

## Arbindonean School of Poetry

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Tagore, Maharshi Aurobindo, Nissim Ezekiel, Kamala Das and Arbind Kumar Choudhary have remained the founding fathers of Tagorean School of Poetry, Pondicherry School of Poetry, Ezekielean School of Poetry, Confessional School of Poetry and Arbindonean School of Poetry due to Shakespearean multiplicity, Miltonic mythical meridian, burning issues, eruption of feminine sensibilities and cultural culmination on this pious land of milk and honey. Arbind Kumar Choudhary, founding father of Arbindonean racy style of versification, Indianised version of Arbindonean Sonnets and Arbindonean School of Poetry in Indian writing in English has earned the crown of the Phrasal King, Mythical Monarch, Quatrain King, Indian John Keats and Poet of the poets due to the abundance of the phrasal quatrains, mythical meridian, rhymed verses, sensuous picturisation and exploration of Indianised version of sonnets in the popular psyche of the creative milieu in India and abroad. Shujaat Hussain, the prominent contemporary Indian English poet, comments on his works, “If we go through the quatrains of Dr. Arbind, by power, theme and temperament he is the most Arbindian soul and spirit. He is Arbindian in his conception, style and structure of the kingdom of poetry.”<sup>1</sup> (2012:53)

Arbind Kumar Choudhary who belongs to post independence Indian English scenario has proved his expertise not only in the Vedic doctrines but also in the burning issues all through his verses. The Brahmanic background filled his poetry with Vedic mantras while the fetor of the burning issues is frequently found across his verses with same intensity of poetic potion. The phrasal fragrance, innovative racy style, Indianised model of Arbindonean Sonnets, proverbial pigments, romantic flavor, poetic multiplicity, sensuous approach and mythical magnificence added additional flavour to Arbindonean School of Poetry in all its poetic sensibilities. Arbindonean School of Poetry bridges the gap between Aurobindonean and Ezekielean School of Poetry on one hand and the rift between the pre and post independence Indian writing in English on the other. The capital idea of Arbindonean School of Poetry is based on cultural, mythical and ethical values of India that earn reputation of founding father in Indian writings in English. The junction of a number of phrasal words in a quatrain, mythical blending between Indian, Greek and Roman messiahs, exploration of various forms of versification, Indianised version of sonnets, pictorial painting, abundance of the proverbial passages and the eruption of human sensibilities are the poetic flavour of Arbindonean School of Poetry to its utmost degrees. Syed Ameeruddin's artistic approach, Chambial's hillscape, Biplab's poetic multiplicity, Anil Kumar Sharma's humanism, Mahendra Bhatnagar's poetic pigments, Stephen Gill's peace and Bernard. M. Jackson's romantic ingredients mingle altogether all through his verses that make him a poet of global repute without dispute. The multi-dimensional poetic approach has insisted a group of the poetry lovers to open a new school of poetry popularly called Arbindonean School of Poetry in Indian English literature. This school of poetry is an emotional eruption of all those Indian English writers who wish to pursue their literary career in the creative field and also wish to enrich the poetic beauty of Indian English

literature to its apex. This Arbindonean School of Poetry covers the major areas of creative activities of the Indian poets writings in English. Tagorean poetic passage, Aurobindonean cultural heraldry, Ezekielean burning issues and the feminists poetic sensibility flourish all together from one verse to another that establish a new school of poetry popularly called Arbindonean School of Poetry in contemporary creative milieu in India. The pre and post independence poetic essence too bloom altogether that justifies the opening of this school of poetry in India. As a matter of fact Arbindonean School of Poetry is the scientific approach of Indian rhetors writing in English.

**Prof. N D R Chandra observes in his scholarly paper** entitled “Arbindonean School of Poetry”:

“Arbindonean School of Poetry that amalgamates the major poetic ingredients-- emotion, passion, philosophy, melancholy, subjectivity, lyrical flavor, small poems, satire, humour, irony, couplet, quatrain, nature, ecology, humanism, innovation, mythology, pictorial painting, beauty, love, cultural sanctity, burning issues and various others fire imagination of the shaping souls for the literary whirlwind for Tom, Dick and Harry on this cultural land of milk and honey. The satiric tone of ‘ My Songs’, Indianised version of sonnets of ‘Universal Voices’, melancholy of ‘Melody’, philosophy of nature of ‘ Nature’ and ‘ Nature Poems ,philosophy of love of ‘ Love’ and ‘ Love Poems’ and poetic manifesto of ‘ The Poet’ lay foundation of a new school of poetry popularly called Arbindonean School of Poetry sprouted from the fertile literary soil of India. This school of poetry creates literary sensations for all those who wish to have a sip of poetic wine in all conscience. The poetic nectar that sooths emotionally the common masses perfumes the poetic passage with innovation, creation and perfection in the poetic world. There are a number of unique poetic qualities-- phrasal flavour, mythical meridian, cultural culmination, pictorial painting, ethical emblem, pigmented poetic passage, rhymed and free verses, poetic multiplicity, innovative poetic approach, romantic flavour of Keats, poetic manifesto of Wordsworth, focus on the deprived voices, elegiac

