



## **Dr. Mahashweta Chaturvedi in Conversation with Poet Arbind Kumar Choudhary**

ARBIND KUMAR CHOUDHARY  
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Tagore, Derozio, Aurobindo, Naidu, Kamala Das, Ezekiel, Daruwalla, Jayant Mahapatra and Arbind Kumar Choudhary have remained the golden stars in their respective ages in Indian English poetry. His Arbindonean racy style has become more and more popular amidst the poets, the critics and the researchers across the creative groves in India and abroad. Arbind Kumar Choudhary, who has been popularly honoured with a number of literary nicknames ---Indian Keats, phrasal king, quatrain king, Indian Spenser, Poets' poet, editor of the editors, champion of the champions, bard, mythical Samrat, poet of the soul, poet of the paupers, Indian sonneteer and various others, transcends many a rhetors with Arbindonean essence all around the corner.

His blending of romanticism with classicism, exploration of new and compound words, proverbial proficiency, mythical mastery, innovative iridescence and medieval magnificence, spread his poetic fragrance for spiritual sanctity of Tom, Dick and Harry in this trouble torn world where piggish philosophy has been flourishing by leaps and bounds on name of prosperity, sanctity and tranquility. He is really a globally known Indian English poet who has hoisted up the flag of Indian English poetry up to the global recognition upon which Indians can

be proud of themselves. He plays with various figures of speech in the same way the lover romances with the erogenous zones of the fair sex for sexual bliss on the tomb. Out of his more than 49 published interviews he got himself thrice published in *Malta and Poetcrit, Contemporary Vibes, VOK, Notions, Literati, All Round, Mandakini, Kafla-Intercontinental, Indian Ruminations, Research Vistas, Literary Jewels, Research Scholar, Radiance, New Academia, Bizz Buzz*, and a number of other literary journals and anthologies in India and abroad.

### **Excerpts:**

**Q1.MC:** Could you describe your glittering works, please?

**AKC:** My poetry collections are as follows:

Eternal Voices (2007), University Voices (2008), My Songs (2008), Melody (2009), Nature Poems (2010), Love Poems (2010), Love(2011), Nature (2011), The Poet (2011), Leader(Press), Haiku(Press), and Majuli(Press).

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**Q2. MC:** Prof. NDR Chandra has called your racy style Arbindonean. What are the poetic qualities of Arbindonean racy style? How is it different from other styles? Give an example, if any.

**AKC :** Prof. NDR Chandra , Prof. SC Dwivedi , Prof. Mahendra Bhatnagar and a host of other poets and critics have called this style Arbindonean racy style in a number of their critical comments and reviews. It consists in the ascending chronological sequence of the alphabetical words in a stanza with Indian essence in itself. Here lies a rhymed quatrain that consists the alphabetical ascending order of m (misery), n (nunnery), o (osculatory) and p (plenary).

“Misery is the nunnery

Of the osculatory  
For the plenary  
Of the success story.” (*Melody* 2009, 7)

**Q 3. MC:** You have also been called the originator of Indianized form of sonnets called Arbindonean sonnets. How is it different from other models of sonnets?

**AKC:** There are more than 48 Indianized versions of sonnets to my credit that consist of seven rhymed couplets. These sonnets spread Indian essence in all its conscience. The style, the concept, the word and other forms too are Indian in itself. The spirit is Indian, and the capital idea is Indian that spreads Indian essence all around the corner. In this way it is different from Spenserian, Shakespearean and Miltonic sonnets without any dispute.

**Q 4 MC:** The critics call you mythical messiah too because your poems bridge the gap between the east and the west. Give an example if any.

**AKC:** The critics can inhale the fragrance of the blending of Indian mythical gods and goddesses with their western counterparts, particularly Greek and Roman mythical messiahs without any dispute. Here lies a perfect example of the blending of the eastern and the western mythical messiahs that flourish altogether in one quatrain after another across my poetic valleys.

“Panchali’s braid  
Paid the putrid  
For the torrid  
Of her Cupid.” (*Love* 2011: 26)

In this rhymed quatrain Panchali and Cupid blossom altogether with Indian essence in itself.

