

4 CONTEMPORARY INDIAN ENGLISH POETS

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ARBIND KUMAR CHOUDHARY

Editor

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POETS**

BRIDGE CENTER

2014

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Preface

Arbind Kumar Choudhary, Mahashweta Chaturvedi, Biplab Majumdar and M. S. V. Ramaiah are the glittering literary stars of the creative milieu of India who have been perfuming the poetic passage with celestial wisdom, novel thought and poetic message for the spiritual progress of Tom, Dick and Harry in general and the poetry lovers in particular on this strife-stricken earth. There are several rhymed quatrains in the poems of Choudhary that consist of phrasal words in plural numbers, mythical blending of the east and the west, pictorial and proverbial preferences, application of various figures of speech, explored, compound and new words, idiomatic expressions, racy style of versification and several other poetic techniques for the literary heraldry of Tom, Dick and Harry across the globe. Spenserian sensuousness, Shakespearean phrasal words, Miltonic epical fervour, Keatsean unbridled passion for poetry and Wordsworthian poetic doctrines flourish altogether across his poetic works that is not less fragrant than the Flower itself in the kingdom of the literary garden. His mythical episode of Sita - Ram, Radha - Krishna, Heer -Rangha, Laila-Majnu and several other western mythical messiahs add fuel to the poetic flames of many a poet who hanker after poetic career in life. Keatsean melancholy, sensuousness, imagery, love for nature and beauty, pictorial and lyrical fervor, passion for poetry and several other poetic forms run wild across his poetic works that justify the crown of the Indian poet in Indian English poetry. His poetic multiplicity, exploration of racy style, mythical blending, application of various figures of speech, words from all branches of knowledge, native, compound and explored words, thrilling poetic approach and sensitive capital idea make him a poet of first water without exaggeration. Prof. S. C. Dwivedi, Prof. Mahendra Bhatnagar, Prof. Masood Ahmed, Prof. N. D. R. Chandra, Prof. R. A. Singh, Prof. S. R. Rai, Dr. Mahashweta Chaturvedi and Dr. Biplab Majumdar, Prof. D. T. K. Dutta and Prof. T. V. Reddy have passed their precious comments on his writings from time to time.

Smt. Preeti Gautam, principal of R. A. Govt Degree College, Bareilly, observes that Dr. Mahashweta Chaturvedi considers poetry as the melody of life. Her each poem is a voice of agony of the entire humanity. Her poems allude to mythological figures and tales. Dr. Manoranjan Das, an editor of 'The Future', opines in his scholarly paper that her poetry is the criticism of life. Vedic influence dominates across her poems very extensively. Shaleen Kumar Singh is the ardent suitor of her poetic iridescence who compares her with Rosemary

Wilkinson in his paper 'Two Wheels of Divine Chariot'. She has carved a niche in the reign of Indian English poetry. B. M. Jackson supports her high standards for spiritual instruction in the literary world while A. K. Choudhary appreciates her poetic pigments with full-throated ease due to the junction between the old and the new, mythical and modern, spiritual and earthly across her poetic groves. Her poetry is a beautiful junction of Aurobindonean and Ezekielean School of poetry that deserves tremendous appreciation among the poetry lovers in India and abroad.

Biplab Majumdar, D. Litt, is a prolific Indian English poet who has been adored all over the world due to intense passion for Poetry Society of Kolkata through which he spreads the message of global peace, love and brotherhood for the spiritual progress of the human beings on this strife – stricken earth. Patricia Prime, R. K. Singh and A. K. Choudhary have assessed their precious comments favourably in their research papers and, lastly, honour him with the designation of shaping soul from the fertile literary soil of India in general and Kolkata in particular.

B. M. Jackson finds M. S. V. Ramaiah's poetry concise, hard – hitting and humanitarian in concept and appeal. His poetic passage that appeals most to the poetry lovers in India ridicules social hypocrisy, immorality, insincerity and brutality in the same way Ezekielean School of poetry deals with. A. K. Choudhary inhales his poetic flavour at heart and soul due to his Ezekielean poetic approach. His poetry is an ointment for those suffering from the pangs of lives. In presentation of thought, poetic diction and imagination he is unmatched at the literary scenario. All these four glittering literary stars have maintained the high standards in Indian English poetry that has started to zoom and will continue to flourish in the womb of time.

Lastly, I am thankful to all my friends, the critics and the academicians who have supported my literary endeavour to make it a grand success in time. I am also thankful for the interest of the publisher who has embraced my proposal of publication without delay.

Arbind Kumar Choudhary

ARBIND KUMAR CHOUDHARY

Life Sketch of Arbind Kumar Choudhary

Born on 25th May 1965 at Sirajpur of Khagaria district Arbind Kumar Choudhary was brought up and educated on the bank of the pious river Ganga. He is the second son out of three sons and two daughters of late father Jagdish Choudhary and mother Mrs. Tila Devi. He did his schooling from village school, higher education in English from T. M. Bhagalpur University, and an MBA from B. R. A. Bihar University. The doctorate degree on the romantic poet John Keats fires his poetic passion for the prosperity of literary passage on this land of milk and honey. His poetic popularity earned a number of literary crowns amidst the poetry lovers in English poetry in general and Indian English poetry in particular. Prof. S C Dwivedi has called his racy style Arbindonean while Prof. N D R Chandra praises his Indianised version of Arbindonean sonnets with Prof. R. P. Singh of Lucknow University. Prof. D T K Dutta inhales Keatsean flavour from his poetic grove while Prof. T V Reddy explores technical virtuosity from his works. There are a number of his poetry suitors—Prof. Mahendra Bhatnagar, Prof. S R Rai, Prof. Lalitesh Mishra, Prof. Masood Ahmed, Prof. Mahashweta Chaturvedi, Poet Biplab Majumdar, B. K. Dubey, Shujaat Hussain in India and B. M. Jackson, Kurt. F. Svatek, Joy Rainey King, Patrick J. Sammut, Les Merton, Stephen Gill, John Be Lee and many more who have passed their precious comments favourably from time to time. His inclusion in Cambridge Dictionary of English Writers, England, World Poetry Almanac, Mongolia and English Writings in India speaks volumes about his magnetic poetic personality in English poetry. His more than four dozen published interviews in Malta, Romania, Albania and India fragrant the poetic passage across the globe.

Literary Nicknames: Indian Keats, Indian Sonneteer, phrasal King, quatrain King, Poet of the poets, mythical Messiah, proverbial Samarat, originator of Indianised version of Sonnets and many more.

Explored in Indian English Poetry----

- (1) Indianised version of Sonnets called Arbindonean Sonnets and
- (2) Arbindonean Racy Style

Poetry Collections in English:

1. *Eternal Voices*, 2007, PBD, Bareilly, UP.
2. *Universal Voices*, 2008, INPEN, Begusarai.
3. *My Songs*, 2008, INPEN, Begusarai.
4. *Melody*, 2009, INPEN, Begusarai.
5. *Nature Poems*, 2010, INPEN, Begusarai.
6. *Love Poems*, 2010, INPEN, Begusarai.
7. *Nature*, 2011, Poetcrit Publications, Maranda, HP.
8. *Love*, 2011, PBD, Bareilly, UP.
9. *The Poet*, 2011, Bizz Buzz Publication, Bangaluru.
10. *Leader* (Press).
11. *Haiku* (Press).
12. *Majuli* (Press).
13. *Sonnets* (Press).

Editor of the Literary Journals:

1. *Kohinoor* (ISSN 0973-6395)
2. *Ayush* (ISSN 0974-8075)

Member of the Advisory / Editorial Board of the Journals:

Foreign

1. IJHCS (ISSN 2356-5926), Tunisia
2. <http://www.academicresearchjournals.org/IJELC/Index.htm/Nigeria>
3. <http://www.sciencepublishinggroup.com/home/index.aspx/USA>
4. www.cirjal.com, www.cirworld.org/journals,USA

India

1. Poetcrit (ISSN 0970-2830) H.P, India.
2. IJML (ISSN 2231-6248) Kerala, India.
3. IJELL (ISSN 0976-5580) Patna, India.
4. WEC (ISSN 2231-198X) Kerala, India.
5. Spectrum (ISSN2319-6076) Imphal, India.

6. Mandakini (ISSN 2231-6116) Bareilly, UP, India.
7. Voice of Kolkata, India.
8. www.researchvistas.com (ISSN 2277-310X) India.
9. Socrates (ISSN 2347-2146), Ranchi, India.
10. Blue Ocean Research Journals (www.borjournals.com)
11. IJCLTS (ISSN 2321-8274), AP.
12. www.impactjournals.us/ Chennai
13. www.tjprc.org,T.N
14. .http://www.express-journal.com/

Awards:

Foreign

1. Editor of the Best Literary Journal, 2011. (International Writers & Artists Association, USA)
2. Editor of the Best Literary Journal of India, 2012. (IRTC, China)
3. Best Interviewed Journal 2013, (International Writers & Artists Association, USA)

India

1. Effluent Star, 2003, HOLI, Orissa, India
2. Life Time Achievement Award, 2010 (International Poets Academy, Chennai, India)
3. Mandakini Award, 2011 (International Poetry Society, Bareilly, India)
4. Best Literary Critic 2012, Faridkot, India
5. Best Literary Editor 2013, Faridkot, India

List of the Published Interviews:

Foreign

1. Arbind Kumar Choudhary in an Interview with Patrick J. Sammut, Vice-President of Maltese Poets Association, Malta (www.patrickjsammut.blogspot.com/2009)
2. Patrick J. Sammut, Vice-President of Maltese Poets Association, Malta, (www.patrickjsammut.blogspot.com, April 2011)
3. Interview with Dr. M. Chaturvedi, D. Litt. (www.eduacademic.com/Vol.1/Issue7/Oct2013/Romania)

4. An Interview with Poet Arbind Kumar Choudhary by Dr. M.S.V. Ramaiah, Editor of Bizz Buzz. www.euacademic.com/Vol.1/Issue.9/Dec2013/Romania/
5. Interview with Teresinka Pereira, President of IWAA, USA.
6. A. K. Choudhary in Conversation with Mahendra Bhatnagar (Four Contemporary Indian English Poets,Romania)

(Online)

India

7. An Interview with A. K. Choudhary by Bijay Kant Dubey-- (www.indianruminationsjournal.com/25/05/2012)
8. Arbind Kumar Choudhary in an Interview with Prof. S. R. Rai, Deptt of English, T. M. Bhagalpur University, Bhagalpur. (www.researchvistas.com/july-aug2012/vol-I/Issue-4/P.54-56)
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10. Asian Journal of Multidisciplinary Studies (ISSN: 2321-8819) www.ajms.co.in/Volume.1/Issue.3/October2013/Pune. An Interview With Poet Arbind Kumar Choudhary by Prof. Lalitesh Mishra ,Prof & H/D of English, B. N. Mandal University, Madhepura.
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14. Dr. S. K. Choudhary In Conversation With Poet Arbind Kumar Choudhary www.researchscholar.com/Vol.1/Issue.3/August/2013/Gwalior
15. Interview with- APSingh ed by Mosam Sinha www.radianceonlinejournal.com/interview/pdf/Vol.1/Issue1/Dec2013/ISSN2347-6052
16. Interview with Prof. N D R Chandra, V.C., Bastar University, C.G. www.contemporaryliteraryreviewindia.com/July2013/Pune

17. Interview with Dr. A P Singh, Jamshedpur, *The Challenge* (ISSN2278-9499) www.thechallenge.org.in/Vol.22/No.2/July-Dec/2013/ p.161-164 ed. by Manoj Kumar Pathak.
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21. Interview with Poet Arbind by Prof. R. A. Singh, Editor of *Explorer* www.newmanpublication.com/March/2014/Vol.1/Issue.3/p.83-88
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23. Interview – with – Lakshmi – Boruah, HOD / Sociology (www.researchscholar.com/Vol.2/Issue.2/May/2014)
24. An Interview with Poet Arbind Kumar Choudhary by Lila Ram Bora (www.modernresearch.in/Vol.1/Issue.1/June/2014/Imphal)
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33. Arbind Kumar Choudhary in an Interview with Sandeep Kumar Sharma, *Notions*/Sept.2012/Vol iii/No.3/p.187-193 ed. by Vikas Sharma
34. Arbind Kumar Choudhary in Conversation with Mahendra Bhatnagar, *Kafla-intercontinental* 2012/Vol.xix/No.1/p.35-38 ed. by Dev Bhardwaj, Chandigarh.
35. Arbind Kumar Choudhary in an Interview with Prof. R A.Singh , Editor of *Explorer, All Round*/ Jan2012/p.12-14 ed by Amit Kr Laddi.
36. A. K. Choudhary in an Interview with Prof. N. D. R. Chandra, Vice Chancellor, Bastar University, Chhatisgarh, CV/July-Sept 2013/ Vol.8/Issue.32/p. 10-13 ed. by Anil Kumar Sharma.
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38. A. K. Choudhary in Conversation with M. S. V. Ramaiah, editor of *Bizz Buzz* (ISSN 2277-8896) 2013/ Vol.16/p.60-62.
39. A. K. Choudhary in Conversation with Prof. S. M. Pahadiya-*Mandakini*/Vol.XXIV/2013-14/p.57-59 ed. by M.Chaturvedi.
40. Interview with Dr. Biplab Majumdar, Sahitya Anand, (ISSN 2320-5075) Vol.1/Issue.7/Oct13/p.5-6, Ed S. S. Kanade.
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42. Interview with D. C. Chambial (5 Indian English Poets, 2014, p.123-128) ed by Prof. R. A. Singh and Dr. Ashok Yadav, Paradise Publisher, Jaipur
43. A. K. Choudhary in Conversation with Dr. Bimal Kumar Thakur, Harish Kumar, *Conifers Call*, March-April, 2014, Vol.6, No.1, p.146-150.
44. A. K. Choudhary in Conversation with Dr. Ashutosh Kumar. (www.academic.edu)
45. A. K. Choudhary in Conversation with Prof. P. P. Singh. (www.academic.edu)
46. A. K. Choudhary in Conversation with Dr. Ashok K. Yadav (*Arbindonean Iridescence in Indian English Poetry*) (Press)
47. A. K. Choudhary in Conversation with Sita Devi (Press)
48. A. K. Choudhary in Conversation with A.K.Thakur (Press)
49. Interview with C. R. Roy (Press)
50. Interview with Dr. M. P. Singh(Press)

Culture

Cultural essence is a saving grace
for the florescence of the fiancé.

Cultural iridescence seduces the grimace
for the solace of the conscience.

Myths, temples and tales
are the trance for the facsimiles.

Cultural heraldry is the call of nature
for a man of father –figure.

It is really a treasure- trove for a man of festive
amidst many an elusive on this land of amative.
India's cultural heraldry is a celestial artillery
for the glittering glory of a man of feretory.

Cultural balladeer brings under
the disorder for a man of gander.

Cultural Fragrance Is a Saving Grace

Cultural fragrance is a saving grace
for those burning in furnace.

Cultural feature is the nature
of a man of golden nature.

Cultural wealth is the sheath
of many a divine myth.

It's life is a strife
for a life deprived of trophy wife.

It's spiritual message
fires the passage for the sage.

Culture is the spiritual wealth
of those living in divine myth.

The cultural capital of Assam
is a balm for many a psalm.

Dadhichi and Savitri's devotion
goes over piggish headed notion.

Varanasi, Mathura and Haridwar
wage war for the cultural nectar .

Cultural beauty is a pious way
to make a land of milk and honey .

