

GLIMPSE OF ARBINDONEAN RACY STYLE

Ajay Prasad Singh
Associate Prof. of English,
Majuli College, Kamakabari,
Assam

Very few English writers explored the racy style in India and abroad. Spenser is known for Spenserean stanza, Shakespeare is known for Shakespearean stanza and Arbind is known for Arbindonean stanza in English literature. Innovation is the poetic style of this father-figure who has started guiding the peeping poets with a number of his poetry collections, racy style, Indianised forms of sonnets and, above all, blending of Indian mythology with the western mythology. He is not a poet but a guide, he is not a soul, but a shaping spirit and, lastly, he is not a man, but a guardian angel who has been fragrenting the earthly paysage with innovative racy style, celestial wisdom and a number of his poetic rosariums in India and abroad. Prof. NDR Chandra, who is a VC at Bastar University, calls him Indian Keats, Indian sonneteer, poet of the poets, poet of the soul, Editor of the editors and many others of Indian English poetry.

As a matter of fact Arbind is less a poet but more a romancer with words, styles and contents of the poems as if all these things were a number of erogenous zones of his beloved. His romance with the sonnets propounded Indianised form of sonnets popularly called Arbindonean sonnets in India in the same way Spenser and Shakespeare are known for the Spenserean and Shakespearean sonnets in English literature. Prof. NDR Chandra, Prof. RP Singh, Prof. SC Dwivedi and Prof. Mahendra Bhatnagar have called his sonnets Indianised version of sonnets, one of the unique examples of new model of sonnets in Indian English literature.

Prof R.P. Singh of Lucknow University observes about 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)

Arbindonean sonnets spread Indian essence across the continent because it focuses primarily on leading Indian English stalwarts and their precious gifts for which they are known worldwide. Derozio, Toru Dutt, . Tagore, Aurobindo, Daruwalla, Naidu, Jayanta Mahapatra, Tabish Khair, Nailpaul and many others bloom like the glittering stars across Universal Voices. All these sonnets consist seven rhymed couplets that are rooted in Indian soul . Arbindonean sonnets are blooming in India and abroad with Indian essence and will continue to bloom even in the womb of time in the same way Spenserean, Shakespearean and Miltonic sonnets are blooming in English poetry .

Pictorial painting have remained one of his leading poetic features because his poem is a junction of phrases, proverbs, pictorial words explored words, compound words, racy style, and capital idea. The abundance of phrases throughout his poetic works makes him, in fact, a phrasal king in the history of Indian English poetry. Here are few examples of the striking phrases -trophy wife, green widow, petticoat government, birthday suit, knee trembler, erogenous zone, naked thinking heart, bliss of solitude, peal of laughter, lovelier flower , darling of the spring, prize idiot, fancy woman, bread and cheese marriage, eternal triangle, peeping Tom, fecund zone, knocking shop, lovey-dovey, snakish braid, sacred cow, treasure-trove, call of nature, lovey-dovey, dewy dark obscurity, Tom Dick, and Harry, October blood, lap of luxury, flog a head horse, father-figure, in sun and shower, earth hunger and several others that captivate the heart of his suitors and the readers alike.

So far the plenty of proverbial sentences are concerned, he is second to none in Indian English literature because most of his poems contain a number of proverbial sentences that make him proverbial samrat in the history of English poetry. Here lie few examples -- Jewel of the earth is that gentry / who peeps in to people’s misery, To augur well for the humanity/ serves the motive of majority, Religion and politician/ are ever draconian, God is a saving grace/ for those burning in furnace, Mortify those rhymes sung only for the paupers, The earth is the nest of vipers, Ganga is a congregated might/ Like many a voice of one delight, O Blood sucker of the suffer/ Your name is Leader, Life is a crown of thorns, Death is a bed of roses, Strife of life is better than ever, Wealth is the raw spirit of life, Love is the fragrance of life, She is a bliss of solitude, Man is the prize idiot of the earth, Nature is under a vow of celibacy, The palmy days of life/ is the felicity of strife, Wealth is a wild goose chase, Misery is the mother of gold digger, Earthly incense is worse than the divine curse, and several others that speak volumes about this poetic father-figure in Indian English poetry.

The mythical blending between the east and the west bridges the rift between the two glorious cultures of human civilization. Indian gods and goddesses -- Ram, Sita, Radha, Sabri, Meera, Shakuntala, Urvasi, Heer, Rangha and several others flourish along with their western counter parts Jove, Cynthia, Helen, Terpsichore, Adonis, Elfin, Eros, Minerva, Pluto, Lamia, Isabella and several

others all through his poetic works that make him the mythical messiah in Indian English poetry. 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.”²(2012: 152)

So far his racy style is concerned his fame rests primarily on Indianized form of sonnets and the racy style for which he is known world-wide. Arbindonean Sonnets and Arbindonean racy style are the unique exploration of Indian English poetry that makes him more starry than the star itself. His racy style consists ascending alphabetical word order in a stanza or quatrain as is quoted here:

“The luxury of misery
 Is the nunnery
 For the osculatory
 On the periphery of paltry.”³
 (Melody , 2009: 8)

The ascending order of l (luxury), m(misery), n(nunnery), o(osculatory) and p (periphery) is strictly carried away in this rhymed quatrain . Here is another quatrain.

“The liven moon
 Is the noon
 For the osculation
 Of the helion.”⁴
 (Nature ,2011: 23)

This rhymed quatrain consists the alphabetical word order –l (liven)- m(moon)- n(noon) and o(osculation), one of the perfect examples of his racy style. Here lies a quatrain:

“The enigma, facetiae and genre
 Heal the infidel’s conjecture
 That enrich the oeuvre
 Of the father - figure.”⁵
 (The Poet, 2011: 43)

This quatrain consists the word order of e (enigma)- f (facetiae), g (genre), h (head) and I (infidel), one of the best examples of his racy style in Indian English literature. ‘The Poet’ also contains many examples of his racy style as is shown here:

“Love’s mace
Nuances the opulence
Of the perforce
For the quiescence.”⁶
(Love,2011:46)

The word order of l (love)-m(mace)-n(nuances) –o (opulence)-p (perforce) and q(quiescence) is strictly maintained in this rhymed quatrain. All these examples of his racy style are the concrete evidence of his magnetic poetic personality that makes him Arbindonean in Indian English poetry . His racy style has been warmly embraced by a number of prominent poets, critics and researchers in India and abroad. His proficiency in composing rhymed quatrains makes him a quatrain king while striking proverbial sentence reserves a permanent berth for this proverbial samrat. His mythical magnitude makes him a mythical messiah while his racy style makes him a guardian angel in Indian English poetry. His sonnets and racy style are the unique gifts to English literature that are expected to bloom in course of time . His sonnets and racy style have made him a towering literary figure in English literature . So long English literature will remain, his name will be enlisted among the golden literary stars of the world .

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