**Q5. MC:** Prof. Mahendra Bhatnagar has called you Poets’ poet. How do you comment?

AKC: I am grateful to all those poets and critics who love my poetic works and comment too, sometimes positive or sometimes negative. It is his observation to honour my works with such a great honour for such a Lilliputian poet as I am. He can place his arguments well in favor of his statements. However I can only say that the poets and the critics can observe a number of figures of speech, Indianized version of sonnets, racy style, words derived from myths, religion, history, science, and various other sources, explored and compound words, proverbial, phrasal and pictorial accuracy, and several others all through my poetic works.

Q6. MC: You have mentioned the name of a number of rivers including Lethe and Acheron. What are they?

AKC: Lethe is the river of forgetfulness and Acheron is the river of sorrow, like Indian Karamanasa in the Greek mythology.

Q 7. MC: Majuliscape flourishes time and again in your poetry. What is its essence?

AKC: Majuli, one of the biggest inhabited holms of the world, is known worldwide for her unique geographical structure, beautiful scenery, Satriya culture, Vaishnavite cult, junction of the rivers and, above all, cultural beauty all around the world. These are the Majulean essence that captivates the heart of the tourists all around the corner. Palnam, Bihu, Ras Lila and other festivals add additional beauty to this cultural capital of Assam, India.

Q8. MC: Very few Indians are acquainted with the North - Eastern English writers. Would you like to quote few of them and the content they imply generally?

AKC: North -Eastern states are the centre of cultural - hub where various cultures, folklores, myths, regional

languages, and social rituals blossom all together and enrich the intensity of its cultural hub. Mitra Phukan, Robin, Bhaskar Roy Barman, T.Bijoy Singh, Ananya. S. Guha, Anjum Hasan, Tamso lo, Mamang Dei, Bipin Patsani, Hare Krishna Deka, Krishna Boruah and a host of others who have been enriching English literature with a number of capital ideas on nature, terrorism, suffering, discrimination, folktale and other cultural aspects of the region.

**Q9. MC:** You have propounded poetic doctrines in 'The Poet'. What are they?

**AKC:** 'The Poet' is the poetic manifesto for those willing to pursue their career as a poet because it deals with all aspects of the poetic world, but ends with this message that capital idea is more important than any styles used by the poets in course of time.

**Q10. MC:** Are you a word magician? How do you digest this terminology?

**AKC:** I experiment with words, phrases, styles and various other forms of poetry again and again all through my creative works. As a result critics call me a word -magician in Indian English poetry.

**Q11. MC:** How do you differentiate yourself from the hub of English writers in India and abroad?

**AKC:** The Indianized version of sonnets, racy style and mythical blending distinguish my literary works from other English writers in India and abroad.

**Q12. MC:** Do you belong to Ezekielean School of poetry? How?

**AKC:** No, never, I may belong to Aurobindonean school of poetry rather than Ezekielean school of poetry

because Aurobindonean poetry contains Indian essence all through its works.

So far Ezekielean poetry is concerned, it is the beautiful flowers without Indian essence. In fact I belong to innovative school of poetry rather than any other schools of poetry.

**Q13. MC:** You have become a transcontinental poet within a short span of poetic career. What are the reasons for your poetic popularity?

**AKC:** I think that my innovative poetic approach, multiplicity of words, melodious proverbs, mythical blending, Indianized form of sonnets, new, explored and compound words, celestial capital idea and, above all, the racy style made me poetically popular around the world. All poets are expected to develop their own poetic fragrance for the paysage of the saving grace. I am one of them who always experiment in various forms of poetry.

**Q 14. MC:** Western mythical figures flourish only in your poetry in India. It is almost new thing for Indian English writers. What are the things that inspired you to be acquainted with the western mythical gods, goddesses and other instances?

**AKC:** The inclusion of western mythical characters is, in fact, a new thing in Indian English poetry. The western mythical figures also add fuel to my poetic flames as it was fired by the Indian mythical gods and goddesses too. I swim across the Lethe, river of forgetfulness in Greek mythology while reading these mythical messiahs. Indian and western mythical messiahs have gradually become one of my poetic ingredients in the course of time. Duo blossom altogether across my poetic taverns in all my conscience.

