PHRASAL MONARCHY OF ARBIND CHOU DHARY
IN INDIAN ENGLISH POETRY

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R.N. Tagore, Vivekananda, Aurobindo, Kamala Das, Nissim Ezekiel and Arbind Kumar Choudhary have been called the pioneers of Tagorean School of Poetry, Indian Saint Poetry, Pondicherry School of Poetry, Feminine School of Poetry, Ezekielean School of Poetry and Arbindonean School of Poetry due to the poetic universality, saintly approach, cultural culmination, feminine fragrance, burning issues and phrasal fragrance in Indian English poetry. Sarojini Naidu presents India as a land of beauty and song rather than the false picture presented by Rudyard Kipling and his followers. Like Harindranath Chattopadhyaya Arbind Kumar Choudhary exhorts to poets to compose verses for the sake of the poorest of the poor. Like Maharshi Aurobindo he shows little interest in politics. Like Maharshi Arbind Kumar Choudhary shows an evolution towards mysticism and spiritualism. Like Maharshi’s ‘Urvasie’ and ‘Love and Death’ his ‘Love’ is mythical and prepares the fertile literary passage for the inner imaginative pleasure. Under the influence of John Keats Maharshi composes earlier verses and abide by the romantic trends—intensity of imagination, play of fancy, sensuousness, spontaneity, vivid and eloquent diction. Seriousness, mysticism and spirituality distinguish his lyrical poetry. It is the romantic passion of John Keats too that runs wild across the poetic groves of Arbind Kumar Choudhary. The romantic strain that overflows throughout his verses earns the crown of Indian Keats in the kingdom of English poetry in India. Prof. M.P. Singh comments in his scholarly paper entitled ‘Phrasal King in Indian English Literature’:

“The phrasal fragrance of the Phrasal King makes him a literary flower of the poetic garden with might and main. The proverbial dialogue appeals most to the poetry lovers that has been widely appreciated by a number of critics and poetry lovers in India and abroad. There are a good number of literary titles- phrasal king, mythical messiah, proverbial Samarit, poet of the poets, Indian Keats and many more to his poetic credit in Indian English poetry that speaks volumes about his magnetic poetic personality. Several national and global awards, reviews and, above all, interviews sing his poetic popularity across the globe.” 1(2016:108)

‘Eternal Voices’, a collection of 35 vibrating poems, contains several striking phrasal words—virtual child, treasure house, heavenly music, morning star, jackpot, muse of the rage, fairer world, universal monarch, spiritual tragedy, winter evening, intimate yearning, golden age, war mind, unpremeditated art, Romantic tenants, utopian age, thorn of life, ineffectual angel,
unfathomed grieve, watery grave, harsh music, rural spirits, eternal fight, elegiac creator, vale of tears, maiden song, of first water, mingle together, at fever pitch, dark horse, turning point, make name, father- figure, jail bird, soul force, guardian angel, turn over a new life, poor devil, third force and many more that bring to light his innovative phrasal universality in English poetry in general and Indian writing in English in particular. This thin poetry anthology lays foundation of his Phrasal Monarchy in Indian English poetry.

The cluster of the phrasal passages that fires the poetic passion of the contemporary Indian English poets for the phrasal proficiency in English poetry in general and Indian English poetry in particular contains three or more than three phrasal words- wretched artistically just like the beads of the garland. There are a number of critics who have used stanza in the same way the English writers are habituated to use Chaucerian stanza or Spenserian stanza. The phrasal, proverbial and pictorial couplets and quatrains, sensitive spiritual sanctity, captivating capital idea, racy style of versification, innovative features, intensity of sensuousness and cultural culmination are some of the most distinguished poetic features that lay foundation of the Phrasal Movement in Indian writing in English. The introduction of the phrasal passages across his verses starts the period of the Phrasal Movement in English poetry in general and Indian English poetry in particular without exaggeration. The phrasal fragrance of his phrasal passages rewards him with the crown of the Phrasal King in the domain of English poetry in India. No other Indian English poet has shown the flawless excellence of the phrasal passages before Arbind Kumar Choudhary. The phrasal fragrance of his phrasal passages makes his verse suitors madonna in English poetry. The phrasal pinnacle of his phrasal passages fires the peeping poets for the phrasal heraldry in Indian English poetry. The phrasal fragrance of his verses has made him the fiery literary luminary in Indian English poetry. His proficiency of the phrasal passages can rarely be ruled out from the dictionary of English poetry in and outside India.