tone of the deprived voices and Indianness all through his works that creative a fertile literary ground for a new school of poetry called Arbindonean School of Poetry sprouted from the soil of India, the cultural capital of the world. Arbindonean School of Poetry heals the gap between the east and the west on one hand and promotes Indian English literature on the other with utmost care and intensity of expression. This school of poetry shapes many a soul for the poetical perfection of Tom, Dick and Harry on this beautiful land of milk and honey. All types of writings are included under this school that fires the poetic passion of a major group of writers in India. The fragrance of Arbindonean School of Poetry that has started to spread here and there persuades a number of poetry lovers for fiery poetic approach.”**2(2015:5-6)**

Arbindonean School of Poetry flourishes with the passage of time in and outside India. The romantic passion of I.H. Rizvi, solitude of D. C. Chambial, vedic philosophy of Mahashweta Chaturvedi, sex imagery of R. K. Singh, time imagery of P.K. Majumder, cultural climax of Aurobindo, universality of Tagore, nationalism of Derozio, satiric hypocrisy of Keki N. Daruwalla, artistic style of Syed Ameeruddin, humanism of Anil Kumar Sharma, patriotism of Hazara Singh, exploration of Arun Kolatkar, emotional imagination of Kamala Das, nativism of Tabish Khair, political hypocrisy of Daruwalla, the discrimination of the Dalits writers, melody of Sarojini Naidu, poetic beauty of Dutta and poetic iridescence of Eunice D’ Souza that bloom in one stanza after another establish Arbindonean School of Poetry with might and main. Keki. N. Daruwalla, Jayanta-Mahapatra, Shiv. K. Kumar, Tabish Khair, Smita Agrawal and Arbind Kumar Choudhary have been tremendously appreciated in Indian English poetry by a number of poetry suitors in India and abroad.

**Mahashweta Chaturvedi, poetess & editor of Mandakini, writes in her scholarly paper entitled ‘Poetic Flavour of A. K. Choudhary’:**

“In a nutshell, I observe that Dr. Choudhary is a bard rather than a poet of English literature. Secondly there will be no exaggeration if we call him the quatrain king of this century. So far his unique contribution to literary world is concerned, he has superseded many of his contemporaries by introducing Arbindonean style in a quatrain. The new and explored words, the phrases, the proverbial lines, the poetic philosophy, the melody, music and lyricism, imagery, symbolism and pictorialism make him poet’s poet in English literature. His poetic grove will go up even in the days to come for better spiritual world.”<sup>3</sup>(2015:141)

There are a combination of unique poetic features-- emotional eruption of Kamala Das, nationalism of Derozio, cultural culmination of Aurobindo, social issues of Nissim Ezekiel, pictorial passage of Syed Ameeruddin, painting of Mahapatra, political hypocrisy of Keki. N. Daruwalla, melody of Naidu, lyrical flavour of Shiv. K. Kumar, voices of the Dalits and feminists, novelty of Arun Kolatkar, poetic pigments of Krishna Srinivasan, romantic flavour of I. H. Rizvi, simplicity of D.H. Kabaddi, metaphysics of R.K. Singh, poetic passage of DC Chambial and fiery expression of Tabish Khair that support Arbindonean School of Poetry in Indian English literature. P. K. Majumder, an editor of *Bridge-in-Making*, Kolkata, comments 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."4(2012:15-16)

