

**INTERVIEW OF ARBIND CHOUDHARY
WITH
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GWALIOR**

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Arbind Kumar Choudhary, the propagator of the cultural beauty of India to the world, needs no introduction in the contemporary creative society in India and abroad who credits more than 1200 sensational poems published in India, Mongolia, Canada, China, Cyprus, Greece and England besides two literary journals, national and global awards, more than fifty five published interviews and Arbindonean racy style of versification for the prosperity of Indian culture all around the corner. There are a number of his poetry suitors in India and abroad, the chief among them consists :Bernard. M. Jackson, Les Merton, Kurt F. Svatek, Joy Rainey King, John B.Lee, Stephen Gill, Prof. SC Dwivedi, Prof. Mahendra Bhatnagar, Prof. T.V. Reddy, Prof. Mahashweta Chaturvedi, Dr.Biplab Majumdar, Prof. B.K. Dubey and a host of others. The versifier who has already been credited with a number of literary crowns by several poets and critics has got himself interviewed for more than fifty five literary journals in Malta, Romania, Albania and India in the domain of English poetry in India and abroad. His Arbindonean Racy Style of Versification, Indianised version of Arbindonean Sonnets and Arbindonean School of Poetry make his literary status at par with Edmund Spenser, poet of the poets of English poetry. Arbind Kumar Choudhary, the founding father of Indianised form of sonnets unanimously called Arbindonean Sonnets, has added an ideal model of versification called Arbindonean racy style of versification by a number of the prominent poets and critics for the poetic whirlwind for Tom, Dick and Harry in this dark world of the duffers. As a mythical monarch Choudhary blends the Indian mythical incarnations with the western mythical angels in one quatrain after another across his poetic works in general and 'Love' in particular that bridges the rift between the east and the west for the peak of cultural heraldry of India across the globe in all his conscience. His magnetic mythical blending, exploration of Indianised version of Arbindonean Sonnets and various other forms of versifications, sensuous sensitivity, poetic magnanimity, phrasal fragrance, proverbial preference and natural painting of rural passages have crowned him with Mythical Monarch, Indian Sonneteer, Quatrain King, Indian Keats, Poet of the poets, Phrasal King, Proverbial Samrat and Romantic poet among the English writers in and outside India. *Arbind Kumar Choudhary, the originator of Arbindonean Racy Style of versification and*

*Indianised version of Arbindonean Sonnets in Indian English poetry, has propounded his philosophy of life, nature, love and poetry in 'Melody', 'Nature', 'Love' and 'The Poet' for the saving grace of Tom, Dick and Harry on this strife-stricken earth. Dr.Choudhary has been included in Cambridge Dictionary of English Writers, London in 2009, World Poetry Almanac, Mongolia in 2008, 2009 & 2010, Four Contemporary Indian English Poets, 2014, Romania, World Poetry Yearbook, China, 2014, Five Indian English Poets, Jaipur, in 2015 and Twelve Contemporary Indian English Poets, Delhi in 2016 respectively. Dr.A.K.Yadav has already edited two collections of anthology on his poems entitled- 'Arbindonean Iridescence in Indian English Poetry' in 2015 and 'Arbindonean Luminosity in Indian English Poetry' in 2016 published by Paradise Publishers, Jaipur. Presently Dr.Arbind Kumar Choudhary, an editor of Kohinoor, has been heading the Deptt of English at Rangachahi College, Majuli, Assam, India-785104.
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Excerpt:

Q1.J.A: You have been known with a number of literary nick names in the popular psyche of the creative milieu in India. Do you deserve for such a number of nick names in the short literary career of your life? Where do you find yourself in the literary field?

AKC: The large number of nick names symbolizes their affections for my writings and its capital message it conveys to the readers. There are more than one thousand and two hundred poems in English published in books, web journals and e-books to my credit. I do not know whether I deserve for it or not. You can get the perfect answers from those critics who honor me with a number of the nick- names.

