



INTERVIEW OF POET ARBIND KUMAR CHOUDHARY

Dr. Ved Mitra Shukla

Department of English, Rajdhani College

University of Delhi, New Delhi, India

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Interview
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Arbind Kumar Choudhary who has been popularly known with a number of literary nicknames such as Indian Keats, phrasal King, quatrain King, mythical monarch, Indian sonneteer, editor of the editors, Poet of the poets, Indian Spenser, Innovator poet and several others needs little introduction in the popular psyche of the Indian English writers. Prof. NDR Chandra, Prof. S. C. Dwivedi, Prof. Mahendra Bhatnagar, Prof. DTK Dutta, Prof. Masood, Prof. Lalitesh Mishra and several other poets have appreciated his writings from the core of their hearts. His fifty interviews, and more than hundred criticisms and reviews that he got published in a short span of time speak volumes about his charismatic poetic personality to the world. His passion for the prosperity of the poetic passage brings to light his poetic position for a counsel of perfection. Dr. Choudhary has been awarded with Life Time Achievement Award, 2010 by International Poets Academy, Chennai, Mandakini Award, 2011 by International Poetry Society of Bareilly and Editor of the Best Literary Journal 2011 & 2012 by International Writers and Artists Association, USA and International Research and Translation Centre, China.

Excerpts:

Q 1. VMS: Could you describe your glittering works, please?

AKC: My poetry collections are:

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) 9. The Poet (2011) 10. Leader (Press), 11. Haiku (Press), and 12. Majuli (Press)

Editor of the Journals:

1. Kohinoor (ISSN 0973-6395) and 2. Ayush (ISSN 0974-8075)

Q. 2. VMS: I would love to know what you think that current poetry is actually telling us about today's society ?

AKC: Poetry is for sensitive souls who can inhale the essence of the poems. Modern poetry tells us about today's society but the deaf cannot enjoy the melodious song. Modern poetry has failed to perfume the piggish philosophy for sanctity for want of society's disinterestedness and materialistic minded notion.

Q. 3. VMS: Do you write experimental poetry? Please comment on Arbindonean Racy Style.

AKC: Yes, most of my poems are experimental because I don't want to be a mere puppet of the inherited tradition of writings. Some of my poems end with one sentence while many others end with many quatrains. Even imagery is taken from history, mythology, science, nature and religions. Here is an example of the racy style in which the rhymed quatrain contains the ascending order of the alphabetical words.

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

One can find the sequence of the alphabet- e, f, g, h and I in a quatrain besides the rhymed quatrain.

Bogy, cogy and dingy
Is the effigy of the elegy

For the liturgy of the clergy

On this abbey of ecology.

(The Poet, 2011: 6)

Here lies the chronological ascending order of the alphabetical words --b(boggy), c(cogy), d(dingy) and e (effigy) in a quatrain.

Q4. VMS: Do you find conducive atmosphere around your surroundings?

AKC: I am that lotus who is rooted in mud. I get enough matters for my writings from the muddy surroundings I belong to.

Q5.VMS: Are you a religious man? What is your religious concept?

AKC: Religion is a tribulation if it lacks meditation. Our religious books are the treasure –troves and each man must go through it for celestial knowledge and wisdom. Unfortunately the blunt minded fellows have captured the religious plinth to befool the masses other name of religions. I am, no doubt, a religious man with modern interpretation and poetic approach with my creative works.

Q6.VMS: What do you find the role of the science for the florescence of the poetic iridescence?

AKC: Science is itself a way of creation that is based on truths and logics. It quenches our earthly thrusts and meets our daily dozens. Poetry, though itself a creative approach, is the voice of the sensitive soul that bursts forth for the florescence of the humanity. Science is earthly and poetry is celestial. Science enhances mechanization of the human beings while poetry enhances celestial wisdom for the human beings. Science quenches our physical thirst while poetry quenches our spiritual thirst. Science is earthy and poetry is real. It is science that increases the intensity of mechanization of a man of modern generation.

Q7.VMS : Why have you been called a follower of Aurobindonean School of Poetry ? Give reasons.

AKC: It is Maharshi Aurobindo popularly called Indian Milton, who has restored the cultural fragrance of Indian soil first of all in the history of English literature. I like his cultural heraldry at heart and soul.

Q8.VMS: How do you know you are a true poet?

AKC: I am not sure I am a true poet .But many critics call me time and again that you are a true poet.