The Keatsean romantic flavour ---sensuousness, unbridled passion for poetry, love and beauty, nature, melancholy, mythical and medieval elements, imagination, lyrical luminosity, emotional outburst, and several other poetic ingredients overflow throughout his verses that make him **Indian Keats** in English literature with might and main. Romantic Movement has remained the most fertile literary period next after Elizabethan period in English literature that influenced majority of Indian versifiers. He is such a poet of romantic tradition who abides by the romantic ingredients---imagination, vision, emotion, passion, love, melancholy, beauty, sensuousness, nature and its glittering objects, ruralscape and junglescape, lyrical flavor, mythical meridian, and various others under the influence of the great Romantic bards in general and Keats in particular. As a result there are a number of his verse-suitors who award him with the designation of Indian Keats in English poetry in India. Prof. N D R Chandra writes in his scholarly paper entitled 'Keatsean Sensations of A. K. Choudhary':

"At length I reach on this conclusion that Arbind is undisputed Indian Keats so far his poetic fragrance is concerned. Keatsean sensuousness, imagery, misery, love, nature, lyrical outburst, pictorial words, classical approach, romantic veins, vision, subjectivity, and several other poetic weapons make him Indian Keats in all his conscience. Keatsean fragrance can be inhaled all through his poetic works that begs the crown of Indian Keats without any dispute. Like Keats Choudhary has earned name and fame in a short span of only five years in and outside India. His more than fifty interviews published across the continent is an ample proof of his poetic popularity across the globe. Dr. Choudhary is the Indian Keats of Indian English poetry."5 (2015:7)

Tradition of versification, racy style of versification and Indianised version of sonnets are the unique gifts of the post-independence Indian English poetry that approves Indian poetic maturity and the poet concerned in the literary field. Like Spenser his painting is magnetic in English poetry and becomes highly sensuous in the same way Keats deals with in his poetry. The blending of these poetic trends—ecological music of Arup Kumar Dutta, emotional outburst of Robin Das Ngangom, pigmented poetic Passage of Anjum Hasan, poetic iridescence of Bhaskar Roy Barman, burning issues of terrorism of K. F. Mongkynrih, natural beauty of D.L. Kharnsaw, ethnic painting of Niranjan Chakma, emotional outburst of Temsula Ao, lyrical flavour of Krishna Barua, satiric tone of Jahnavi Barua, cultural flavour of Mamang Dai, mythical fables of Nabanita Kanango, ethical magnificence of Indira Goswami and humanistic vision of A.S.Guha plough the ground for the new literary movement called Arbindonean School of Poetry in Indian writing in English. Arbind Kumar Choudhary, Kamala Das, Nissim Ezekiel, Aurobindo and R.N.Tagore who have been popularly called founding father of Indianised version of **Arbindonean Sonnets**, Indian Robert Lowell, father of post independence Indian English verse, Indian Milton and eastern Shakespeare in the firmament of English poetry in general and Indian English poetry in particular have laid foundation of Arbindonean School of Poetry, Confessional School of Poetry, Ezekielean School of Poetry, Aurobindonean School of Poetry and Tagorean School of Poetry for the poetic whirlwind all around the continent. Prof. N D R Chandra opines in his scholarly paper entitled '**Indian School of Poetry**':

“Indian English poetry has produced Tagorean, Aurobindonean, Ezekielean, Subaltern, Feminine and Arbindonean School of Poetry for the literary prosperity of Tom, Dick and Harry in general and the muse lovers in particular on this strife-stricken earth. Arbind Kumar Choudhary is the solitary literary figure who has been not

only interviewed for more than four dozen literary journals, magazines, anthologies and web-societies in Malta , Romania , Albania and India but has been also crowned with the literary titles of phrasal King, quatrain king, Indian Keats, mythical messiah, proverbial Samarit and poet of the poets due to the abundance of the phrasal fragrance, rhymed quatrains, Keatsean romantic flavour, proverbial pregnancy and Spenserian poetic pigments all through his creative gems. Arbindonean School of Poetry represents cultural, mythical, ethical, pluralistic and all other social activities of Indian masses. Arbindonean School of Poetry that is passionately rooted in the fertile literary soil of India has already been planted that will flourish with new ideology with the passage of time. Arbindonean School of Poetry that has started to flourish in the fertile cultural soil of India will fragrant not only the masses but will also guide them for spiritual sensations. Arbindonean School of Poetry has opened a new vistas of knowledge where poets have to swim across the poetic taverns without hindrances. Arbindonean School of Poetry is expected to fragrant the literary zones in the womb of time.”**6(2015-83)**

