

ARBIND KUMAR CHOUDHARY IN AN INTERVIEW WITH DR. S.K.CHOUDHARY

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Indian English literature has produced a number of English writers with the same names but different titles. Aurobindo Ghose, Arvind Krishna Mehrotra, Arvind Adiga, and Arbind Kumar Choudhary are known worldwide for the epic work Savitri, nomination for Oxford Professor of poetry, Inheritance of Loss and Arbindian racy style respectively in their creative fields. The Arbindian racy style, pictorial painting, sensational thought, spiritual capital idea, rhymed quatrains, abundance of phrasal, proverbial and explored words, Indianised form of sonnets, Aurobindonean, Ezekiel, Keatsean, Augustean, Spenserian, Arnoldean and, above all, Indian fragrances are put together all through his poetic groves that make him a sensational poet of the global creative grove. He got not only his more than 40 interviews published thrice in Malta and Poetcrit, Voice of Kolkata, Kafla -Intercontinental, Literati, Mandakini, Research Vistas, Indian Ruminations, All Round, Notions, The Literary Jewels, Research Scholar, New Academia, CV and several other anthologies in India, but also incorporated in Cambridge Dictionary of English Writers, England, World Poetry Almanac, Mongolia, and English Poetry in India. There are a number of literary nicknames such as Indian Keats, Phrasal king, Quatrain king, Poet of the poets, Editor of the editors, Indian sonneteer, mythical Samrat etc. and other achievements to his credit that begged awards from International Writers and Artists Association, U.S.A. and International Translation and Research Centre, China.

Here is an excerpt with A. K. Choudhary :

Q.1.SKC: Could you describe your 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)

Editor of the Journals:

1. Kohinoor (ISSN 0973-6395)
2. Ayush (ISSN 0974-8075)

Q.2. SKC: Moral degradation is going up day by day in day today life. Truth is perishing and false is flourishing. What role do you see of the poetic community to mould it?

AKC: Immorality has infected our existing generations badly and seems cancerous prime facie. The poetic role is to arouse the feelings of Tom, Dick and Harry for the restoration of kingdom of wisdom and also to replace the stormy materialistic winds blowing across our surroundings. If poetic community fails to pierce the materialistic nebulosity dominating across the continent, there will be no future of the coming generations to flourish. I am optimistic that situation will change sooner or later and new order will be revived on this strife-stricken earth.

Q.3. SKC: You can see degradation even in the poetic world. Indian literature has not come of age till date. How do you see the actual situations prevailing across the country?

AKC: Immorality in all spheres of lives does not mean morality in the poetic life. There are a number of poets who through their political backgrounds are flourishing at the literary scenario without poetic fragrance. In India it is politics that controls the activities of all people related with their professions. As a result Indian literature failed to flourish at the global level with celestial capital idea and fragrance. Actual situation is shameful to describe in to to. India got her political freedom, not the mental freedom till date.

Q.4. SKC: Your writing style is totally different from the contemporary poets. Do you feel aloof in the creative world? Do you think it a blessing for your writings?

AKC: Creativity requires neither norms nor friends nor descendants. Everybody is free to flourish and spread fragrance of the poetical flowers. It is not necessary to be the mere puppets of the inherited literary traditions. People seek novelty, novel concept, new ideology, and racy style in your works. I think it a blessing,

not curse to go ahead with novel vision , celestial thought and spiritual whirlwind for Tom , Dick and Harry on this strife-stricken earth .

Q. 5. SKC: Many Indian writers hoisted the flag of honour at the global level in the field of novel writings. Still they failed to quench the expectations of many Indian critics. What are the reasons behind this ?

AKC: Indian critics lack requisite qualities that the criticism requires. Secondly, they lack the global vision of criticism. Thirdly, the notion of their criticism is based on narrow thought, national malignity and the illusion of false national heraldry .

No one can judge the works of the authors unless they possess the more or equal literary stature of the authors concerned.

Q.6.SKC:Why did India fail to produce another Tagore ? Where lies the deficiency ?

AKC: You should put this question to our policy makers , the governments, the bureaucrats and other educational bodies and show them the mirror of their leading qualities they claim. Educational anarchy is prevailing across the country. So long this anarchy prevails, our dream to produce another Tagore will remain unfulfilled .

Q.7. SKC: You are a poet from the N.E. Region of India .Many NE based poets react on the terminology of North East poets. How do you justify their claims ?

AKC: There are a large number of N.E. Indian English poets who feel humiliated on the use of this term for them. Controversy lies in interpretation, not in words or terms . In North Eastern Universities and Colleges they frequently use this term in the UGC sponsored seminars/ workshops without hesitation. But they sharply react when others use this term for them. It is ironical, sarcastic and nothing else.

Q.8.SKC: Ben Jonson said, “Poets are for all ages and for all times”. What is your opinion?

AKC: Ben Jonson had paid a tribute to Shakespeare through this thought provoking proverbial sentence. No one can ignore the supreme sacrifices rendered selflessly by the poetic community as a whole who are committed only to the spiritual whirlwind around their surroundings in place of materialistic stormy winds. The sensitive souls can understand the supreme sacrifices of the creative community as a whole.

Q.9.SKC: What is the theory of your poetry? What is its purpose?

AKC: The function of my poetic life is to explore new vistas of knowledge, to create literary sensations and, above all, to unlock nature's lock for the ecological order on this earth. To me earthly incense is worse than the divine curse. To change is the wage of the sage. To pay the debt of nature is the gravure of the golden fire. Innovation, creation , new notion and change is the poetic potion of my life.

Q.10.SKC: Can the critic find your autobiographical essence in your works?
Comment a bit ?

AKC: Autobiographical fragrances is scattered here and there throughout my poetic groves. There are a number of examples of my childhood memories—native and working places, social surroundings and vice-versa in many poetry books. Sirajpur, Majuli, Ganga, Satra, Brahmaputra etc figure time and again in my poems. Here is a rhymed autobiographical quatrain:

The Ganga's odour
Is a good humour
For the Vidur
Of Sirajpur.

(Nature Poems, 2010,p,23)

or,
Sirajpur's swan
Wipes the slate clean
For the meridian
Of the Titan.

(The Poet,2011,p,65)

Q.11.SKC: Our readers wish to inhale the essence of Arbindian racy style? Give some examples of it if any. What is the exceptional features of your poems?

AKC: The most enlightening poetic feature is the blending of Indian mythology with the westerners, Aurobindonean tradition of writing with the Ezekieleans, classical spirits with the romantic flavour, medieval with the modern, sensual with the spiritual, and vice-versa that appeal most to the critics and readers alike. Phrasal, proverbial and pictorial words also predominate across my poetic grove. Simile, metaphor, parable, pun, pathetic fallacy, oxymoron, onomatopoeia, synecdoche, imagery etc also give their presence time and again. Subjectivity , lyrical outburst and sensational capital idea also flourish time and again .

Here are few examples of the racy style I have propounded in my writings at first in which the ascending order of the alphabetical words is put together in a quatrain.

Misery is the nunnery

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

Here is a sequence of m (misery), n (nunney), o (osculatory) and p (plenary) in a quatrain.

**Love's mace
Noyances the opulence
Of the perforce
For the quiescence.
(Love, p.46)**

Here lies the sequence of l (love), m (mace), n (noyance), o (opulence), p (perforce) and q (quiescence) in a quatrain that is very rare in English literature.