

## **DR. BIMAL KUMAR IN CONVERSATION WITH POET ARBIND KUMAR CHOUDHARY**

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Arbind Kumar Choudhary who credits more than 1200 poems in English, two literary journals, a number of national and international awards and various literary titles has started shaping souls of many a peeping poet who cherish poetic ambition for its fragrance all around the world. His piercing poems, captivating capital idea, melodious music, perfumed poetic terrain, pictorial painting, mystical approach, medieval chivalry, mythical messiahs, rhymed verses, phrasal proficiency and explosion of inner urges deserve tremendous appreciation amidst the critics and the poets all around the continent. Arbind Kumar Choudhary, the lionized literary legend of the contemporary creative community, has become an apple of many a superstar of the literary world due to his more than fifty published interviews in India, Malta, and Mongolia, hundreds of critical comments and reviews and, above all, a number of literary awards in India, China and America. His innumerable literary titles such as Indian Keats, second Keats, quatrain king, phrasal king, mythical messiah, proverbial samrat, poets' poet, guardian angel, father figure, poet of the soul and many more makes him a poet of class by standards of tradition and popular appeal. Arbindonean racy style and Arbindonean sonnets are more twinkling than the Star itself in the firmament of Indian English poetry. The uses of various figures of speech, amalgamation of Indian mythical messiahs with their western counterparts, and uses of innovative poetic style makes him a literary Titan on the literary horizon across the globe.

Excerpts:

**Q1. BK: Could you describe your shining works, please?**

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

1. Eternal Voices (2007), 2. University Voices (2008), 3. My Songs (2008), 4. Melody (2009), 5. Nature Poems (2010), 6. Love Poems (2010), 7. Love (2011), 8. Nature (2011) 9. The Poet (2011), 10. Leader (Press), 11. Haiku (Press), and 12. Majuli (Press)

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**Q2. BK: Do you agree on the issue that literature reflects the contemporary society ?**

AKC: Literature reflects not only the burning issues of the society but also guides how to deal with in such a critical juncture of life .Literature is not only a mirror, but also a guide, shaping spirit, and, above all, treasure-trove for Tom, Dick and Harry on this strife-stricken earth. The Indianised version of sonnets, racy style, innovative capital idea, and explored words are the poetic pillars upon which his poetic perfume rests primarily with might and main.

**Q3. BK: What is the capital idea, in a nutshell, of Indian English poetry?**

AKC: Though poetry is for all ages and for all times , yet Indian poetry possesses its cultural fragrance that captivates the heart of the musers in all their conscience. If Indian English poetry fails to exhale its cultural fragrance to the world, it will be its immature harvest to reap before time .Indians cultural heraldry is the precious gift to the world society as a whole.

**Q4. BK: How do you comment about the uses of native words in Indian English poetry ?**

AKC : Indian English literature exhales Indian essence all around the corner .The uses of native words, characters, philosophy etc. enrich Indian English poetry to its apex . If Oxford Learners Dictionary can include so many common words from all languages of the world, why not Indian English poetry should embrace native words? If Indian English poetry fails to manifest and express Indian essences, what sorts of poetry it will be ?

**Q5. BK: There are a large number of Indian English poets who failed to spread Indian essence through their works .How do you react ?**

AKC : Those Indian English poets who fail to exhale Indian essence through their poetic works are the rootless Indian English poets who lack wisdom and knowledge of Indian culture and philosophy . The post independent India has produced a large number of rootless poets in Indian English poetry. No one can feel and relish the fragrance of the flowers made of plastics or papers how much artistically wreathed they might be?

**Q6. BK: Why do you compose verses ?**

AKC : The poems are the output of the inner storm of feelings going on for ever without hindrances .The treasure – trove of the feelings is caged in black and white through the verses at the surface level . As a result the verses see the daylight from time to time .

**Q7. BK: Whom do you call your mentors ?**

AKC : All of them who bring to light the cultural heraldry of India are my mentors without any exaggeration .