Indian School of Poetry that is the junction of all these Schools of Poetry fires the poetic passions of the versifiers in general and the peeping poets in particular for the poetic perfection in Indian English poetry. Indian School of Poetry is an emotional eruption for the lyrical luminosity on one hand and the innovative poetic features on the other that earns the crown of a number of the literary titles in Indian English poetry. Tagore, Aurobindo, Ezekiel, Kamala Das and Arbind Kumar Choudhary have been called the founding fathers of Tagorean School of Poetry, Aurobindonean School of Poetry, Ezekielean School of Poetry, Confessional School of Poetry and Arbindonean School of Poetry for the restoration of the cultural heraldry and the burning issues altogether on this strife-stricken earth. His several awards in America, China and India, inclusion in dictionaries and anthologies, more than fifty published interviews in Malta, Romania, Albania and India and, above



all, several literary crowns-- Indian Keats, Phrasal King, Quatrain King, Mythical Monarch and Poet of the poets speak volumes about his encyclopedic poetic personality in and outside India.

‘Eternal Voices’ is his maiden poetry collection that throws light on the poetic pigments of English writers in the poetic language. The scholars can learn a lot about their literary aspects in short. This thin book in verse gives the real picture of the English writers for the muse lovers in general and the students in particular. This book contains several phrasal words, proverbial passages and poetic pigments that make this poetry book valuable for the readers and the critics alike. ‘Universal Voices’ is an example of Indianised version of Sonnets that contains several proverbial couplets. The abundance of the proverbial passages across ‘Universal Voices’ makes his poems perfect and mature in English poetry in India. This striking proverbial couplet elicits the essence of his gentry in this world.

**“Jewel of the earth is that gentry  
who peeps in to people’s misery.” 7 ( U.V, 2008:5)**

This couplet is not only phrasal but also proverbial due to its poetic essence.

**“Wealth is a wild goose chase  
for Vaskodigama like bird of passage.”8 ( U.V, 2008:6)**

This couplet that ridicules the religion and politician spreads proverbial perfumes here and there.

**“Religion and politician  
are ever draconian.”9 ( U.V, 2008:18)**

This couplet justifies the essence of the sufferings in life. The more one suffers, the more one gathers.

**“God is a saving grace  
for those burning in furnace.”<sup>10</sup>  
( U.V, 2008:25)**

This couplet too touches the heart of the muselovers.

**“Metrify those rhymes  
sung only for the paupers.”<sup>11</sup>  
( U.V, 2008:33)**

‘My Songs’ is the trilogy with ‘Eternal Voices’ and ‘Universal Voices’ that lays foundation of his poetic philosophy of love, nature, poetry and suffering in life. The root of all his poetry collections lies in ‘My Songs’ that flourishes one by one from time to time. There are thirty four poems that deal with a number of burning topics. His poems contain a number of phrasal words and perfume the poetic passages with phrasal fragrance. Here lies a quatrain of the poem ‘Awake’ that contains four phrasal words-- high spirits, genial spirits, Uncle Same and animal spirits- wreathed artistically.

**“Be conscious ! Be conscious ! Be conscious !  
Godse is in high spirits.  
Daft is in genial spirits.  
Uncle Same is in animal spirits.”<sup>12</sup>  
( My Songs, 2008:1)**

This stanza of the poem ‘Foe’ that consists three phrasal words-- snake in the grass, father-figure and clean slate--enriches the intensity of the phrasal fragrance in Indian English poetry.

**“You are a snake in the grass.  
I am a father- figure.  
You have a life of egregious.  
I have a clean slate.”<sup>13</sup>  
( My Songs, 2008:10)**

This stanza of the poem ‘The Ganga’ that is a junction of the four phrasal words-- vital feelings of delight ,fatal feelings of delight, congregated might and like many a voice of one delight --spreads not only the spiritual message but also the phrasal fragrance worldwide.

**“The vital feelings of her delight  
Ridicules fatal feelings of delight.  
Ganga is a congregated might  
Like many a voice of one delight.” 14  
( My Songs, 2008:11)**

There are a large number of the phrasal words- glitter like butter, dewy dark obscurity, fair luminous mist ,fallen angel ,bad blood, vale profound, wolf in sheep’s clothing, shed crocodile tears, nest of the viper, Herod policy, dog cat dog policy, unimpassioned grief, bone- marrow, pipe dream, green room, Pandora’s box, better than ever, naked thinking heart, saint john’s wert ,bliss of solitude, blue blood, prize idiot ,vow of celibacy, full- throated ease, ethereal minstrel, time’s fool, play false ,billet-doux, wild goose chase, bird of passage, insenate things, raw mind, time’s best jewel ,in sun and shower and many more that spread the phrasal fragrance world wide. Mahashweta Chaturvedi comments in her scholarly paper entitled ‘Phrasal Flavour of A. K. Choudhary’:

“The application of the four phrasal words in this rhymed quatrain spreads phrasal fragrance far and wide. ‘Universal Voices’, a collection of 48 rhymed Indianised version of sonnets focused primarily on the literary perspectives of Indian English writers, deals effectively with the application of a number of phrasal words from alpha and omega that is the clear illustration of his poetic maturity on one hand and the mastery over the phrasal words on the other. Here lies a rhymed couplet that contains two phrasal words – wild goose chase and bird of passage wreathed very beautifully.