Confused Mind Is Always In the Wilderness

Hamletian situation is an abortion
of a man of divine potion.

The confused mind contends for the hound
at the cost of the annihilation of mankind.

Bhisma's bogus decorum
goes invain ad infinitum
amidst many a rosarium
on a land of fair dictium.

The old Adam mayhems the dram
of the dam on this iced stream.

Mind's mortar makes nectar
for the stellar sky of the templar.

Mind's milking zone is a pastoral eglantine
for the nocturne of the soldier of fortune.

Earthly Incense Is Worse Than Divine Curse

Earthly incense is worse than divine curse
because it blooms over century's corpse.

Wealth, wine and women
whelm for hog heaven.

It's erogenous zone is a spine
for the shrine of the soldier of fortune.

Wealth is a wild goose chase
for a man of no sense.

It is an intoxication
that sings for eternal blazon.

It strikes the false note
to pollute the palette of the prelate.

It is a whited sepulcher
that gives heart failure of the father figure.

The Earth

The earth is the berth
of a man of mirth
for the hyacinth
of the lovesmith.

&

The sheath of the smith
makes heaven and earth
for the hyacinth
amidst many a labyrinth.

&

This earthly paysage
is the wage of the sage
that engages the Dutch courage
of the nonage.

&

All living and non-living objects
are the pearls of the divine tracts.

Feeling

The flames of thought
enlightens the life
like the blowing air .

&

The sorrow of the sparrow
sparks the harrow
of a man of tomorrow.

&

Vision and thought
dazzle divine sight
of a man of morally tight.

&

The essence of Vision
is more fragrant
than the Action .

Innovation Is Life

The germs of creation and innovation
fire the imagination for its production.

It is also an infection
that roams from person to person
subject to a man of notion
for the sake of sanctification.

Life is a bone of contention
hanging between hell and heaven.

Vaskodigama's way of life
is ever a strife for many a dull life.

Life is a treasure –trove
for a man of golden grove.

Life is a living death
for the sheath of foolish faith.

Jungle

The dale of this jungle
is a place of juvenile
for the facsimile
amidst many a crocodile.

The ants, the snakes and the tigers
bloom at the top of the ladders.
It's apple pie order
keeps under the hunter for its order.

The hunters and the tree – cutters
become their killers
for the earthly prisoners
on this land of brainers.

The glory of this earthly creature
sings the elegy in the court of nature.

Morality

Morality and nimideity
open the quietude
for a man of solitude .

&

Mahatma's morality
goes over the thickhead
for natural deity .

&

Morality and immorality
are at dagger's drawn
for its deity.

&

The deity of the morality
is the celestial artillery
for a man of high water mark .

Nature

Nature's oeuvre
pays the debt of nature
for the pasture
of padre's philtre.

&

The shade of the solitude
supersedes the tide
of many a wealthy bride
for the rectitude.

&

Nature is a divine treasury
of Tom, Dick and Harry
that turns the century
for the old goose berry.

&

The sun and the moon
shine for sanctification .

The Politics of Power Is More Harmful Than the Power Itself

The politics of power becomes the ruling passion
for a talkative man without vision.

Faustus's necromancy for power
reaches the lowest rung of the ladder
for the banner of the earthly prisoner
on this land laden with ugly temper.

The fraudster's lust for power
is as dull as ditch water for the barrister.

The sense of the power monger is worse
than the curse of pros's gorse .

The dan of Gandhi and Narayan
goes over the head of the draconian
amidst many an egalitarian
on this terrain of superhuman .

Lambkin's labour-pain sets in matin
for the rain of Larkin on this terrain.

The aster of the cheguered career
glitters like butter for the chapter .

Silence Is More Dangerous Than Anarchy Itself

Silence is a disgrace
for the florescence of the conscience.

It is a solitude
like the shade of Hade .

It's glee is the see
for the tree of the suttee.

Silence is a strife of many a life
for want of trophy wife.

It's wage encages the message
of the sage for the paysage.

It is a hush money
that keeps under lock and key
the land of milk and honey
for the nose of the jockey.

The empathy of the anarchy
Is ever cathy for ethnography.

Love's wage goes over the head of that sage
hankering after bread and cheese marriage.

Social Crime Is More Infectious Than an Act of Injustice

The grime of the social crime is more gruesome
than the double game of the last home.

The erogenous zone of this drone
is a spine for the soldier of fortune.

The abstruse of its muse
goes over the head of Paul Heyse.

Social crime breeds dog eat-dog policy
for the fancy of the necromancy.

This piacular sears the secular
for the scar of the spicular.

The opium of this collyrium
infects the rosarium
for the sanctum of the scum
on a land of sugar plum.

Teacher

O Sun ! Remove the viper
for the celestial aster.

Teachers' teaching passion
makes a man of iron.

Teaching technique and style
is ever fertile.

O messenger of the superpower!
Turn the century of the whooper
for the nectar
amidst many a vulgar.

Dadhichi's lesson fires the notion
for the potion of a man of motion.

Wisdom is a deity
for a man of chastity.

Viper Thought Is More Dangerous than the Viper Itself

The viper thought of the Knight
kills the sight of many a light.

It is as infectious as plague
that annihilates natural hue.

It is more poisonous than the poison
because the viper kills once for notion.

Cobra, karait and viper
are less poisonous than the Duffer
who spoils the life of the sufferer
for the crown of Lucifer.

How can Duryodhana know
the pangs of Panchali's sorrow.

O Viper ! you kill one once,
but Lucifer kills life's golden space.

Change

The passage of the change
is the wage of the sage
for the celestial paysage
amidst many an earthly cage.

Change is the constitution
for the sanctification
of a man of game person
amidst many a man without vision.

Birth, death and rebirth
bloom as the divine myth
for the natural sheath
amidst many a wintry faith.

O Change ! Your notion
fires the potion of Thakur Dalan.

Majuli

Majuli's Satra and Brahmaputra
Steals the show for the aura
Of the cenozoic era
Amidst many a cobra
On this land of cathedra.

&

Majuli's culture, folklore and ethnicity
Establish the kingdom of virginity
For the florescence of the divinity
Amidst many a cruelty
On this terrain of celebrity.

&

This river junction
Becomes a boon companion
Like the den
Of David and Jonathan
Amidst many a marked man.

&

Majuli's meridian
Makes many a Rabelaisian
For the tutsan
Of good Samaritan
Amidst many a draconian.

&

Brahmaputra's enigma
Becomes asthma

For the corona
Of the manna
Amidst may a hyena.

&

The cultural sanctity
Is its identity
That flourishes
With the passage of time
Amidst the pests of society.

&

Majuli's terrain
Wips a slate clean
For the welkin
Of Verrier Elwin
Amidst many a lamebrain.

&

Shankardev's solitude
Supersedes the tide
Of many a saintly bride
For the shade
Of the rectitude.

&

Madhav dev's charade
Calls a spade a spade
Of Jekyll and Hyde
For the quietude
Amidst many a gaypride.

Spenserian Poetic Passage of A. K. Choudhary

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Edmund Spenser has remained a solitary literary figure who has been crowned with the honour of the poet of the poets in English poetry. His poetic magnitude, predominance of sensuousness, pictorial elements, painterly painting and several other epical qualities make him a poet of the poets without dispute. Like Spenser, Choudhary possesses all these Spenserian poetic qualities that approve the crown of the poet of the poets in Indian English poetry. Like Spenser Choudhary introduced a new model of sonnet unanimously called Arbindonean Sonnet in Indian English poetry. His Arbindonean Racy Style consists the ascending word –order in a stanza that makes him the champion of the champions in Indian English poetry. The Spenserian sensuous imagery, painterly pictorial painting, mythical magnificence, Indianised model of sonnet and epical essence make this northeastern Indian English poet truly Indian Spenser in English poetry. The world has produced a galaxy of literary stalwarts from time to time to enlighten the piggish head with novel vision, spiritual thought and morality on this land of milk and honey. His Arbindonean Racy Style, Arbindonean Sonnets, exploration of compound and new words, mythical messiahs, uses of various figures of speech, poetic doctrines and philosophy of life, suffering, love and nature exhale the fragrance for the literary whirlwind all around the corner. His satire on so called leaders, ridicule of the hypocrisy of man and sensuous woman, attack on mental bankruptcy, modern concept of marriage, lesbianism, gigolo, irony of social hypocrisy, the ruler's dual faces, victim's suffering, piggish philosophy, monetary monarchy, sensuous perception, sexual exploitation, racial discrimination, emotional suffering, psychological torture, sophistry, immorality and several others make him the pupil of Ezekielean School of Poetry while his glorification of cultural heraldry of India, blending of the eastern and the western mythical messiahs, addiction to old moral values, morality, chastity and classical tradition of writing and capital idea, epical

fervor and classical thought justify his claim as the pupil of the Aurobindonean School of Poetry without dispute. The poetic doctrines, classical style of writing, painterly painting, iridescent poetic paysage, sensational capital idea ,emotional sooth, natural paysage, love making scenes, concept of marriage, love, life and nature, melancholic tone, ridicule of fancy man and fancy woman, poetic potentiality and multiplicity, figures of speech, native and cultural words, glorification of cultural dominancy of India and classical tradition of writings of this northeastern Indian English poet make him the follower of the Tagorean tradition of writings in India. Spenserian sensuousness, Keatsian poetic passion, Shakespearean phrases, Miltonic epical fervour, Donnean metaphysicalism, Popean humour, Wordsworthian poetic doctrine, Rossetti's artistic approach and Brownean universality are blended altogether in his works on one hand and Tagorean poetic pigments, Aurobindonean cultural heraldry and Ezekielean painting of the social immorality bloom side by side across all the works of this northeastern Indian English poet on the other that put his stature in the list of the reputed literary personalities of the globe. Arbindonean School of Poetry explores new vistas of knowledge, racy style and novel poetic approach throughout the poetic passage. Arbindonean School of Poetry is a junction between Aurobindonean and Ezekielean School of Poetry. Arbindonean School of Poetry adds cultural and mundane world for the fragrance of life. Indian cultural heraldry, mythical monarchy, social pigments and spiritual sanctity bloom and zoom side by side with the western mythical champions, poetic pigments and earthly heraldry with might and main. His poetry heraldry for which he is known worldwide has honoured him with a number of literary crowns –Indian Keats, phrasal king, quatrain king, mythical messiah, poet of the poets and what not? The large number of literary crowns and awards have made him a twinkling literary star globally. Poet Arbind Kumar Choudhary opines in his interview with Dr. Mahashweta Chaturvedi:

“ I am grateful to all those poets and critics who love my poetic works and comment too, sometimes positive or sometimes negative. It is his observation to honour my works with such a great honour for such a Lilliputian poet as I am. He can place his arguments well in favor of his statements . However I can only say that the poets and the critics can observe a number of figures of speech, Indianized version of sonnets, racy style, words derived from myths, religion, history, science, and various other sources, explored and compound words , proverbial, phrasal and pictorial accuracy,

and several others all through my poetic works.”
(www.euacademic.org)

The most fragrant literary zone Choudhary versifies is his explored, new and compound words, rhymed verses, Indianised version of Arbindonean Sonnets and Arbindonean Racy Style in English poetry all around the world. Arbindonean Sonnet is the fourth model of sonnet that exhales literary fragrance of Indian English stalwarts across the globe. Indianised version of Arbindonean Sonnets is a great gift to English literature from the fertile literary soil of India that is absolutely different from the rest of the trio model of sonnets so far its capital idea and style of versification are concerned. The rhymed verses, captivating capital idea, Arbindonean Racy Style, Arbindonean Sonnets, mythical blending, natural painting, cultural heraldry, sensuous imagery, pictorial painting, poetic philosophy, explored and compound words, phrasal and proverbial dominance made him Arbindonean in English poetry with might and main. The fine phrases, perfumed proverbial lines, pictorial pigments, mythical magnificence, cultural heraldry, captivating capital idea, explored words, Indianised version of Arbindonean Sonnets and Arbindonean Racy Style claim the crown of father figure in Indian English poetry without dispute. These proverbial sentences illustrate his mastery over the poetic craftship all around the corner without dispute. ‘Universal Voices’ lays foundation of Arbindonean Sonnets in Indian English literature next to Spenserian, Shakespearean and Petrarchan sonnets. Arbindonean Sonnets have started blooming across the continent with poetic essence of Indian English writers and the writers of Indian origin. The sonnets of ‘Universal Voices’ make him Arbindonean in the history of the sonnets while ‘My Songs’ is a junction of the Aurobindonean and Ezekielean School of Poetry. ‘Melody’ has been sung in honor of the paupers and the sufferers who have been neglected by the so-called elite classes from times immemorial. ‘Nature’ and ‘Nature Poems’ remind romantic poets and their poetic characteristics while ‘Love’ and ‘Love Poems’ make a group of love mongers all around the world. ‘The Poet’ is his poetic doctrine that ranks him with Wordsworth, Arnold, Sidney and several other leading poets of English literature. In an interview with Dr. M. S. V. Ramaiah poet Arbind Kumar Choudhary unfolds his poetic heart:

“The positive comments of the critics justify the poetic essence of the writers concerned. It is really beyond my vision to get such a poetic height in this creative world. Mythical characters, compound and

explored new words, used words from science, religion, theology, history, literature and various other sources force a number of critics to peep in to the dictionaries while going through my poetic works." (www.euacademic.org)

His concept of religion is based on meditation rather than superstition while he has little hesitation in rebuking the so called leaders who have been found habituated in sucking the blood of the sufferers on the name of prosperity of the paupers. His concept of wealth lies in the abundance of knowledge rather than the heap of the wealth that leads the way to corruption and immorality. To him Poor are they who play false. Cultural sanctity is the treasure-trove of Indian literature in general and northeastern literature in particular for which Indians have been known worldwide from times immemorial. His 'Melody' is a guide book for those who feel themselves victimized at the cruel hands of fate because misery sings the songs of success story in the womb of time. His 'Melody' firmly approves the proverbial dialogue that man is the maker as well as the destroyer of his fate.

His philosophy of nature that appears in 'Nature' glorifies the cycle of nature with full-throated ease. His 'Nature' is the call of nature that appeals the poetry lovers to honor the cycle of nature at heart and soul if they wish to keep the generations safe in the days to come. Like Horace this northeastern Indian English poet Choudhary seems a spring suitor while he sings the song in favor of the spring of season, spring of life and spring of other natural objects in one quatrain after another. 'Love' is the result of his inner urges he feels throughout his life at heart and soul. Sensual, platonic, sexual and spiritual-all types of love bloom in one quatrain after another with great poetic passion. 'The Poet' is the poetic constitution for all the poetry lovers in general and Tom, Dick, and Harry in particular that exhales the fragrance of his poetic wisdom at the global level. As a great northeastern Indian English poet he advocates his opinion in favor of the capital idea rather than the style that varies from one generation to another. Secondly he has great fond of classical works that guide the course of the human beings for the sanctity. Ashoka's pyrrhic victory, Khorana's karma and Ram-Krishna's corona add fuel to the poetic flames for the revival of the cultural heraldry of India in the world. He also warns against the scatology and the pulp literature that infect the civilized lives sooner or later. His poetic passion lies in exploration of nature's lock for the sanctity all around the corner. Aurobindonean, Ezekielean and Arbindonean School of Poetry deal primarily with the cultural heraldry,

burning social issues and the blending of the two with might and main. Arbindonean Racy Style and Arbindonean Sonnets are the unique jewels of Indian English literature that have sprouted from the fertile literary soil of culturally rich country India in the world. The bush of the Arbindonean Sonnets he has planted will sooner or later bloom and will take its maturer and wider form at the hands of the generations peeping to come. His mythical monarchy, various poetic forms, phrasal fragrance, proverbial preference, pictorial pigments and explored words have made him a father figure in the history of Indian English poetry. Dr. Mahashweta Chaturvedi comments in her paper:

“In a nutshell, I observe that Dr. Choudhary is a bard rather than a poet of English literature. Secondly, there will be no exaggeration if we call him the quatrain king of this century. So far his unique contribution to literary world is concerned, he has superseded many of his contemporaries by introducing Arbindonean style in a quatrain. The new and explored words, the phrases, the proverbial lines, the poetic philosophy, the melody, music and lyricism, imagery, symbolism and pictorialism make him poet’s poet in English literature. His poetic grove will go up even in the days to come for better spiritual world.” (2014:141)

‘Universal Voices’, a collection of 48 Indianised version of sonnets, makes him not only the originator of Indianised model of sonnets but also phrasal king in English poetry. It is a collection of seven rhymed couplets that are phrasal too .

