

Interview: *A. K. Choudhary in conversation with Ajay K. Chowdhary

Indian English literature has produced a galaxy of prominent English writers who have been glittering across the continent with their poetic vision, racy style, capital idea and sensational thought. Arbind is such a twinkling star who enlightens not only the piggish philosophy with his more than 1200 sensational poems, four dozen interviews and a number of critical comments but also drenches the literary world with fresh water of celestial thought and racy style as the cloud drenches the fields to make it fertile for the farmers. His inclusion in a number of anthologies, dictionaries and books speaks volumes about his poetic credit to the literary world .

The famous critic Shujaat Hussain reviews in Contemporary Vibes: “If the muse lovers go through the quatrains of Dr. Arbind, by power, theme, and temperament he is the most Arbindonian soul and spirit. This quatrain king is Arbindonian in his conception, style and structure of the kingdom of poetry.” The Arbindonian Racy Style of versification and Indianized version of Arbindonian Sonnets are the glittering jewels of his poetic worlds. His poetic fragrance has started blooming by leaps and bounds across the continent. Henry Vivian Louis Derozio, Deen Mohammed, Toru Dutt, Nissim Ezekiel, Kamala Das and Arbind Kumar Choudhary who have been called founding father of Indian English verse, first diasporic writer of Indian origin, first Indian English poetess, father of post independence Indian English verse, originator of the feminine sensibility in Indian English poetry and founding father of Arbindonian Racy Style of versification, Indianised version of Arbindonian Sonnets and Arbindonian School of Poetry in Indian English poetry have perfumed the poetic meadows with their innovative poetic pigments for the poetic prosperity of the common masses with might and main.

The creative spirit who has made a record of more than fifty published interviews in Malta, Romania, Albania and India has been awarded with the literary titles of the Phrasal King, Indian Keats, Mythical Monarch, Quatrain King and Poet of the poets in the firmament of English poetry in and outside India.

Dozens of the critical papers are presented on his poems in the national and international seminars held in Mumbai, Purulia, Bareilly, Muzaffarpur and several other places that bring to limelight his poetic pigments at the surface level.

Excerpts from a conversation with A. K. Choudhary:

Q1. Ajay: You have been awarded in America, China and India. What is the root cause of your intercontinental reputation?

AKC: The awards given by the global society speak volumes about the contribution of the authors concerned. My publication in the foreign journals and service for the foreign poets made me familiar with my global counterparts. My selfless service to English literature earned name and fame across the continent.

Q2. Ajay: You have been called a love poet, a poet of the sex and, above all, a poet of the erogenous zones of the fair sex. What is your philosophy of love?

AKC: The passionate lovers can see their faces in the mirror of my writings, while the spiritual lovers can sip a cup of celestial thoughts. The painterly painting of the erogenous zones of the fair sex fires the passion for the sexual encounters. Love is the spiritual feeling that lies in pure heart and sensitive mind. Love is the fragrance of life that goes over the head of the passionate lovers. Love is spiritual, divine and celestial.

Q3. Ajay: You have been also called a poet of nature because you paint a lovely picture of natural objects. What is your philosophy of nature?

AKC: Nature and its glittering pigmented objects is the divine treasury of wisdom. Nature is the universal code of conduct that must be abided by all of us for the fragrance of the ecology on this earth. It is nature that guides the course of life for the kingdom of wisdom. It is also nature that fires the passion for sexual encounters. Natural order is the call of nature that will keep peeping generations blissful on this earth. Nature is under a vow of celibacy.

The moonlit night
Stirs the hen night
For the sexual fight
With the knight. (*Love*, p.43)

Q4. Ajay: Why do you use a number of phrases and proverbs in your poems? Why do not you keep in mind the common readers?

AKC: Natural flow is the call of nature for the sake of its proper order. They come from the unconscious mind and without interruptions. Should I compromise with the common readers in philosophical thought and ideology? Can the original flavour of my writings will be in tact? Should my writing not flow naturally? Why should I go down for them? Why should I take notice of those living in oblivion? My writings are not meant only for them, on the contrary it is for all ages and for Tom, Dick and Harry.

Q5. Ajay: You have propounded your philosophy of poetry besides the racy style popularly known Arbindonian Racy Style by a number of critics and scholars. What is your philosophy of poetry?

AKC: My philosophy of poetry is to restore the ecological order, honour to the deprived classes and, above all, to enrich the spiritual strength of the human beings. Poetic life is a crown of thorns rather than a bed of roses. You can smell the fragrance of the racy style of my creative grove mentioned here in which the sequence of the ascending order of the alphabetical words is strictly maintained in a quatrain. Such examples are very rare in English literature.

Bogy, cogy and dingy
Is the effigy of the elegy
For the liturgy of the clergy
On this abbey of ecology. (*The Poet*, p.6)

Or,

Misery is the nunnery
Of the osculatory
For the plenary
Of the success story. (*Melody*, p.7)

Q6. Ajay: Your satire and humour is very punching for the leaders. Immorality is going up in all classes of people. Why do you target only the leaders?

