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Phrasal Movement in Indian English Poetry

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Abstract

Indian English poetry has produced a number of literary movements; Aurobindonean School of Poetry, Ezekielen School of Poetry, Confessional School of Poetry, Subaltern School of Poetry and, above all, the Phrasal Movement for the spiritual whirlwind for Tom, Dick and Harry in general and the versifiers in particular in spite of the materialistic monarchy infecting the society. The Phrasal Movement in Indian English Poetry that runs wild from alpha and omega of the verses of the poet Arbind Kumar Choudhary speaks volumes about his gigantic poetic personality in and outside India.

Keywords: Phrasal King, Psyche, Subaltern, Milieu

Arbind Kumar Choudhary is not only the first Indian English poet to have been interviewed for more than sixty times for a number of reputed journals and anthologies in Romania, Albania, Malta and India but also has been crowned with a number of literary crowns including the Phrasal King in the popular psyche of the creative milieu in and outside India. There are ten poetry collections in English to his credit. His verses contain a junction of the phrasal words. As a result Prof. NDR Chandra writes in his scholarly paper entitled Phrasal Fragrance in Indian English Verse:

The cluster of the phrasal words in one phrasal quatrain after another justifies the phrasal crown in Indian English poetry. The phrasal fragrance, mythical grace, sensuous approach and romantic flavor run wild across his verses in general and *Love* in particular that makes him the phrasal champion so far Indian English poetry is concerned. These phrasal words-- Clever Dick, moonlitnight, hennight, cherry-pick, love-sick, side-kick, crackerjack, star-struck, dead lock, cultural shock, free-love, fox-glove, alpha and omega, contend for, good humor, sacred cow, fall for, fancy woman, fallen woman, birthday suit, red carpet welcome, double game, corking time, call of nature, twinkling star, glitter like butter and several others bring to light ripe germs for Phrasal Movement in English poetry in India. (2017:19-20)

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These phrasal verbs--augur well, augur ill, attach to, bear away, bell the cat, break out, break record, bring to light, bring out, call for, call up, carry on, care for, catch it, climb-down, come down to earth, turn the corner, get in to debt, delight in, fall for , fall out, feel for, get up, give up, go slow, go through, hang together, lose heart, keep on, jump at, dressed to kill, look in to, pass away, pay for, make peace, pick a quarrel, run wild, prohibit from and many others speak volumes about the phrasal fragrance his verses exhume for Tom, Dick and Harry. Prof. NDR Chandra writes in his scholarly paper entitled Phrasal Fragrance in Indian English Verse:

The abundance of the phrasal stanzas propounds not only the Phrasal Movement but also credits the versifier with the crown of the Phrasal King in Indian English poetry. The romantic ingredients of John Keats that are frequently found across his verses make him Indian Keats while Spenserian innovative poetic approaches that run wild across his verses keep him besides Edmund Spenser. This is the reason many critics explore Spenserian poetic pigments from his verses and honor him with the title of the Poet of the poets in Indian English literature. The abundance of the rhymed quatrains earns the crown of the Quatrain King with might and main. The mythical amalgamation between the east and the west that runs wild across his quatrains makes him Mythical Monarch in English poetry while the phrasal stanzas, rhymed quatrains, romantic pigments and creative passages award him with a number of literary crowns-- Phrasal King, Quatrain King, second Keats and Indian Spenser in the popular psyche of the creative milieu in India and abroad. The phrasal fragrance of his verses makes him the Phrasal King while Spenserian sensuousness and creative poetic pigments make him Indian Spenser in English poetry in India. The romantic passages in general and Keats's flavor in particular makes him Indian Keats while artistic picturisation keeps him besides the Pre-Raphaelite Poets. The blending between the Romantic and the Neo-classical poetic ingredients keeps him besides the Transitional poets in English literature. The exploration of Indianised version of Arbindonean Sonnets, an ideal model of versification and formation of new words honors him with the crown of Indian Spenser in Indian English poetry. The pigmented poetic passages make him a romantic poet while mythical, natural and pictorial poetic passages make him Indian Keats in all its conscience. The abundance of the phrasal words in general and the phrasal quatrains in particular earns the honor of the Phrasal King in English poetry. (2017:23-24)

