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Phrasal Monarchy of Choudhary in Indian English Poetry

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Abstract

Arbind Kumar Choudhary is basically a big gun of the literary passages whose racy style of versification, Indianised version of sonnets, phrasal passages, proverbial pigments and uses of various figures of speech glitter like butter for the aster of its nectar. The popularity of his innovative poetic passages persuades a number of his verse-suitors and compels them to abide by his track of versification. Being a game person of the creative groves Arbind Kumar Choudhary tried his best to set the Thames on fire without fear or favour. His immense popularity amidst the creative writers in a short span of his poetic career makes him a poet of high water mark in Indian writing in English. Arbind Kumar Choudhary is really a poet of high water mark in Indian English poetry without mystery.

Keywords: Versification, Phrasal King, Mythical Monarch, Spirituality

Arbind Kumar Choudhary who has been honored with a number of literary crowns--- Indian Keats, Quatrain king, Phrasal King, Mythical Monarch and Poet of the poets due to Keats' romantic passages, rhymed quatrains, phrasal quatrains, mythical junction and Spenserian poetic pigments in the firmament of Indian English Poetry has laid foundation of Indian School of Poetry in general and Indianised version of Arbindonean Sonnets in particular for the restoration of the spiritual sanctity for Tom, Dick and Harry in general and his verse-suitors in particular. These mind blowing phrasal words--- golden fire, fox-glove, moon blanched sand, summers honey breath, blue stocking, dreaming earth, azure- sister, October blood, lark-spur, star-shower, shocking pink, passion flower, wind hover, day dreaming, birds eye-view, between wind and water and many others establish his phrasal heraldry in Indian English poetry. These captivating phrasal words--- femme fatale, petticoat government, fide at amore, trophy wife, Aladdin's love, knee trembler, love sick, A Roland for an Oliver, teeny- beeper, affaire d'amour, lovey-dovey etc are really the pearly gates for all those who wish to have a drought of the



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phrasal wine of Indian English poetry. Prof. Mahashweta Chaturvedi comments in her scholarly paper entitled ‘Phrasal Flavour of A. K. Choudhary’:

“The application of the four phrasal words in this rhymed quatrain spreads phrasal fragrance far and wide. ‘Universal Voices’, a collection of 48 rhymed Indianised version of sonnets focused primarily on the literary perspectives of Indian English writers, deals effectively with the application of a number of phrasal words from alpha and omega that is the clear illustration of his poetic maturity on one hand and the mastery over the phrasal words on the other. Here lies a rhymed couplet that contains two phrasal words – wild goose chase and bird of passage wreathed very beautifully.

“Wealth is a wild goose chase
For Vaskodigama like bird of passage.”

(U.V, 2008:6)

It is the ‘Universal Voices’ that establishes his poetic career not only as an originator of Indianised version of sonnets called Arbindonean Sonnets but also lays foundation for the crown of the Phrasal King in Indian English poetry.”¹(2015:13-14)

His innovative poetic passages make him a game person while his phrasal passages become as good as gold in English literature. His racy style of versification breeds the sweets of success while Indianised version of sonnets blooms in high spirits. Like Kamala Das Arbind Kumar Choudhary bursts forth across his poems in Indian English poetry. Like Sarojini Naidu Arbind Kumar Choudhary sings in the melodious manner and becomes intensely sensuous as Toru Dutt is in Indian English poetry. His Aurobindonean method of mythical meridian is unsurpassed. His fiery spirit, innovative creative groves, literary artillery, poetic iridescence, humanitarian approach, shaping methodology, spiritual sensation, captivating capital idea, emotional eruption, humourous tone and several other creative passages make him peerless in the territory of English poetry in India. There are a cluster of his verse suitors in and outside India who have appreciated his poetic passages with their full- throated ease. Patrick. J. Sammut, Maltese poet, becomes the suitor of his verses and appreciates the poetic ingredients of ‘My Songs’. It was Patrick. J. Sammut who has interviewed the poet first of all in 2009 and since onwards more than fifty five interviews have been published in various online and print journals and critical books in and outside India.

