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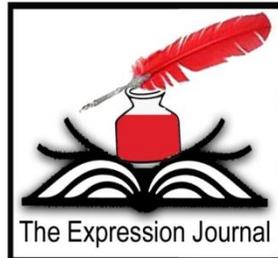
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# The Expression: An International Multidisciplinary e-Journal

(A Peer Reviewed and Indexed Journal with Impact Factor 1.854)

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## **POET ARBIND KUMAR CHOUDHARY IN AN INTERVIEW WITH BIJENDER SINGH**

**(Interview)**

**Dr. Bijender Singh**

**Editor-in-Chief**

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Arbind Kumar Choudhary who has been declared Universal Ambassador of Peace from India by the president Gabrielle Simond of Geneva based duo organizations-Universal Ambassador Peace Circle and Universal Peace Embassy has been popularly credited with a number of literary crowns in Indian creative milieu. India, the cultural capital, has produced a galaxy of the versifiers in Indian writing in English. Tagore, Aurobindo, Ezekiel, Kamala Das and Sarojini Naidu are the peerless English versifiers from the fertile literary zone of India. But so far contemporary Indian English poetry is concerned, Arbind Kumar Choudhary is peerless due to the innovative style of versification, cluster of the phrasal passages, mythical amalgamation, romantic flavor and, above all, Indianised version of Arbindonean Sonnets evolved first of all in the history of Indian English poetry. He has been published in more than sixty interviews in Malta, Romania, Albania and India. He has been included in several writers' dictionaries in America, England, Romania, China, Philippines, Malta etc. More than hundreds of research papers on the poetry collections, several critical books entitled *Arbindonean Iridescence in Indian English Poetry*, *Arbindonean Luminosity in Indian English Poetry*, *Poetic Heraldry of Choudhary in Indian English Poetry* and *Phrasal Heraldry of A.K. Choudhary in Indian English Poetry* and above all, intercontinental awards in America, China, France, Swiss and India speak volumes feature the magnetic poetic personality of Arbind Kumar Choudhary in Indian writing in English. The intensity of Keats' romantic flavor, cluster of the phrasal passages, mythical blending between Indian, Greek and Roman mythical messiahs and, lastly, exploration of Indianised version of Arbindonean Sonnets persuaded a group of the versifiers and the critics to award him with the literary crowns – Indian Keats, Phrasal King, Mythical Monarch and founding father of Indianised version of Arbindonean Sonnets in the contemporary history of Indian English poetry.

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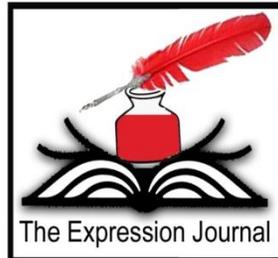
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### **Script of the Interview:**

**BIJENDER SINGH: You are known as a well-known writer and even I am also inspired by the merit of your poetry? How many collections have you authored so far?**

ARBIND KUMAR CHOUDHARY: I have written nine works and these are as follows: 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) and 9. The Poet (2011).

**BIJENDER SINGH: Well, I have heard that you are the editor of two journals also. Could you please tell us the titles you edit?**

ARBIND KUMAR CHOUDHARY: I edit two journals *Kohinoor* (ISSN 0973-6395) and *Ayush* (ISSN 0974-8075).

**BIJENDER SINGH: Do you always experiment with the verse-forms? Give an example of the racy style of versification if any?**

ARBIND KUMAR CHOUDHARY: Yes, I experiment with various forms and styles from time to time that suit my literary tempo the most. I compose rhyme in all forms but rhymed verse is my favourite style. The critics can smell the fragrance of the racy style of versification I have propounded all through my creative groves.

The luxury of misery

Is the nunnery

For the oscillatory

On the periphery of paltry. (Melody, p.8)

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The ascending order of the alphabetical words (l-m-n-o and p) in a quatrain is the explored poetic style of composition to my credit that is not a child's play even for the great authors to give this model of excellence. Besides racy style of versification there are some distinctive poetic features — blending of the classic and the romantic, use of various figures of speech, rhymed quatrains, abundance of sensuous, pictorial and mythical elements, pictorial painting of rural landscape and a number of others that can be harvested all through my creative garden.

**BIJENDER SINGH: How do you honour the emotion and passion of the sufferers?**

ARBIND KUMAR CHOUDHARY: People talk about race, religion and region, but I focus on emotion, passion and notion that must be honored at any cost for the maturity of the civilized society. All human beings are the slave of the passion, emotion and inner urges that require nourishment rather than harassment.

**BIJENDER SINGH: Do you see India as the cultural capital of the world?**

ARBIND KUMAR CHOUDHARY: Exactly, India has nothing to export to the world except the cultural prosperity that is still preserved in tact from more than five thousand years and is still blooming to its acme.

**BIJENDER SINGH: Why do you prefer capital idea to style? Please explain.**

ARBIND KUMAR CHOUDHARY: Capital idea is the soul and style is the flesh of the poetry. Capital idea is primary, rest is secondary. Poetic style is implied as per the temperament and taste of the poet to reveal himself that suits him most.

Style stirs for alluvial and changes as per the requirement of the composition. But capital idea needs sensation rather than permutation for the florescence of the creative gardens.