These phrasal words --alpha and omega, again and again, time and again, flesh and blood, root and branch, cock and bull story, pros and cons, up and dawn, over head and ears, every now and then, far and near, far and away, heart and soul, part and parcel, ins and outs, pure and simple, early and late, on and on, trial and error, out and out, fair and square and bag and baggage justify the Phrasal Movement while these phrasal words--bed of roses, bed of thorns, bone of contention , house of cards, counsel of perfection, change of heart, labour of love, next of kin, man of letters, man of the moment, out of order, pride of place, pests of society, soldier of fortune, man of straw, tug of war, and lap of luxury make him champion of

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the champions in English poetry in general and Indian English poetry in particular. These phrasal adjectives--bad blood, black sheep, bosom friend, brain- child, trump card, dark horse, crocodile tears, poor devil, eternal triangle, game person, guardian angel, past master, ring leader, good Samaritan, big shot, master spirit, law of the jungle, fatal feelings of delight, vital feelings of delight, and new world are the ample proof of the phrasal pinnacle in Indian English poetry. Prof. A.K. Yadav writes in *Arbindonean School of Poetry: Ingredients*:

Arbind Kumar Choudhary is an explorer rather than a versifier in Indian English literature who always plays not only with various thoughts and concepts but also with various styles of versification for the restoration of the creativity for Tom, Dick and Harry in general and the verse suitors in particular amidst the stormy materialistic winds blowing across the continent. The uses of new and compound words, abundance of the mythical messiahs, intensity of phrasal fragrance, pictorial pigments, uses of various figures of speech, historical, scientific and philosophical personalities, an ideal model of versification, Indianised version of sonnets and ,above all, Indian School of Poetry supersede many a literary bride for the tempestuous literary whirlwind in English poetry in general and Indian English poetry in particular. These thought provoking phrasal words- cat and dog life, couple color, celeste color, crave for, corking time, celestial fire, dressed to kill, donkey work, donkey year, dog eat dog policy, dewy dark obscurity, dreaming earth, erogenous zone, elfin-storm, eternal triangle, face love, fox-glove, fair hand, fancy man, fancy woman, flesh pot, fallen woman, fancy work, fairy god mother, fecund zone, femme fatale, fresh faced lava, fatal feeling of delight, fair luminous mist, golden tether, golden fire, good samaritan, good humour, green eyed monster and many others that stir sensations amidst the passionate lovers create a fertile literary movement called the Phrasal Movement in Indian English poetry. (2017:98)

These mythical words- out Herod Herod, Alibaba's cave, Derby and Joan, and the phrasal nouns- peeping Tom, Tom, Dick and Harry and Uncle Sam, phrasal verbs- lead a dog's life, move heaven and earth, face the music, strike the right note, strike the false note, gather life's roses, beat black and blue, call a spade a spade, turn a deaf ear, turn over a new life, keep under lock and key, reach the highest rung of the ladder, separate the sheep from the goat, storm in a tea cup ,If worst comes to the worst, make mountain of a mole- hill, make the best of a bad job, keep the wolf from the door, and the phrasal prepositions-- in the nick of time, at daggers drawn, at best, at stake, at heart, at hand, at fever pitch, from first to last, in the twinkling of an eye, in the air, in a tight corner, in deep water, in full- swing, in high spirits, in the seventh heaven, in front of, for want of, fond of and several others justify the Phrasal Movement in Indian English poetry. These phrasal similes and metaphors--like many a voice of one delight, spread like fire, as good as gold, as glitter as butter, as cool as cucumber, as dry as dust, and others bring to light his phrasal perfection in Indian English poetry.