Arbind Kumar Choudhary, the founding father of Arbindonean Racy Style of versification, Indianised version of Arbindonean Sonnets and Arbindonean School of Poetry has not only been interviewed for more than fifty literary journals and anthologies in Malta, Romania, Albania and India but also has been credited with a number of literary crowns in the contemporary history of English poetry in and outside India. His inclusion in several

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dictionaries, anthologies and books in England, America, Romania, Mongolia and Malta, international awards in America, China and India and inclusion in more than twenty literary journals in America, Tunisia, Nigeria and India justify various literary crowns awarded to him. The comment of Patrick Sammut on his poetic style is sublime: “The poems of Choudhary are called by him “songs”. In fact, the play on sounds and melody are a solid presence; thus, his poems are also meant to be sung. This is done through the frequent use of alliterations, assonances, internal rhymes (“Willowing and sparkling/Are darling of the spring”, see *The Spring*), and mono-rhymes (“nebulosity/ generosity / gully / poesy/intricacy/ delicacy”, see *Poet*), amongst other poetic mechanisms.

Another poetic mechanism favoured by Choudhary is the play with contrasting words in meaning. This is seen even in the titles some of his poems carry (such as *Friend* and *Foe*, *Death* and *Life*, and *The Poor* and *The Rich*). In *Foe*, Choudhary contrasts the notion of “foe” (“A fallen angel”, “a venomous spirit”, “an out Herod-Herod”) to the notion of “poet” (“A celestial glitterer”— thus the notion that the poet as light and the one who leads to epiphany; “a man of spirit”, “a clean slate”). There are also many words and phrases that repeat themselves from one poem to the other (“party-pooper”, “Herod”, “minion”, “piggish”, “dexology”, “jewel”). In *Life*, Choudhary writes, “Life is a crown of thorns/ Death is a bed of roses” (for those who suffer).

Structurally, Choudhary prefers regular stanzas, and in general makes use of the English sonnet format (three quatrains and a final couplet). From the lexical point of view Choudhary’s first choice are registers linked to nature (especially the microcosm) and Oriental and Classical mythology. That of Choudhary is not a simple language for readers not familiar with Indo-English. However, one does understand that his is a direct message, one with a moral, political and social stance.

Throughout his poems Choudhary makes great use of exclamation marks. For example, in his first poem, *Awake*, Choudhary writes “Awake! Awake! Awake!”, “Arise! Arise! Arise!”, “Be conscious! Be conscious! Be conscious!”, and “O Sullen Trinity! O Almighty! O Sovereignty!” The poet does this on purpose in order to underline the urgency of the situation.”² (2010:13)

‘Eternal Voices,’ maiden poetry collection, makes a fertile ground for the phrasal prosperity in English poetry in India. Some of the most striking phrasal words---- turn over a new life, guardian angel, father-figure, soul-force, turning point, vale of tears, rain of tears, at fever pitch, golden age, utopian age, watery grave and many more-- add fuel to the poetic passion of the peeping poets. The poet murmurs melodiously in this phrasal stanza.

“Thine saddest thought is Horaces
flies with the wings of golden age

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and sinks in the utopian age.”³

(2007:19)

‘Universal Voices’ quenches the thirst of all those Indian English writers who wish to enrich Indian English poetry and explore Indianised version of sonnets in toto. The phrasal couplets spread phrasal fragrance far and wide. Prof. R.P. Singh of Lucknow University has called it the rare example of Indian English poetry. This proverbial rhymed couplet that adds double phrasal words---saving grace and burn in furnace-- spreads the phrasal fragrance for the phrasal whirlwind all around the corner.

“God is a saving grace

For those burning in furnace.”⁴ (2008:25)

His phrasal passages are unmatched in the same way Spenser’s Spenserian stanza is in English poetry. The intensity of the phrasal fragrance blooms to its utmost degrees across his verses that makes him the champion of the champions in Indian English poetry. The phrasal pinnacle replaces the piggish philosophy for the sake of the phrasal heraldry of English poets in Indian English Poetry. He is really an Indian English poet par excellence whose popularity has been increasing by leaps and bounds across the creative continents.

