

ISSN: 2349-2147



# Modern Research Studies

Editor-in-Chief  
**Gyanabati Khuraijam**

**An International  
Journal of  
Humanities and Social  
Sciences**

*An Indexed & Refereed e-Journal*

[www.modernresearch.in](http://www.modernresearch.in)

**Title: Arbindonean Explosion in Indian English  
Poetry**

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**Volume 1, Issue 2  
September 2014**

**pp. 142–152.**

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## **Arbindonean Explosion in Indian English Poetry**

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**Abstract:** Arbindonean poetic flower has made the literary scenario fragrant worldwide due to Arbindonean Racy Style and Arbindonean Sonnets for which Dr. Arbind Kumar Choudhary has been crowned with a number of literary crowns in India and abroad. His literary artillery is divine gentry for the lap of luxury in spite of the stormy materialistic winds blowing across the continent. This Tagorean voice has been roaring for the kingdom of wisdom for Tom, Dick and Harry in this world. His poetic manifesto stirs tempo for the literary whirlwind across the globe. His poetic passion spreads poetic iridescence for the growth of the literary infantry. As a matter of fact, Choudhary is an explorer rather than a poet because he always explores new vistas of knowledge, ideal models of versification and, above all, Indianised version of sonnets in English poetry. The exploration of Arbindonean racy style and Arbindonean sonnets speaks volumes about his pigmented poetic personality. The most sensational poetic gift he credits in Indian English poetry is the exploration of Arbindonean Racy style and Arbindonean sonnets besides a number of other poetic qualities – mythical amalgamation, ecological order, uses of various figures of speech, explored and compound words, poetic doctrines, rhymed verses, sensuous imagery, love for rural landscape, riverscape, skyscape and humanity as a whole.

**Keywords:** Arbind Kumar Choudhary, racy style, Arbindonean sonnet, Indianised, Indian Keats, Samrat.

Arbind Kumar Choudhary, the founding father of Indianised version of Arbindonean sonnets in Indian English poetry, has to his credit a number of innovative poetic features – Arbindonean racy style, rhymed quatrains, blending of the eastern and the western mythical episodes, explored and compound words, sensational capital idea and various figures of speech that make his shoulders high above his peer groups in the contemporary literary world. The model of sonnets is the ample proof that Indian English poetry has come of age at the global scenario with new models of versification and sonnets for the literary fragrance all around the corner. Indianised version of sonnets is the fourth model of sonnets besides Spenserian sonnets, Shakespearean sonnets, Petrarchan (Miltonic) sonnets and, lastly, Arbindonean sonnets that appeared with equal fragrance of the sonnets as was done earlier. Keeping in mind a monumental work in the history of English literature, Prof. R.P. Singh, Dept. of English, Lucknow University, appreciates this Indianised version of sonnets with full-throated ease as he says:

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. (Singh 2009, 95)

Arbindonean iridescence is an Indian essence for the florescence of the budding poets at the literary horizon of India and abroad. Arbindonean voice is the literary infantry that has made the literary world melodious, rhythmic and superficial due to the eruption of Arbindonean Racy style and Arbindonean sonnets in Indian English poetry. His poetic pigments, rhymed quatrains, mythical magnificence, pictorial preference, cultural heraldry and, above all, Arbindonean racy style have remained the most dominant poetic tools for the contemporary creative milieu that has been waging war for the replacement of the piggish philosophy from this land of milk and honey. Maharshi Aurobindo's poetic fragrance is exhaled through this rhymed couplet:

The vital feelings of Yogi's delight  
Perfumes fatal feelings of delight. (Choudhary 2008, 2)

How compact and concise poetic structure it is? Here lies another example of rhymed couplet that is the capital idea of not only of the poet concerned but also of the poetic community as a whole. This rhymed couplet consists of two phrasal words – jewel of the earth and peep into that approves his mastery over the uses of a number of phrasal words and makes him a phrasal king in the history of Indian English poetry. In his conversation with Prof. N.D.R. Chandra, Choudhary replies: “I have nothing to do with phrasal king or queen. But the phrasal words are found in plenty across my poetic works besides compound, explored, proverbial and mythical words” (Sharma 2013). Here is a quatrain in which three phrases are wreathed artistically.

