



Interview

An Interview with Poet Arbind Kumar Choudhary by Dr. M.S.V. Ramaiah, Editor of Bizz Buzz

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Very few Indian English poets are awarded with a number of literary nicknames in English literature as the poet Arbind Kumar Choudhary has earned a number of literary titles -Indian Keats, phrasal king, quatrain king, mythical messiah, proverbial samarat, poet's poet and many more amidst the literary circles all around the corner. There are a number of national and international literary awards in the USA, China and India, more than fifty published interviews in Romania, Malta, Mongolia and India, hundreds of critical comments in Malta, Mongolia and Romania, inclusion in a number of dictionaries and anthologies in England, Mongolia and India and honorary membership of IWAA ,USA speak volumes about his fragrant literary rosariums all around the world. The most distinctive contributions he credits are the Arbindonean sonnets and Arbindonean racy style in English literature without any disputes. His thought provoking capital idea, sensational poetic approach, mythical magnitude, vibrating vision, innovative poetic groves and, above all, tempestuous literary whirlwind make him a guardian angel amidst the poetry lovers across the continent.

Here lies an excerpt with A.K. Choudhary:

Q1. MSV: You have introduced the racy style, popularly called Arbindonean racy style by a number of critics in India and abroad. What is its poetic incense? How does it vary from others?

AKC: This racy style is the sequence of the ascending alphabetical word orders of a single stanza or quatrain throughout my poetic works. The captivating poetic composition forced a number of critics to call it racy style sprouted from the literary soil of India. This racy style may be included in the list of various figures of speech to make it more and more fragrant in English literature. Here is an example that consists the sequence of (luxury), m (misery), n(nunnery), o (osculatory) and p(periphery) in this quatrain.

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

(Melody, p.8)

Q2. MSV: Many critics call you Indian Keats. How can you justify this nickname?

AKC: I thank all of them who go through all my works and then comment on solid grounds. I thank all those critics who have explored Keatsean essence across my works. This type of literary titles justifies the fragrance of the poetic paysage besides the innovative critical approach of the critics.

As far as the justification of this nickname is concerned I do not deserve such a great honour amidst many a stalwart in India.

Q3. MSV: Critics call you phrasal king too in their comments? How do you react on this title?

AKC: The abundance of phrasal words I borrow from all sources of lives overwhelm many a critic amidst the

writing communities in India and abroad. It is, in fact, a great honour for any creative writers across the globe.

Q4. MSV: You have also originated a new model of sonnets popularly called Arbindonean sonnets in India. What is its poetic essence?

AKC: Indianised version of sonnets peeps into the capital works of Indian English writers and exhales its fragrance for literary sensation all over the world. It is a sonnet of seven rhymed couplets that are deeply rooted in fertile literary soil of India.

Q5. MSV: Critics award you with the title of the poet's poet in Indian English poetry. How do you comment?

AKC: The positive comments of the critics justify the poetic essence of the writers concerned. It is really beyond my vision to get such a poetic height in this creative world. Mythical characters, compound and explored new words, used words from science, religion, theology, history, literature and various other sources force a number of critics to peep in to the dictionaries while going through my poetic works.

Q6. MSV: Your poems are a junction of the eastern and the western mythological characters. Critics call you a mythical monarch in Indian English literature. Where do you find yourself in Indian English literature?

AKC: Indian mythical messiahs flourish along with their western counterparts with their equal fragrance all through my poetic works. The blending of the east and the west has bridged the gap between the two. The junction of the two glorious civilized culture is a new concept for the young creative generation. As a result many poetry lovers call me mythical messiah or mythical monarch in their reviews and critical comments in all their conscience. I am an infantry of the creative world and nothing else in Indian English literature.

Q7. MSV:Your ‘Melody’ is an elegy of the paupers? What is difference between Gray’s Elegy and your Melody?

AKC : Melody justifies the sacrifices of the paupers who are committed for the prosperity of the people across the country. Like Gray’s Elegy it brings to light pauper’s sacrifice for their honour in the society. Melody is sung for the sake of the sufferers, but not for the oppressors who cherish jaundiced eyes for their sake. I have versified an Elegy in My Songs that justifies the supreme sacrifices of not only the oppressed paupers, but also the various mute living beings for the cycle of nature.

Melody is not a monody; on the contrary it justifies not only the sufferings of the sufferers but also guides them for bright future. Gray’s Elegy focuses on pauper’s overall activities for their neglected lives.

Q8. MSV: How do you ‘Justify the ways of love to man’?