Literature is the Ganga that runs wild without interruptions. I am a soldier of the literary field where my life is dedicated to the literary prosperity of Tom, Dick and Harry on this strife- stricken earth.

Q2.J.A: Your Elegy has been composed on the pattern of Thomas Gray's Elegy? Is there any resemblances between the two? What are the differences between these two elegies?

AKC: Gray's 'Elegy' appreciated the sacrifices of the down- trodden classes for the sake of the society and made the working classes people the hero of the Elegy. My 'Elegy' is the voice of the poor, the down- trodden, the animals, the plants, the birds and the insects. The Animals, the birds and the insects lead the cursed lives worse than the proletariats on this earth. They pay the supreme sacrifices for the sake of ecological order on this earth, but in return they get butchery, killing and cruelties in the trial court of the human beings. What an injustice it is? All these animals became the tragic heroes of my 'Elegy' first of all in the history of English literature in India.

Q3.J.A: How do you see the role of the poet in the society? How much they mould the society?

AKC: The poets are the universal beings who are ever dedicated to the literary prosperity of Tom, Dick and Harry amidst the materialistic tempests blowing across the

surroundings. The poetic life is committed to show them the new dream, new vision, and new inspiration for better future in the womb of time.

If they fail to mould the society, to replace the outdated notions and, above all, to plant the new germs of creation, they can never be called the poets.

Q4.J.A: There are a number of Indian critics who explore romantic features across your verses and call you Indian Keats? How do you think on this issue?

AKC: The critics are at liberty to go pros and cons and pass their precious comments on the basis of their findings. I am pleased to know that they have invested their precious moments for the sake of my verses that captivate their sensitive minds to its utmost degrees.

Romanticism runs wild across my verses. Romantic ingredients are scattered from alpha and omega of my verses that persuade a galaxy of the scholars to call me a poet of romantic tradition in Indian English poetry.

The romantic features of Keats-- intensity of sensuousness, pictorial painting, mythical meridian, imaginative vision, melancholy, love of rural cape, natural iridescence, lyrical luminosity, composition of ballads and sonnets and several other poetic features captivate the heart of the critics who in return call me Indian Keats in Indian English poetry.

It seems quite impossible for Lilliputian poet like me to get the intensity of the poetic beauty fixed by the Romantic poets in general and Keats in particular.

Q5. J.A: How do you make a demarcation line between English poetry and Indian English poetry?

AKC: Indian English poetry that is now deeply rooted in the cultural soil of India is the explosion of Indian sensibilities. It is the cultural fragrance of India that must be nourished by Indians writing in English. Indian English poetry that does not elicit the Indian sensibilities is just like the beautiful flowers made of plastic having no fragrance in itself.

English poetry brings to light the western sensibilities. In the same way Indian English poetry must possess Indianness and its cultural essence with might and main.

Q6. J.A: What is the distinctive poetic features of your poems? Elaborate a bit.

AKC: The Romantic ingredients--emotional eruption, painting of Indian sensibilities, mythical approach, imaginative vision, melancholy, love for nature and poetry and several others flourish along with the Augustan approach of satire, humour, irony, sarcasm and many others from alpha and omega of my verses.

Cultural culmination, mythical meridian, picturisation of burning issues, Indian sensibilities, etc bloom and zoom across my poetic groves. The phrasal quatrains, phrasal couplets, new words, rhymed verses, mythical stanza, racy style of versification, and Indianised version of sonnets are the most distinctive poetic features of my poems.

Q7. J.A: What are the themes of your poems?

AKC: The ecological issue, social hypocrisy, religious dogma, racial and sexual discrimination, humiliation, exploitation, immorality, monetary mindedness, cultural and mythical preservation and, above all, Indian sensibilities are at the core of my writings that leave behind a galaxy of the poets to abide by this track of versification in Indian English poetry.

Q8. J.A: What are the global burning issues that strike you most?

AKC: Ecological disorder, climatic change, deforestation, cruelty to animals and other mute animals, environmental pollution etc are the worst threats for all the living beings on this earth that strikes me worst.