“Wealth is a wild goose chase
For Vaskodigama like bird of passage.” (2008:6)

In one of his rhymed couplets he uses three phrasal words --beau model, cat’s whiskers and muse like butters as is seen here.

“The beau model and cat’s whiskers
Muse like butters.” (2008:14)

This rhymed couplet that is highly proverbial consists two phrasal words--saving grace and burning in furnace.

“God is a saving grace
For those burning in furnace.”(2008:25)

This rhymed couplet that is the capital idea of the writings of M.R.Anand includes two phrasal words --spin a yarn and capital idea as is mentioned here.

“Bakha, Lakha and Rakha
Spin a yarn of his capital idea.” (2008:24)

‘My Songs’ elicits his mastery over the uses of a number of phrasal words - prize idiot, genial spirits, animal spirits, full-throated ease, Jack-O’ lantern, fair luminous mist, dewy dark obscurity, long last sleep, nest of vipers, party – poopers, at fever pitch, viper thoughts, snake in the grass, baby blue, hornets nest, bad blood, fallen angel, bal esprit, father-figure, rough diamond, vale profound, vital feelings of delight, fatal feelings of delight, Uncle Same, Herod policy, Tom, Dick and Harry, better than ever, bed of roses, pipe dream, Saint – John’s wort, bliss of solitude, naked thinking heart, blue blood, broken reed, vow of celibacy, ethereal minstrel, darling of the spring, times best jewel and many others that beg the crown of the Phrasal King in Indian English poetry. Here lies another rhymed quatrain that includes three phrasal words- fowl play, die away and dorian gray-- artistically wreathed as is seen here :

“ The foul play/ Dies away
Like the dismay/ Of the dorian gray.” (2011:37)

This stanza, a collection of phrasal words in plural numbers, is the capital idea of the poetic milieu that keeps the wolf away from the door for great interest of humanity as a whole. Here lies another quatrain that incorporates three phrasal words-- bhat ducat, bat hat and fat cat -exhales the nectar of this phrasal king for the whole humanity as a whole.

“The chap’s feat / Is a bhat ducat
For the bat hat/ On a land of fat cat.”(2011: 54)

This rhymed quatrain that contains four phrasal words – guardian angel, as good as gold, flips lid and eyelid of a stupid claims the crown of the phrasal king in English poetry.

“A guardian angel of the world/Is as good as gold
That flips lid/The eyelid of many a stupid.”(2011:45)

These mythical messiahs---Uranus, Cronos, Zeus, Neptune, Hades, Acheron, Hera, Demeter, Minerva, Cupid, Apollo, Diana, Vulcan, Mercury, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Poly- Hymnia, Urania, Nemesis, Vesper, Flora and a host of many others blossom time and again across his

poetic gardens. The comment of Patrick J. Sammut on his poetic style is sublime:

“The poems of Choudhary are called by him “songs”. In fact, the play on sounds and melody are a solid presence; thus, his poems are also meant to be sung. This is done through the frequent use of alliterations, assonances, internal rhymes (“Willowing and sparkling/ Are darling of the spring”, see *The Spring*), and mono-rhymes (“nebulosity / generosity / gully / poesy / intricacy/ delicacy”, see *Poet*), amongst other poetic mechanisms.

Another poetic mechanism favoured by Choudhary is the play with contrasting words in meaning. This is seen even in the titles some of his poems carry (such as *Friend* and *Foe*, *Death* and *Life*, and *The Poor* and *The Rich*). In *Foe*, Choudhary contrasts the notion of “foe” (“A fallen angel”, “a venomous spirit”, “an out Herod-Herod”) to the notion of “poet” (“A celestial glitterer” – thus the notion that the poet as light and the one who leads to epiphany; “a man of spirit”, “a clean slate”). There are also many words and phrases that repeat themselves from one poem to the other (“party-pooper”, “Herod”, “minion”, “piggish”, “dexology”, “jewel”). In *Life*, Choudhary writes, “Life is a crown of thorns/ Death is a bed of roses” (for those who suffer).

Structurally, Choudhary prefers regular stanzas, and in general makes use of the English sonnet format (three quatrains and a final couplet). From the lexical point of view Choudhary’s first choice are registers linked to nature (especially the microcosm) and Oriental and Classical mythology. That of Choudhary is not a simple language for readers not familiar with Indo-English. However, one does understand that his is a direct message, one with a moral, political and social stance.

Throughout his poems Choudhary makes great use of exclamation marks. For example, in his first poem, *Awake*, Choudhary writes “Awake! Awake! Awake!”, “Arise! Arise! Arise!”, “Be conscious! Be conscious! Be conscious!”, and “O Sullen Trinity! O Almighty! O Sovereignty!” The poet does this on purpose in order to underline the urgency of the situation.”(2010:13)

As a great poet Choudhary uses various examples of the alliterations in several of his poems that approves his poetic mastery over the uses of various figures of

speech. In 'The Poet' the poet versifies the words – epigram, euphemism, expose and extremism in a stanza.

“Epigram and euphemism/Expose the extremism
Of the hypnosism/ For the cosmopolitanism.”(2011:4)

The critics can inhale the essence of this couplet that contains the alliteration of 'W' word repeated five times.

“The warble of the whooper/ Whiffles the welkin of wooer.” (2008:25)

The uses of warble, whooper, whiffle, welkin and wooer that have been repeated five times in a couplet make him a champion of the literary world. Here lies another couplet from 'My Songs' in which word 't' is repeated six times, one of the best examples of versification of English poetry. In the poem 'Bride' the poet sings:

“A tickler, tinsel and tavern/ Her teat thicks tutsan.”(2008:3)

'Love' is his most piercing poetry book in which he implies it perfectly. This quatrain that contains pandle, Phoebus, penile and puddle establishes his mastery over the uses of it in his poetry book.

“The pandle girdle'
Fondles Phoebus' penile
For the puddle
Of the caboodle.”(2011:11)

This quatrain is not only phrasal but is also laden with simile –

“The ether of the heather
Hangs together
Like the golden tether
Of fairy -god mother.”(2011: 27)

Here lies another example of the simile in which the poet has used 'like' very beautifully to make it more perfect.

“The blessing of life
Is the love life
Like the trophy wife
Of the grey life.”(2011:9)

This rhymed quatrain stirs sensations while the fiancé touches the fiancée for pillow talks on lover's tomb. The sole purpose of the conjugation has been focused in this stanza. The poet versifies:

“Trollop’s tactile
Stirs the penile
Of the gracile
For the facsimile.” (2011: 15)

Lastly, the poet reaches on this conclusion that the erogenous zone of the valentine is second to none for nocturne. Even trogon’s tracery turns the century for the sultry of Tom, Dick and Harry. Marriage is the wastage of the lovely passage. Here lies a couplet that is alliterative without dispute. This couplet contains the alliterative words-- parlance, pistil, poet, poetic and pertinence as is seen here.

“The racy style and luculent parlance
Pistil poet’s poetic pertinence.”(2011: 43)

Here lies a quatrain in which the poet implies the example of metonymy very beautifully as is seen here.

“To read Homer
Is to shimmer
Like reformer
On the land of trimmer.”(2011: 59)

One can find one of the fine examples of the imagery in this rhymed quatrain as he muses:

“The burning ember
Of the spiritual climber
Is as cool as cucumber
For her amber.”(2011:25)

This rhymed quatrain that is phrasal, pictorial and mythical exhales his spiritual fragrance worldwide.

“The incense of Mary’s sight
Is a vital feelings of delight
Over the fatal feelings of delight
For the embroidered knight.”(2011:46)

Arbindonean School of Poetry is the voice of those who wish to establish cultural heraldry of India over the worldly things while Ezekielean School of Poetry is more or less based on the western concept of poetry. His more than fifty published interviews in Malta , Romania, Albania and India, hundreds of critical comments on his writings, several international awards in China, America and India and incorporation in Cambridge Dictionary of English Writers, England, speak volumes about his poetic potentialities all through his poetic groves. Prof. S. C. Dwivedi comments in 'Five Indian English Poets':

"His innovative poetic approach, racy style ,capital idea, phrasal words , proverbial sentences , fine uses of new and compound words ,explored words ,simplicity of quatrains , blending of the eastern and the western mythical characters, lyrical spontaneity , outburst of imaginative thoughts, subjectivity, pictorial painting, realism, melancholic characters , love of beauty , spiritual vision and a number of other poetical weapons make him a poet's poet at the global literary horizon ."(2014:108)

A. K. Choudhary is the Indian Spenser of English literature. Dr. Choudhary who claims a number of literary crowns in the popular psyche the creative milieu in India and abroad has thrilled the poetic paysage with Indianised version of Arbindonean Sonnets, Arbindonean Racy style and, above all, Arbindonean School of Poetry inspite of the tempestuous immoral feelings blooming all around the corner His recognition as one of the leading contemporary Indian English poets all around the continent has been embraced by several poets, critics and academicians.Dr.Biplab Majumdar comments on his writings:

"Arbind Choudhary has become one of the guiding spirits for the peeping poets due to Arbindonean Racy Style and Arbindonean Sonnets in Indian English poetry.I encourage the poets for the essence of Arbindonean conscience.

Awake! Arise!
For fragrance
Of Arbindonean essence
For the revival
Of the call of Nature."(2013:6)

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Phrasal Fragrance of Arbind K. Choudhary

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Henry Louis Vivian Derozio, R. N. Tagore, Aurobindo, Sarojini Naidu, Nissim Ezekiel, Kamala Das and Arbind Kumar Choudhary have been honoured with the crown of father of Indian English poetry, Indian Shakespeare, Indian Milton, Nightingale of India, father of post –independence Indian English verses, Indian Sylvia Plath and the Phrasal King in the firmament of Indian English poetry. Arbind Kumar Choudhary who has been crowned with a number of literary nick-names – Indian Keats, phrasal king, quatrain king, mythical messiah, proverbial samarat, poet of the poets and several others has been credited with the founding father of Indianised version of Arbindonean Sonnets and Arbindonean Racy Style in Indian English literature. His perfumed poetic paysage, poetic potentialities, innovative racy style, adherence to mythical and classical characters, poetic iridescence, intensity of imagination, lyrical luminosity, phrasal fragrance, proverbial passage, captivating capital idea, epical fervor, explored and native words, rhymed verses, poetic passion, subjectivity and several other poetic qualities beg the crown of several literary titles in the firmament of Indian English poetry. Aurobindonean, Ezekielean and Arbindonean School of Poetry focus chiefly on the cultural sanctity, social ailments and transitional elements that enrich Indian English poetry up to global repute.

'Universal Voices', a collection of 48 Indianised version of sonnets focused on the prominent Indian English writers, consists several phrasal words in its couplet. In one of his phrasal couplets he uses two phrasal words-- horse sense and century's corpse, one of the most perfect examples of the phrasal couplet English literature has produced.

"Recluse is rarely a horse sense.

Zoetrope is never a century's corpse." (U.V, 2008:4)

Here is an example of the uses of two phrasal words in a proverbial couplet that makes it most perfect from poetic point of view.

"Jewel of the earth is that gentry

Who peeps in to people's misery." (U.V, 2008: 5)

This rhymed couplet that consists two phrasal words --wild goose chase and bird of passage --makes it proverbial dialogue in English poetry with might and main .

"Wealth is a wild goose chase
For Vaskodigama like bird of passage."(U.V, 2008:6)

This rhymed couplet that consists two phrasal words --baby blues and evil-eyes makes it more and more proverbial for the readers and the critics alike as is seen here:

"God has a baby blues
That removes life's evil- eyes." (U.V, 2008:23)

'My Songs', a collection of 34 piercing poems on a number of subjects, makes him the phrasal king in the kingdom of Indian English poetry because most of his stanza contains several phrasal words with great perfection. This stanza exhales not only his spiritual vision but also phrasal fragrance all around the world.

"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, 2008:11)

This stanza contains four phrasal words --vital feelings of delight, fatal feelings of delight, congregated might and like many a voice of one delight , one of the most perfect examples of versification found in English poetry . Here lies another stanza that consists three phrasal words-- snake in the grass, father figure and clean slate- combined very beautifully in a dramatic conversation with the foe.

"You are a snake in the grass.
I am a father figure.
You have a life of egregious.
I have a clean slate."(My Songs, 2008:10)

This rhymed couplet from the northeastern poetic passage that contains two phrasal words – naked thinking heart and saint john's wort is the capital idea of his poem 'Majuli':

"She is a haven of naked thinking heart.
She is a zenith of saint –john's wort." (**My Songs, 2008:21**)

Here lies a quatrain from the satiric poem 'Leader' that consists three phrasal words – Herod policy, dog- eat –dog policy and unimpassioned grief --with great care and compactness.

"The reaper of Herod policy
Reaps dog-eat-dog policy .
O Satan for the impassioned grief !
Your name is ultramodern Leader." (**My Songs , 2009:18**)

This rhymed couplet also consists two phrasal words – prize idiot and filthy faith as is seen in this stanza:

"Man is the prize idiot of the earth
While woman has a filthy faith." (**My Songs, 2008:22**)

Here lies another stanza that consists three phrasal words- chequered career, full- throated ease and full- throated perverse- with great poetic pigments.

"You have a chequered career.
I am a cadger.
You sing in full –throated ease.
I sing in full- throated perverse."
(**My Songs , 2009: 24**)

It is obvious that most of his poems are laden with a number of phrasal words that makes it more perfect for the readers and the poetry lovers alike . Here lies an example of the cluster of the phrases woven artistically in a quatrain that consists- enigmatic flow, vale profound, run wild, rough diamond , lovelier flower and in sun and shower .

"The enigmatic flow of her vale profound
Runs wild with rough diamond;
A lovelier flower
Blooms in sun and shower." (**My Songs, 2008:11**)

His 'Nature Poems' is also phrasal due to the abundance of striking phrasal words --high flier, milk and water, standing water, old wive's tale , femme fatale , house of sale, brass- monkey , keep under lock and key , lovey-dovey,

heyday, castaway, red letter day, fair play, wonted way, field day, fore play, high water mark and several others. In the poem 'The Sparrow' the poet has used two phrases in the three line stanza.

"The sparrow's valley
Is wallow in money
For the lovey- dovey." (**Nature Poems, 2010:53**)

'Love' is one of the most perfect poems that is phrasal, pictorial and proverbial too. His rhymed quatrains consist a number of phrasal words borrowed from all sources of lives. This rhymed quatrain consists three phrasal words-- rat race, Athena's duce and saving grace with great expertise.