**Q8. BK: What are the things that haunt you time and again ?**

AKC : Immorality in all spheres of lives of Tom, Dick and Harry is the thing that haunts my poetic mind time and again .

**Q9. BK: You have been widely appreciated with a number of literary nicknames . Where do you find yourself in the creative society ?**

AKC : Prof. NDR Chandra, Prof. Dwivedi, Prof. Mahendra Bhatnagar, Prof. R. P. Singh, Prof. Sandeep Sharma, and poet P.K. Majumder have awarded me with the crown of Indian Keats, Arbindonean racy style, poets’s poet, Indian sonneteer, mythical messiah, and quatrain king in Indian English poetry . However I am a literary soldier ever committed for the nectar of its paysage and nothing else .

**Q10. BK: What are your distinctive poetic features in the creative terms?**

AKC : Mythical blending, phrasal, proverbial and pictorial paysage, rhymed verses, racy style and Indianised form of sonnets are the distinctive features of my poetic life .

**Q11. BK: What is the Arbindonean racy style? Give two examples if any.**

AKC : The verses consist ascending word- order in a stanza, a new ideal of versification in English poetry . Here lies two quatrains that carry away the sequence of the word – order in a quatrain strictly .

‘The luxury of misery  
Is the nunnery  
For the osculatory  
On the periphery of paltry.’  
(Melody, 2009:22 )

Here is a sequence of luxury -misery- nunnery- osculatory and periphery in a single quatrain .

‘Love’s mace  
Noyances the opulence  
Of the perforce  
For the quiescence.’ ( Love, 2011: 46 )

Here is a sequence of the ascending alphabetical word-order - love- mace – noyance-  
opulence- perforce and quiescence in a single quatrain.

**Q12. BK: What is the chief characteristics of Indianised version of sonnets called Arbindonean sonnets ? How does it vary from other sonnets ?**

AKC : Indianised version of sonnets contain seven rhymed couplets centered primarily on Indian English writers and writers of Indian origin. Indianness overflows through out these sonnets . Most of the rhymed couplets are phrasal, proverbial and pictorial too. Various figures of speech appears time and again . Indianised version of sonnets is deeply rooted in Indian soil. As a result Prof. NDR Chandra, Prof. Dwivedi and several other critics call it Arbindonean sonnets in Indian English poetry .

**BK-Will you please expatiate at length what is so special about this Arbindonean Style?**

AKC: Arbindonean Innovative Style in Indian English Poetry. Arbind Kumar Choudhary who credits a number of literary nick names such as Indian Keats , second Keats, quatrain king, phrasal king, mythical messiah, proverbial Samrat, poet of the poets , poet of the paupers, master of the rhymed verses and many more has remained the founding father of Indianised version of sonnets and the racy style popularly called Arbindonean sonnets and Arbindonean racy style amidst the contemporary poets and the critics in Indian English literature . His glittering name in Cambridge Dictionary of English Writers, England, World Poetry Almanac, Mongolia, Heaven, Samvedana , Purvoday, Contemporary Poets and English Poetry in India speak volumes about his poetic fragrance for the cluster of aster for Tom, Dick and Harry on this strife-stricken earth. The celebrated critic Shujaat Hussain appreciates his poetic pigments in such a glittering way :

“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.” (2012:53)

His maiden poetry collection ‘Eternal Voices’ is a lyrical outburst that deals effectively with the capital idea of the well-known English poets from Chaucer to Philip Larkin while ‘Universal Voices’, a collection of 48 rhymed sonnets , elicits the poetic fragrance of Indian English writers and the writers of Indian origin that make him the founding father of Indianised version of sonnets popularly called Arbindonean sonnets in Indian English poetry. His sonnets

contain seven rhymed couplets that are phrasal, proverbial and pictorial too without any dispute. His sonnets possess uses of various figures of speech such as personification, alliteration, assonance, parable, simile, metaphor, hyperbole, synecdoche, litote, hypoliage, pun, paradox and many more in Indian English poetry. Prof R.P. Singh of Lucknow University observes about this book as follows :

“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)

The Indianised form of sonnets are embroidered with poetic weapons--alliteration, capital idea, vision, emotion, and passion. This makes ‘Universal Voices’ one of the most perfect works written in poetic versions on Indian stalwarts. Here lies a rhymed couplet that makes his poetic philosophy clear as he versifies:

“To augur well for the humanity  
serves the motive of majority.” (2008:6)

In his another sonnet he makes it clear about the jewels of this world. Those poets who peep in to pauper’s pathos are the jewels on this strife-stricken earth. He versifies :

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

In his another sonnet he praises those who sacrifice more for the sweet nectar of the superpower of the Universe .