In an interview with Prof. S. M. Pahadiya Arbind Kumar Choudhary replies about the Indianised version of Sonnets:

‘Universal Voices’ is a collection of 48 Indianized form of sonnets poles apart from Shakespearean, or Miltonic or Spenserian. All these sonnets deal with the poetic aspects of well known Indian stalwarts consisting from Derozio till contemporary writers. Secondly, all sonnets consist seven rhymed couplets with Indian flavour. Indianness overflows all through these sonnets from beginning up to end. Third, Indian authors are included from all ages without jaundiced eyes. Couplets are sensational, compact and concised in this book. My poetic flavour also blooms with the poetic sensibilities of the authors concerned. There are several other exceptional poetic qualities that make Universal Voices a monumental work in the history of Indian English literature.”⁵ (2013-14:58)

‘My Songs’ that breeds several poetry collections in later years adds fuel to the poetic passion of the peeping poets for the creation of the Phrasal School of Poetry in Indian English literature. Most of the couplets and quatrains are rhymed, proverbial and phrasal that persuade the poets to abide by this trend of versification under the purview of the newly established poetic school popularly called Phrasal School of Poetry under the guidance of this poet who has been popularly called the Phrasal King in the territory of English poetry in India. ‘My Songs’ makes a bridge between the Romantics and the Augustans. The cultural heraldry flourishes along with the phrasal passages in clusters. These phrasal words- vital feelings of delight, fatal feelings of

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delight, congregated might, jack o' lantern, naked- thinking heart, grass widow, vale profound, better than ever , father- figure, animal spirit, high spirit, snake in the grass and several others justify the phrasal crown in the kingdom of English poetry in India. The phrasal fragrance of his verses makes him putative in the creative milieu in and outside India. Prof. R. A. Singh comments in his scholarly paper entitled 'Phrasal King in Indian Writings in English':

Prof. NDR Chandra, Prof. S C Dwivedi, Prof. R. A. Singh, Prof. Mahendra Bhatnagar and several other celebrated critics have remained the prime suitors of his verses who have positively commented on his verses from time to time. He is also the first Indian English poet to have been interviewed for more than four dozen literary journals in Malta, Romania, Albania and India. His inclusion as the adviser and editorial board member in more than twenty literary journals in America, Nigeria, Tunisia and India and Indianised version of Arbindonean Sonnets, Arbindonean Racy Style and Arbindonean School of Poetry speak volumes about his magnetic poetic personality in English poetry in general and Indian English literature in particular" 6 (2016:41)

'Melody', a collection of 120 rhymed quatrains, consists a number of phrasal words. This quatrain that contains three phrasal words-- queen of the may, red letter day and castaway-- supports the crown of the Phrasal King in English poetry in India.

"The spring of day
Is the queen of the may
For the red letter day
Of the castaway."7

(2009:19)

'Melody' appears in disguise of monody that spreads the spiritual message of suffering in life. Those who suffer more become the most successful men in the days to come. 'Melody' is a collection of the phrasal quatrains too because some of its quatrains contain the phrasal words in plural numbers. The combination of the phrasal words in plural numbers in a quatrain brings to light his proficiency in phrasal passages on one hand and the artistic approach on the other. The combination of three or more than three phrasal words justifies the intensity of the phrasal fragrance and prepares a fertile poetic passage for the creation of the Phrasal School of Poetry in Indian English literature .The striking phrasal words that are wreathed artistically in the phrasal quatrains elicit the density of the phrasal fragrance his verses exhume here and there. Prof. SC Dwivedi writes in his scholarly paper entitled 'Multiferous Manifestations of A. K. Choudhary':

The other poetic quality that makes this poet a father figure is the uses of the proverbial lines that strike the reader's mind time and again and also stirs sensations to them. The phrasal words that the poet puts in one stanza after another make him Phrasal King in the literary world. 8 (2015:115)

