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The Phrasal King in Indian English Poetry

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Abstract

H. L.V. Derozio, R. N. Tagore, Aurobindo, Kamala Das, Sarojini Naidu, Deen Mohammed, Nissim Ezekiel, Toru Dutta, and Arbind Kumar Choudhary have been honored with the literary designations of first Indian English poet, Indian Shakespeare, Indian Milton, Indian Sylvia Plath, Nightingale of India, first diaphoric writer of Indian origin, father of post-independence Indian English verse, first Indian English poetess and the Phrasal King in the firmament of English poetry in general and the Indian English poetry in particular. The junction of the phrasal words fires the poetic potion of the peeping poets for the Phrasal Movement in Indian writing in English. This concept of literary tradition that is sprouted from the soil of India makes the muse lovers proud of themselves.

Keywords- *Phrasal King, Creativity, Literariness, Imagination, Indianness*

Arbind Kumar Choudhary who has been popularly honored with a number of literary designations in the popular psyche of the creative milieu in India has not only been interviewed for more than sixty literary journals in Malta, Romania, Albania and India but also has been included in anthologies, web- journals and dictionaries in England, America, China, Mongolia, Malta, and various other countries within a short span of his poetic career of seven years only. Indianised version of Arbindonean Sonnets, Arbindonean Racy Style of Versification and Arbindonean School of Poetry are the unparalleled literary jewels of English poetry in general and contemporary Indian English poetry in particular. These critical anthologies- *Four Contemporary Indian English Poets* (2014), *Five Indian English Poets* (2015), *Arbindonean Iridescence in Indian English Poetry* (2015), *Arbindonean Luminosity in Indian English Poetry* (2016), *Phrasal Heraldry of A. K. Choudhary in Indian English Poetry* (2017), *Poetic Heraldry of Choudhary in Indian English Poetry* (2017), *Phrasal King of Indian English Poetry* (2017) and *Keatsean Sensations of Choudhary in Indian English Poetry* (2017) and many others that have appeared in several print and online books by a number of his verse-suitors exhume Arbindonean essence for the literary sensations for Tom

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Dick and Harry in general and the versifiers in particular amidst the immoralities prevailing all around the corner. *His poetry collections consist: Eternal Voices* (2007), *Universal Voices* (2008), *My Songs* (2008), *Melody* (2009), *Nature Poems* (2010), *Love Poems* (2010), *Nature* (2011), *Love* (2011), and *The Poet* (2011) that unfold his poetic philosophy without fear or favour. Dr. Shujaat Hussain, the prominent contemporary Indian English poet, comments on his works, If we go through the quatrains of Dr. Arbind, by power, theme and temperament he is the most Arbindian soul and spirit. He is Arbindian in his conception, style and structure of the kingdom of poetry. (2012:53) The poets can find the cluster of the phrasal words in one poem after another wreathed artistically just like the flowers of the garland. The essence of the phrasal passages drenches the verse-suitors to its utmost degrees. The phrasal fragrance of majority of my verses persuades a number of the verse-suitors to honor with the literary crown of The Phrasal King in the popular psyche of the creative milieu in and outside India. His quatrains that contain three or more than three phrasal words wreathed artistically just like the beads of the garland earn not only the crown of the Phrasal King but plants the germs of the Phrasal Revolution in the domain of Indian writing in English. This quatrain that contains three phrasal words-- earthly incense, divine muse and put the saddle on the right horse-- makes him a poet of phrasal floral in the firmament of Indian English poetry.

Earthly incense is worse

Than the divine curse.

The muse of the recluse

Puts the saddle on the right horse. *The Poet*, p.2)

This phrasal rhymed quatrain that spreads the essence of Kohinoor joints the four phrasal words-- heyday, fair play, field day and feet of clay-- for the phrasal prodigal in English poetry in general and Indian English poetry in particular.

Kohinoor's heyday

Is a fair play

For the field day

Of the feet of clay. (*The Poet*, p. 28)

My Songs too is his lyrical outburst that has made him a glittering star in the firmament of Indian English poetry. The poetic composition, varied subjects, conversational dialogue, emotional attachment, philosophical prosperity, natural painting and piercing capital idea of *My Songs* make him a literary luminary across the global creative milieu. His poetic heart murmurs melodiously in his poem *The Ganga*:

The vital feelings of her delight

Ridicules fatal feelings of delight.