**Wealth is a wild goose chase  
For Vaskodigama like bird of passage .  
( U.V, 2008:6)**

It is the ‘Universal Voices’ that establishes his poetic career not only as an originator of Indianised version of sonnets called Arbindonean sonnets but also lays foundation for the crown of the phrasal king in Indian English poetry.”<sup>15</sup>(2015:13-14)

North east India has produced a galaxy of English writers who have been published, reviewed and interviewed across the globe . North East India is really a heavenly abode so far her natural beauty is concerned. His poetic germs sprouted on the lap of Majuli, the lap of nature, that is not only surrounded by the rivers but also spreads romantic iridescence for Tom Dick and Harry in the monetary minded age of the masses. Nature, love, suffering, poetic theory and several others have been spreading poetic fragrance for the saving grace of the superpower of the universe. Proverbial pigment is the poetic beauty of the poet that wins the heart of the muselovers without interruptions. Majority of his verses contain several striking proverbial passages. ‘Melody’ is one of them that carries a number of the perfuming proverbial passages from one quatrain to another. This quatrain that is the capital idea of ‘Melody’ is not only phrasal but also proverbial.

**“Misery is the mother  
Of the gold digger  
For the cluster  
Of the azure- sister.”<sup>16</sup>  
(Melody, 2009:8)**

This proverbial passage speaks volumes about the proverbial perfumes his verses spread. Here lies another quatrain that brings to light the proverbial perfume of his verses in general and ‘Melody’ in particular.

**“Pauper is that tripper  
Who lacks poetic caper  
And hampers the pamper  
Of the nest of the whooper.”<sup>17</sup>  
( Melody, 2009:21)**

This quatrain is not only proverbial but also musical that paints the qualities of the poor fellows in the society. He opines that the poor are they who play false. Economically poor has been given little importance in his verses. Prof. R. A. Singh writes in his scholarly paper entitled **‘Proverbial Poetic Pigments of A. K. Choudhary’**:

“His proverbial quatrains are highly melodious and structurally compact. Its proverbial essence has crowned him with the designation of proverbial samarat in the history of Indian English poetry. Choudhary has proved his mastery over the versification of the proverbial lines that whelms the readers in all their conscience. Arbindonean School of Poetry amalgamates between the east and the west on one hand and the ancient and the modern world on the other. His poetry collections are the junctions of the proverbial lines that appeal most to the poetry lovers for literary sensations. His proverbial couplets and quatrains are the unique gifts to English literature that elicit his philosophy of life on a number of subjects- life, birth, death, pauper, nature, flower, spring, earth, friend, foe, poet, teacher, love, melody and many others in all his conscience. Some of his well- known proverbial lines- Love is the fragrance of life, Paupers are not the time’s fool/ but time’s best jewel, Strife of life is better than ever, Man is the prize idiot of the earth, Nature is under a vow of celibacy etc appeal most to the poetry lovers across the continent. At length, Choudhary claims the crown of proverbial Samarat in the history of Indian English poetry. ‘The Poet’ is both phrasal and proverbial because most of his verses are proverbial.”<sup>18</sup>(2014:63)

Like Parthasarathy Arbind Kumar Choudhary tries his best to bridge the gap between the east and the west through cultural

blending. Cultural prosperity of India that erupts throughout his verses in general and 'Love' in particular makes him the cultural ambassador of India. The blending of the eastern and the western cultural aspects enriches the cultural essence of his verses that runs wild without interruptions. Terpsichore, Elf, Lamia, Helen, Melpomene, Mary, Menka, Shakuntala, Sabri, Urvashi, Panchali and many others bloom time and again across his verses that make him the Mythical Monarch in Indo-Anglian literature. As a matter of fact mythical essence is the mantra of his verses that flourishes here and there throughout his verses. Biplab Majumdar writes in his scholarly paper 'Glittern of Arbindonean Racy Style in Indian English Poetry:

