

POETIC ROSARIUM OF A.K. CHOUDHARY

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Arbind Kumar Choudhary, one of the prominent poets of modern India, has established his literary career due to his more than 1200 poems in English that consists nine poetry collections entitled 1. Eternal Voices (2007), 2. Universal Voices (2008), 3. My Songs (2008), 4. Melody (2009), 5. Nature Poems (2010), 6. Love Poems (2010), 7. Nature (2011) 8. Love (2011) and 9. The Poet (2011) and two refereed literary journals Kohinoor (ISSN 0973-6395) and Ayush (ISSN 0974-8075) of global recognition. His interviews that exceeds more than 30 published in India and Malta spread his poetic fragrance for the iridescence of the saving grace of wisdom. Dozens of critical papers, seminar papers and innumerable reviews are published on his poems in India and abroad that sings the success story of his writing. To bridge the east and west, to blend the Indian and the western culture and, above all, to arouse literary sensation to Tom, Dick and Harry is the poetic purpose of his life.

‘Eternal Voices’ that consists 35 poems on the poetic aspects of the English writers, is his maiden poetry collection while ‘Universal Voices’ deals with a number of Indian English stalwarts in an Indianized form of sonnet. Prof. R.P. Singh, Deptt of English, Lucknow University reviews 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 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.”1. (2009:95)

‘My Songs,’ the third trilogy, is his wintry grave from where many poetry collections sprouted one by one in the full form of Melody, Love Poems, Nature Poems, Love, Nature and The Poet respectively. The capital idea of My Songs is centered on his philosophy of love, marriage, friend, foe, nature, poetry, culture, folklore and many more. His selection of contrary poems- Friend and Foe, Love and Hate, Leader and Life, Men and Women, Rich and Poor remind Blake’s Songs of Innocence and Experience. His line-O Sullen Trinity! Where is epiphany? reminds literary movements of the post industrial era. His glorification of rural landscape is the reminiscences of the romantic poets while his satire of the political leaders keeps him besides the Neo-classical satirists. His ‘Death’ is akin to Donne’s philosophy of death while the Spring, Nature and Nightingale make him Wordsworthian without any dispute. His ‘Elegy’ is the advanced form of Gray’s ‘Elegy’ because he sings a dirge at fever pitch for animals, birds, insects and trees unlike Gray who notices only the tillers and peasants. His Bride and Vision remind Keats’ sensuousness in all his conscience that blooms even in sun and shower. Reviewing ‘My Songs’ Patrick .J. Sammut, an editor of Versi, Malta comments as such :

“The poems of Choudhary are called by him “songs”. In fact, the play on sounds and melody are a solid presence; thus, his poems are also meant to be sung. This is done through the frequent use of alliterations, assonances, internal rhymes (“Willowing and sparkling/ Are darling of the spring,” see The Spring), and mono-rhymes (“nebulosity/generosity/gully/ poesy/intricacy/ delicacy,” see Poet), amongst other poetic mechanisms. Another poetic mechanism favoured by Choudhary is the play with contrasting words in meaning. This is seen even in the titles some of his poems carry (such as Friend and Foe, Death and Life, and The Poor and The Rich). In Foe, Choudhary contrasts the notion of “foe” (“A fallen angel”, “a venomous spirit”, “an out Herod-Herod”) to the notion of “poet” (“A celestial glitterer” – thus the notion that the poet as light and the one who leads to epiphany; “a man of spirit”, “a clean slate”). There are also many words and phrases that repeat themselves from one poem to the other (“party-pooper”, “Herod”, “minion”, “piggish”, “dexology”, “jewel”). In Life, Choudhary writes, “Life is a crown of thorns/ Death is a bed of roses” (for those who suffer). Structurally, Choudhary prefers regular stanzas, and in general makes use of the English sonnet format (three quatrains and a final couplet). From the lexical point of view Choudhary’s first choice are registers linked to nature (especially the microcosm) and Oriental and Classical mythology. That of Choudhary is not a simple language for readers not familiar with Indo-English. However, one does understand that his is a direct message, one with a moral,

political and social stance. Throughout his poems Choudhary makes great use of exclamation marks. For example, in his first poem, Awake, Choudhary writes “Awake! Awake! Awake!”, “Arise! Arise! Arise!”, “Be conscious! Be conscious! Be conscious!”, and “O Sullen Trinity! O Almighty! O Sovereignty!” The poet does this on purpose in order to underline the urgency of the situation.”²(www.patrickjsammut.blogspot.com)