Swami Vivekananda and Swami Ramatirtha explored metaphysical and spiritual note in nineteenth century Indian English poetry. They founded The School of Saint Poetry. Sri Aurobindo and Swami Paramhansa abided by the tradition of Saint Poetry in the twentieth century. Mamnohan Ghose as an interpreter of Hellenic spirit stands unrivalled in Indian English poetry. Maharshi Aurobindo’s command over English is flawless. These picturesque words—melodious leaves, flowery murmur, pollened pleasure, a fading glory, a silver-bodied birch-tree tall, wind swept uplands etc bring to light his poetic perfection in versification. Here lie some more examples—born in humanity’s sunset, so clung they as two ship wrecked in a surge, vast illimitable snows, the monumental cloud, sublime and voiceless, played like morning with a flower etc that justify his mastery over the uses of the concreteness and liquidity of diction in English poetry. Henry Louis Vivian Derozio, K.P. Ghose, M.M. Dutt, B.M. Malabari, M.M. Ghose, Soshee Chunder Dutt, Ram Sharma, R.C. Dutt and many others are the pioneers of Indian English poetry in the nineteenth century who laid foundation of the renaissance with new trends and techniques. So far the phrasal fragrance in Indian English poetry is concerned, Arbind Kumar Choudhary is next to none due to the cluster of the phrasal passages from alpha and omega of his verses. The density of the phrasal passages wages war for the introduction of the Phrasal Movement in Indian writing in English. This proverbial couplet that amalgamates two phrasal words--jewel of the earth and peep in to-- stirs the verse suitors for the phrasal tornado in Indian English literature.
This proverbial quatrain that contains four phrasal words --double game, red-carpet welcome, corking time and prodrome -- supports his verse saunters in favour of the Phrasal School of Poetry with might and main.

“To play a double game
Is a red carpet welcome
For the corking time
Of Love’s prodrome.”3
(Love, 2011:34)

The phrasal heraldry that his verses bring to limelight is one of the most distinctive poetic features of his verses. The phrasal pinnacle that he introduces first of all in Indian English poetry sends the peeping poets in the seventh heaven.

This rhymed proverbial quatrain that attains the cluster of the four phrasal words-- Clever Dick , love-sick, shell-shock and wed lock-- exhumes not only the proverbial but also the phrasal fragrance for the stormy phrasal weather all around the corner.

“O Clever Dick!
Suck the love-sick
To smack the shell-shock
Of the wed-lock.”4 (Love,2011:8)

‘My Songs ’ that possesses some striking phrasal words- prize idiot, high spirit, genial spirit, animal spirit, full-throated ease, time’s best jewel, wild with glee , jack o’ lantern, fair-luminous mist, unfathomed grief, dewy-dark obscurity, long last sleep, Herod-Herod, doomsday, pep-talk, viper thought, snake in the grass, bal esprit, father-figure, lap of luxury, rough diamond, Uncle Same, dog eat dog policy, better than ever and many more enhances the phrasal beauty of his verses to its climax. These mythical messiahs-- Pan, Terpsichore, Vaman, Ulysses, Belial, Melpomene, Thalia, Lama, Dryad, Buddha, Mahavir, Ashoka, Kautilya, Akbar, Faustus, Herod, Cynthia, Dianna, Flora, Aphrodite and many others are frequently found across ‘My Songs’ that make him a poet of Aurobindonean School of Poetry in Indian English literature. ‘The Ganga’ has remained the mythical river from the last five thousand years and runs wild across India without interruptions. The Ganga that exhumes spiritual essence far and wide is a junction of the phrasal words wreathed artistically just like the flowers of the garland. This rhymed quatrain that spreads the phrasal fragrance here and there consists the junction of four phrasal words- vital feelings of delight, fatal feelings of delight, congregated might and like many a voice of one delight--- for the phrasal whirlwind all around the globe.

‘Melody’ sings the success story through sacrifice and becomes a saving grace for all those who suffer more. Though ‘Melody’ possesses several proverbial quatrains, yet it possesses a number of striking phrasal quatrains for the phrasal pinnacle in Indian English poetry . The phrasal pinnacle that goes up in this book persuades a number of his verse suitors to call him the Phrasal King in Indian English poetry . ‘Melody’ consists some striking phrasal words- left-handed
complement, old goose berry, queen of may, gold digger, green - eyed monster, peal of laughter, sparkling rainy weather, apple- pie order, donkey work, fancy work and many more that make this poet the Phrasal Monarch amidst the contemporary poets. 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.”

These phrasal words--- spread the phrasal fragrance far and wide. These captivating phrasal words--- birthday suit, petticoat government, erogenous zone, winking region, lovelier flower, rosy picture, fecund zone, green widow, rosy mole, snakish braid, dressed to kill, knee- trembler, soft-porn, peeping puberty, golden hair, lovebird, loveology, love blind and rat race—thrill the passionate lovers for the sexual encounter between the two and enrich the poetic beauty to its utmost degrees. The phrasal fragrance of his verses that establishes phrasal heraldry of Indian English poetry in English literature makes him the Phrasal Monarch in Indian Writing in English.