Q9. J.A: What is the distinctive feature of Indianised version of Arbindonean Sonnets?

AKC: Indianness is the essence of Indianised version of sonnets so far capital idea in Indian English poetry is concerned. Indianised version of sonnets contains three quatrains and one couplet. It too is a junction of seven couplets. Most of these sonnets revolves round Indian sensibilities, cultures and ethos. The rhyme scheme too varies so far Shakespearean, Miltonic and Spenserian sonnets in English poetry is concerned.

Prof.NDRChandra, Prof. SCDwivedi, Prof. R.P Singh, Prof. R.A.Singh, Prof.S.M.Pahadiya and many other poets and critics have appreciated the Indianised version of sonnets with their full-throated ease.

Q10. J.A: Why are you called the Phrasal King in Indian English poetry?

AKC: One can find the cluster of the phrasal words in one quatrain after another, one couplet after another and one poem after another wreathed artistically just like the flowers of the garland. The essence of the phrasal passages drenches the verse-suitors to its utmost degrees. The phrasal fragrance of majority of my verses persuades a number of the verse-suitors to honor with the literary crown of The Phrasal King in the popular psyche of the creative milieu in and outside India. Here lies a rhymed couplet that contains two phrasal words – wild goose chase and bird of passage- wreathed artistically.

**Wealth is a wild goose chase
for Vaskodigama like bird of passage.
[U.V.2008,p.6]**

Q11. J.A: What is Arbindonean Racy Style of Versification ? What is its ingredients ?

AKC: I always experiment with various forms of versifications ,one line long stanza, phrasal sonnet, rhymed couplet, rhymed quatrain, phrasal couplet, phrasal quatrain, phrasal lyric, phrasal stanza, mythical quatrain , proverbial quatrain, Indianised version of Sonnets and many more in one poem after another with might and main .

I have versified a new model of versification that contains the alphabetical words in the ascending order in the stanza. Here lies an example of my racy style of versification that contains the ascending order of the alphabets -m(moon), n(noon) and o (open) respectively.

**The moon's noon
Opens the enchiridion
For the deification
On the land of companion.
(Nature ,2011,p.19)**

The critics can find the junction of the phrasal words in this quatrain that contains three phrasal words-- lovey -dovey, keep under look and key and brass – monkey-- wreathed artistically just like the flowers of the garland.

The motley lovey - dovey

**Keeps under lock and key
The brass monkey
For the valley of the turkey.(Love,2011,p.2)**

This phrasal quatrain that is a junction of four phrasal words--pater noster, hold water, peal of laughter and in deep water-- wreathed artistically just like the beads of the garland.

**The explorer of the pater noster
Holds water
Of a peal of laughter
Even in deep water.
(Melody,2009,p.21)**

Q12. J.A: How do you find the role of the Confessional Movement in Indian English poetry ?

AKC: The Confessional Movement, once a concept of American literature under Sylvia Plath, Powell and many others has already been planted in the literary soil of India by Kamala Das who has been called the pioneer of this concept in India . The confessional concept brings to light the deprived voices and sentiments of the fair sex that has been treated secondary sex all over the world. In this democratically elected society the female sentiments must flourish and run parallel to their male counterparts just like the duo tracks of rail. There have grown a cluster of the feminist writers who revolt against the petrarchan hierarchy and sexual discrimination for the equality in the society . It must be noted that most of the female writers belong to confessional sentiments but not all female writers are bounded to abide by the track of the confessionals.

Q13. J.A: Comment on Ezekielean School of Poetry and its poetic ingredients in Indian English verses.

AKC: Nissim Ezekiel who has been called the father of post independence Indian English verses has molded the post independence Indian English poets. Most of them belong to the urban cape and possess little knowledge about the cultural heraldry of India for which Indians have been recognized from times immemorial. Their poems rarely exhume Indianness or the mythical beauty of India upon which the life styles of the Indians rest without contest. Actually they present the ongoing pictures of the Indian society and raise only the burning issues such as humiliation, sexual exploitation and various others that make them the poet of Indian soil. All of these types of poets are no doubt the Indian English poets geographically, not spiritually.