“God is a saving grace  
For those burning in furnace.” (2008:25)

This couplet becomes Miltonic because ‘w’ is repeated five times, one of the best examples of alliterations :

“The warble of the whooper  
Whiffles the welkin of wooper.” (2008:25)

Another example of alliteration is shown here in which ‘p’ is repeated four times in this couplet. :

“The oeuvres of this phoenix

prolate poetics prolix.” (2008: 44)

Another example of alliteration is this couplet that carries ‘w’ six times in a couplet .

“Well – oiled under wealth and wome  
waxens waggery of wanton.”(2008 :5 )

This rhymed couplet is not only dramatic but phrasal too as he murmurs in a dialogue with Derozio .

“O Indian Chaucer ! Glitter like butter .  
His ‘Poems’ is better than ever .”  
( U.V, 2008: 13)

Here lies another rhymed couplet that is not only proverbial and compact but phrasal too .

“Cat and dog life of the sufferer  
Is as dull as ditch water .”  
(U.V,2008:5)

These two phrases – cat and dog life and as dull as ditch water make his literary paysage more sunny than the Sun itself .

Being an originator of the racy style Choudhary has become a father – figure in Indian English poetry because his racy style flourishes first of all in Melody . It is remarkable that his philosophy of life, love, nature and poetry blooms in Melody, Love, Nature and The Poet respectively with might and main . It is Melody that has established his mastery over the rhymed quatrains in to to . It is Melody that sings the song in favour of misery for spiritual sanctity . It is Melody that keeps us upto date in life. It is Melody that sharpens our mind for exploration. It is Melody that abolishes the piggish potion for poetic iridescence all around the world. It is Melody that sings the song of the success story. In one of his interviews he opines his capital idea about sorrow in detail .

“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 & 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 in the cycle of nature, people must be acquainted with. It is also one of the spiritual wealth of the perfect people.”(2012:184)

His Melody establishes his poetic craftship as a great rhymed versifier. Secondly, all quatrains are rhymed that contains phrasal ,proverbial and pictorial words . It is Melody that breeds many examples of racy style first of all . It is the racy style that makes him a superstar in the history of Indian English poetry. In one of his interviews he talked about the racy style in detail :

“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 alphabets- 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 alphabets – 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, P. 19, Poetcrit, HP)

Secondly, one can find the fine blending between Indian and western mythical characters in my poems.”

(www.indianruminations.com/ 21/05/12)

‘Love’ is his most precious book on the theme of love that elicits not only his philosophy of love but also blends Indian mythical messiahs with their western counterparts with equal poetic iridescence and colour . Ram, Sita, Radha, Sabri, Meera, Govind, Urvashi, Shakuntala etc flourish side by side with their western counterparts Helen, Cynthia, Jupiter, Jove, Terpsichore, Adonis, Euterpe, Eros, Demeter, Melpomene and many more with equal fragrance . The blending of the two bridges the gap between the east and the west for the fragrance of wisdom all over the world . Sandeep Kumar Sharma comments on his blending of the two in such a glamorous manner ;

Sandeep Kumar Sharma writes in his paper ‘A. K. Choudhary : A Poet Of Supreme Excellence’:

“The mythical characters-- Radha, Meera, Sita, Urvashi, 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)

The racy style also blooms here and there from alpha and omega of love . The racy style also contains a number of phrases, and mythical figures that make him a phrasal king and mythical messiah in English literature . His ‘Love’ is sensual,

sensuous, devotional, and spiritual too because all types of characters give their presence from time to time. His 'Love' is more delicious than the spice itself in English poetry.