AKC: Love is the fragrance of life that not only guides the course of the human beings but also sends in the seventh heaven. Love is neither traded nor preserved by any one. Love is the divine unparalleled gift, a blessing and, above all, unfathomed source of intense joy for all mankind in this earthly life.

Q9. MSV: Your poems are highly melodious, and musical too. How do you react?

AKC: Most of my verses are highly melodious, richly musical and intensely passionate that attract the attention of the artisans throughout the globe.

Q10. MSV: Why have you been honoured with the title of the mythical monarch in Indian English poetry?

AKC: The abundance of the eastern mythical gods, goddesses and fables and the blending with their

western counterparts across my poetic groves with equal emphasis make me a mythical messiah or monarch across the creative milieu in India and abroad.

Q11. MSV: How does the Arbindonean sonnet vary with other models of sonnets?

AKC: These sonnets exhale the fragrance of Indian literary flowers that are deeply rooted in the literary soil of India. The capital idea, thought, culture and various other poetic perspectives of Indian English writers are summed up in a nutshell. Indianised version of sonnets consists seven rhymed couplets that exhales Indian essence all around the corner.

Q12. MSV: You have been awarded by the crown of Quatrain King in Indian English literature. Give your consent in this favour if any.

AKC: Most of my rhymed verses are in quatrains particularly of Melody, Nature, Love, and The Poet that are phrasal, proverbial and pictorial too in one way or the other. My poetic notion lies in rhymed verse rather than the free verse. The abundance of rhymed quatrains begs the crown of the quatrain king amidst the critics in India and abroad. However the critics can give you a perfect answer of this question.

Q13. MSV: People call you a word-magician. What may be the reason behind it?

AKC: The words borrowed from various sources of history, theology, science, philosophy, literature and several other sources are frequently found across my poetic gardens. The uses of the rhymed and apt words in the lines force their conscience to call me a word magician in Indian English poetry.

Q14. MSV: How can you claim your poetic credit as an Indian Keats in English literature?

AKC : Keatsean sensuousness, pictorial painting, philosophy of nature, intense passion for beauty and love, lyrical luminosity, Hellenic presence, multiplicity of poetic pigments, fierce imagination, melancholy and various other similar poetic pigments support the title of Indian Keats in English literature.

Q15. MSV: What is the ultimate goal of your poetic paysage ?

AKC : The wage of my poetic paysage is to create a literary whirlwind for Tom, Dick and Harry all around the corner. It is the wage of the sage to abolish the wild goose chase in favour of the celestial cheese in this world. It also unlocks nature's lock for the literary sensation in this world.

To unlock
Nature's lock
Is the wise crack
Of the flock. (The Poet, p.12)

Q16. MSV: Are you a successful poet in life ?

AKC : The fruits of success is a halt of creative life. In spite of more than fifty published interviews, many literary titles and hundreds of critical comments on my writings in a short span of time I try my best to go up in life.

Q17. MSV: What is the significance of wealth for the human beings?

AKC: Wisdom is the greatest wealth unlike the materialistic wealth, a source of curse, that enlightens the life of the human beings for the saving grace of the Almighty.

Q18. MSV: What are the expectations of foreign writers from Indian English literature ?

AKC: Foreigners wish to smell the cultural fragrance of India from Indian English literature . If Indian English literature fails to provide cultural fragrance to the world, it is really the failure of Indian English literature .

Q19.MSV: Do you feel that your poetry is rooted in Indian myths, legends, mysticism and spirituality ?

AKC : Exactly, my poems are rooted in Indian soil and Indian myths, legends, mysticism and spirituality that is the essence of my poetry books . Ram, Krishna, Radha, Sabri, Meera, Vaman, Urvashi, Shakuntala etc. are frequently found besides Satras, the Vaishnavite cult of Assam.

Q20.MSV: What is that endows you with Indianness ?

AKC: The cultural beauty of India that has been blooming from the past five thousand years captivates my heart and gives me enough mental foods to proceed on poetic line for spiritual sanctity .

Q21.MSV: B.M.Jackson and other poets and critics are forced to consult the dictionary while reviewing your works. Is it not your negative point that will discourage the common readers ?

AKC: River- flow should never be interrupted. If it is interrupted, it loses its original route, strength and magnanimity. So is the case with me too. Some of the western mythical, native, historical, compound, explored words and figures of speech force the common readers for consultation with dictionary. Should I compromise with the common readers for cheap popularity? Should I kill my fiery spirit? Should not it flow as naturally as the leaves to a tree? Should not they upgrade themselves for spiritual bliss? Should I cheat myself for their sake?