The earth has become the nest of vipers because terrorism, carnalism and nepotism bloom at the crux of the bottom due to the lust for wealth, wine and women of the human beings. Amidst the earthly nebulosities he has propounded his philosophy of suffering for the sake of humanity rather than falsity. To him strife of life is better than ever and paupers are the time’s best jewels. The tillers, the peasants and the other working classes people are the backbone of nation who sacrifice much and consume less for the sake of the nation. Riches always play false for their own sake. They are black marketers, exploiters and, above all, the mosquitoes who suck others blood for livelihood. His praise of the suffering people fills the hearts with unfathomed joy. His philosophy of suffering is for the revival of humanity, purity and chastity in place of inhumanity, impurity and carnality. His advocacy reminds American writer Richard Wright who was out and out a pro-tillers and farmers for the sake of justice. In her pre-publication review American poetess Joy Rainey King comments:

“His love of poetry is evident in his writing. He has a love for words that comes through in his writing ability. May he go down in history as one of the leading world poets! I’m most sure that his poetry books will be treasured many, many years after he has departed this world. To love is to write and to write is love. His writing is like a refreshing spring shower, bringing to life the bright, happy flowers. This tone poem is really a page-turner. Like an expert tune-smith Choudhary’s longish poem is life-enhancing amidst the galaxy of the penury. His writing also flows like a mountain stream, making a sweet sound for all the forests and all the forest animals.”³ (2009:42)

Melody is the treasury of the success story. It is basically the treasury of the misery where lies the wintry seed in sullen state that sprouts in the spring of nature. His misery is artistically woven with phrasal words, rhymed quatrains, racy style and deep meditative thought for the kingdom of wisdom amidst the hundrums of lives prevailing all round the world. Like Keats’ his misery is more beautiful than pleasure, more fragrant than flower and more sensitive than the pauper’ sense. His glorification of the pauper elicits his poetic caper that pampers the pauper for the nest of the whooper.

In an interview he remarks:

“Sorrow makes a man hero of tomorrow. Sorrow is that founding stone upon which all achievements be it success or failure, are rooted like cliff. It also refreshes and remodels the sufferer to face the worst circumstances in life

more comfortably. Secondly, the fruits of success can be realized only by those who have earlier tasted the fruits of failures and frustrations. Thirdly, sorrow is the cycle of nature, people must be acquainted with. It is also one of the spiritual wealth of the perfect people.”⁴(2012: 184)

‘Love Poems’ elicits his poetic aspects of love while ‘Nature Poems’ highlights his philosophy of nature and its pigmented colours and iridescent paysage. A number of stirring phrases, mythological figures and alluring sensational zones of the fair sex fires the passion of the saunters in general and poetry lovers in particular for the fragrance of poetic wisdom all around the world. ‘Nature Poems’ brings to light his poetic perspectives of the spring, colour, rainbow and other natural objects. Nature, to him, is a guide that frames of his ailing spirits for the fragrance of wisdom. Nature is his spirit, energy house and eternal source of wisdom that makes his life fragrant amidst the earthly nebulosities prevailing across the globe. His ‘Love Poems’ and ‘Nature Poems’ are the great works of English literature that will guide the course of the peeping poets for its fragrance and iridescence. ‘Love,’ an eternal source of pleasure, is a poem on love that brings to light poetic aspects of different facets of love. The passionate lovers, the parental lovers, the devoted lovers and the spiritual lovers can see their faces in ‘Love’ that bloom one quatrain after another but ends with the spiritual message of love. The immortal love episode of Sita-Ram, Radha-Krishna, Laila-Majnu, Heer-Rangha etc add additional beauty to his poetic paysage that is exceled by the presence of glittering fairsex of the western mythology. Sabri’s devotion to Ram, Meera’s dedication to Govind, Dadhichi’s sacrifice for the society, Shakuntala’s selfless love, Mary’s vital feeling of delight are the immortal gifts for the generations next to them. Love is a jewel that can rarely be traded or preserved by the earthly philanders. The modern concept of marriage, homosexuals, lesbians, gigolo and pros that are the unnatural call of nature are at the target of this poet who ridicules this piggish philosophy in all his conscience. Moonlit night, starlit night and hen night stir sensations in the heart of the saunters for its fragrance. Kamdev’s show is the sacred cow for the inflow of farrow. In an interview with Prof R.A.Singh he unfolds his poetic philosophy of love:

“Love is the jewel of the amative, for the amative and by the amative. It is universal gift for all living beings in general and human beings in particular that sends only in the seventh heaven. Modern men are deeply influenced from the power of wealth, money and ego. People seek love in women, in wealth and in sheath of the sword. Those human beings who are really in love love whole beings of the earth. The climax of love lies in spiritual union with the divine. The sensuous pleasures, lust for wealth, the world of earth hunger and marriage try its best to robe the beauty of love on the name of love. Those who are in love are the most lucky men of this world.”⁵(2012: 13)