The fancy work  
Is a high water mark  
For the donkey work  
Of the shirk. (Choudhary 2011a, 20)

Here lies another rhymed couplet that consists not only two phrasal words – wild goose chase and bird of passage – but also his poetic philosophy of the wealth, eternal source of fetor for all mankind. Vaskodigama, an explorer, also appears here with his experimentative fragrance in all his conscience. The poet sings, “Wealth is a wild goose chase/ for Vaskodigama like bird of passage” (Choudhary 2008, 6).

This proverbial rhymed couplet speaks volumes about his magnetic poetic personality intoto. The Petarchan sonnet that is divided into two parts – octave and sestet consist the rhyme scheme of **abbaabba** and **cdecde** or, **cd cdcd**. The Spenserian sonnet that observes the rhyme-scheme of **ab abbc bcc dc dee** does not have break between the octave and the sestet. Shakespearean sonnet that is divided into three quatrains and a couplet consist the rhyme scheme of **cd dc, effe, gg**. In the popular psyche of the creative milieu in Indian English poetry he has been called a proverbial Samrat because most of his rhymed couplets are the proverbial statements that captivate the heart of the poetry lovers with Indian essence in itself. His proverbial couplet elicits

the capital idea for literary sensation all around the corner, “Jewels of earth is that gentry/who peeps into people’s misery” (Choudhary 2008, 5). This rhymed couplet touches not only the heart of the poetry lovers but also elicits the capital idea of the poetic life with might and main .

Here lies another couplet that is not only proverbial but also thoughtful. It consists of not only two phrases but also the poetic message of the poet as he muses melodiously:

Recluse is rarely a horse sense  
Zoetrope is never a century’s corpse. (Choudhary 2008, 4)

As an expert social painter, this sonneteer has painted a lively picture of society in which the religion and the politician have become draconian. Religious and political fundamentalists have been creating uproar on the name of notion and celestial potion. The uses of a number of mythical matters make him Mythical Samrat. As a suitor of natural passages he inhales the mythical fragrance of the rivers and other objects in all his conscience. “The Ganga, and the Ghaghra are the two rivers while Haridwar is the famous religious place to live in. It is God that removes the evil-eyes of the human beings as a whole.”

Choudhary, a continental literary giant, has been perfuming the poetic passage with phrasal, proverbial and pictorial pigments, explored, new and compound words, Indian and western mythical messiahs, pictorial painting, rhymed verses and innovative racy style and Indianised form of sonnets popularly called Arbindonean Racy Style and Arbindonean Sonnets in all his conscience in Indian English poetry. His glittering at the literary horizon with nine poetry collections, two literary journals, fifty interviews and hundreds of critical opinions on his writings, a number of national and international awards in India, America and China and, above all, a number of literary nicknames midst the contemporary critics and the poets has, in fact, created a literary whirlwind for Tom, Dick and Harry on this strife stricken terrain.

*Eternal Voices* is his lyrical outburst focused primarily on English stalwarts from Chaucer to Philip Larkin while *Universal Voices* is the fourth model of sonnets popularly called Arbindonean sonnets next to Spenserian, Shakespearean and Petrarchan in English literature. The Indianised version of Arbindonean sonnets attracts the attention of the sonneteers not only for its new model of versification but also for making Indian English stalwarts the heroes of this book that spreads Indian essence all around the world. Prof. R.P.Singh, Dept. of English, Lucknow University, calls it a monumental work in one of his reviews of *Universal Voices*. The proverbial rhymed couplet is more melodious than the Music itself while he murmurs melodiously.

The couplet of the poem “Leader” reflects the mirror of the ailing society because the religion and the politician befool the masses. There are a number of rhymed couplets that bring to light his poetic philosophy on various subjects. In this couplet his love of nature is reflected. His cultural affection blooms at its climax in this couplet –

The Ganga, The Ghaghra and Haridwar  
Contend for good humour. (Choudhary 2008, 18)

This couplet affirms his philosophy of suffering in life that reaches to its apex later in “Melody”.

God is a saving grace  
For those burning in furnace. (Choudhary 2008, 25)

Another couplet is more fiery than Fire itself in which he advocates those rhymes sung only for the paupers, times best jewels.