AKC: Who says that I target only the leaders? People of all classes are under the target of my satire and humour. Leaders befool the masses on the name of prosperity, equality and equal opportunity. In one of my poems, I have versified:

Man is the prize idiot of the earth
While woman has a filthy faith. (*My Songs, p.22*)

Leaders are the worst examples of the immoral characters on this earth. As a result they are satirized, not humiliated in my poems. My intention is to arouse their feelings, not to humiliate for the sake of the society. I also ridicule the hollow man, the sensuous woman and the people infected from viper thoughts to mould them for the saving grace. I satirize the manner, the corrupt approach, and piggish philosophy, not the human beings.

Q7. Ajay: What do you mean by literature?

AKC: Literature is the guide, the guru and the torch bearer that enlightens the piggish philosophy with novel vision, celestial thought and spiritual sanctity for a peal of laughter on this strife-stricken earth.

Q8. Ajay: How does Aurobindonian Sonnet vary from other models of sonnets?

AKC: 'Universal Voices', the roaring voices of 48 Indian literary luminaries, exhumes Indianness for several reasons. All these writers that are alphabetically placed are wreathed artistically in an Indianized form of sonnet. Some sonnets of 'My Songs' are phrasal, proverbial and pictorial. They contain some couplets or some quatrains or both to complete the norms of 14 lines. The researchers can get concise literary concept about all these writers of India and of her origin. All rhymed couplets are phrasal, pictorial and, above all, proverbial that are rooted in Indian soil.

Q9. Ajay: What are your unique poetic features that make you Champion of the champions ?

AKC : The innovative racy style, romance with the words, phrases and proverbs, exploration of new and compound words, uses of native and colloquial words, rhymed quatrains , Indianized version of sonnets , blending of Indian with the western mythology , spiritual capital idea and , above all, cultural prosperity of India are the sublime poetic qualities that make me champion of the champions so far Indian English poetry is concerned.

Q10. Ajay: Do you belong to Aurobindonian tradition of writers?

AKC: Maharshi Aurobindo who has been called the torch bearer of all those poets willing to inhale the cultural and mythical essence of India has already established cultural tradition of versification in Indian writing in English.

Indianness runs like wild fire across the verses of this shaping poet that captivates the masers at a glance .I have remained one of the great suitors of his style of versification focused primarily on the cultural beauty of India.

Q11. Ajay: Your verses lack feminists' ingredients. How do you comment?

AKC: Segregation in literature will sooner or later doom the fate of the masses. surprisingly one can find different group of writers—feminists, dalits and several others that focus primarily on certain community or society or sex. Mine is based on morality rather than certain society, purity rather than community and cultural sanctity rather than materialistic sophistry. All living and non- living natural objects are the part and parcel of my poetic journey. Both male and female are the counterparts of each other, not the enemy as presented by many feminists in their writings. Fighting for justice of the feminists requires appreciation. What can I comment if the male community is pictured as a villain of the society. I expect from all of them to raise the issues of injustice, inhumanity and exploitation without jaundiced eyes for the sake of Ramrajya in this world.

Q12. Ajay: Dalit writers claim that they sufferings are not pictured properly by the writers ? How do you see the role of Dalit literature ?

AKC: Unfortunately the Dalit community has remained one of the worst sufferers in such a society that claims not only the oldest religion of the world but also the most cultured society from times immemorial. This is no doubt the blunder of our fore – fathers done with this deprived community. I do not agree with them that non dalit writers fail to raise their voices properly. Dalit writers revolve round the dalit issues only while other writers focus on all issues including dalit sentiments. Secondly, dalit writers feel themselves more comfortable if they raise the derived sentiments of the community as a whole.

Q13. Ajay: There are a number of critics who have honoured you with several literary crowns in Indian English literature? How do you react?

AKC: All these literary titles they use frequently for me symbolize their appreciations of my style of versification and nothing else. They may explore the things in literature they are searching for a long period. The reasons may vary from one critic to another. However, I am thankful to all those who have spared their precious moments for my writings.

Q14. Ajay: What message would you like to convey to the peeping poets?

AKC: Our peeping poets are more technical, more sophisticated and more meritorious so far poetic world is concerned . However I expect from them to be loyal to morality, poetic fertility and humanity that has been degrading day by day with the passage of time . Be true to yourselves, fix your goal and believe in karma (action). A day will come whenever the output will knock your door.

Q.15. Ajay: Could you describe your works, please?

AKC: My poetry collections are as follows:

Eternal Voices (2007), *University Voices* (2008), *My Songs* (2008), *Melody* (2009), *Nature Poems* (2010), *Love Poems* (2010), *Love* (2011), *Nature* (2011), *The Poet* (2011), *Leader* (In press), *Haiku* (In press) and *Majuli* (In press).

Editor of the Journals like: *Kohinoor*(ISSN 0973-6395) and *Ayush* (ISSN 0974-8075)