"The mythical iridescence of his works established his wisdom in the kingdom of Indian English poetry. His mythical heraldry in Indian English poetry earns the crown of the mythical messiah with might and main. His mythical magnificence adds fuel to the poetic flames of a number of poetry lovers in India and abroad. The mythical superiority of his poetry becomes a literary infantry for the crown of mythical samarat in Indian English poetry. The mythical essence of his poetic flamers approves the crown of mythical monarch in Indian English poetry. He is the founding father of Indianised version of sonnets in Indian English poetry. Indian and western mythical episodes that brings to light the cultural senesce justify the crown of the mythical samara of Indian masses in general and Choudhary in particular. The mythical and cultural prosperity of his poetry that elicits the supremacy of Indian mythical messiahs justifies the crown of the mythical messiah in Indian English poetry."19(2015:20)

'Love' is the most perfect poetry book that establishes not only his phrasal dominancy but also the mythical monarchy in Indian English literature. Maharshi Aurobindo and several poets have emphasized upon the mythical characters across their verses. While Maharshi Aurobindo has glorified the cultural and mythical beauty of India, Arbind Kumar Choudhary has blended the eastern and the western mythical

messiahs across his poetic passages. Ram, Sita, Meera, Govind, Sabri, Pancali, Urvasi, Vaman, Shakuntala and many more bloom here and there across his verses on one hand and Mary, Jove, Melpomene, Terpsichore, Adonis, Lamia, Elf, Isabella, Cynthia, Jupiter, and many more flourish time and again across his verses on the other. The most distinctive poetic feature he spreads is the blending between Indian, Greek and Roman mythical messiahs throughout his verses in Indian English literature.

**“Dadhichi’s eternal blazon  
Stirs the Orion  
For the potion  
Of sanctification.”<sup>20</sup>  
( Love, 2011:42)**

The blending of Dadhichi and Orion in a quatrain justifies the crown of the Mythical Monarch in Indian English poetry. Prof. Rai writes in his paper entitled **‘Mythical Monarchy of A. K. Choudhary in Indian English Poetry’**:

“His inclination to mythical messiahs of the east and the west reserves his berth of ‘Mythical Messiah’ in the firmament of Indian English poetry. Aurobindo adheres to Indian mythical gods and goddesses while British writers tune the tone in favour of the Greek and Roman mythical messiahs all through their works. Arbindonean School of Poetry exhales Indian essence worldwide. It is Choudhary who bridges this rift with amalgamation of the eastern and the western mythical messiahs that justifies the claim of the mythical messiah in English poetry with might and main. The frequent uses of the western mythical champions are absolutely the new thing for the Indian readers while Indian mythical messiahs are his new poetic potion for the western poetry lovers .The mythical messiahs are the part and parcel of his poetic vein that approves his literary title of mythical messiah in the kingdom of poetic wisdom.”<sup>21</sup>(2014:90)

There will be little exaggeration if we call him one of the jewels of the literary world in India and abroad. This creative spirit who has introduced a number of literary movements-- Phrasal Movement, Mythical Movement, Proverbial Movement and, above all, Arbindonean School of Poetry, deserves tremendous appreciations amidst the poetry lovers all around the corner. Indianised ideal form of Arbindonean Sonnets, Arbindonean Racy Style of versification and Arbindonean School of Poetry have been unanimously appreciated by innumerable critics that promote Indian English literature up to global repute. Arbindonean School of Poetry that stirs the verse-suitors for the sake of innovative poetic zone of Spenser on one hand and romantic romance of Keats on the other perfumes the poetic passages for the poetic prosperity in India and abroad. Arbindonean School of Poetry that is a junction of Tagorean, Pondicherry, Ezekielean, Confessional and Subaltern School of Poetry thrills the peeping poets for the poetic prosperity in one hand and romance with the creative stanzas on the other in spite of the monetary monarchy prevailing all around the continent. Arbindonean School of Poetry sings the success story for the glary of Indian English poetry that has thrilled the luminary for the tracery of Tom, Dick and Harry on this cultural land of milk and honey. The prime purpose of Indian School of Poetry is to turn the century for the prosperity of English poetry in India.

Arbind Kumar Choudhary who has been called the founding father of Indianised version of Sonnets and an ideal model of versification popularly called Arbindonean Sonnets and Arbindonean Racy style has founded a new literary movement called Arbindonean School of Poetry next after Tagorean, Aurobindonean, Ezekielean, Confessional and Subaltern School of Poetry in Indian English literature.



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