"The rat race
For Athena's duce
Is a saving grace
Of the fiancé." (**Love, 2011: 1**)

This rhymed quatrain that consists three phrasal words --lovey- dovey, keep under lock and key and brass monkey- conveys the spiritual message of his poetic life.

"The motley lovey- dovey
Keeps under lock and key
The brass monkey
For the valley of the turkey." (**Love, 2011: 2**)

This rhymed quatrain that consists four phrasal words—lark-spur, affaire d' amour, star- struck and in sun and shower --brings to light his phrasal fragrance for the poetic iridescence all around the corner.

"The odour of the larkspur
Stirs the affaire d' amour
Of the star -struck suitor
In sun and shower." (**Love, 2011: 8**)

This rhymed quatrain that conveys the spiritual message for Tom, Dick and Harry combines four phrasal words-- shrill delight, rosy sight, transparent might and like many a voice of one delight --with great poetic pigments.

"The shrill delight
Of Radha's rosy sight
Is the transparent might

Like many a voice of one delight.”(Love, 2011:12)

This rhymed quatrain that is compact, concise , conceptual and concrete contains five phrasal words-- cherry pick, love –sick , lame duck, sea- sick and side – kick –wreathed artistically with great poetic expertise as is obvious in this stanza .

“To cherry- pick is the love – sick
Of the lame duck
To crack the sea-sick
Of the side – kick.”(Love, 2011:43)

Keatsian sensuousness, Wordsworthian poetic doctrine, Browning’s universalism , and Yeatsian art flourish altogether across his poetic works that make him a father -figure in Indian English poetry on one hand and Tagorean vision, Aurobindonean cultural fragrance and Ezekielean social painting in his writings on the other that make him a guardian angel of the creative grove. In his conversation with Prof. N D R Chandra Choudhary replies: “I have nothing to do with phrasal king or queen. But the phrasal words are found in plenty across my poetic works besides compound, explored, proverbial and mythical words. Here is a quatrain in which three phrases are wreathed artistically.

“The fancy work
Is a high water mark
For the donkey work
Of the shirk.”(2013:12)

This haiku contains two phrases--wallow in money and lovey – dovey , one of the perfect examples of versification in English poetry. His ‘Love Poems’ also contains a good number of lovely phrases that stirs sensations to the suitors for sexual encounter with the fair sex. These phrases ---fore play, labour of love, lap of luxury, erogenous zones, mating season , halcyon days, an odour of sanctity, love life, silver sphere, lovey –dovey and many others speak volumes about his poetic maturity in English literature. Here lies a rhymed quatrain that consists four phrases-- lark-spur, star- shower, lovelier flower and in sun and shower, one of the best examples of versification rarely found in English literature that speaks volumes about his phrasal fragrance in English literature.

“The sprite of the lark- spur
Is the star- shower
Like a lovelier flower

In sun and shower.”(Nature, 2011: 22)

Very few poets have proved their expertise in implying a number of phrasal words in the stanzas as Dr. Choudhary has done with great poetic maturity. This quatrain that consists three phrasal words-- purest ray serene, pastoral eglantine and a soldier of fortune speaks volumes in favour of his crown of phrasal king in the kingdom of the poetic world .What a compact, phrasal, pictorial and rhymed quatrain it is!

“The purest ray serene
Of even Melpomene
Is a pastoral eglantine
For a soldier of fortune.” (Love, 2011:5)

Majority of quatrains of this northeastern Indian English poet consist three or more phrases with excellent examples of versification in English literature. Here are few examples of beautiful phrases- arch look, apple-jack, clever-dick, peeping Tom, eternal triangle, love life, soft-porn, trophy-wife, green widow, billet- doux, fallen women, lovey-dovey , knee-trembler, erogenous-zone, beauty and beast, trimester ,fragrant zone, love- lustre, blue-stocking, white face, love -nest ,lovelier flowers, hideous rage, rosy sight, ask for a lady’s hand, love sick, labour of love, mating season, ruling passion, lap of luxury, odour of sanctity, new broom , silver sphere, golden fire, as cool as cucumber, treasure- trove, starlitnight, moonlitnight, sacred cow, bread and cheese marriage, house of sale and many others that send the saunters in the seventh heaven in all conscience.

There are a number of striking phrases ---wintry grave, fox-glove, Tom, Dick and Harry, sob story, put the saddle on the right horse, old wive’s tale, billet- doux, land of milk and honey, apple pie order, eternal blazon, good humour, without fear or favour, pay the debt of nature, good measure, golden fire, brazen prison, knick-knack, shell-shock, knee-jerk, fancy work, side -knick, young turk, saving grace, pests of society, ugly temper, nest of viper , blow upon, cock and bull story, palmy days, game person, hog heaven, shaping spirit, keep wolf from the door, alpha and omega, keep under lock and key, hokey-pokey, as right as rain , make a name, working time, pyrrhic victory, foul play, dorian gray, wild goose chase, flog a head horse, treasure -trove, labour of love, act wonder, enliven a head horse, terse muse, father- figure, of first water, glitter like butter, in sun and shower, earth hunger, peal of laughter, Jekyll and Hyde, pulp literature, give heart failure, marked man , in cold blood, pine for, suffer a reverse, azure-sister, boon companion, page-turner, divine muse and

several others are the saving grace for all who wish to be guided properly so far the uses of the phrasal words in the verses are concerned.

There are a number of rhymed quatrains that contain three or four phrasal words that bloom altogether with equal magnificence. His frequent uses of a number of striking phrases throughout his poetic works in general and 'The Poet' in particular justifies the claim of the crown of the phrasal king amidst the global creative writers in English literature. Going through all his nine poetry collections I reach on this observation that the poet has proved his expertise over the uses of various figures of speech in general and the phrasal fragrance in particular with magnetic attraction.

Arbindonean School of Poetry is the junction between the east and the west throughout his poetic approach. As a result there are a number of critics -- Prof. N D R Chandra, Prof. Reddy, Prof. Bhatnagar, Prof. Mishra, Prof. Rai and many poets in India and abroad who beg the crown of the phrasal king for this poet in English poetry in all conscience. As a matter of fact Arbind Kumar Choudhary deserves the crown of the phrasal king in English poetry without dispute. I complete my comment with this quatrain:

O phrasal King!
Your artistic wing
Is more shiny
Than the mature sun.

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Proverbial Poetic Pigments of A. K. Choudhary

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Arbind Kumar Choudhary, who has been globally viewed, reviewed and interviewed for more than fifty times has thrilled the poetic world with his innovative poetic approach, racy style and mythical blending for literary prosperity all around the world. Keatsian flavor of sensuous imagery, Wordsworthian poetic doctrine and Emily Dickinsonian natural affection are predominantly found across his poetic works that earn a number of poetic nicknames --Indian Keats, phrasal King and proverbial Samarat in Indian English poetry. The most striking poetic quality he possesses is the abundance of the proverbial dialogues in his writings that exhale poetic iridescence all around the corner. The proverbial dialogue he implies appeals most to the readers and the poetry lovers alike that justifies his claim of the proverbial Samarat in Indian English poetry. Arbind Kumar Choudhary who has become the literary Titan from the fecund literary poetic passage of northeast India enlightens the piggish philosophy of Tom, Dick and Harry in this money minded age in the same way the sun removes the darkness from this earth. His poetic potion, indomitable will, unbridled ambition, poetic intensity, sublime thought, racy style, mythical blending, rhymed quatrains, angelic guidance, dramatic dialogue, romantic vein, classical approach, painterly painting, rural landscape and, above all, Arbindonian Racy Style have made him a champion of the champions so far his poetic composition is concerned. Satire, humour, pathos, couplet, reason and other neoclassical poetic qualities also bloom side by side with the romantic vein of this northeast Indian English poet. His writing is of high water that will remain guiding the peeping generations in the womb of time. Aurobindonian, Ezekielean and Arbindonian School of Poetry make the demarcation line between these three traditions of versification in Indian English literature.

As a proverbial sonneteer of Indian English poetry Choudhary has made majority of the couplets and quatrains proverbial for the readers and the poetry lovers alike. 'Universal Voices', a collection of 48 sonnets on Indian English poets, consists several proverbial couplets that approve his proverbial

heraldry in India and abroad. This rhymed couplet is not only phrasal but also proverbial for the readers.

“The vital feelings of Yogi’s delight
Perfumes fatal feelings of delight.” (2008:2)

Here lies another rhymed couplet that is not only phrasal but also proverbial.

“Jewel of the earth is that gentry
Who peeps in to people’s misery.” (2008: 3)

This rhymed couplet of the northeastern Indian English poet that is more forceful and more sensitive for the poetry lovers exhales not only phrasal fragrance but also proverbial perfume.

“Wealth is a wild goose chase
For Vaskodigama like bird of passage.” (2008:6)

This rhymed couplet that consists not only the phrasal and proverbial essence but also the capital idea of the poetic life sings the story of success in the womb of time.

“God is a saving grace
For those burning in furnace.” (2008: 25)

So far his proverbial dialogue is concerned, he is better than ever because ‘My Songs’ is not only phrasal, but also proverbial that captivates the muse lovers for the poetic essence to its utmost degrees. This stanza from the northeastern poetic passage is more phrasal, more pictorial and, above all, more proverbial than any other poetic qualities.

“The vital feelings of her delight
Ridicules fatal feelings of delight.
Ganga is a congregated might
Like many a voice of one delight.” (2008:11)

His poem ‘Leader’ that exposes the leaders in general and northeastern leaders in particular is more picturesque, more satiric and more ironic than any other poems of ‘My Songs’ while ‘Life’ is a junction of the proverbial couplets besides phrasal and pictorial words. This northeastern Indian English poet becomes not only philosophical but also proverbial while he claims:

“Life is a crown of thorns.
Death is a bed of roses.” (2008:19)

There are a number of striking proverbial lines-- Strife of life is better than ever, Wealth is the raw spirit of life, Life is a Pandora's box, Happy and misery/ lead to Tom Dick and Harry, Love is the fragrance of life, She is a bliss of solitude, Man is the prize idiot of the earth, Nature is under a vow of celibacy, Change is her nonchalance, O Sage! sabotage worldly cage, The pauper as the aster/ is better than ever , Mission to serve paupers/ ever suffers , Paupers are not the times fool/ but times best jewel, The palmy days of life/ is the felicity of strife , The poor are those/ who play false, Riches are they / who defray for the castaway, Wealth is a wild goose chase/ For such a bird of passage , Lack of love and wisdom/ stirs raw mind for terrorism and many others that elicit his poetic wisdom to its utmost degrees. The abundance of the proverbial lines in one poem after another goes in favour of the crown of the proverbial Samarat in the history of Indian English poetry. No other poets have shown the same intensity of uses of a number of proverbial lines in their works as he has shown overwhelmingly across his poetic gardens. As a result the crown of the *proverbial Samarat* seems justified so far the potentialities of his proverbial lines are concerned. His proverbial lines are not less fragrant than any other poets in Indian English poetry because majority of his rhymed quatrains exhale poetic fragrance for the literary whirlwind across the globe. The opening rhymed quatrain of 'Melody' elicits not only his capital idea but also the proverbial fragrances to its utmost degrees.

"Misery is the treasury
Of the would – be-glory
That lays ivory
For the lap of luxury." (2009:1)

The uses of the rhymed words, phrasal words, classical words, rhymed quatrains etc make his verses more and more proverbial in English poetry.

"To suffer a reverse
Is an earthly curse.
It is a primrose of the chersonese
That flags a head horse." (2009:38)

This quatrain that consists three phrases is also proverbial because the message it conveys is better than ever in English poetry. As a result Joy Rainey King appreciates 'Melody' in her reviews:

“His writing also flows like a mountain stream, making a sweet sound for all the forest and all the forest animals.” (2009:42)

‘Love’ is a junction of proverbs too that enriches the poetic beauty to its climax. There are a number of critics who crown him with proverbial Samarat in Indian English poetry due to the abundance of proverbs and its essence throughout his works in general and ‘Love’ in particular. The opening quatrain is not only the capital idea but also the proverbial line as is seen here:

“Love is a hyacinth
Of the love smith
For the zenith
Of mirth.” (2011:1)

Here lies another proverbial quatrain that brings to light not only his poetic maturity to its climax but also incorporation of three phrasal words altogether.

“The purest ray serene
Of even Melpomene
Is a pastoral eglantine
For a soldier of fortune.” (2011:5)

One more example is quoted from ‘Love’ that is a junction between internal and external beauty in disguise of human and natural beauty.

“The moonlit night
Stirs the hen night
For the sexual fight
With the knight.” (2011:43)

His proverbial quatrains are highly melodious and structurally compact. Its proverbial essence has crowned him with the designation of proverbial samarat in the history of Indian English poetry. Choudhary has proved his mastery over the versification of the proverbial lines that whelms the readers in all their conscience. Arbindonean School of Poetry amalgamates between the east and the west on one hand and the ancient and the modern world on the other. His poetry collections are the junctions of the proverbial lines that appeal most to the poetry lovers for literary sensations. His proverbial couplets and quatrains are the unique gifts to English literature that elicit his philosophy of life on a number of subjects- life, birth, death, pauper, nature, flower, spring, earth,

friend, foe, poet, teacher, love, melody and many others in all his conscience. Some of his well-known proverbial lines- Love is the fragrance of life, Paupers are not the time's fool/ but time's best jewel, Strife of life is better than ever, Man is the prize idiot of the earth, Nature is under a vow of celibacy etc appeal most to the poetry lovers across the continent. At length, Choudhary claims the crown of proverbial Samarat in the history of Indian English poetry. 'The Poet' is both phrasal and proverbial because most of his verses are proverbial.

"Earthly incense is worse/Than the divine curse."(2011:2)

This couplet that peeps in to people's misery is highly proverbial.

"Affluent is that gentry/Who peeps in to people's misery."(2011:22)

His intercontinental awards from America, China and India, four dozen interviews published in Malta, Romania, Albania and India and inclusion in Cambridge Dictionary of English Writers, England speak volumes about his fragrant literary zone for Tom, Dick and Harry in general and his poetry suitors in particular.

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Glimpse of Arbindonean Racy Style

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R.N.Tagore, Aurobindo, Toru Dutt, Sarojini Naidu, Nissim Ezekiel, Jayanta Mahapatra, Keki N. Daruwalla, A. K. Mehrotra, Arbind Kumar Choudhary and a host of others have remained the guiding literary souls for the contemporary generations and the generations next to them. A. K. Choudhary's reputation as one of the leading Indian English poets from the fertile literary zone of northeast India has been affirmed by a number of prominent poets and critics who have crowned him with several literary titles ---originator of the Indianised version of Arbindonean Sonnets, explorer of the Arbindonean Racy Style, Indian Keats, mythical Messiah, proverbial Samarat, phrasal King etc in several of their reviews, papers and comments published in India and abroad. The old classical and other great writers were addicted to play with various figures of speech across their literary works. Like these bards A. K. Choudhary plays not only with various figures of speech but also explores an ideal model of versification popularly called Arbindonean Racy Style in Indian English poetry nowadays. The uses of various forms of poems—rhymed, free and other small poems and innovation of the racy style that contains the ascending alphabetical word- order in a stanza make him a glittering superstar of the creative community across the continent. Arbindonean School of Poetry is the junction between Aurobindonean and Ezekielean School of Poetry that exhales cultural essence of India with might and main. Arbindonean School of Poetry is based on philosophy rather than any other things so far its principle is concerned. The objective of this paper is to explore his various models of versification in general and Arbindonean Racy Style in particular on the basis of all his poetic books in detail. In one of his interviews with Dr. M. S. V. Ramaiah, Arbind Kumar Choudhary opines:

“Most of my rhymed verses are in quatrains particularly of ‘Melody’, ‘Nature’, ‘Love’, and ‘The Poet’ that are phrasal, proverbial and pictorial too in one way or the other. My poetic notion lies in rhymed verse rather than the free verse. The abundance of rhymed quatrains begs the crown of the quatrain king amidst the critics in

India and abroad .However the critics can give you a perfect answer of this question .”(www.euacademic.org)

‘My Songs’ lays foundation of his exploration of an ideal model of versification that blossoms in his later published works. In this couplet the poet has blended beautifully the bogy, cogy and the orgy that captivates the poetry lovers to its utmost degrees.