Nature, a great work of art, deals with a number of natural aspects for the enlightening of the Romantic poets he is a lover of nature that guides the course for the betterment of his life. To him Nature is a treasure-trove and source of spiritual wealth. He peeps in to the wild, the uncontrolled and unfamiliar aspects of Nature and thinks of nature as the spirit of love. The rising sun, the moonlight, starlight, tempestuous wind, roaring cloud, tidal wave, the bridal spring, blowing rivers, humming bees and chirping birds provide unfathomed joy to the sensitive souls without discrimination. The prime purpose of his poetic life is to unlock nature's lock like the wedlock for the celestial wisdom of Tom, Dick and Harry. The sun and the moon has compared like the stallion and the matron hankering for copulation. Like Tagore he is a spring suitor because he wishes to be spring of nature. Even the wintry cheese flogs a head horse for the applause of the dark horse. As a nature poet he makes it clear "To mortify the musicology of the ecology is the doxology of the clergy." The pinion of permutation is the ruling passion for the perdition of the aberration. The fragrance of birth and death is summer's honey breath for the restoration of mirth on the dreaming earth. The greenery of the ebony, the green pancy, natural tornado, the mellows meadow, the glow of the inflow, the stellar ether, the privet thicket, staring spring, the shocking pink, Rosearium's hue, the moon's noon and the iridescence of the inflorescence incite the human beings for the seventh heaven. In an interview with the unfolds his philosophy of nature:

"Nature is the universal code of conduct for all living beings of this earth. They must abide by the laws of nature otherwise be ready to face tsunami, earthquake, explosion of lava, and many other disasters that will knock our door time and again. Nature is the treasury of mystery that must be kept intact for our bright future."6.(www.indianruminations.com)

B.K.Dubey reviews 'The Poet' :

"The poetic world where the poet is found spell-bound on the duty is far away from the humdrums of life. Amidst the humdrums of life the poet has to create his own world where he can think, meditate and explore the tempting vision of the masses and other natural objects. To him all creations are good in themselves. Poetic world requires no recognition from those living in fool's paradise. Poetic world is the spiritual world made only for the spiritual being. Nature tickles the heart of the poet and the amber of the ember becomes as cool as cucumber. The poetic life is an influx of the billet-doux. To him all creators are the poets and the part and parcel of nature. Even famous scientist Archemedes supersedes for divine platitude."7.(2011:50)'The Poet' is his ninth poetry collection that glitters like butter even in sun and shower. His poetic philosophy that was under grave in 'My Songs' sprouted in its full shape in 'The Poet' that elicits his philosophy in detail. The poets are like the sun that enlightens the whole world without jaundiced eyes. Secondly the poets are their poetic fragrance equally for all the human beings. To guide the ailing souls is the prime objective of the poetic life. The earthly minion is the brazen-prison for the people.

Poetic life is an influx of the billet-doux. Earthly incense is worse than the divine curse. Chaucer, Keats, Shakespeare, Milton, Pope, Tagore, Aurobindo and many more have made the literary scenario fragrant worldwide because the fancy work turns turk of the shark. Affluent is that gentry who peeps into people's misery. To mould the grimace in to flog a head horse is the divine muse of the poetic life. To arouse sensation to a man without vision is the illation of the poetic logion. Here is an example of the racy style he has propounded in English poetry that carries the chronological sequence of the alphabets in a quatrain:

“The enigma, facetiae and genre
Heal the infidel's conjecture
That enrich the oeuvre
Of the father-figure.”⁸(2011:43).

In an interview with Sandeep Kumar Sharma he unfolds his heart : “The philosophy of poetry is to propagate the message of peace, universal brotherhood, and , above all, literary prosperity to Tom, Dick and Harry on this pious land of paupers. Secondly, I want to replace the earthly glaciations for the spiritual enlightenment through my poetic infantry. Poetry is to please, not to displease to the ease even amidst the sophistries of the piaculars. Thirdly, I also wish to keep the natural sanctity intact even for the generations to come.”⁹(2012:192-193)

Arbind Kumar Choudhary is the shining sun of the creative milieu who enlightens the earthly nebulosity prevailing worldwide for the kingdom of the wisdom on the eve of such a critical time when chastity and honesty are trembled down under the brutal jaws of nepotism, corruption and exploitation for the fetor of dark kingdom. His poetic appearance at the global scenario enhances the spirits of those who were living in the world of labyrinth rather than the hyacinth of life on this ailing earth. I conclude my observation with this remark of Shujaat Hussain : “If the muse lovers go through the quatrains of Dr. Arbind, by power, theme, and temperament he is the most Arbindonian soul and spirit. This quatrain king is Arbindonian in his conception, style and structure of the kingdom of poetry.”¹⁰ ((2011: 53)

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