Q9.VMS: Describe the feeling before a poem is born.

AKC: It is beyond my capacity to elicit the world of feeling before a poem is born because the tempests of feeling can rarely be expressed by a Lilliputian writer as I am. However none can control the tempests of feelings that arises before a poem is born as there has been a calm atmosphere before a whirl wind.

Q10.VMS: Do you find yourself thinking in poetry / poetic terms ?

AKC: I always think from creation point of view because I adopt the novel way of versification . Hence my works are more innovative and more poetical than any other thing .

Q11.VMS: A great poet said, The poetry with rhyme is returning to favors. Do you think it is true?

AKC: Though most of my poems are in rhyme, still I do not believe nor find instances that the poetry with rhyme is returning to favors.

Q12.VMS: How does Arbindonean Sonnet vary from other models of sonnets?

AKC: 'Universal Voices', the roaring voices of 48 Indian literary legends is ,in fact, a great work of art for several reasons. All these writers are alphabetically placed in Indianized form of sonnets consisting seven rhymed couplets .Writers of all genres are wreathed artistically in an Indianized form of sonnet. The researchers can get concised literary concept about all these writers of India as well as Indian origin. All rhymed couplets are phrasal, pictorial and above all, proverbial that are rooted in Indian soil.

Q13. VMS: There are a number of critics who inhale the phrasal essence from your poetry and call you a phrasal king. Give an example if any.

AKC: My verses predominate the phrasal fragrance, mythical magnificence, proverbial preference and Spenserian sensuousness in abundance. The critics can find the uses of the phrasal words in plural numbers in my stanza . Here is a stanza that contains four phrasal words-- a guardian angel, as good as gold , flip lid and the eyelid of many a stupid altogether.

A guardian angel of the world

Is as good as gold

That flips lid

The eyelid of many a stupid. (The Poet, 2011, 45)

Q14. VMS: The critics find the best example of the mythical blending in your writings and call you a mythical monarch. Give an example if any?

AKC: My poetry consists abundance of Indian mythical gods, goddesses and tales that blend with their western counterparts altogether and flourish too in my works in general and Love in particular. Indian mythical messiahs -- Ram , Sita , Radha , Meera , Shakuntala , Sabri, Urvasi, Panchali etc. flourish side by side with the western mythical messiahs- Mary, Mercury, Melpomene , Helen , Lucy , Cynthia, Jupiter, Adonis etc. Even Indian rivers – the Ganga and the Karamanasa bloom with the western rivers Acheron and the Lethe in my works. Here lies an example of the blending.

Kamdev's lustre
Is a cynosure
Even for the furied rapture
Of the Terpsichore . (Love, 2011: 30)

Indian mythical champions flourish side by side with the western mythical messiahs in my writings. Ram, Sita, Radha, Meera, Sabri, Dadhichi, Shakuntala and lots of hosts bloom altogether with Mary , Helen, Cynthia, Terpsichore, Adonis, Lucy, Jupiter with same intensity of fragrance. Even the Ganga and the Karamanasa rivers give its presence with Lethe and Acheron rivers in my writings. Here lies an example of the blending of the two mythical messiahs – Dadhichi and Orion:

Dadhichi's eternal blazon
Stirs the Orion
For the potion
Of sanctification. (Love, 2011: 42)

Q.15. VMS: Can the critic find your autobiographical essence in your works? Comment a bit?

AKC: Autobiographical fragrances is scattered here and there throughout my poetic groves. There are a number of examples of my childhood memories—native and working places, social surroundings and vice-versa in many poetry books. Sirajpur, Majuli, Ganga, Satra, Brahmaputra etc figure time and again in my poems. Here is a rhymed autobiographical quatrain:

The Ganga's odour
Is a good humour

For the Vidur

Of Sirajpur. (Nature Poems, 2010,p.23)

or

Sirajpur's swan

Wipes the slate clean

For the meridian

Of the Titan.

(The Poet, 2011, p.65)

Q16.VMS: What message would you like to convey to the readers?

AKC: The readers are advised to be honest themselves at heart and soul, read the book of your choice and pass your observation with facts and figures for literary prosperity in India and abroad.

Dr. Ved Mitra Shukla, Deptt. of English, Rajdhani College, New Delhi.

Dr. Arbind Kumar Choudhary, Head, Deptt. of English, Rangachahi College, Majuli, Assam.