Ganga is a congregated might

Like many a voice of one delight. (*My Songs*, p.11)

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This phrasal quatrain that is primarily a junction of four phrasal words-- vital feelings of her delight, fatal feelings of delight, congregated might and like many a voice of one delight-- justifies his phrasal coronation in Indian English poetry. The abundance of the phrasal words in one stanza after another enriches not only the poetic passage but also tickles the muse lovers for the phrasal revolution in the kingdom of English poetry in India and abroad. Hence he has laid foundation of the Phrasal Movement in Indian Writing in English. Prof. R. A. Singh comments in his scholarly paper entitled *Phrasal King in Indian English Poetry*:

The uses of four phrasal words in a quatrain are not a child's play even for a great poet to amalgamate altogether. As a result the phrasal fragrance of this Phrasal King can rarely be ruled out from the literary world. (2016:41)

Arbind Kumar Choudhary is a poet of global repute who romances with various forms of versifications as if they were the erogenous zones of his beloved. The phrasal passages, racy style of versification and Indianised version of Sonnets are some of the most distinctive poetic qualities of his verses that enrich poetic beauty of Indian English poetry up to global mark. Romanticism is at the core of his writings that keeps him besides the Romantic poets in general and John Keats in particular. Sensuousness, imagery, lyrical luminosity, love for nature and its iridescence, mythical meridian, imaginative vision, melancholic mood, suffering, humanism and emotional eruption are the leading romantic features of his verses that make him a poet of Romantic tradition in Indian English Poetry. The blending of three or more than three phrases in a quatrain establishes his phrasal monarchy while cluster of the proverbial passages enriches poetic beauty to its pinnacle. *Universal Voices* is one of the best examples of Indianised version of sonnets in Indian English literature. *My Songs* seems his wintry seed from where several poetry collections flourish in course of time. *Melody* brings to light his philosophy of suffering with might and main. His *Nature* and *Nature Poems* propound his philosophy of nature while *Love* and *Love Poems* exhume his philosophy of love in life. *The Poet* propounds his philosophy of poetry in the same way Wordsworth has propounded in *Preface to the Lyrical Ballads*. Arbind Kumar Choudhary is really a poet of global repute without dispute.

What that makes him the founding father in Indian English literature is the introduction of Indianised version of sonnets popularly called Arbindonean Sonnets by a group of the poets and the critics in India. Indianness overflows throughout his sonnets with the prime focus on the cultural beauty, mythical meridian and moral values. As a result Indianised version of sonnets vary with the other trio model of sonnets so far Indianness is concerned. Choudhary's phrasal fragrance, mythical magnificence and proverbial pigments pierce the poetic nebulosity for the restoration of call of nature on this strife-stricken earth. His inordinate passion for poetry, romantic features, lyrical luminosity, emotional eruption, natural order, imaginative vision and melancholic tone are the prime poetic features that

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make him a poet of global repute without dispute. Arbind Kumar Choudhary who has become the originator of Arbindonean School of Poetry and Indianised version of Arbindonean Sonnets in Indian English poetry has already been awarded with a number of literary crowns due to Keatsean sensation of romantic flavor, abundance of the phrasal and rhymed quatrains, mythical junction between Indian, Greek and Roman mythical messiahs and Spenserian innovative poetic passages throughout his verses in the firmament of English poetry in India and abroad. The proverbial passages have been highlighted with minute observation while romantic features of Keats—intensity of sensuousness, imagery, love for ruralscape, riverscape and hillscape, lyrical luminosity, suffering, mythical approach, painterly painting, imagination and various other features make him Indian Keats in English Poetry in India. Keats' romantic passion of poetry becomes the mantra of this School of Poetry that blooms and zooms in the form of Spenserian poetic pigment later in Arbindonean School of Poetry. If Aurobindo is the Milton of India, Arbind is the Keats of Indian English poetry without dispute. His Keatsean sensuousness, flight of imagination, philosophy of love, nature, suffering and poetry, pictorial painting, classical traits, romantic contents, lyrical outburst and subjectivity prepare a fertile literary ground for the crown of Indian Keats in the history of Indian English literature. Like Keats Choudhary is a sonneteer too who has versified Indianised version of sonnets first of all in India. What that makes him Indian Keats is his blending of western classical mythology with Indians all through his poetic works in general and *Love* in particular. The lyrical outburst, Hellenic usages, love for beauty, myth and pictorial painting, sensational sensuous sensitivity, imaginative intensity, natural painting and melancholic mood reserve the berth of Indian Keats in India and abroad. His poetic multiplicity, sensuous sensation, rhymed verses, phrasal, proverbial and mythical magnitude, natural painting, peeping into pauper's heart and various other poetic passages have honored him with a number of literary crowns among the English writers all around the world.