“Bogy, cogy and orgy/Falsify against epistemology.” (My Songs, 2008:32)

In ‘My Songs’ Choudhary experiments with a number of poetic forms --couplet, quatrain, tarcet, rhymed verse, free verse and pictorial verse that blossom in ‘Melody’, ‘Love’, ‘Nature’ and ‘The Poet’ with great poetic iridescence for the literary sensations for Tom, Dick and Harry in this monetary minded age . In this rhymed couplet the poet has blended the bogy, the cogy and the foggy very artistically to make it more and more poetically fragrant all around the globe.

“The bogy, the cogy and the foggy
Mortify the doxology.” (My Songs, 2008:14)

‘My Songs’ blends the classicism with the romanticism, vision with action, beauty with truth, men with women, life with death, friend with foe, permanent with temporary and old with new very artistically to enhance the poetic magnitude to its utmost degrees. The comment of Patrick J. Sammut on his poetic style is sublime:

“The poems of Choudhary are called by him “songs”. In fact, the play on sounds and melody are a solid presence; thus, his poems are also meant to be sung. This is done through the frequent use of alliterations, assonances, internal rhymes (“Willowing and sparkling/ Are darling of the spring”, see *The Spring*), and mono-rhymes (“nebulosity / generosity/gully / poesy / intricacy/delicacy”, see *Poet*), amongst other poetic mechanisms.

Another poetic mechanism favoured by Choudhary is the play with contrasting words in meaning. This is seen even in the titles some of his poems carry (such as *Friend* and *Foe*, *Death* and *Life*, and *The Poor* and *The Rich*). In *Foe*, Choudhary contrasts the notion of “foe” (“A fallen angel”, “a venomous spirit”, “an out Herod-Herod”) to the notion of “poet” (“A celestial glitterer” – thus the notion that the poet as light and the one who leads to epiphany; “a man of spirit”, “a

clean slate"). There are also many words and phrases that repeat themselves from one poem to the other ("party-pooper", "Herod", "minion", "piggish", (dexology", "jewel"). In *Life*, Choudhary writes, "Life is a crown of thorns/ Death is a bed of roses" (for those who suffer).

Structurally, Choudhary prefers regular stanzas, and in general makes use of the English sonnet format (three quatrains and a final couplet). From the lexical point of view Choudhary's first choice are registers linked to nature (especially the microcosm) and Oriental and Classical mythology. That of Choudhary is not a simple language for readers not familiar with Indo-English. However, one does understand that his is a direct message, one with a moral, political and social stance.

Throughout his poems Choudhary makes great use of exclamation marks. For example, in his first poem, *Awake*, Choudhary writes "Awake! Awake! Awake!", "Arise! Arise! Arise!", "Be conscious! Be conscious! Be conscious!", and "O Sullen Trinity! O Almighty! O Sovereignty!" The poet does this on purpose in order to underline the urgency of the situation."(2010:13)

'Melody' is his fourth poetry collection that exhales the fragrance of his racy style for the literary whirlwind for Tom, Dick and Harry all around the world. As a great poet Choudhary has explored a new model of versification popularly called Arbindonean racy style by a number of the poets and the critics in India and abroad. His quatrains are not only rhymed but also phrasal. They are laden with rhymed quatrains that bring to light the fragrance of his racy style. In this rhymed quatrain the ascending word-order of l (luxury), m (misery), n (nunnery), o (osculatory) and p(periphery) is woven artistically with great expertise.

"The luxury of misery/ Is the nunnery/ For the osculatory/ On the periphery of paltry."/ (Melody, 2009:8)

Here lies another rhymed quatrain that consists the ascending word-order of m (misery),n (nunnery),o (osculatory) and p (plenary) with great expertise.

"Misery is the nunnery/Of the osculatory/
For the plenary/Of the success story ."/ (2009:7)

Here lies one rhymed quatrain that consists the sequence of word – order -- d (depend), e (expend), f (fend) and g (garland), one of the artistic models of versification explored by a poet from the literary soil of India.

“To depend and to expend/Fend for garland/
And blend the legend/For contend.”/ (2009:35)

The Arbindonean Sonnets and Arbindonean Racy Style are the unparalleled poetic weapons of Choudhary that is firmly rooted in the fertile literary soil of India in a crucial period of the history of literature whenever the materialistic tempestuous winds has dazzled the masses towards the earthly fetor than the spiritual essence of the super power of the universe. The painterly painting, uses of various figures of speech, sensational capital idea, style of versification, mythical blending, pictorial passage, proverbial pigments, description of rural landscape, exploration of human soul, sarcasm over the piggish philosophy, love for natural paysage and philosophy of poetry establish his encyclopedic poetic personality with might and main.

Choudhary talks about his racy style:

“The ascending order of the alphabets in a stanza is my explored poetic style. Here is a stanza that is quoted from ‘Melody’ (2009):

“The luxury of misery
Is the nunnery
For the osculatory
On the periphery of paltry.”

One can find the sequence of the alphabets- l(luxury), m(misery), n (nunnery), o (osculatory) and p (periphery) in a single quatrain besides the rhymed form and phrasal words.

Another example of the ascending order of the alphabet: M(moon), N(noon), and O (open) enriches the poetic beauty of this quatrain of ‘Nature’ as is obvious from this example.

“The moon’s noon
Opens the enchiridion
For the deification
On the land of companion.”

(Nature, 2011, P.19, Poetcrit, HP)

Secondly, one can find the fine blending between Indian and western mythical characters in my poems.” (www.indianruminations.com)

The racy style for which the poet is known worldwide has been popularly called Arbindonean Racy Style by a number of prominent critics in English poetry because he experiments with a number of styles of versifications--- free verse , rhymed couplet, rhymed quatrains and several other forms but the ascending chronological order of the alphabetical words in his rhymed verses and rhymed quatrains laid foundation of racy style first of all in the history of English poetry . Arbindonean Racy Style that is more fragrant than the Flower itself speaks volumes about his magnetic poetic personality across the globe. In one of his interviews with Biplab Majumdar, Arbind Kumar Choudhary opines:

“It is the style of my versification that makes my writings poles apart from the contemporary writers in and outside India. Most of my poems are versified in rhymed quatrains that blends the east with the west, Indian with Greek and Roman, temporary with permanent, real with imaginary and vice - versa. The phrasal, proverbial and pictorial abundance, uses of various figures of speech, Indianized form of sonnets, colloquial and explored words are the ingredients of my poetic palace. I have experimented with novel way of versification that carries the ascending order of the alphabets in a quatrain. The style that I introduce has been called Arbindonean by Prof. N. D. R. Chandra, Prof. S. C. Dwivedi and famous poet B. K. Dubey. Here is an example of the racy style of versification.

The luxury of misery/ Is the nunnery/
For the osculatory/ On the periphery of paltry./ (*Melody*,
2009 :8)

The chronological alphabetical order of l (luxury)- (misery)- n (nunnery)- o (osculatory) and p (periphery) is the example of that racy style.” (www.euacademic.org)

‘Love’, dedicated to lovebirds, consists junction of phrasal, proverbial, racy style, figures of speech, mythical characters, pictorial, and rhymed verses that blossom altogether with equal intensity of flavour and fragrance. The poet plays with a number of words as if he were the falcon and the words were the sparrows. The racy style he propounds throughout his poetic works consists an ascending alphabetical word-order in a stanza, an ideal model of versification for the poetic fragrance for Tom, Dick and Harry across the creative societies.

Here lies a rhymed quatrain, one of the beautiful examples of Arbindonean Racy Style.

“The river-foe’s shade/ Tickles the tirade/
For the charade/ Of her pulchritude.”/ (2011:17)

The chronological sequence of r (river- foe), s (shade) and t (tirade) in this quatrain elicits the ideal model of versification popularly called Arbindonean Racy Style in English literature with might and main. Here lies another example that consists the word order of b (brain), c(chain) and d (drain) with great expertise and compactness .

“Love’ s brain/Chains the drain/Of the chagrin/ For the elfin.”/(2011:39)

This rhymed quatrain consists the sequence of the ascending word order--d (dilettante), e (expatiate) and f (flute) as is seen here :

“O Dilettante! /Expatiate the flute/
Of the dissolute/To make infatuate.”/ (2011:40)

Arbind Kumar Choudhary is primarily an explorer rather than a poet who always plays with the words, styles, contents, various figures of speech and capital idea in the same way the lovers play with the erogenous zones of the beloved to get the unfathomed joy at heart and soul. Choudhary opines about his poetic style:

“The long and rhymed sentences ,hyperbole, zeugma , alliteration, assonance, parable and several others can be seen throughout my poetical works. Apart from these poetical devices I have some of them of my own as you find in this stanza :

“Love’s mood
Nods the octopod
For the pod
On this sod.”(Love, Stanza 222)

The sequence of the alphabet -- l, m, n, o and p that is wreathed in a single stanza enriches my poetic beauty to its utmost degree. Poetry is the music of the heart. Good poetry germinates as naturally as the sun rises and sets in the sky. I do agree with this statement that all poets are dreamers , but disagree with this that all dreams are poets. Dreamy land sends our mind in the seventh heaven. It guides, dictates and, above all, motivates for future plan in life. Novel ideas first of all germinates in mind, then comes on

paper in black and white and lastly are executed on the plot. Poetry requires no rules or regulations because it is the part of creation. No one can give formula for the germination of the creation. Good and conducive atmosphere suits for creativity, but rough and tough life is also rarely away from the vision of creation. It is divine process that is fine and perfect." (2012:189)

The rhymed quatrains, phrasal abundance, proverbial pigments, mythical magnitude, pictorial presentation and medieval conception are the poetic fibers of this charismatic poetic personality. His exploration of new words, new idioms, new phrases, new proverbs, new concept, and above all, racy style made him Arbindonean in the firmament of Indian English poetry. Prof. S. C. Dwivedi writes in his scholarly paper:

'Nature' reflects not only the concept of nature but also conveys the fragrance of the racy style for which he is known across the world. Here is an example in which the sequence of ascending word – order- l (liven), m (moon), n (noon) and o (osculation) is strictly maintained as is seen in this rhymed quatrain

"The liven moon / In the noon / For the osculation / Of the helion."/ (2011:23)

His poetic passion, ideal model of versification, exploration of new words, rhymed verses, cultural sanctity and justification of human values are the prime poetic qualities of high water mark that makes him a glittering star of the creative milieu all around the continent. Arbindonean School of Poetry promotes cultural fragrance of India to its utmost degrees. The poetic passion he injects, the flavor he exhales, the delicious taste he inputs, the pleasant sight he depicts, and the erogenous zones he tickles, go over the head of all those laden with piggish potion on the cultural place of wisdom. As a great poet Dr. A. K. Choudhary has transcended many a rhetor so far his poetic qualities are concerned in Indian English poetry. I sum up my views in this stanza:

"Arbindonean racy style
Is ever fertile
For the facsimile
On the land of juvenile."

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Keatsean Flavour in A. K. Choudhary's Poems

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Arbind Kumar Choudhary, popularly called Indian Keats, needs no introduction in the contemporary Indian English literature due to his more than nine poetry collections, two journals and, above all, a number of national and international awards in the field of writings. Keatsean flavour of sensuous imagery, mythical magnificence, proverbial perfume, phrasal fragrance and pictorial elements are frequently found across the poetic works of this northeast Indian English poet that justify his claims for the crown of Indian Keats in Indian English literature without dispute. Keatsean sonnet forms, lyricism, mythical amalgamation, love for nature and medieval elements dominate all his works with great maturity that makes him second Keats in English poetry. Arbindonean School of Poetry is the poetic essence sprouted from the fertile literary soil of India. His name has earned a permanent berth in the history of Indian English poetry. The objective of this paper is to explore Keatsean poetic nectar from all his works and to assess the justification of the crown of Indian Keats in detail. My purpose is also to dissect his poetic works for the greater interest of the poetry lovers in India and abroad.

In a question of Prof. S. M. Pahadiya, A. K. Choudhary replies:

"To call me Indian Keats symbolizes his affection for my poetic sensibilities. There may be great resemblances between the two that is quite natural because I have gone through all his works at heart and soul. I thank him for searching positive aspects in my writings that will enhance my poetic intensity from time to time." (2013:58)

Choudhary becomes intensely Keatsean while sensuousness dominates all through his works including 'My Songs' in which his concept of love, beauty, melancholy, nature etc. blooms to its apex. As a suitor of the bride Choudhary calls her time's best jewel and beauty incarnate that stir sensations for the sexual encounter between the two. In the poem 'Bride' Choudhary beautifies her physical fervor:

"O Time's best jewel! O Beauty incarnate!

Her swelling boobs stir sensations.
A philomel for a philander
Her name is sprite spright.”(2008:3)

Love is the fragrance of life that blooms only in perfect psyche. His love is more fragrant than the Flower itself as is seen here.

“How beautiful if love has not made
Love is more beautiful than Life’s beatitude.”
(2008:20)

As a great word painter Choudhary paints a painterly picture of the fair sex and calls her with a number of names – Cynthia, Terpsichore, Diana, Flora, Aphrodite etc that dazzle the poetic passion for explosion of sensuous thought throughout his poetic works . He concludes his message with this observation about the fair sex.

“O Terpsichore! Time’s best jewel!
O celestial fire! be perennial.” (2008: 33)

‘Elegy’ is the most striking poem for the poetry lovers so far its capital idea is concerned. His ‘Elegy’ justifies the sacrifices of not only the deprived voices of the so called civilized society but also the mute animals, birds, insects and other natural objects that pay supreme sacrifice for mankind with selfless motive . His ‘Elegy’ recognizes the supreme sacrifices rendered selflessly by various natural living and non-living objects for mankind. Unfortunately they are the worst victims in the kingdom of the so called civilized society on this earth. Like Horace Choudhary seems a spring suitor while he becomes Keatsean so far sensuousness of his poetry is concerned. Like Wordsworth Choudhary propounds his philosophy of poetry in ‘The Poet’ on one hand and he becomes a romantic poet on the other. Like Philip Larkin Choudhary versifies a lovely love making scene while he versifies this rhymed quatrain.

“The carrot color
Of Demeter
Stirs the philander
For the knee trembler.” (2011:17)

This quatrain fires the passion of the passionate lovers to its zenith. Like Keats Choudhary paints a lovely picture of the erogenous zones of the fair sex that

add fuel to the flames of passionate fire for the sexual encounter with each other. The snakish brede, swelling mango, rosy cheek, glittering flowers, white face, fair-flexioned body, passionate eyes and several other words send the saunters in the seventh heaven. Such example of descriptions of the erogenous zones is rare in English literature. As a result Arbind Kumar Choudhary has been popularly called Indian Keats by a number of critics – Prof. NDR Chandra, Prof. SC Dwivedi, Prof. Mahendra Bhatnagar, Prof. TV Reddy, Prof. Lalitesh Mishra, Prof. S. R. Rai and a host of others in Indian English poetry.