Metlify those rhymes  
sung only for the paupers. (Choudhary 2008, 33)

In this couplet he embraces the chequered career in life with full-throated ease. It is only meditation that makes a man perfect in life. It is sophistry that haunts the gentry in the rhymed verse. In this couplet, he has very artistically summed up the capital idea of Nissim Ezekiel who lacked Indianness throughout his poetic career in life.

Alienation and Indianisation

Sing Ezekielean tradition. (Choudhary2008, 29)

In this couplet ‘f’ is repeated four times, one of the fine examples of alliteration.

The fiery fury of the flummery

is feretory of glory’s glossary. (Choudhary 2008, 26)

The uses of more and more phrasal words in his couplets and quatrains approve his crown of the phrasal king in English literature without any dispute. Another couplet too contains two phrases- baby blues and evil-eyes as he sings:

God has a baby blues

that removes life’s evil-eyes. (Choudhary 2008, 23)

In a nutshell, I observe that *Universal Voices* is artistically wreathed as if all these poets were the flowers of this garland. Secondly, sonnets come into force as the fourth model of sonnets in English literature from the soil of India. *My Songs* is the wintry seed from where rest of his poetry books has been sprouting one by one in course of time. The seeds of *Melody*, *Nature*, *Love* and *The Poet* are deeply rooted in *My Songs*. *My Songs* blends his poetic tradition between Aurobindonean and Ezekielean school of poetry, cultural and burning issues, classical and romantic, reason and philosophy, life and death, nature and artificial and vice-versa for the poetic whirlwind all around the corner. A.K. Choudhary is primarily a poet of sensations who stirs the sullen souls for the sanctification at the cost of the earthly sanctity across the continent. “One important feature of Dr. Choudhary’s poetry is most of his imagery and mixed metaphors are significantly soaked with the historic or mythological facts and figures. The judicious blend of such elements, coupled with mesmerizing metaphysical symbolism with pristine Pegasus makes his work a valuable addition in Indian English poetry” (Majumdar 2009, 32).

The quatrain that includes three phrases – menstrual flood, October blood, and cold blood – approves his heraldry of phrasal king in English literature. This quatrain contains four phrases – motley rays,

starry fays, halcyon days and fore-plays – that elicit his poetic maturity at the surface level.

The motley rays  
Of the starry fays  
Incites the halcyon days  
For fore-plays. (Choudhary 2011a, 5)

*The Poet* is his poetic manifesto that elicits his poetic philosophy for the poetic whirlwind all around the globe. The poet is rich so far his racy style is concerned. He implies various figures of speech but concludes with this precious remark that capital idea is more important than the style. Arbindonean romance with the creative tools has become the most aspiring thing for the poets in general and the peeping poets in particular that is dedicated to the welfare of the deprived voices from this so called civilized society. Arbindonean Racy style and Arbindonean sonnets are the wonderful gifts of Indian English poetry to world literature that will flourish day by day in the days to come. His poetic potentialities, mythical and pictorial pigments, and sensitive capital idea have left behind a group of his poetry suitors all around the world. Bernard. M. Jackson reviews *Nature* and says:

This exemplary collection, a virtual treasure chest of some 210 vibrant quatrains, inspired entirely by a poet's all-embracing love of the Natural world, gives spontaneous mainspring to seasonal change and effects topographical detail, the charm of flora and fauna within his familiar environs, and all many other simple glories:

Spring is the golden fire  
Of natural caricature  
That is the score  
Of the parterre. (Quatrain No.2)

Many of A.K. Choudhary's poems are couched in characteristically authoritative expression which has delightful didactic appeal, as passion of forethought reaches assurity of positive pronouncement" (Jackson 2012, 45-46).



Nature is the universal process and all objects are part and parcel of it. Nature has remained the most dominating thing to mould the lives of the human beings since they came into existence. Nature is the changing process that is the eternal law of progress and prosperity. The sun is the stallion while the moon is the matron. Its ‘menstrual blood’, ‘wintry cheese’ and ‘sparkling light’ moulds the generations for enlightenment in life. The rain is its labour pain that makes the earth a green meadow. All colours, all flowers, all seasons, and all living beings enjoy equal opportunities to flourish in the kingdom of Nature unlike the human beings who rarely abide by the order of nature. Natural annihilation results in tsunami, earthquake, explosion and other forms of destruction. Spring, summer and winter possess its own nature and winter possess its own natural excel to alter each other with equal force and magnanimity. Those poets who fail to sing in favour of natural order are not the real versifiers. Natural song is the pray of the sages for the nectar of the coming generations next to them. Majuliscapes transcend the mind of many a man. Ganga, Karamanasa, Satra and Brahmaputra are part and parcel of his nature poems. The most dominating contribution the poet explores is the Arbindonean racy style that carries the sequence of the alphabets (liven –moon-noon and osculation) in a single stanza.