Indianised version of Arbindonean Sonnets, Arbindonean Racy Style of Versification and Arbindonean School of Poetry are the unmatched literary jewels of Indian English poetry. Several critics and poets have passed their precious comments from time to time. The famous poet P.K.Majumder calls him Quatrain Master while poet Biplab Majumdar calls him Indian Keats. Prof. Mahendra Bhatnagar calls him Indian Keats while Prof. R.P. Singh honors him with the crown of the originator of the Indianised version of Sonnets in Indian English poetry. Prof. Mahashweta Chaturvedi calls him the Proverbial Samarat while Prof. S .C. Dwivedi calls him the Phrasal King in English poetry in India. As a matter of fact Arbind Kumar Choudhary is not only a poet but also a father-figure who shapes souls of many of his verse suitors in and outside India. Dr. Ved Mitra Shukla writes in his scholarly paper entitled *Phrasal Pinnacle in Indian English Poetry*: "The junction of the phrasal passages across his

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verses justifies not only the Phrasal Crown to his credit but also the Phrasal Movement in Indian English poetry.” (2017:125)

Spenser, Shakespeare and Milton are known for Spenserian Sonnets, Shakespearean Sonnets and Miltonic Sonnets because they popularized their model of sonnets in their respective ages though they were not the originator of that model of sonnets. In India Arbind has originated Indianised version of sonnets popularly called Arbindonean Sonnets in Indian English poetry because these sonnets that are absolutely different from other model of sonnets spread Indian essence all round the corner. The capital idea he emphasizes brings to light the poetical essence of Indian English poets and writers of Indian origin too. Prof. Dwivedi, Prof. Bhatnagar, Prof. R. P. Singh and a host of other critics have appreciated Indianised form of sonnets with full- throated ease and called it Arbindonean Sonnets in the same way Spenserian or Shakespearean or Miltonic sonnets are called in English literature. As a result Spenserian Sonnets, Shakespearean Sonnets, Miltonic Sonnets and Arbindonean Sonnets are blooming amidst the sonneteers across the globe. His Indianised version of sonnets that consist seven rhymed couplet spreads poetic iridescence of Indian poets. Spenserian Sonnets, Shakespearean Sonnets and Miltonic Sonnets are the unparalleled jewels of English literature. In India Arbind Kumar Choudhary has propounded Indianized form of sonnets popularly called Arbindonean Sonnets centered primarily on Indian literary legends that spread Indian essence all around the world. Arbindonean Sonnets and Arbindonean racy style of versification are the unique gifts of an Indian sonneteer to English literature that elicits Indian essence all through these sonnets. Arbindonean Sonnets possess rhymed verse, racy style, concept, content, and meter quite different from earlier sonnets prevalent all over the world. *Universal Voices* consists 48 Indianised form of sonnets primarily centred on Indian English writers of all genres from Derozio to Tabish Khair. It focuses on the capital idea, poetic style and the works of all these Indian writers that are rooted in Indian soil. All sonnets are divided in to seven rhymed couplets and consist old tradition of only 14 lines of sonnets. Most of the rhymed couplets are proverbial, compact, striking and sensational too. It consists a number of phrases, and compound words too. It is in dramatic form and the sonnets go forward with conversational dialogue with these literary legends but finally end with the sonneteers comment on their poetic passages. The piercing poetic passage, captivating capital idea, mythical magnitude, pictorial pigments, proverbial predominance, phrasal fragrance, Arbindonean racy style and Arbindonean Sonnets made him the poet of the poets amidst the authors in India and abroad. The sensational capital idea, piercing thoughts, rhymed couplets, cultural fragrance of India, native, phrasal and proverbial words of his Indianised version of sonnets propounded the fourth model of sonnets popularly called Arbindonean Sonnets all around the world. The rhymed verses, cultural incense, catchy capital idea, writers of all genres, proverbial couplets, phrasal inputs, new words, mythical characters and several other

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poetic tools sing the song of Arbindonean Sonnets in Indian English poetry. Prof. Dwivedi writes in his scholarly paper entitled “Multiferous Manifestations of A. K. Choudhary”:

The other poetic quality that makes this poet a father figure is the uses of the proverbial lines that strike the reader’s mind time and again and also stirs sensations to them. The phrasal words that the poet puts in one stanza after another make him Phrasal King in the literary world. (2015:115)