To Keats Love is religion. To Choudhary Love is the unparalleled gift of the super power for all living beings. Like Keats he is highly sensuous, imaginative, thoughtful, Hellenic and romantic. Love is the capital idea of 'Love' and 'Love Poems' besides a number of small poems. Like Keats Choudhary paints a lovely picture of the erogenous zones of the fairsex as is seen here:

“The swelling mango
Of the Erato
Fires the tornado
Of the smiling helio.” (2011:2)

Being a great painter from the literary soil of northeast India Choudhary paints a painterly picture of the swelling mango, rosy face, brede bribe, winking region and several other fecund zones with great attention.

“He duo lovelier flowers
Glitter like star showers
For the passion flowers
Even in sun and showers.” (2011:13)

In this rhymed quatrain Choudhary touches the fragrant zones of the fair sex that becomes fruitful in disguise of facsimile in the womb of time. The poet murmurs melodiously:

“Trollop’s tactile
Stirs the penile
Of the gracile
For the facsimile.” (2011:15)

Love is the most delicious fruit that can be tasted properly only by the impartial. His love blooms in sound mind and pure heart. As a result the poet sings:

“Love is the Sitaphal
For the Soni-Mahiwal
That gives pluvial
Only for the impartial.”(2011:19)

His concept of love is not only sensual but also spiritual because he quotes a number of classical and mythical messiahs known for the helping hands from time’s immemorial. Radha, Sita, Sabri, Meera, Shakuntala, Mary, Helen, Cynthia etc are the mythical messiahs that add additional beauty to his poetic rostrum.

“The incense of Mary’s sight
In a vital feelings of delight
Over the fatal feelings of delight
For the embroidered knight.” (2011:46)

There are a number of words- flaccid breast, winking region, erogenous zone, fecund zone, brede bride, snakish braid, motley lovey- dovey, swelling mango, clitoris, Vulcan’s banana, fore-plays, knocking shop, house of sale, ruling passion, mating season, alpine love, Phoebe’s paysage, Phoebus’ penile, hideous rage, love- lustre, love- nest, trimester, knee- trembler, Venus’ virginity, fallen woman, soft-porn, eternal triangle, peeping puberty and many others send the saunters in the seventh heaven. Modern concept of marriage, lesbianism, homosexuality, gigolo, house of sale etc are the vicious circle that robs the beauty of love in favour of socialization of marriage . His concept of spiritual love goes over the piggish head of all those searching intense joy in the heap of wealth and sensual pleasure. His concept of love is elicited through this quatrain while he sings:

“Love’s parterre
Is the call of nature
For the spire
Of the esquire.”(2011:32)

Love is the call of nature while marriage is the need of the society to run the tree of the family. To him sex is the crux of love’s influx. Love is beyond time and space while sex is to continue for facsimile. Love is universal that can rarely be

traded or preserved. Love is the universal gift while marriage is man – made system of the society. The immortal love- episodes of Sita – Ram, Radha – Krishna, Meera-Govind, Laila – Majnu, Heer- Rangha, and various other love-episodes overwhelm the love mongers with its spiritual incense rather than sensual fetor. Sabri, Dadhichi, Cynthia, Adonis, Mary, Helen, Endymion, Hyperion and several other classical mythical messiahs guide not only the poetic course of the poet but also fill the heart of Tom, Dick and Harry with intense joy for spiritual passage. There are new words-lovearium, Ramarium, lovesmith, lovomonger etc that accelerate the intensity of love in its full swing.

As an expert painter Choudhary paints a painterly picture of the erogenous zones of the fair sex to fire the flames of passion from vision to action though ‘Love’. There are some wonderful words such as peeping flaccid, peeing puberty, winking window, alluring pasture, Venus’ grove, Venus’ virginity, Scylla’s rose mole, fresh faced lava, Helen’s snakish braid, swelling mamilla, Lucy’s pudendum, Flora’s vine, matron’s pain, Hade’s charade, Flora’s fury, Mikado’s libido, foment’s cunt, lover’s tomb, Hera’s fecund zone, Erato’s ire, Isabella’s rosy picture, Phoebis’ peak, Mercury’s trimester, Meera’s love –lustre, Urvasi’s winking region, Jupiter’s fair hand, Thalia’s erogenous zone, Lolita’s love life, Athena’s duce and several others speak volumes about his magnetic painting capability in the creative world. In this quatrain he becomes Shakespearean while Choudhary ridicules the knocking shop in such a beautiful manner:

“The knocking shop
Of the trollop
Breeds the crop
Of the nincompoop.”(2011:6)

He paints a lovely picture of moonlit and starlit night that fires the flames of passionate lovers for the sexual encounter between the fair sex and the sterner sex.

“The moonlit night
Stirs the hen night
For the sexual fight
With the knight.” (2011:43)

Kamrup’s beauty, moonlit night, starlit night, couple- color etc. add additional beauty to his poetic house. Like the Romantic poets Choudhary is dedicated to enlighten the rural landscape in general and Majuli, one of the most inhabited

river – islands of the world, in particular. Majuli is to Choudhary what Malgudi was for R. K. Narayan. Majuli is the cultural capital of Assam where Vaishnavite Cult flourishes from the last four hundred years. Majuli is a river – junction, Satra – Junction and cultural – junction that guides the course of the human beings for the nectar of the spiritual groves. The poet perfumes the poetic passage with this piercing rhymed quatrain.

“Majuli is the mind
Of the mankind
Where the frame of mind
Transcends the whirlwind.” (2011:20)

Natural objects fire the passionate flames from time to time as is seen here:

“The motley may
Wends its way
That stirs the fray
For fore play .”(2011:42)

The ebb and flow of the meadow, the mellowy meadow, motley minx, the coastal florist, privet thicket, stellar ether, staring spring, sapling spring, menstrual flood, wave of louvre, the rover star, the iridescent iris, the motley passage, the louvre of nature, the pigmented cadmium, the scarlet tippet, the wavy valley, the tyrant purple, the glittering star, the green tare and many other words fire the flames of passionate lovers for the sexual encounter between the two. In ‘Nature’ the poet becomes highly sensual as this stanza elicits his view:

“Love – sick is the yard – stick
Of the benedick
Where crackerjack
Fucks the wedlock.” (2011:21)

The benedick overwhelms the sea – sick on the- eve of wedlock. Imagery is contrasted between Nature and Maiden life. The virginity is lost on the eve of wedlock. Likewise the poet explores new vistas of knowledge from nature for the spiritual whirlwind all around the continent. The poet is a great suitor of natural iridescence at heart and soul that explodes again and again throughout his poetic journey.

Choudhary who has been honored with the founding father for Indianised version of Arbindonean Sonnets and Arbindonean Racy Style in

Indian English poetry has planted the germs of the new literary movement for Tom, Dick and Harry for literary whirlwind across the globe. His poetic potion that adds fuel to the poetic flames of many a peeping poet stirs sensations for the land of milk and honey in this world dominated by the piggish people led by viper thoughts. His poetic rays remove the density of the piggish philosophy from the literary scenario for sanctification across the globe. His indomitable will, poetic passion, capital idea, phrasal dominancy, mythical monarchy, proverbial perfume, rhymed verses, thrilling vision, and awakening attitude make him the superstar of the poetic world. His poetic imagery, divine thought, pictorial painting, poetic philosophy, romantic vein, classical approach, intense passion for love and beauty, creative approach and promotive helping hand add fuel to the burning flames of the imaginative dreams who wish to pursue their poetic ingredients strongly supports the crown of this guardian angel in the history of English poetry. His adherence to mythical and cultural values, spiritual capital idea, rural painting, painterly depiction of folklores, cultural gods and goddesses, focus on classical concept of life make him a poet of classical tradition of writing while the burning social issues, painterly painting of the immoral instances, existing social hypocrisy, dual faces of the society, satire on the political personalities, irony of modern men and sensual women, attack on their immoral activities and earnest desire for power by fair or foul make him a poet of post independence era in Indian English poetry. His intense passion for the Ganga, painterly painting of Majuliscap, ridicule of the so called political activists, irony of the earth hungers and power mongers, focus on immoral social activities, picturesque of the Satra and the Brahmaputra, blending of the Indian and the western mythical messiahs and sensational capital idea bridge the gap between the old and new, ancient and modern, east and west and vice-versa that make him a poet absolutely different from his peer groups in English literature without any dispute. These innumerable poetic ingredients that shape the souls of many a creative chap justify the crown of a number of literary titles in the fertile literary soil of India.

So far his poetic resemblances are concerned, Choudhary is next to Keats in English literature because there are many poetic resemblances between the two. Sensuousness, imagery, Hellenic elements, lyrical fervor, love, beauty, myth, pictorial painting, nature, melancholy, and many others overflow throughout their works with great expertise. As a result the critics call him Indian Keats or second Keats of English literature. What that makes a distinction between these two poets is his blending of eastern mythology with

the western mythology in all his conscience. The muse lovers can inhale the fragrance of his poetic doctrines propounded in 'The Poet' that has become a model of poetic constitution for the creative writers. So far his proverbial alluvial world is concerned, Choudhary is second to none in English literature. Majority of his rhymed quatrains are proverbial and pictorial that speak volumes about the intensity of his poetic maturity across the globe. His proverbial lines strike the sensitive hearts for the sanctification of the spiritual sanctity over the corpse of the piggish philosophy blooming across the continent. Paupers are the time's best jewels, Strife of life is better than ever, Nature is under a vow of celibacy, Poor are they who play false, Wealth is a wild goose chase, Religion is an intoxication, Man is the prize idiot of the earth, She is a bliss of solitude, Love is more beautiful than life's beatitude, Love is the fragrance of life, Ganga is a congregated might/Like many a voice of one delight, Metrify those rhymes/ sung only for the paupers, The Ganga's odour /Is a good humour/ For the Vidur/ Of Sirajpur, Love is a hyacinth/ Of the lovesmith/ For the zenith/ Of mirth, Affluent is that gentry/ Who peeps in to people's misery, To unlock /Nature's clock/ Is the wisecrack /Of the flock etc. are the striking proverbial lines of his works.

Like Keats Choudhary enjoys the unfathomed joy of the beauty of nature. The holm is really a beauty incarnate of nature where tourists from all around the world come for a glimpse of this unique piece of nature. The flowing rivers, motley meadow, chirping birds, roaring clouds and bowing trees send the visitors in the seventh heaven at a glance. Aurobindrean School of Poetry is based on the glorification of ancient Indian culture while Ezekielean School of Poetry raises only the burning national and global issues without doubt. Arbindonean School of Poetry blends not only Aurobindonean and Ezekielean School of Poetry but explores also the ideal model of versification popularly called Arbindonean Racy Style in Indian English poetry. Tagore, Aurobindo, Nissim Ezekiel and Arbind Kumar Choudhary have remained the guiding literary saints with a number of followers in their respective ages who laid the foundation of a new literary movement called Tagorean, Aurobindonean, Ezekielean and Arbindonean School of Poetry for the literary sanctity of the ailing masses all around the world in general and India in particular.

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Mythical Monarchy of A.K.Choudhary in Indian English Poetry

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Henry Louis Vivian Derozio and Arbind Kumar Choudhary have been called the founding father of Indian English poetry and Indianised version of Arbindonean Sonnets in the kingdom of the poetic wisdom in Indian English literature. Apart from this Arbind Kumar Choudhary has been crowned with the literary titles of Indian Keats, phrasal King, quatrain King, mythical Messiah, proverbial Samarat, Poet of the poets, guardian angel, father-figure and various others in the firmament of Indian English poetry. The racy style of versification Arbind Kumar Choudhary explores has been unanimously called Arbindonean Racy Style by a number of eminent critics in English poetry. Arbindonean Sonnets and Arbindonean Racy Style are the unparalleled jewels of Indian English poetry. There are a number of his poetry suitors in India and abroad, the chief among them consists: Bernard M. Jackson, Les Merton, Kurt F. Svatek, Joy Rainey King, John B. Lee, Stephen Gill, Prof. N. D. R. Chandra, Prof. S. C. Dwivedi, Prof. Mahendra Bhatnagar, Prof. T. V. Reddy, poet Mahashweta-Chaturvedi, Biplab Majumdar, B. K. Dubey and a host of others.

‘My Songs’ that is sprouted from the sensitive literary zone of Majuli, northeast India, is a junction between Indian and western mythical messiahs, sensuous and spiritual world, vision and action, real and unreal, ancient and modern, temporary and permanent, love and hate, friend and foe, life and death and man and woman from alpha and omega that exhale the fragrance of his capital idea for the poetic nectar for Tom, Dick and Harry all around the corner. Ulysses, Vaman, Melpomene, Thalia, Lama, Ganga, Dryad, Holi, Sita, Ravana, Draupadi, Duryodhana, Kansa, Krishna etc. are frequently found across ‘My Songs’ that brings to light his encyclopedic personality to the creative society. Mythical amalgamation between the east and the west is his unparalleled poetic feature in the history of Indian English poetry because duo mythical messiahs flourish altogether in one quatrain after another with equal intensity and accuracy. Ram, Sita, Radha, Govind, Meera,

Urvashi, Dadhichi, Vaman, Shakuntala, Panchali and several others go side by side with their western counterparts –Helen, Adonis, Jove, Cynthia, Isabella, Hyperion, Lamia, Demeter and many others all through his works. Arbindonean School of Poetry is the poetic essence sprouted from the fertile literary soil of India. His unparalleled amalgamation of the two honored him with the crown of mythical messiah or mythical monarch in Indian English poetry. In conversation with Dr. Mahashweta Chaturvedi poet Arbind Kumar Choudhary opines:

“The critics can inhale the fragrance of the blending of Indian mythical gods and goddesses with their western counterparts particularly Greek and Roman mythical messiahs without any dispute. Here lies a perfect example of the blending of the eastern and the western mythical messiahs that flourish altogether in one quatrain after another across my poetic valleys .

“Panchali’s braid
Paid the putrid
For the torrid
Of her Cupid .”(Love,2011: 26)

In this rhymed quatrain Panchali and Cupid blossom altogether with Indian essence in itself.” (www.euacademic.org)

He has become an apple of many a rhetor’s eye in a short span of poetic career in India and abroad. His racy style, innovative notion, fiery imagination, mythical messiahs, cultural rituals and burning issues that enlighten the pathetic masses make him a towering figure of the creative world without any dispute.

‘My Songs’ deals with a number of mythical messiahs –Sita, Ravana, Draupadi, Duryodhana, Kansa, Krishna, Trinity , Vaman , Ganga, Lama, Holi , Buddha, Mahavir, Ashoka, Kautilya, Akbar, Karamanasa, and the western mythical messiahs --Terpsichore, Ulysses, Thalia , Melpomene, Dryad, Faustus, Cynthia, Flora, Diana etc. bloom side by side with equal essence and intensity . The poet versifies in his poem ‘Awake’.

“Kansa is the prize idiot at every plot.
Krishna is mute at every moment.” (**My Songs, 2008:1**)

The opening stanza of ‘Awake’ reminds the mythical messiahs with great appreciation in which Sita, Ravana, Draupadi and Duryodhana are focused in detail.