**Q15. MC:** You have been called an innovative poet. What are the innovative features of your poetic works?

AKC: Exploration of new words, phrasal, proverbial, Indianized versions of sonnets, mythical blending, various uses of figures of speech, rhymed verses and, above all, racy style of versification, are the leading innovative features of my poetic works.

Q16. MC: You are the most interviewed poet in contemporary Indian English poetry. What are the reasons of it?

AKC: Interview is secondary for such a bird of poetic paysage as I am. What is most important for me is their love, affection and faith for my poetic tavern. Their intensity of inordinate passion for my poetic tavern is the result of the interviews and nothing else. Most of them who have interviewed me have gone through my poetic works and commented on various angles from time to time.

Q17. MC: Most of your poems are in rhyme, not in free verse. This is the age of free verse, not rhymed verse. How do you blossom in such a crucial period of poetry?

AKC: To some extent you are true because majority of our contemporary poets prefer free verse to rhyme in India and abroad. This is one poetic aspect of poetry.

You see, creation does not require any existing norms of versification. If it happens, it is only the sources of cheap popularly and nothing else. Innovation is the name of my poetic tavern. Creation is my poetic pagoda. Style is my poetic vein. Capital idea is primary and style is secondary. I do not want to be the disciple of prevalent or existing literary trends; on the contrary I wish to create a whirlwind of literary sensations in the creative world for the sake of all living beings.

Q18. MC: What is the ambition of your poetic career? Any awards, prizes, or any things you wish to have.

AKC: To create a literary whirlwind across the globe is my inordinate poetic passion in life. Awards, prizes or other things are of little importance for my poetic ambition.

Q19. MC: Great awards justify the recognition of the writers in their respective fields. Why do not you wish to have for your sake?

AKC: You must go through the celestial message of Lord Krishna in which he instructs for our passionate works to do, but not those works that are out of our hands. We should worry how to observe our works honestly, not to waste the precious times for sake of other things? If I create literary sensations, what more do I need in poetic life?

Q20. MC: Your 'Love' is a journey from vision to action. Is it true? How do you see it?

AKC:- 'Love' is no doubt a journey from sensual to spiritual, unreal to real, immaturity to maturity, and, above all, vision to action so far its various aspects are concerned. Love is a mini-epic on the capital idea of love. It is a treasure-trove for the generations next to come. Love is artistically crafted that is sensational mature, sensuously rich and emotionally ripe.

Q21. MC: Your 'The Poet' has become the poetic doctrine for the creative writers in India. What are the poetic ingredients?

AKC: 'The Poet' is the poetic manifesto that deals with a number of poetic aspects in detail. The poet quotes examples of forms of various figures of speech, rhymed and free verse, but concludes with this message that capital idea should be preferred to style. Style varies from generation to generation and from age to age, but the capital idea never loses its charms in course of time.



**Q22. MC:** ‘Nature’ reflects your philosophy of Nature in detail. Elucidate the capital idea of Nature.

**AKC:** ‘Nature’ has become a universal constitution because it peeps not only in all aspects of nature and its iridescent paysages but also guides the human beings how to abide by the call of nature. If our generations fail to abide by universal constitution, natural disaster in various forms will knock our doors from time to time.

**Q23. MC:** Who fired the sullen germs of your poetic world? Who are your mentors?

**AKC:** English poets - Shakespeare, Spenser, Milton, Keats, Wordsworth, Indian English poets - Tagore, Aurobindo, Naidu, Kamala Das, Hindi poets - Ramdhari Singh Dinkar, Maithili Sharan Gupta, Mahadevi Verma, Jai Shankar Prasad, Pant, Nirala, Chaturvedi and lastly Sanskrit poets- Kalidas, Surdas and several others have been shaping my poetic works from time to time.

**Q24. MC:** Would you like to give your precious advice to the peeping poets?

**AKC:** I advise all the peeping poets to be ever innovative and creative rather than the puppets of the existing literary trends or movements. Be voracious readers, be honest to yourselves and be winners of the nectars of the poetic world.

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