Prof. SCDwivedi writes in his scholarly paper '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 hellion." (2011:37)

The ascending order of l, m, n and o is strictly abided by this poet."  
(www.researchvistas.com)

Nature elicits his philosophy of nature because Nature is living beings in general and the human beings in particular. Nature is the universal code of conduct that frames of mind of many a man living in fool's paradise. All objects of nature, may be living or non-living things, have its own charms and fragrances. All things are beautiful in itself. The seasons, the heavenly bodies, jungles, hills, meadows, mountains and its pigmented colours are the cycle of nature that change from time to time. Change is the universal law of nature and all objects are subject to change in course of time. The sun, the moon, the stars, and several other heavenly bodies abide by its cycle of rotation without jaundiced eyes. The human-beings rarely deviate from its natural course of conduct because they wish to establish their own kingdom at the cost of annihilation of other living and non-living objects. Even moonlitnight stirs for sexual fight with the knight. His concept of nature has been widely appreciated amidst the intercontinental scholars. What that captivates the heart of the muse lovers is the application of his racy style again and again. Choudhary opines in conversation with Prof. NDRChandra about the racy style:

"Rhymed verse is my favorite poetic style. However, you can find many of my poems in free verse too. Apart from rhymed verses there are a number of other poetic qualities such as plenty of the phrasal words, and the proverbial sentences, mythical blending, compound words and many others all through my poetic grove. To maintain the ascending order of the alphabets in a stanza is my innovative racy style across my poetic works.



“The liven moon  
 Is the noon  
 For the osculation  
 Of the helion.” (Nature,P.23)

The ascending order of l (liven)-m (moon)-n (noon)-o (osculation) in a quatrain is my explored style to the literary world.”(2013:12 ) ‘The Poet’, the poetic manifesto, elicits his poetic philosophy in detail. Like Aristotle’s ‘Poetics’ the poet advocates that the capital idea is more important than the style because style varies from generation to generation and from poet to poet. It is only the capital idea that brings perfection in life. The classical works – Puran and Quran are the treasure – trove of knowledge for Tom, Dick and Harry. He uses various figures of speech – epigram, pun, parable, panache, pastiche, euphemism, paradox, synecdoche, litote, hypoliage, hyperbole, and many more throughout his works. But his poetic manifesto believes in unlocking Nature’s clock for the human beings. Change is the tinge of the personage. It is only the womb of time that will sing the song of the great writers without jaundiced eyes. The poet quotes a number of reputed personalities – Chaucer, Ram – Krishna, Khurana, and many more who have been shining at the literary horizon even after they are no more. He talks to Prof. Lalitesh Mishra:

“Innovation, and exploration are my poetic fort all through my poetic rosarium. The blending of the east and the west, the classical mythical messiahs, explored new and compound words, and, above all, the sequence of the ascending order of the alphabetical words in a quatrain are the innovative technique of which two examples are cited here for your convenience :

“The enigma, facetiae and genre  
 Heal the infidel’s conjecture  
 That enrich the oeuvre  
 Of the father figure.”

(The Poet, P. 43, Stanza. 128)

The ascending order of the alphabetical words — e (enigma), f (facetiae), g (genre), h (heal), and I (infidel) is wreathed in a single quatrain in ‘The Poet’.(www.literaryjewels.com)

Choudhary is a poet of eminence who has been glittering at the literary horizon with a number of poetic works, awards, reviews, critical comments and literary nicknames all around the corner. His capital idea is more vocal than the sound itself. His rhymed verses is a great gift to English literature that is uncommon now a days –amidst the creative writers. His racy style and sonnets have been warmly appreciated by a number of critics in India and abroad. His constant romance with various figures of speech makes him the poetical philander without any dispute. The different aspects of the poetry are treated as if they were the erogenous zones of his sweet heart. His passion lies in poetry rather than elsewhere. His poetic manifesto fires the poetic passion of many a peeping poet. His poetry collections are really a treasure –trove for the generations next to him.

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