“Awake ! Awake ! Awake!
Sita is bawling, Ravana is singing
Chastity is bleeding , Raper is thronging
Draupadi is bewailing , Duryodhana is cheering.” (My Songs, 2008:10)

‘My Songs’ blends the Indian mythical gods and goddesses with the Greek and Roman gods and goddesses besides a number of other poetic qualities of high water mark that justify his nick name ‘mythical messiah’ amidst the creative writers across the globe. The most captivating poetic quality he exhumes is his philosophy of ‘Return to Classical Age’ where mythical gods and goddesses led the society with morality, purity and nobility. His inclination to mythical messiahs of the east and the west reserves his berth of ‘Mythical Messiah’ in the firmament of Indian English poetry. Aurobindo adheres to Indian mythical gods and goddesses while British writers tune the tone in favour of the Greek and Roman mythical messiahs all through their works. Arbindonean School of Poetry exhales Indian essence worldwide. It is Choudhary who bridges this rift with amalgamation of the eastern and the western mythical messiahs that justifies the claim of the mythical messiah in English poetry with might and main. The frequent uses of the western mythical champions are absolutely the new thing for the Indian readers while Indian mythical messiahs are his new poetic potion for the western poetry lovers .The mythical messiahs are the part and parcel of his poetic vein that approves his literary title of mythical messiah in the kingdom of poetic wisdom. In an Interview with Dr. M. S. V. Ramaiah poet Arbind Kumar Choudhary opines:

“Indian mythical messiahs flourish along with their western counterparts with their equal fragrance all through my poetic works .The blending of the east and the west has bridged the gap between the two. The junction of the two glorious civilized culture is a new concept for the young creative generation. As a result many poetry lovers call me mythical messiah or mythical monarch in their reviews and critical comments in all their conscience. I am an infantry of the creative world and nothing else in Indian English literature.” (www.eduacademic.org)

There are a number of mythical characters- Lucifer, Satan, Knight, Oread, Herod etc that give their presence across ‘Melody’. Here is a rhymed quatrain in which Satan and Lucifer hang together:

“The cold blooded murder
Rides rough-shod over
Like Satan’s prayer
For Lucifer.” (Melody, 2009:28)

‘Love’ is a junction of the east and the west, sensuous and spiritual, vision and action, temporary and permanent, natural and artificial, men and women and vice –versa that brings to light his mythical monarchy in English poetry with might and main. The most captivating poetic feature he elaborates is his focus on mythical messiahs and mythical episodes of his works in general and ‘Love’ in particular. There are several examples that stir sensations to the saunters. The rat race for Athena’s duce, the swelling mango of the Erato, the wave of the Erato –grove, the fatale’s gale, beatitude of the blooming bride, vagina of Dianna, purest ray serene of Melpomene, knocking shop of the trollop, cant of the cunt, burning tutsan of the fancy women, erogenous zone of the valentine, the angle of Estrus and many others fire the poetic passion for the mythical iridescence in English literature.

Thalia’s erogenous zone, Vulcan’s banana, temptress’ passion, alpine love, Jupiter’ fair hand, Cere’s custard, brede bride, Terpsichore’s terrain, Phoebus’ penile, blooming philomel, Phoebe’s paysage, demagogue dam, Soni’s grove ,Radha’s rosy sight, staring alluring, Fanny’s iron will, Urvasi’s winking region, Trogon’s tracery, Menka’s lily white face, Meera’s love – lustre, Trollop’s tactile, Love’s laughter, vaginal rage, Mercury’s trimester, Phoebe’s peak, Venus’s virginity, burning libido, lover’s tomb, belle’s brothel, Isabella’s rosy picture, peeping puberty, Erato’s ire, Hera’s fecund zone, Panchali’s braid, peeping flower, Venus’ grove, Scylla’s rose mole, fresh faced lava, Kamdev’s lustre, Helen’s snakish braid, Lucy’s pudendum, Lamia’s fury, Hesperus’ espouse and several others are the fragrant literary zones so far his mythical monarchy in English poetry is concerned.

Indian mythical messiahs--Sita, Radha, Meera, Shakuntala, Sabri, Urvasi, Panchali etc. bloom side by side with the male counterparts Ram, Govind, Dadhichi, Kamdev, Krishna and several others in all conscience. The western mythical heroes and heroines Helen, Adonis, Lucy, Isabella, Erato, Apollo, Endymion, Venus, Scylla, Bacchus, Cupid, Mercury, Hera, Terpsichore etc. bloom side by side with each other with same intensity of nourishment and flavour.

Here lies another rhymed quatrain where Kamdev’s lustre is blended with the furied rapture of the Terpsichore.

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

Mythical heroes, heroines and stories are frequently found across the poetic works of a number of great poets in India and abroad. India, a land of gods, goddesses, saints and incantatory figures, has produced a galaxy of prominent writers who have focused their writings through the mythical episodes. Choudhary is one of them who has made mythical messiahs the vital part of his creative world through thick and thin. Indian mythical messiahs – Sita-Ram, Radha-Krishna, Meera- Govind, Urvasi, Menka, Panchali, Vaman, Shakuntala, Sabri, Dadhichi, Trinity, Kamdev, Tulsi and several others are frequently found across his poetic works in general and ‘Love’ in particular. He has established his mastery over the uses of a number of mythical messiahs across his poetic works.

“Urvasi’s winking region
Is the meridian
For the tavern
Of lovelorn.” (Love, 2011:13)

Tagore, Aurobindo, Sarojini Naidu , Nissim, Ezekiel, Kamala Das, P Lal, Jayanta Mahapatra, Keki N Daruwalla, Shiv K Kumar, D. C. Chambial and many others flourish with their poetic pigments in the sonnets of ‘Universal Voices’ for the fragrance of their literary flowers for Tom, Dick and Harry in India and abroad. Arbindonean Sonnets that are deeply rooted in the fertile cultural soil of India captivate the heart of the muse lovers in general and the sonneteers in particular for the fragrance of the cultural heraldry of India across the globe . The rhymed lines of the sonnets are the exploration of his poetic world that proves his mastery over versification of new forms of sonnets and poetic compositions. In a nutshell I conclude my comment with this observation that Choudhary is not only a poet but also a shaping soul who promotes Indian English literature as well as the peeping poets at the global level with great poetic indomitable will. As a great contemporary Indian English poet Choudhary has planted the germs for a new literary movement in English poetry that will blossom in the days to come with new poetic pigments, cultural essence, and mythical magnificence. It will be unjust to call him an

Indian English poet, on the contrary it will be proper to call an originator of a new literary movement in the firmament of Indian English poetry. Arbindonean School of Poetry is the Magna Carta for the Indian English writers. Mythical messiahs have played a key role in major of the great English writers and Choudhary is not an exception of it. The English writers have used a number of mythical episodes of their own culture while Indian English writers have their own mythical messiahs from times immemorial. India, a land of mythical gods, goddesses and tales, has sung the song in favour of all these mythical messiahs who have been not only moulding the creative spirits of the poetry lovers but also the common masses from time to time. Aurobindo has remained the most influential mythical poet in India who glorified cultural heraldry through his epical work 'Savitri' and several others. Like Aurobindo Arbind is the mythical messiah of the literary world who paints a painterly picture of Indian mythical gods and goddesses on one hand and the western mythical gods and goddess on the other. Prof. S. C. Dwivedi writes:

"But the chief quality that makes Choudhary a towering literary luminary is the fine example of blending of the east and the west all through his poems. The poetry lovers can find the amalgamation of these duo cultures poles apart from each other and prove that in spite of all cultural, historical, social and religious differences all the human beings across the globe need spiritual prosperity for the better future of our own peeping generations." (2014:114)

As a mythical messiah of the creative community Choudhary deals effectively not only with all these mythical characters but also blends the Indian and the western mythical messiahs with same intensity and maturity in his poetry that approves the crown of the mythical messiah in English poetry without exaggeration.

Arbindonean School of Poetry incorporates Aurobindonean and Ezekielean School of Poetry with same poetic approach. His mythical poetic passage explores the junction of the eastern and the western mythical messiahs for their fragrance for Tom, Dick and Harry in general and his poetry suitors in particular.

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Arbindonean Sonnets at a Glance

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Arbind Kumar Choudhary is a poet of eminence who has been glittering at the literary horizon with a number of poetic gifts in general and Arbindonean Racy Style and Arbindonean Sonnets in particular with might and main. His immense contributions to English poetry have made him an apple of the creative milieu's eye in a short span of his poetic career. His poetic iridescence has become a saving grace for those infected from the disgrace of the materialistic winds blowing across our surroundings. His life-enhancing poetic fragrance sends the poetry lovers at fever pitch of the tunesmith on this land of milk and honey. The sensitive capital idea he propounds across his creative works is really a counsel of perfection for those suffering from the viper thoughts. To set the Thames on fire for sublimation breeds the sweets of success for all the human beings. Arbind Kumar Choudhary is not a poet but a shaping spirit who stimulates many a recluse for literary sensations in this piggish ridden society. His continuous trial and error explores racy style of versification popularly called Arbindonean Racy Style in English literature that stands up for the poetic pastor in disguise of the monsignor. To keep the wolf from the door through spiritual message is the capital idea of this versifier who yearns for the humour of the pauper amidst many a personator. The glorification of the mythical and fairy god mother blooms in one way and another for the feather of the calligrapher. To enlighten Tom, Dick and Harry with spiritual vision is the capital idea of this phrasal king who has proved his mastery over the style of versification in one way and another. To pull together of Tom, Dick and Harry even in a tight corner is the spiritual message of this literary sage who shapes spirits of many a gold digger for the nectar of the celestial world free from earthly pollutions. Arbind Kumar Choudhary, who has been popularly called Indian Keats, quatrain king, phrasal king, mythical messiah, proverbial samarat, poet of the poets, Indian sonneteer and several others amidst the contemporary critics and the putative poets in Indian English literature, has been perfuming the poetic paysage with his more than nine poetry books, more than fifty interviews, more than hundreds of critical comments and racy style and sonnets for Tom, Dick and Harry on this strife –

stricken earth. Arbindonean Racy Style and Arbindonean Sonnets are the exploration of his poetic journey for which he is known worldwide and published in India, England, Malta, Cyprus, Canada, China, Greece and Mongolia. 'Eternal Voices' speaks volumes about the English literary legends from Chaucer to Philip Larkin while 'Universal Voices' paints a painterly picture of the poetic payages of Indian English litterateurs and the writers of Indian origin. Aurobindonean, Ezekielean and Arbindonean School of Poetry are the capital idea of the writings of Indian English poets who adhere to the cultural kingdom, burning issues and the blending of the two in the their poetic approach. Tagorean universalism, Aurobindonean epical flavour, Ezekielean burning issues, Kamala Das's feminine sensibility and V. S. Naipaul's millennialism fire the imagination of the poetry lovers for its iridescence all around the world. 'Universal Voices' is the fourth model of sonnets popularly called Arbindonean Sonnets in Indian English poetry that contains seven rhymed couplets with Indian essence in itself. It is rooted in the fertile literary zone of India that speaks volumes then they are painted in the verses. Indian fragrance of all these Indianised version of sonnets popularly called Arbindonean Sonnets in Indian English poetry overflows throughout the books for the fragrant zone of the literary paysage all around the corner. The rhyme, meter, capital idea, versification pattern and uses of words are absolutely different from other models of sonnets in English literature. There will be no exaggeration if we call him the founding father of Indianised version of Arbindonean Sonnets in India. In his interview A. K. Choudhary answers:

"Indianised version of sonnets focuses primarily on Indian English writers and writers of Indian origin. It is deeply rooted in Indian soil so far its capital idea, versification and figures of speech are concerned. The sonnets consist seven rhymed couplets. Most of the rhymed couplets are proverbial sentences laden with phrasal too. It consists of words from all genres of lives. These poetic qualities make a demarcation line between Indianised form of sonnets and other types of sonnets versified in English literature."
(www.newmanpublication.com)

All sonnets are proverbial because they exhale essence throughout his poetic groves that make the literary zone fragrant worldwide. Here lie few examples of the proverbial couplets that establishes his reputation as the proverbial Samarat amidst the sonneteers and the critics as he muses melodiously: "To augur well for the humanity/ serves the motive of majority."(UV, 2008:6)

Anther couplet also proves his mastery over the proverbial craftsmanship in English poetry as he muses in all his conscience: "Religion and politician/ are ever draconian."(UV, 2008:18) There are a number of phrasal couplets that approve his literary crown of phrasal king in Indian English poetry.

"Cat and dog life of the sufferer
is as dull as ditch water."(UV, 2008:22)

This couplet contain two phrasal words – cat and dog life and as dull as ditch water. Here lies another phrasal couplet that consists two phrases-contend for and good humor with might and main.

"The Ganga, the Ghaghara and Haridwar
contend for good humour."(UV, 2008:18)

This is the striking capital idea of his poetic life while he wishes to nip in the bud of the germs of the infectious bird. The poet muses:

"The germ of the infectious bird
must be nipped in the bud."(UV, 2008:20)

The poet has mastery over the uses of various figures of speech all through his poetic works. The word 'p' is repeated four times in this couplet that is the fine example of alliterations of 'Universal Voices';

"The phoenix of his poetic world
perfumes the prolix field."(UV, 2008:20)

In this couplet 'f' is repeated four times as is seen here:

"The fiery fury of the flummery
is factory of glory's glossary."(UV, 2008:26)

The poet uses a number of phrases – at dagger's drawn, hooky-pokey, in sun and shower, as good as gold, wage war, ball of wax, in the seventh heaven, bliss of solitude, beau ideals, boon companion, social climber, in a tight corner, pests of society, horse sense, hang together, father – figure, vital feelings of delight, fatal feelings of delight, sneer at, second nature, bird of passage, mating season, viper thought, better than ever, cats whiskers, ruling passion, arch-look, life's mirth, saving grace, burning furnace, fair and foul, willy-nilly, bad blood, good samaritan, come of age, add fuel to the fire, beyond measure, warmonger, billet-doux, bring down, snigger at, big wig, Saint – John's wort, shape spirits and

many more that reap the harvest of his mature mind for the florescence of the conscience of earth dominated by the viper thoughts .

There are a number of rhymed couplets that bring to light the poetic attire at the surface level.

“Irony and satire /enrich poetic attire.” (UV, 2008:47)

Another couplet adds fuel to the poetic flames of the peeping poets.

“Thought and intellect /make him perfect.” (UV, 2008:41)

His poetic passion lies with the heart of the paupers because they are the worst deprived voices of the society from time’s immemorial. He justifies the fragrance of those poems sung only for the paupers. “Mortify those rhymes/ sung only for the paupers.”(UV, 2008:33) His poetic attire is listed in this couplet while he sings:

“Humour, irony and satire/ bloom as his poetic attire.”(UV, 2008:32)

The poet embraces the pangs of the sufferings in life with open heart that blooms later in ‘Melody’ in detail. The poet justifies the ways of suffering. “Calamity and poverty/ are bliss of society.”(UV, 2008:29) The poet believes that God help those who help themselves. “God is a saving grace/ for those burning in furnace.”(2008:25) Arbind Kumar Choudhary answers in conversation with Mahashweta Chaturvedi :

“There are more than 48 Indianized version of sonnets to my credit that consist seven rhymed couplets .These sonnets spread Indian essence in all its conscience. The style ,the concept , the word and other forms too are Indian in itself .The spirit is Indian ,and the capital idea is Indian that spreads Indian essence all around the corner. In this way it is different from Spenserian, Shakespearean and Miltonic sonnets without any dispute.” (www.euacademic.org)

Arbind Kumar Choudhary, the founding father of Indianised version of Arbindonean Sonnets in Indian English poetry, explored innovative racy style called Arbindonean racy style that adds additional aroma to his poetic flavor. His sonnets are the fourth model of sonnets in English literature next to Spenserian, Shakespearean and Miltonic sonnets. Indianised versions of sonnets are poles apart from the other three models of sonnets so far its capital idea or versification is concerned. The fourth model of sonnets came in to force from the fertile literary soil of India and became very

popular amidst the Indian scholars, the critics and the poets. Arbindonean Sonnets are divided in to seven rhymed couplets that deal with the capital idea of the putative Indian English authors and diasporic authors. The sonneteer has implied various figures of speech throughout his works in general and 'Universal Voices' in particular.

