

An Interview with Poet, *Arbind Kumar Choudhary* by *Dr. M. Chaturvedi*, (D.Litt., Editor of *Mandakini*)

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Brief Introduction

The Arbindonean racy style, and Arbindonean sonnets are the unique poetic features of the poet Arbind Kumar Choudhary who has established his poetic career within a short span of only five years in India and abroad. His mythical monarchy, phrasal proficiency, proverbial perfection, pictorial painting, lyrical luminosity, innovative intention, poetic paradigm, autobiographical autocracy, sensational sensuousness, imaginative imagery, and poetic personality are the poetic pearls of this poetic philander who roams across poetic tavern for the fragrance of spiritual vision for Tom, Dick and Harry in this materialistic world. A. K. Choudhary, popularly called Indian Keats, needs no recognition in the contemporary Indian English literature due to his more than nine poetry collections, two reputed literary journals and, above all, a number of national and international awards in the field of writings. Sensuousness, imagery, medieval, pictorial, proverbial, phrasal, dream, imagination, lyrical, outburst, autobiographical, mythical, emotional, and several other poetic devices justifies his position as an Indian Keats in the history of Indian English literature. Love, beauty, nature, suffering, exploitation, life, friendship, sexual harassment, and various other subjects are at the core of his writings that prove his poetic maturity without jaundiced eyes. Choudhary, the literary Titan, has been enlightening the piggish philosophy of Tom, Dick and Harry in this money minded age in the same way the sun removes the darkness from this earth. His poetic potion, indomitable will, unbridled ambition, poetic intensity, sublime thought, racy style, mythical blending, rhymed quatrains, angelic guidance, dramatic dialogue, romantic vein, classical approach, painterly painting, rural landscape and, above all, Aurobindonean racy style have made him a champion of the champions so far his poetic composition is concerned. Satire, humour, pathos, couplet, reason and other neo-classical poetic qualities also bloom side by side with his romantic vein. His writings is of high water mark that will remain guiding the peeping generations in the womb of time.

INTERVIEW

Interviewer: Dr. M. Chaturvedi (D.Litt. & Editor of *Mandakini*)

Interviewee: Arbind Kumar Chaudhari (Poet)

Question 1: Could you describe your glittering works, please?

Answer: My poetry collections are as follows:

1. Eternal Voices (2007), 2. Universal 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)

Question 2: Poets are from all over the world. Where do you hail from?

Answer: I am also a literary infantry and nothing else of the global poetic community.

Question 3: As a writer, do you see yourself belonging to some tradition?

Answer: Creation rarely invites categorization or literary similarity nor is it mandatory to be in the line of some traditions / movements of writings. Majority of my poems are in rhyme, but few of them are also in free-verse. I don't want to be the mere puppets of the writers writing in any styles now a days.

However I leave the answer of this question for the critics who will go through all my works and will assess of belonging if any.

Question 4: Whom do you consider better capital idea or style?

Answer: Capital idea is the bride, and style is her ornament that enhances the blooming beauty to its climax. Style is to enhance the poetic beauty of the capital idea the poet implies in the poems. Style may change, but capital idea needs sensation rather than alteration.

Question 5: What is your essence in Indian English poetry?

Answer: The racy style, Indianized form of sonnets and the blending of the Indian and western mythology exhale my poetic essence through Indian English poetry.

Question 6: You have been also called a Phrasal King. How do you justify it? Give an example if any.

Answer: Phrasal, proverbial and pictorial elements are found in plenty across my poetic rosarium. Here is a rhymed quatrain that consists three phrases.

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

Question 7: Give some examples of the explored and new words of your poems.

Answer: Lovearium, lovelogy, lovesmith, Ramarium and several others are the explored new words of my poems.

Question 8: You have been called a poet of the souls and poet of the paupers too. Give example if any.

Answer: My poetic purpose is to peep in to the heart of the paupers for the peal of laughter on this strife- stricken earth. I have composed this verse in My **Songs**.

*Paupers are not the times fool
but time's best jewels.*

*Or,
Strife of life is better than ever.*

*Or,
Poor are they who play false.*

*Or,
Wealth is a wild goose chase for the sage.*

Question 9: You have been awarded in America and China on behalf of the leading literary associations. Where do you find yourself in the creative world?

Answer: All these awards rendered selflessly by these literary associations affirm the poetic recognition of my poetic sensibilities across the continent. It is the recognition of Indian English literature by the global society where my role is of a literary soldier to play only and nothing else.

Question 10: You, please, tell me the names of those critics who have been commenting on your poetic works .

Answer: There are a large number of the professors, the poets and the critics in India and abroad who have been commenting on my poetic works from time to time. Patrick J. Sammut, Vice- president of Maltese Poets Association, Malta, Les Merton, editor of Poetry Cornwall, and Bernard M. Jackson, International reviewer, England, Kurt F. Svatek, nominated four times for Nobel Prize for literature, Austria, Joy Rainey King, nominated twice for Nobel Prize for literature, U.S.A and a host of others in foreign countries .

In India Prof. NDR Chandra, VC at Baster University, Chhattisgarh, Prof. SC Dwivedi, Deptt of English, Allahabad University, poet Mahendra Bhatnagar from Gwalior, poet Mahashweta Chaturvedi from Bareilly, poet Shujaat Hussain from Aligarh, and many others to include.

Question 11: The large numbers of Greek and Roman mythical words puzzle the Indian readers. Do you write from the western readers' point of view?

Answer: The problem that you raise is common for both the Indian and the western readers. We, the Indians, neither have little knowledge about them nor are they acquainted with our mythical messiahs.

My writing is the output of the inner urges I feel at heart and soul. I cannot compromise with anybody so far my poetic contents, styles and thoughts are concerned.

Question 12: Prof. NDR Chandra has called you second Keats of English literature while Prof. SC Dwivedi calls you Indian Keats. Where do you find yourself in the writings?

Answer: There are a number of professors and critics who love my writings at their heart and soul. They are few of them who have gone through my poetic groves and lastly commented positively. I am thankful to all of them who support my writings morally and philosophically. I am a literary soldier of the vast world of literature where my duty is to fight for sake of literary whirlwind around my surroundings and nothing else.

Question 13: Prof. NDR Chandra has called your racy style Arbindonean. What are the poetic qualities of Arbindonean racy style? How is it different from other styles? Give an example if any.

Answer: Prof. NDR Chandra , Prof. SC Dwivedi , Prof. Mahendra Bhatnagar and a host of other poets and critics have called this style Arbindonean racy style in a number of their critical comments and reviews . It consists the ascending chronological sequence of the alphabetical words in a stanza with Indian essence in itself. Here lies a rhymed quatrain that consists the alphabetical ascending order of m(misery), n (nunnery), o (osculatory) and p (plenary).

*“Misery is the nunnery
Of the osculatory
For the plenary
Of the success story.” (Melody,2009:7)*

Question 14: You have also been called the originator of Indianized form of sonnets called Arbindonean sonnets. How is it different from other models of sonnets?

Answer: There are more than 48 Indianized versions of sonnets to my credit that consist seven rhymed couplets. These sonnets spread Indian essence in all its conscience. The style, the concept, the word and other forms too are Indian in itself. The spirit is Indian, and the capital idea is Indian that spreads Indian essence all around the corner. In this way it is different from Spenserian, Shakespearean and Miltonic sonnets without any dispute.

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