What that is the most distinctive poetic feature of Indian English poetry is the eruption of the cluster of the phrasal passages that contains the phrasal words in plural numbers with great poetic perfection and maturity. What that runs wild across the verses of Indian English literature is the phrasal fragrance of the verses of the poet without fear or favour. The addition of three or four phrasal words in a quatrain enriches the popularity of Indian English verses to its utmost degrees. All these phrasal quatrains contain all types of the phrasal words that fire the peeping poets for the phrasal whirlwind all around the poetic passages. As a result the cluster of the phrasal passages makes him a poet of great merit in Indian English literature. Indianness has become the capital idea of Indian English literature. Several innovative poetic features flourished with the passage of time and made Indian poetic passage fragrant worldwide. The phrasal passages are the fine examples of the maturity of Indian English poetry that stir sensations for the phrasal revolution amidst the creative writers. The density of the phrasal quatrains across the verses of the poet makes a ripe opportunity for the phrasal sensation in English poetry in India. He is really a phrasal poet of Indian English passage who has been becoming more and more popular in and outside India. Like Ezekiel he paints a lovely picture of the day today’s happenings and guides the course of all those who possess sensitive soul and pure psyche. The suffering of humanity makes him the darling of the pauper’s community while picturisation of various animals and birds makes him the messiah of several living creatures. Some of his poems are autobiographical while majority of them are phrasal, proverbial and pictorial. The phrasal pigments that reaches to its apex in one quatrain after another makes him the champion amidst the English poets in India. His poetic iridescence that has become a saving grace for many a peeping face pierces the poetic nebulosity for the phrasal prosperity in Indian English poetry. His romance with various forms of versifications bursts forth for the sake of literary heraldry of Indian English poetry. His poetic passage wages war for the phrasal pinnacle in English poetry in India. The junction of three or more than three phrasal words in a quatrain justifies the significance of the phrasal heraldry in Indian English poetry. He is really a literary legendry who has made the poetic passage fragrant worldwide. His phrasal heraldry has enriched Indian English poetry for the global recognition. The intensity of sensuousness speaks volumes about his romantic personality while Indianised version of sonnets prepares a fertile ground and makes him Spenser in Indian English poetry. These are some common poetic features-- intensity of

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sensuousness, pictorial painting, creation of new forms of sonnets, mythical meridian and various others between Edmund Spenser and Choudhary that make Choudhary Indian Spenser in English poetry in India. Indianised version of sonnets is a big achievement of Indian English poetry that is expected to flourish with the passage of time. Miltonic mythical meridian makes him a poet of classical tradition while several romantic features of his verses makes him a poet of romantic tradition in Indian English poetry. Satire, humour and irony make him a poet of Augustan School of Poetry while artistic approach of picturisation and presentation makes him a disciple of Pre- Raphaelite Movement in Indian English literature. There are several poems that highlight his metaphysical doctrines and make him one of the metaphysicals from the fertile literary soil of India. He is really a poet of innovative tradition in the history of English poetry in India. The multiplicity of his passages persuades many a literary luminary for the phrasal gentry in English poetry in India. The phrasal gentry frames of mind of many a poetic spirit for the stormy phrasal passages all around the corner. The phrasal heraldry of Indian English poetry breeds the success story of the sphinx and becomes saving grace for a man of sense. The extension of the phrasal passages is the brain child of this literary luminary that frames of mind of many a peeping legendry. It has become a treasure-trove in Indian English poetry. The fiery phrasal passage becomes the literary infantry for the global recognition of Indian English poetry. His is the phrasal glossary that has become the poetic heraldry of Indian English poetry. The lapidary of the phrasal artillery turns the century for the gentry of Indian English poetry. The striking phrasal passages breed starry passage over the corpse of the sophistry for Tom, Dick and Harry. The luminosity of the phrasal quatrains is an odour of sanctity for the hilarity of the poetic society. The heyday of the phrasal passages wins the day for the phrasal starry fays in English poetry that sings the success story of Indian English poetry. The glory of the phrasal quatrains has become a statuary for Tom, Dick and Harry in general and sensitive souls in particular. The phrasal quatrains that contain three or four phrasal words wreathed artistically for the Phrasal Movement explore an innovative model of versification popularly called Phrasal Quatrains or Phrasal Couplets in Indian writing in English. These phrasal words ---- goalpost, acid test, erotic zone, woebegone, eternal blazon, celestial fire, chef d'oeuvre, in cold blood, second nature, pulp literature, palmy days, dutch treat, azure-sister, stud-horse, red-carpet welcome and many others that lay foundation for Arbindonean School of Poetry in general and the Phrasal School of Poetry in particular justify the crown of the Phrasal King in English poetry in India. The phrasal fragrance his verses spread far and wide persuades a number of the muse lovers for the sake of The Phrasal Movement in Indian English poetry. The phrasal fragrance of his rhymed quatrains persuades a number of versifiers for the restoration of The Phrasal School of Poetry in English literature in India and abroad.

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