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M.S.Venkataramaiah writes in A. K. Choudhary: Phrasal King in Indian English Verse:

There are a number of striking phrasal words--- azure-sister, affaire d' amour, alpine love, arch-look, as cool as cucumber, as good as gold, as dull as ditch water, burning tutsan, blue-stocking, burning tempest , hand in glove, house of sale ,horn of plenty, halcyon days, high water mark, heyday, heart rending, hideous rage, iron will, in sun and shower etc that bring to light the natural beauty on one hand and relation between men and nature on the other. All these phrasal words enhance the intensity of feeling about natural beauty. The junction of the phrasal words and passages makes the verses compact, concise and sensational for all those who possess witty mind and sensational soul. The sensational phrasal passages that run wild across his verses stir sensations for the foundation of the Phrasal Movement under the guidance of this Phrasal King in Indian English poetry. Arbind Kumar Choudhary has not only laid foundation of Indian or Arbindonean School of Poetry but planted also the germs of the phrasal passages for the Phrasal Movement in Indian English poetry. The intensity of the phrasal fragrance of his verses that spreads far and wide makes him the Phrasal King in the orbit of Indian English poetry without exaggeration. The phrasal fragrance his verses spread has made him the champion of the champions so far Phrasal Movement in Indian English poetry is concerned. (2017:148)

Arbind Kumar Choudhary who claims a number of literary crowns has stirred the poetic world with the intensity of the phrasal quatrains scattered throughout his verses for the stormy Phrasal Movement for Tom, Dick and Harry in general and the versifiers in particular on this culturally fertile land of milk and honey. The density of the phrasal couplets, phrasal quatrains and other phrasal stanzas that overflow throughout his creative meadows spreads phrasal fragrance for its nectar for the common masses in and outside India. The uses of three or more than three phrasal words in the quatrain wreathed artistically justify not only the artistic approach of the verses but also the phrasal fragrance with might and main. The uses of a number of the phrasal words across his verses justify the phrasal crown for this poet without exaggeration. The phrasal verbs too are frequently found across his verses. The abundance of the striking phrasal words that stir sensations amidst the suitors without interruptions exhumes the phrasal fragrance for Tom, Dick and Harry in general and the versifiers in particular on this strife- stricken earth. Prof. M. P. Singh writes in his scholarly paper entitled Phrasal King in Indian English Literature:

His phrasal maturity makes him a literary celebrity in the poetic world. This rhymed quatrain that consists three phrasal words – make a name, corking chime and womb of time-brings to light the phrasal fragrance of this Phrasal King in the domain of English poetry all around the world.

To make a name
For the corking chime
Is the flame

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Of the womb of time.

(The Poet , 2011:30)

The phrasal fragrance of the Phrasal King makes him a literary flower of the poetic garden with might and main. (2016:108) Choudhary is a primarily a poet of love who paints a dazzling picture of the erogenous zones of the fair sex to fire the passionate flames of the suitors to its utmost degrees. The peeping puberty, swelling mangoes, parrot neck, fair-flexioned face, glittering eyes, snakish braid, rosy mole, embroidered dresses, creamy breast, and many others prepare a fertile passionate ground for the sensational whirlwind for the verse-suitors in general and Tom, Dick and Harry in particular. Menka, Urvashi, and several other mythical goddesses give their presence across his verses that speak volumes about the poetic intensity his verses exhume far and wide. Love is the birthright of all living beings in general and human beings in particular on this strife – stricken earth. It is the eternal source of pleasure that can be neither traded nor managed by fair or foul means. It is the outburst of the emotional passion that can be realized, not expressed in words. The sensual love sends the fiancé and the fiancée in the world of love while the spiritual love is beyond the approach of the passionate lovers. The spiritual love is the greatest wealth of the human beings that keeps them ever in the festive moods in spite of the fetor of the monetary world infecting the society in and outside India. The spiritual sensation sends its saunters in the seventh heaven. Natural iridescence captivates the spectators and sends the suitors in the seventh heaven. The chirping birds, roaring clouds, bleating lambs, neighing horses, fragrant flowers, blooming buds and trumpeting elephants are the vital parts of nature that send the spectators in the seventh heaven. The green meadow, blowing air, flowing river, rainy weather, starry passage and moonlit night pierce the poetic nebosity for the natural iridescence for Tom, Dick and Harry on this strife- stricken earth. Emotional outburst is one of the prime poetic ingredients of the Romantic poets that makes a difference from the Augustan Poets who focus their writings on philosophy rather than emotion in English poetry. Emotional flavor is one of the prime poetic pigments of the poems of Choudhary that makes him a poet of romantic tradition in Indian English poetry. Natural beauty is the pillar of her verses. The song of nature is peerless. It is the unmatched gift of nature on this strife – stricken earth. It is the eternal source of pleasure that fires the imagination for the pleasure in the days to come. The Romantic Movement is primarily based on various aspects of Nature and its ingredients. As a keen observer he inhales the essence of natural iridescence at heart and soul and vomits its outputs for the natural order worldwide. 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