‘Nature’ and ‘Nature Poems’ are his doctrines on nature and its iridescence but consists the striking phrasal words of all forms for the phrasal fragrance of English verses in India. The phrasal quatrains and phrasal passages that consist the phrasal words in plural numbers for the phrasal prosperity purifies the poetic passage with the phrasal fragrance for Tom, Dick and Harry in general and his verse suitors in particular inspite of the materialistic nebulousness prevailing all around the corner. These phrasal words- milk and water, like the standing water, high flier, femme fatale, white feather, pull together, Alibaba’s cave, brass monkey, lovey-dovey, treasure-trove, heyday, red letter day, dorian grey, wonted way, fair play, field day, high water mark, loan shark, tide mark, ugly duckling and many others justify the phrasal coronation for the sake of this versifier without exaggeration.

‘Love’ is primarily a collection of the phrasal groves that purifies the poetic passage with the phrasal fragrance, proverbial pigments, emotional empathy, racy style of versification and mythical meridian for the restoration of counsel of perfection in Indian English poetry. Some of the phrasal quatrains fire the passion of the passionate lovers for the climax of the sexual encounter while several others exhume the phrasal fragrance to its utmost degrees.
The amalgamation of Indian, Greek and Roman mythical messiahs from alpha and omega of his verses in general and ‘Love’ in particular makes him the Mythical Monarch which the galaxy of the phrasal passages that contains the phrasal passages in plural numbers makes a fecund zone for the formation of the Phrasal School of Poetry in Indian English literature. There are some distinctive features—painterly painting, intensity of imagination, pinnacle of the phrasal passages, mythical meridian, sensitivity of sensuousness, passionate pigments of the philanders, perfumes of the peeping puberty and many more that work wonder for the counsel of perfection in Indian English literature. No doubt the poet deserves the crown of the Phrasal King through the poetic wings of his verse-suitors without fear or favour.

‘Nature’ that propounds his philosophy of nature and makes him one of the Romantic poets in Indian English literature possesses some of the striking passages with phrasal words in plural numbers. These phrasal words—starlitnight, moonlit night, moon-blanced sand, fecund zone and many others enrich not only the phrasal beauty but also the phrasal fragrance for the phrasal whirlwind all around the corner. ‘Nature’ deals with his natural philosophy for the sake of its iridescence in to to. It is the universal code of conduct for all living beings on this earth. It carries away several striking phrasal passages that enhance the poetic beauty to its pinnacle. Though it possesses instances of racy style of versification, yet it consists the striking phrasal passages for phrasal fragrance in Indian English poetry. The junction of the phrasal words in plural numbers in a quatrain convinces the creative writers to award him with the literary crown of the Phrasal King in contemporary Indian English poetry. The phrasal quatrains remind us the English poet Edmund Spenser for the Spenserian stanza in English poetry. The cluster the phrasal passages is an exploration of Indian English poetry that has added additional beauty in Indian English poetry. Prof. NDR Chandra writes in his scholarly paper entitled ‘Fragrance of Arbindonean Racy Style’:

“Arbind has been called a Phrasal King too because most of his rhymed quatrains consist more than one phrases derived from various sources of lives. Sometimes the number of phrases exceeds more than other parts of speech. He is no doubt a phrasal dictionary in himself because no where can we get such a large number of phrases as is used by him. Some of the striking phrasal words that consist are animal spirits, prize idiot, fair luminous mist, dewy dark obscurity, Herod policy, long last sleep, in sun and shower, dog in the monger policy, a wolf in sheep’s clothing, green room, Pandora’s box, bliss of solitude, blue blood, full-throated ease, time’s best jewel, wild goose chase, the pests of society, ruling passion, lap of luxury, red letter day, gold digger, seventh heaven, beggar’s description, milk and water, green-eyed monster, left handed complement, capital idea, saving grace, trophy wife, rat race, silver sphere, odour of sanctity, halcyon days, soldier of fortune, purest ray serene, donkey years, burning tutsan, Tom, Dick and Harry, second to none, love-lustre, love-dovey, eternal triangle, furried rapture, birth day suit, green widow, sacred cow, make heaven and earth, petticoat government, turn the corner, good humour, pay the debt of nature, azure sister, Dutch treat, red carpet welcome and many more all through his poetic gardens.” 6(2014:139)

‘The Poet’ deals with his poetic philosophy that consists one of the fine examples of his racy style of versification, poetic philosophy, proverbial quatrains and above all, phrasal passages
without fear or favour. The phrasal fragrance runs wild across the creative milieu and spreads its ingredients far and wide. These phrasal words-- guardian angel, father-figure, shaping soul, as good as gold, pulp literature, eternal blazon, pay the debt of nature, womb of time, cock and bull story, fancy work, young Turk, good humour, without fear or favour, land of milk and honey and several others strike the critics to take initiative for the Phrasal Movement in Indian English poetry. The most sensitive phrasal quatrain that contains the phrasal words in plural numbers stirs the verse-suitors for the coronation of the Phrasal King on one hand and the significance of the Phrasal Movement for Tom, Dick and Harry in general and the verse-suitors in particular from this culturally beautiful land of India.