Q14. J.A:Do you belong to Pondicherry School of Poetry?

Give suitable reason if any.

AKC: The Pondicherry School of Poetry is the real voice of Indian English verses that brings to light the cultural , mythical, religious, philosophical and historical heraldry of Indian society in English poetry. Indianness is the soul of Indian English literature. The cultural essence of the verses can rarely be overlooked from English poetry. Indianness is the mantra of my verses that blooms and zooms in one quatrain after another with great poetic beauty. I belong to Pondicherry School of Poetry rather than Ezekielean School of Poetry in Indian English literature.

Indianness is the essence of Indian English literature. The cultural and mythical heraldry of India is the soul of Indian English literature. There is a big rift between ancient and modern India. The spiritual beauty of India must overflow through the works of Indian English

writers. I admire these poets who belong to Ezekielean School of Poetry but love all those who belong to Pondicherry School of Poetry at heart and soul.

Those writers who belong to urban cape possess little knowledge about the glittering culture and sanctity of Indian society that was the golden age in the world history. That golden age has now turned into the dark age in course of time. We must try our best to restore the golden period again.

Q15. J.A: What is the poetic ingredients of Pondicherry School of Poetry in Indian English literature ? Do you belong to this school of poetry ? What role does it play for the glorification of India ?

AKC: Maharshi Aurobindo, the pioneer of Aurobindonean/Pondicherry School of Poetry, revived the cultural cult of the golden period of India. The mythical meridian and cultural heraldry of India that have been very beautifully presented in the poems of this Rishi poet in 'Savitri', 'Life Divine' and several other works deserve tremendous appreciations in this immoral age of wealth and wine. There have been several gods, goddesses, saints, incarnations and mythical messiahs who have been shaping souls of the races next to them. The Pondicherry School of Poetry is the spirit of Indian English poetry that must be preserved for the generations next to come.

I certainly belong to The Pondicherry School of Poetry rather than other schools of poetry. However I love other schools of poetry in literature. The Pondicherry School of Poetry exhumes the Indian sentiments in toto. The cultural heraldry of India has been highlighted and kept preserved by all of them who belong to this school of poetry. The cult of the golden age lies in this school of poetry. This school of poetry paints a painterly picture of the golden age, not the coal age of India. Most of the Indians dream of Ram-Rajya till today where fraternity and friendliness will dwell without jaundiced eyes. The Pondicherry School of Poetry presents the glittering picture of the golden age and carries the heraldry in Indian English poetry. So far glorification, you have used, is concerned, is not upto date word because it should be picturisation of Indian society and its philosophy rather than glorification in literature.

Q16.J.A: How do you justify the suffering in life? What is your philosophy of life ?

AKC: Sorrow makes a man hero of tomorrow. The more one suffers, the more one gets in life. It is the misery that makes a man more mature, more wise and more sensitive than he is in reality. Misery is the treasury of the success story. It sings the song of the success of life in the womb of time. The palmy days of life is the felicity of strife. Strife of life is better than ever.

Q17. J.A: What is the future of poetry in the age of science, information and technology ? Are you still optimistic about the progress of the poetic world ?

AKC: Science, information and technology is the second form of the poetic dream world. Poetry is the voice of the soul while science is the product of the mind. Only scientific progress will put the generation in the web of immorality, corruption, discrimination and cruelty. I am optimistic that literature will flourish along with science and its inventions for the restoration of the ecological order on this earth.

Q18.J.A: Why do you prefer capital idea to style ? Explain.

AKC: Capital idea is the soul and style is the flesh of the poetry. Capital idea is primary, rest is secondary. Poetic style is implied as per the temperament and taste of the poet to reveal himself that suits him most.

Style stirs for alluvial passage and changes as per the requirement of the composition. But capital idea needs sensation rather than permutation for the florescence of the creative gardens.

Q19. J.A: How many collections have you authored so far, and what are those?

AKC: They 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) and
9. The Poet (2011)

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