**BIJENDER SINGH: What is your poetic capital idea? Can you please elaborate it with a suitable illustration if any?**

ARBIND KUMAR CHOUDHARY: Poetry is to perfume the people's world for the counsel of perfection on this strife-stricken earth. My poetic purpose is to unlock nature's lock, unfold people's pathos and support the mute living beings on this earth.

To unlock  
Nature's lock  
Is the wisecrack  
Of the flock.

(The Poet, 2011, p.12)

**BIJENDER SINGH: How can you call the human being as the wisest creature of the world?**

ARBIND KUMAR CHOUDHARY: Human beings are the wisest creatures by mind, spirit and soul who fight for revival of spiritual world against the earthly monarchy, the harvest of the raw mind through their deeds and achievements.

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BIJENDER SINGH: How do you personify the objects? Give an example if any.

ARBIND KUMAR CHOUDHARY: Here is an example of the personification of the sun and the moon .

The sun is a stallion  
With the passion for copulation  
While the moon is the matron  
That beats down the merman.

(Nature, 2011, p.65)

**BIJENDER SINGH: Where do you find yourself after the composition of 1200 poems in English?**

AK: The primary purpose of my poetic life is to share my views with the readers, critics and researchers and also to stir sensations of Tom, Dick and Harry for a peal of laughter amidst the tempestuous materialistic winds blowing across the continent. So far the number of the poems are concerned, it is secondary, not primary, but the message it conveys is primary for the counsel of perfection. The space of the creative race is beyond our vision to judge in a proper way. I am a loyal soldier of the creative world and will remain until join the majority of the universe .

**BIJENDER SINGH: How do you paint the contemporary society? Do you find any hope of betterment in it?**

ARBIND KUMAR CHOUDHARY: Contemporary society is abundance in immorality, cruelty, and falsity. Earth, power and money monger have dazzled the conscience of the society under oblivion. False is flourishing and true is perishing. Even natural sanctity has become out of order due to rape with natural objects by the modern generation.

However I am optimistic that good sense will prevail sooner or later for over all spiritual sanctity.

**BIJENDER SINGH: Does literature reflect the society? What would you like to comment on it?**

ARBIND KUMAR CHOUDHARY: Literature reflects not only the contemporary society but also gives tips how to deal with in adverse situations. It is the best source of spiritual sanctity, prosperity and moral upliftment. If literature fails to do so, then it is a pulp literature.

**BIJENDER SINGH: Define creation. How do you react?**

ARBIND KUMAR CHOUDHARY: No one can prohibit the air from blowing, river from flowing, mother from issuing and the flower from exhaling fragrance in this world. Creation is the call of nature for the proper order of natural sanctity.

**BIJENDER SINGH: There are a number of critics who inhale the phrasal essence from your verses and call you the Phrasal King. Please give an example if any.**

ARBIND KUMAR CHOUDHARY: My verses exhale phrasal fragrance, mythical essence, proverbial pigments and Spenserian sensuousness to its utmost degrees. The critics can observe the uses of

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the phrasal words in plural numbers across my verses. Here lies a quatrain 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)

**BIJENDER SINGH: How does Arbindonean Sonnet differ from other trio model of sonnets?**

ARBIND KUMAR CHOUDHARY: I have explored an ideal model of sonnets that are deeply rooted in the fertile literary soil of India. The sonnets I versify exhale the cultural heraldry of India, nectars of Indian writers and all other things that are directly or indirectly related with India. In other words Indianness predominates enchantingly all through these Indianised versions of sonnets. These sonnets that are wreathed artistically bring to light Indianness for the Indian readers in general and the foreign readers in particular.

**BIJENDER SINGH: The critics find the best example of the mythical blending in your writings and call you a mythical monarch. Kindly give an example to support your statement?**

ARBIND KUMAR CHOUDHARY: My poems consist various examples of Indian mythical gods, goddesses and tales that blend with their western counterparts and flourish across my works in general and Love in particular. Indian mythical champions — Ram, Sita, Radha, Meera, Shakuntala, Sabri, Urvashi, Panchali and many others bloom side by side with the western mythical messiahs— Mary, Mercury, Melpomene, Helen, Lucy, Cynthia, Jupiter, Adonis and many others. Even Indian rivers – the Ganga and the Karamanasa bloom with the western rivers Acheron and the Lethe in my poems. Here lies an example of the blending.

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

**BIJENDER SINGH: Can the critic find your autobiographical essence across your works? Please tell a bit about it?**

ARBIND KUMAR CHOUDHARY: Autobiographical fragrances has been scattered throughout my poetic meadows. There are various examples of my childhood memories — native and working places, villages, farms, and social surroundings in many poetry books. Sirajpur, Majuli, Ganga, Satra, Brahmaputra etc. figure time and again across my verses. Here lies a rhymed autobiographical quatrain:

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The Ganga's odour

Is a good humour

For the Vidur

Of Sirajpur.

(Nature Poems, 2010, p. 23)

**BIJENDER SINGH: What message would you like to convey to the readers?**

ARBIND KUMAR CHOUDHARY: The peeping poets are advised to be dedicated to the profession, read the book of your interest, meditate and observe with facts and figures for literary sensation all around the corner.

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