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The phrasal passage engages the piggish passage for the sake of the personage. The message of the poetic passage enlarges the edge of the sage for the poetic voyage. The intensity of the phrasal passages divulges the poetic pigments of Indian English poetry that wages a war for the global recognition of Indian English poetry without fear or favor. The cluster of the phrasal passages has become a corking time for all those who enjoy poetic flames to its utmost degrees. The popularity of the phrasal passages sets the Thames on fire in Indian English poetry. The phrasal heraldry has become the literary artillery for many a man of gentry. The phrasal heraldry has become an artillery for the sophistry amidst many an infantry. The phrasal passage has become a saving grace for Arbind Kumar Choudhary like bird of passage who knows where to use the literary artillery? The phrasal alluvial passage picks up a quarrel for the phrasal proficiency in English poetry in India. The rhymed phrasal quatrain is basically a junction of the phrases that wipes a slate clean for the meridian of phrasal poetry. Prof. R. A. Singh comments in his scholarly paper entitled 'Phrasal King in Indian English Poetry', "The uses of four phrasal words in a quatrain is not a child's play even for a great poet to amalgamate altogether. As a result the phrasal fragrance of this Phrasal King can rarely be ruled out from the literary world." 9 (2016:41

'Love Poems' and 'Nature Poems' contain a good number of phrasal passages that appeal most to all those who possess poetic pigments at heart and soul. But 'Love' is his masterpiece that is proverbial, pictorial and phrasal. It propounds his philosophy of love and blends Indian, Greek and Roman mythical messiahs with great artistic beauty. These phrasal words of 'Love'-- fancy man, fancy woman, flesh pot, fallen woman, fancy work, fairy god mother, fecund zone, femme fatale, fresh faced lava, fatal feeling of delight, fair luminous mist, golden tether, golden fire, good samaritan, good humour, green eyed monster, like many a voice of one delight, second to none, standing water, twinkling star, treasure-trove, thunder struck, time's best jewel, trophy wife, trimester, thriving turf, transparent might, turn the century, vital feelings of delight, vale profound, under vow of celibacy, wild with glee, wink at, wallow in money, wedlock, wet dream, winking region, white face, wild goose chase, wind hover, mazarine ocular, mint of money, moonlit night, moon blanched sand, motley rays, mating season, milk and water, menstrual flood, naked thinking heart, nest of viper, star shower, saving grace, soldier of fortune, star struck, shell shock and many others spread his phrasal fragrance here and there.

'The Poet', a collection of 195 rhymed quatrains, reminds Wordsworth's 'Preface to the Lyrical Ballads' for the spiritual sensations for thousands of men in this immoral age of wealth, wine and wine. Apart from the poetic doctrines 'The Poet' brings to light the phrasal flavour for the readers and the verse-suitors alike. His quatrains that contain three or more than three phrasal words wreathed artistically just like the beads of the garland earn not only the crown of the

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phrasal king but plants the germs of the Phrasal Revolution in the domain of Indian writing in English. This quatrain that contains three phrasal words-- earthly incense- divine muse and put the saddle on the right horse-- makes him a poet of phrasal floral in the firmament of Indian English poetry. Prof. M. P. Singh writes in his scholarly paper entitled 'Phrasal King in Indian English Literature:

“His phrasal maturity makes him a literary celebrity in the poetic world. This rhymed quatrain that consists three phrasal words – make a name, corking chime and womb of time- brings to light the phrasal fragrance of this Phrasal King in the domain of English poetry all around the world.

“To make a name

For the corking chime

Is the flame

Of the womb of time.” (The Poet , 2011:30)

The phrasal fragrance of the Phrasal King makes him a literary flower of the poetic garden with might and main.”¹⁰(2016:108)

‘Five Indian English Poets (2015) that is edited jointly by Professor R. A. Singh and Dr. Ashok Kumar Yadav, consists five leading contemporary Indian English poets-Stephan Gill, Arbind Kumar Choudhary, D.C. Chambial, S. C. Dwivedi and B. K. Dubey who credit not only several poetry collections in English but are also published globally. Stephen Gill is a poet laureate at Ansted while Arbind Kumar Choudhary has been popularly called Indian Keats. Arbind Kumar Choudhary who becomes the bride of this anthology covers highest number of 93 pages with seven papers and an interview with D.C. Chambial. Three foreign critics-B.M. Jackson, Kurt.F. Svatek and Patrick. J. Sammut and four Indian critics –Prof.NDR Chandra, Prof. S C Dwivedi, Prof. T. V. Reddy and Dr. Mahashweta Chaturvedi have minutely dissected all his nine poetry books from alpha and omega and explored many a dark poetic aspect of his works at the grass root level. Prof. NDR Chandra inhales his poetic essence and the essence of his philosophy of love while Prof. SC Dwivedi explores the essence of Arbindonean Racy style of versification for Tom, Dick and Harry in Indian English poetry. B. M. Jackson, K.F. Svatek and Patrick J. Sammut admire his poetic approach, poetic style and poetic iridescence with their full- throated ease while Prof. T.V. Reddy declares that Arbind Kumar Choudhary’s portrayal of the modern leader as the product of caste, corruption and compromise speaks volumes of his keen perception and social awareness. Dr. Mahashweta Chaturvedi justifies the significance of Arbindonean style in her scholarly paper ‘Poetic Flavour of Arbind Kumar Choudhary’ and crowns him with the poet’s poet in Indian English poetry. P. K. Majumder, an editor of Bridge –In – Making, Kolkata, comments on his writings:

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Arbind Kumar is a master of quatrains and has extensive knowledge of vocabulary, giving prodigious greater depth to his literary output, a circumstance that even his reviewers had been reaching for dictionary on occasions. We may take a look at what reviewers of his collections of poems. Patrick J Sammut on his collection “My Songs” (2008) said while he wrote in Explorer - Choudhary voices his feelings and preoccupations “in full - throated ease” and expresses without fear a number of important issues, the need to act immediately, the need to return to Nature and abandon greed and power. ‘My Songs’ is a small book which carries enormous weight, message and responsibility addressed to all mankind. It is perfect example of the saying, “The word is more powerful than the sword,” and all these in a poetical language of his own. 11(2012:15-16)

‘Four Contemporary Indian English Poets’ (2014), ‘Arbindonean Iridescence in Indian English Poetry’ (2015) and ‘Arbindonean Luminosity in Indian English Poetry’ (2016) bring to light his poetic maturity amidst the creative writers in India and abroad. Prof. Ved Miltra Shukla who is himself an Indian English poet from Rajdhani College, New Delhi elicits his opinion on a number of his topics such as poetry, love, sonnets, racy style of versification, Arbindonean School of Poetry, and several other burning issues in conversation in detail. His Wordsworthian poetic doctrines that exhume his poetic philosophy in ‘The Poet’ in detail have been highlighted without fear or favour. His poetic passage breeds a land of milk and honey for the common masses in general and the versifiers in particular.

The most glittering literary passage this book ‘Universal Voices’ brings to light is the criticism written by the critics on the title of Indianised version of Arbindonean Sonnets without fear or favour. It is interesting to know that Indianised version of Arbindonean Sonnets came into existence just after Shakespearean, Spenserian and Petrarchan Sonnets of English poetry. Indianised version of Arbindonean Sonnets is the emotional outburst of the Indian poets in general and the sonneteers in particular for the literary artillery of Tom, Dick and Harry in general and the verse suitors in particular in spite of the monetary monarchy prevailing across the globe. Arbindonean School of Poetry propounds not only the poetic doctrines for the prosperity of the poetic passages but makes also a bridge between Indian and English poetry for its popularity all around the continent. This school of poetry has become an ointment of all those who wish to pursue their careers in the creative world. Prof. Mahendra Bhatnagar explores the symptoms of Arbindonean School of Poetry and highlights the phrasal fragrance, mythical magnificence, proverbial preference, romantic essence and Spenserian poetic fragrance of his verses to enrich the poetic beauty of English poetry in general and the Indian English verse in particular. Arbindonean School of Poetry promotes not only the poetic passages but thrills also the peeping poets for perfection in their poetic world. As a result Arbindonean School of Poetry

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has started to bloom and will continue to flourish in the womb of time. This school of poetry is really a great poetic deity for the superiority of English poetry in India. Arbind Kumar Choudhary who has been honored with a number of literary crowns- Indian Keats, Quatrain King, Phrasal King, Mythical Monarch and Poet of the poets due to Keats' romantic passages, rhymed quatrains, phrasal quatrains, mythical junction and Spenserian poetic pigments in the firmament of Indian English Poetry has laid foundation of Indian School of Poetry in general and Indianised version of Arbindonean Sonnets in particular for the restoration of the spiritual sanctity for Tom, Dick and Harry in general and his verse-suitors in particular. The immense popularity of his phrasal passages has made him the Phrasal Monarch in the kingdom of English poetry in India.

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