Dr. Choudhary peeps in to people's pathos, pierces the poetic propagandist and perfumes the pathetic people with his poetic paysage and periwinkle. Exploration, creation and sensation are the part and parcel of the creative genius. Apart from these the poet shapes spirit even of the peeping poets for spiritual prosperity. The poet hints in the preface of *My Songs*: To lead a poetic life is to embrace a crown of thorns rather than a bed of roses". To him life is to embrace chequered career with willingness. Death requires no struggle. Death is peace. The poet wants to be away from the world of living death. To him love is the basis of all creations that stimulates for novel vision, innovative thought and racy style."(2011, 150)

A.K. Choudhary is not a poet, but a bard, not a sonneteer, but an originator, not a follower, but proponder of poetic doctrines, not a writer, but a word magician, and not an Indian poet but a global rhetor who has established his poetic career with more than fifty interviews in India and abroad, more than 1200 sensational poems, national and global awards and, above all, more



than 100 critical comments on his works in India and abroad. His Arbindonean racy style and Arbindonean sonnets will be more melodious than the Melody itself in the womb of time. I conclude my observation with the remark of P. K. Majumder, an editor of Bridge – In – Making, Kolkata, on his writings:

“Arbind Kumar is a master of quatrains and has extensive knowledge of vocabulary, giving prodigious greater depth to his literary output, a circumstance that even his reviewers had been reaching for dictionary on occasions. We may take a look at what reviewers of his collections of poems. Patrick J Sammut on his collection “My Songs” (2008) said while he wrote in Explorer -- Choudhary voices his feelings and preoccupations “in full-throated ease” and expresses without fear a number of important issues, the need to act immediately, the need to return to Nature and abandon greed and power. ‘My Songs’ is a small book which carries enormous weight, message and responsibility addressed to all mankind. It is perfect example of the saying, “The word is more powerful than the sword,” and all these in a poetical language of his own.” (2012, 15-16).

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