Arbind Kumar Choudhary is primarily a poet of sensations who has created a number of sensational creations such as racy style versification, Indianised version of sonnets, novel and compound words, mythical amalgamation and, above all, the cluster of the phrasal passages that run wild across his verses without interruption. The junction of the phrasal passages that is found from beginning up to end of his verses creates a fertile literary period that may be called the Phrasal Movement in English poetry in India. The conjunction of the phrasal words in the phrasal passages perfumes the poetic passages with the phrasal fragrance to its utmost degrees. Though his verses possess several innovative features- rhymed proverbial couplets, racy style of versification, Indianised version of sonnets, new words etc., yet the phrasal pinnacle of his verses can rarely be ruled out from Indian English poetry. The phrasal monarchy of this putative poet is peerless in Indian English poetry. The phrasal fragrance of his verses makes a galaxy of the verse-suitors to follow in literature. He is really the roaring cloud of English poetry who has started to drench the poetic land with several of his creative passages including the phrasal pinnacle of his verses. Many critics adore his poetic passage and honor with a number of literary crowns. But the phrasal pinnacle of his poems puts this putative poet in the list of the phrasal drunkard in English poetry in general and Indian English poetry in particular. Poet MSVRamaiah comments in his scholarly paper entitled ‘Proverbial Samarit in Indian Writings in English’:

“There are a number of his verse suitors in India and abroad who have appreciated the novel trend of his writings with full-throated ease. Prof. NDRChandra calls him the Phrasal King while Prof.SCDwivedi honours him with the crown of the Mythical Messiah in English poetry. Prof. Mahendra Bhatnagar calls him the Proverbial Samarit while poet Biplab Majumdar becomes madonna of Indianised version of Arbindonean Sonnets. Dr. Mahashweta Chaturvedi becomes the ardent suitor of his verse pattern while poet M.S.V. Ramaiah honours him with several literary titles in English poetry. Many a critic calls him a Mythical Monarch while majority of them honour him with the title of the Quatrain King in English poetry.

Going through all his nine poetry collections, I reach on this conclusion that his verse consists all the techniques, pigmented poetic tools, novelty, uses of apt words and various figures of speech with might and main that advocates the literary title Proverbial Samarit in the firmament of Indian English poetry. It is only he who has been unanimously honoured with a number of literary crowns all around the corner. No other Indian English poets have propounded the poetic philosophy nor have they experimented with various forms of versification except Choudhary who has not only propounded his
philosophy of suffering, love, nature and poetry in ‘Melody’, ‘Love’, ‘Nature’ and ‘The Poet’ respectively but also explored Indianised model of Arbindonean Sonnets, Arbindonean Racy Style and Arbindonean School of Poetry that in return credited him with the crown of the Indian Keats, Phrasal King, Quatrain King, Mythical Messiah, Proverbial Samrat, Poet of the poets and what not? 7(2016:66-67). The most striking phrasal passage that adds three phrasal words attached to one another justifies the existence of the Phrasal Movement in English poetry in India. The pigmented poetic passage that possesses the phrasal words wreathed artistically just like the parts of the body purifies the poetic passage with the creation of the Phrasal Movement on this culturally prosperous soil of milk and honey. The thought provoking phrasal quatrain that consists three phrasal words fires the poetic passion for the creation of the Phrasal Movement in English poetry in general and Indian English poetry in particular. The phrasal fragrance of his verses that is a saving grace over the face of the disgrace strikes the verse-suitors for the territory of the Phrasal Poetry in Indian English literature. The phrasal pinnacle that puts the peeping poets in the phrasal tavern of English poetry in India pampers the poetic people for the phrasal perfection across the poetic scenario in and outside India. The pigmented phrasal passage this poet produces for the perfection in Indian English poetry perfumes the poetic scenario with the intensity of the phrasal fragrance. As a matter of fact Arbind Kumar Choudhary is really a poet of first water mark who deserves a number of literary crowns including the Phrasal King in Indian English poetry.

References:

2. Choudhary, A.K, Universal Voices, 2008, IAPEN, Begusarai
4. Ibid, p. 8