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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. (2015:13-14)

Arbind Kumar Choudhary is a versifier, a reviewer, an editor and, above all, an explorer who has explored racy style of versification, Indianised version of Arbindonean Sonnets and Indian School of Poetry for the prosperity of English poetry in general and Indian writing in English in particular inspite of the earthly monarchy dominating the global society . The phrasal quatrains, mythical meridian, romantic flavour, rhymed verses and innovative poetic features that flourish in one poem after another across his verses earn a number of literary crowns in the popular psyche of the creative milieu in and outside India. Choudhary who has been credited with a number of literary crowns-- Indian Keats, Phrasal King, Quatrain King and Mythical Monarch due to the romantic flavor, phrasal fragrance , rhymed quatrains and mythical meridian by a galaxy of the versifiers in Indian English poetry has explored not only the phrasal passages, mythical stanzas, and rhymed quatrains but also racy style of versification, and Indianised version of Arbindonean Sonnets in English poetry in general and Indian English poetry in particular on this culturally rich soil of milk and honey.

Choudhary has been known worldwide due to the phrasal junction across his verses where lies a cluster of the four phrasal words wreathed artistically just like the beads of the garland. This proverbial quintet that is primarily a junction of four phrasal words --wild goose chase, bird of passage, drive the nail home and soul-force-- spreads phrasal fragrance for Tom, Dick and Harry in general and the versifiers in particular.

Wealth is a wild goose chase
For Mahatma like bird of passage
Who drives the nail home
For the soul -force

Amidst many a floescence. (2018:32)

The frequent uses of the phrasal words--trophy wife, green widow, fair sex, labour of love, free love, soft porn, monarch of wit, steal the show, gallantry show, black sheep, odour of sanctity, lap of luxury, wet dream, vital feelings of delight, second to none and many others spread phrasal fragrance across the globe.

This quintet that is primarily a junction of five phrasal words—treasure-trove, bring to light, free love, fair play and Dorian Gray --exhumes not only the phrasal fragrance for the phrasal tornado but also the cultural heraldry of this holms in English poetry in general and Indian English poetry in particular.

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This treasure—trove
Brings to light
The grove of free—love
For a man of fair play
Amidst many a dorian gray. (2018:20)

As a matter of fact the versifier has not only elicited mythical iridescence but also the natural phosphorescence for its whirlwind for Tom, Dick and Harry in general and the shaping souls in particular from this river locked island. The phrasal fragrance, proverbial passages, cultural heraldry, mythical maturity, uses of various figures of speech, picturisation of global personalities and painterly painting of Majuliscapes that exhumes its essence far and wide makes him a great versifier from the inhabited river locked cultural island. Winter is the best season for the festive days here that makes the best from the worst for the mother wit amidst many a monarch of wit. The mythical maturity of this Majuli holms becomes festive during winter season. The poet calls it the golden period for all those who wish to have a cup of its natural beauty in to to? This quintet that is not only a junction of five phrasal words--- wintry grove, golden age, make best of a thing, mother wit and monarch of wit but also mythical pigments with might and main.

The wintry grove
Is its golden age
That makes the best of a thing
For the mother wit
Amidst many a monarch of wit. (2018:26)

Like Maharshi Aurobindo Choudhary has injected the Indian English verses with the mythical and cultural heraldry in general and Majuli's cultural heraldry in particular to enrich the poetic beauty for Tom, Dick and Harry on this fertile literary land of milk and honey. The poetic ingredients, uses of various figures of speech, phrasal quintet, proverbial pigments, mythical maturity, cultural sanctity, universal vision, festive days, lyrical luminosity and flavour of the Majuli: The Vatican City of Assam make him a poet of magnetic personality in English poetry in India. The abundance of the phrasal words across his verses makes him the phrasal drunkard in Indian English poetry.

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