The liven moon  
Is the noon  
For the osculation  
Of the helion. (Choudhary 2011b, 23)

The poet versifies a rhymed quatrain that is the capital idea of his poetic life. The poet muses:

To dandify the prodigy  
Of the ecology  
Is the epistemology  
Of the clergy. (Choudhary 2011b, 48)

The tyrian purple, scarlet tippet, wavy valley, spring azure, cerulean Aegean, golden fire and several others bring to light his mastery over the uses of sensational words.

*The Poet* is his poetic manifesto that elicits his poetic philosophy for the poetic whirlwind all around the globe. The poet is rich so far his racy style is concerned. He implies various figures of speech but concludes with this precious remark that capital idea is more important than the style. Arbind Kumar Choudhary points out his philosophy of poetry:

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 for the generations to come. (Phutela 2011, 125)

Going through Arbindonean racy style and Arbindonean sonnets I reach on this conclusion that he is not the star, but the superstar, not a poet but a bard, not a man but a superman, not a follower of existing tradition but an introducer of the new literary movement, and, above all, not a poetic figure but a father-figure of the firmament of Indian English poetry. His innovative racy style has been widely appreciated on one hand and the sonnets on the other amidst the creative communities all around the corner. It is a matter of great honor for the Indians to introduce a fourth model of Arbindonean sonnets next to Shakespearean, Spenserian and Miltonic sonnets in English literature. The Arbindonean sonnet has started glittering across the literary horizon with Indian iridescence and fragrance for the literary whirlwind for Tom, Dick and Harry across the globe. His innumerable literary nicknames – Indian sonneteer, Indian Keats, quatrain king, phrasal king, mythical messiah, proverbial samarat, guardian angel, poet of the poets, poet of the paupers, editor of the editors and many others speak volumes about his poetic iridescence. His more than fifty published interviews in India, Malta, Romania and others in a bare short span of only seven years elicit his message for literary whirlwind for Tom, Dick and Harry across the globe. His poetic zones are more sensuous than the erogenous zones of the fair sex. His poetic zone is really a treasure-

trove for the readers in general and the peeping poets in particular that exhale fragrance of spiritual wisdom all around the globe. Prof. S.C. Dwivedi, Dept. of English, Allahabad University, appreciates his works and says:

Arbindonean Racy Style and Arbindonean Sonnets that glitter comprehensively in 5 Poets Anthology speak volumes about Choudhary's magnetic poetic personality in India and abroad.

O Arbind!  
Enlighten the dark-horse  
Like the Titan of Thakur Dalan. (quoted in Sharma 2013, 7)

Arbind Kumar Choudhary is not a poet but a literary blast that has shaken the literary world with a number of literary crowns in India and abroad. His poetic philosophy of suffering, love, nature and poetry that blossoms in *Melody, Love, Nature* and *The Poet* is of high water mark that earned his poetic credit in the Cambridge Dictionary of English Writers, England and several interviews published in Malta, Romania and India. His literary works are the unparalleled jewels of Indian English poetry. Prof. S.C. Dwivedi has explored the chief qualities of his racy style and called it Arbindonean Racy Style originated first of all in the history of Indian English poetry. Arbindonean Racy style that contains the ascending alphabetical word order in a stanza exhales Indian fragrance for Tom, Dick and Harry in general and the poetry lovers in particular amidst the tempestuous materialistic winds blowing across the continent. Arbindonean Racy style was later tuned by a number of prominent professors and the poets – Prof.N.D.R. Chandra, Prof. S.R. Rai, Prof. D.T.K. Dutta, Prof. Lalitesh Mishra, Prof. T.V. Reddy, Prof. Mahendra Bhatnagar and a host of others.

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