'Universal Voices', a collection of sonnets on 48 Indian English writers, peeps in to their poetic style of the poet from one sonnet to another. This book can rarely be forgotten due to three reasons in Indian literature. The poet deals with the poetic contents of several Indian stalwarts in a small sonnet. Secondly, the Indianized form of sonnets make it precious amidst the thousands of poetry books. Thirdly, the poet has experimented with the new style of sonnets that contain seven rhymed couplets poles apart with other forms of sonnets so far poetic composition is concerned. The writers are from all genres without prejudice. No doubt 'Universal Voices' is primarily a saving grace for the peeping poets in general and researchers in particular. Their major literary achievements are focused in concise form along with their masterpieces. Their poetic messages has been conveyed to the readers directly for literary prosperity. Indian English writers of all genres are included systematically without prejudice. This book is most useful for those who want to go through the works of Indian English writers. Aurobindo Ghosh, Arvind Krishna Mehrotra, Aravind Adiga and Arbind Kumar Choudhary have left an indelible mark on Indian English literature with new approval, innovative racy style, novel concepts and new images for the prosperity of Indian English literature up to the mark of global literature. So far the poetic philosophy is concerned, he is second to none in Indian English literature. Prof. S. C. Dwivedi comments on his poetic journey:

"O Arbind!

Enlighten the dark-horse

Like the Titan of Thakur Dalan."(2013:7)

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Arbindonean Whirlwind in Indian English Poetry

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Anjum Hasan, Tabish Khair, Vikram Chandra, Jeet Thayil, Vikram Seth and Arbind Kumar Choudhary belong to the frontrunner poets of the contemporary literary society who have been widely appreciated all around the corner. A. K. Choudhary who has been interviewed more than fifty times during only five years of his literary career has earned a number of literary crowns--- Indian Keats, quatrain king, phrasal king, mythical messiah, proverbial samarat, poet of the poets and several others in the popular psyche of the creative milieu in India and abroad. Arbindonean School of Poetry bridges the gap between the ancient and the modern, and cultural and mundance to its apex. Arbindonean School of Poetry is the innovative poetic approach of Indian English writers. Arbindonean School of Poetry is the result of the cultural essence of India.

Arbindonean School of Poetry is the literary voice for a man of poetic artistry. Arbind Kumar Choudhary is primarily a poet of love, not of lust, poet of passion, not of reason, poet of life, not of death, poet of creation, not of criticism and poet of universality, not of individuality. His universal poetic philosophy, love for nature, beauty of life, ideal model of versification and sense of exploration make him a towering literary figure in this immoral age whenever immorality, annihilation, butchery, and exploitation dominate the society without interruptions. His poetic pigments has become an ointment for all of them suffering from the nest of the viper thoughts. The motley may stirs the fray for foreplay. The azure-sister is a peal of laughter while the stellular ether hangs together with fairy god-mother. The staring spring is the inkling for the petting. The liven moon is the noon for osculation with the helion. The iridescence of the inflorescence incites the concupiscence for the dalliance. The spring azure adds fuel to the fire of the Terpsichore for the spire. The sunlight, moon litnight, star litnight etc fire the passion of the lovers for the sexual encounter.

“The moonlit night/ Stirs the hennight
For the sexual fight/ With the knight.”(2011:43)

The sun is the welkin that keeps alive all the living beings on this earth. Darwin, a well-known scientist, has introduced the conditions of the living creatures in detail. The poet personifies the sun as follows:

“Sun is the numen/ Of the welkin
That spins a year /Of Darwin.” (2011:54)

Natural sanctuary is superlunary and natural cartulary is the divine granary. The song that is sung for natural sanctity is the real voice of the divine soul. Nature possesses sensuousness, imagery, racy style, personification, alliterations, parable, ecology, and other poetic techniques that make it a grand work.

His philosophy of nature brings to light the moulding feature of it that is, in fact, the call of cycle in this world. Nature is the universal code of conduct and all living beings are to abide by that universal order. Natural beauty is a festive day for his poetic iridescence while sensuous imagery sends him in the seventh heaven. Ecological chastity is his poetic deity while cycle of nature is the wage of this sage. To him Change is his eternal friend that is forever. His philosophy of nature spreads iridescence all around the corner. “Nature is the universal code of conduct for all living beings on this planet that not only guides our courses of life but also makes it speedy with morality from time to time. Natural beauty is the source of eternal joy for all of us.” (2011:124)

The cluster of the aster endears the tickler for knee – trembler. As an explorer Choudhary explores the racy style, poles apart from the peer groups in structure, composition, uses of words and trends. This stanza brings to light a fine example of his racy style for which the poet is known worldwide. A. K. Choudhary elicits his philosophy of Nature in chat with B.K. Dubey:

“Nature is the universal code of conduct for all living beings of this earth. They must abide by the laws of nature otherwise be ready to face tsunami, earthquake, explosion of lava, and many other disasters that will knock our door time and again. Nature is the treasury of mystery that must be kept intact for our bright future.”
(www.indianruminations.com)

The sun and the moon have been personified as the male and the female in several of his verses. He is out and out a poet of spiritual love rather than the sensual love. Radha, Meera, Urvashi, Shakuntala, Sabri, Panchali etc – all these goddesses appear again and again in major of his works in general and ‘Love’ in particular that convey the message of spiritual love for Tom, Dick and

Harry for celestial light. This quatrain that consists four phrases ---shrill delight, rosy sight, transparent might and like many a voice of one delight- - conveys the spiritual message of love.

“The shrill delight / Of Radha’s rosy sight
Is the transparent might/ Like many a voice of one delight.”(2011:12)

Love is the birthright of all living beings in general and the human beings in particular that exhales its fragrance to run life smoothly without interruptions. Love is neither traded nor preserved but is realized only in pure heart and sound mind. It is Love that enlivens the sullen germs of life for betterment in the womb of time. His philosophy of love is universal that goes over the piggish head in this materialistic century. Love is boon that shapes spirits of many a labyrinth. Its fragrance runs wild for the natural order on this earth. His philosophy of love is based on universal truth, mutual understanding and intimate conversation in this world .His poetic intensity becomes a deity for a man of pity because his poetry exhales its fragrance for spiritual wisdom on this earth. His suffering ends with the fruitful result at length and sings the success story in life. His poetic beauty becomes a deity for many a gentry. His poetic passion perfumes the poetic paysage for the poetry lovers in general and his poetry suitors in particular. His ‘Melody’ is the mantra of success story while ‘Love’ is his spiritual boon that flourishes with the cycle of nature. His pictorial and proverbial gentry make him a literary infantry while phrasal and mythical paysage wage war for the domain of this sage. Arbindonean School of Poetry inhales the cultural essence of India on one hand and blends the cultural ethos with burning issues on the other. In his interview with B. K. Dubey he unfolds his philosophy of Love:

“Love is the jewel of the amative, for the amative and by the amative. It is the universal gift for all living beings in general and human beings in particular that sends only in the seventh heaven. Modern men are deeply influenced from the power of wealth, money and ego. People seek love in women, in wealth and in sheath of the sword. Those human beings who are really in love love whole beings of this earth. The climax of love lies in spiritual union with the divine. The sensuous pleasure, lust for wealth, the world of earth hunger and marriage try its best to robe the beauty of love on the name of love. Those who are in love are the most lucky men of this world.” (www.indianruminations.com)

The Greek and the Roman goddesses – Fanny , Helen , Mary, Terpsichore, Lucy, Cynthia, Isabella, Flora, Melpomene, Scylla, Venus and many others have also conveyed the nectar of the spiritual love through his poetic gardens. This quatrain that fragrances the spiritual zone of the lovers is highly praiseworthy not only from capital idea point of view but also from the compact style view of versification. The poet weaves a yarn of quatrain.

“The incense of Mary’s sight/ Is a vital feelings of delight
Over the fatal feelings of delight/For the embroidered knight.”(2011:46)

Like Keats Choudhary exhumes the fragrance of the sufferings that plants the germs of success story in the womb of the time. Keats strongly advocates the nectar of sorrow rather than beauty that is more beautiful than Beauty’s self. Keats murmurs melodiously:

“How beautiful if sorrow had not made
sorrow more beautiful than Beauty’s self.”(1994:250)

Like Keats Choudhary murmurs that misery is the mother of the gold digger for the cluster of the aster:

“Misery is the mother/Of the gold digger
For the cluster/Of the azure sister.”(2009:8)

To him Life is a battle field where there is a junction of chequered careers time and again. Life is a battle field when everybody is forced to inhale the pangs of the chequered career in all conscience. Creation is the purpose of life. Innovation, creation and adventure are the tools of life that makes our life fragrant in this immoral age of money minded people. Melancholy has remained one of the leading poetic qualities of all the Romantic poets in general and Choudhary in particular because he is descendent of the romantic tradition of writing in this century. Misery is his treasury, lap of luxury and, above all, the source of a peal of laughter. Keats makes sorrow more powerful than Beauty itself.

A. K. Choudhary is the roaring voice of the creative garden who credits not only more than 1200 poems in English besides two refereed literary journals of global repute but also interviewed more than 50 times for a number of literary journals such as Indian Ruminations, Poetcrit, Notions, Voice of Kolkata, Kafla-Intercontinental, Literati, Mandakini, All Round and many other anthologies in India and abroad. Bernard M. Jackson, Kurt F. Svatek, Patrick J. Sammut, Les Merton, Prof. S. C. Dwivedi, Prof. N. D.

R. Chandra, Prof. Mahendra Bhatnagar and several others have appreciated his writings from time to time. His nine poetry collections have proved his literary sublimity across the continent. His poetic heart murmurs melodiously.

“The vital feelings of her delight/ Ridicules fatal feelings of delight.
Ganga is a congregated might/ Like many a voice of one
delight.”(2008:11)

Choudhary’s painting is vivid and picturesque. What is Waverly for Scott, Lake District for Wordsworth, Wessex for Hardy, Malgudi for R. K. Narayan, Majuli is for Choudhary.

In ‘My Songs’ Choudhary justifies that the palmy days of life is the felicity of strife. Strife of the life is better than ever. Life’s beauty lies in tragedy rather than comedy. Life is a crown of thorns rather than a bed of roses. The more one suffers, the more one becomes successful in life. Like Keats Choudhary embraces thorns of life for the bed of roses in the days to come. This rhymed quatrain that consists three phrases –inward glory, chill penury and Tom , Dick and Harry brings to light the emotions that controls all the activities of the human beings . Man is by nature an emotional creature that inhales the fragrance of pleasure and pain from time to time. The poet abolishes the pangs of Tom, Dick and Harry for spiritual thought and moral lesson.

The poet sings that the earth is the place where genial spirits drink to the less and avoid jaundiced eyes. The viper thoughts have no place to live in. The earth is the birth of the mirth. The poet murmurs:

“The earth is a pearly gates / And place of genial spirits
Where wises drink to the lees/ And avoid jaundiced eyes.”(2011:65)

Style is the chief poetic tool that makes a demarcation line between poet and poet because it is the result of the poetic maturity of the poet concerned. His exploration of racy style and Indianised model of sonnets wipes the slate kin for the meridian of the poetic works. His racy style that has been appreciated globally justifies his poetic maturity in the creative world and makes him the sun of the literary orbit. His racy style makes him a literary giant across the literary horizon in India and abroad. Choudhary opines about his poetic style:

“The long andrhymed sentences , hyperbole , zeugma , alliteration, assonance, parable and several others can be seen throughout my poetical works. Apart from these poetical devices I have some of them of my own as you find in this stanza:

“Love’s mood
Nods the octopod
For the pod
On this sod.”
(Love, Stanza 222)

The sequence of the alphabet -- l, m, n, o and p that is wreathed in a single stanza enriches my poetic beauty to its utmost degree. Poetry is the music of the heart. Good poetry germinates as naturally as the sun rises and sets in the sky. I do agree with this statement that all poets are dreamers, but disagree with this that all dreams are poets. Dreamy land sends our mind in the seventh heaven. It guides, dictates and, above all, motivates for future plan in life. Novel ideas first of all germinates in mind, then comes on paper in black and white and lastly are executed on the plot. Poetry requires no rules or regulations because it is the part of creation. No one can give formula for the germination of the creation. Good and conducive atmosphere suits for creativity, but rough and tough life is also rarely away from the vision of creation. It is divine process that is fine and perfect.” (2012:189)

‘Nature’ and ‘Nature Poems’ are his great poetic works that deal with philosophy of sanctity in this world. Rural landscape, rural people, riverscape, skyscape, Majuliscap, Sirajpurscap etc are ever hit for his poetic painting. Change is the poetic wage of the sage. All seasons, all living beings and natural objects are subject to change in course of time. Mountains, hills, jungles, lakes, rivers, birds, trees and living beings are the natural objects that are ever fruitful for sake of the human beings. It is only the human –being that leads a mechanical life for sensual pleasure. Natural disaster is the result of rape with natural sanctity. Tsunami, explosion, flood, earthquake and several other disasters are the harvest we people sow in this world. Nature worship is his poetic mantra that fills his heart with eternal bliss. Chhath Puja is observed on the eve of setting and rising sun. All human beings must take lesson from Nature for spiritual perfection. Nature, the divine source of pleasure and guide, moulds the life cycle for better future in life if obeyed by its call of nature. Like the Romantic poets his is moulded for spiritual prosperity of Tom, Dick and Harry in this money –minded age. His experiment with a number of words, styles and phrases makes him Arbindonean in the history of Indian English poetry. ‘Nature’ and ‘Nature Poems’ spread Indian essence to the poetic world. His Arbindonean Racy Style has been ringing and will continue to ring in

the womb of time. He fondles all objects of Nature and its surroundings. Ganga, Satra and Brahmaputra appear time and again while the sun, the moon, the star and other objects are treated like the human beings. Chhath Puja and Indra God are worshipped by him. Sirajpurscape, Majuliscap, riverscape, and ruralscape are the things that are painted very beautifully across his poetic garden. The poet sings in his poem 'The Sparrow' in which the valley of the small bird sparrow has been shown as a land of milk and honey without interruptions. Natural life is ever blissful. The poet versifies:

"The sparrow's valley/ Is wallow in money/For the lovey-dovey." (2010:53)

His poem 'The Ganga' paints not only a lovely picture of her surroundings but peeps also into his poetic heart. The poet wishes to be Vidur rather than any other leading characters of Mahabharata.

The Ganga's odour/Is a good humour /
For the Vidur /Of Sirajpur."/ (2010:23)

Dr. Choudhary justifies his arguments with his philosophy that if poets fail to versify for the sake of Nature and its natural call of order, they cannot claim themselves as one of the leading poets. Natural calamity is the result of rape with natural objects. Natural sanctity must be maintained at any cost if we wish to keep our coming generations safe on this earth. Nature is really the mother of all creatures and its blessings mould our lives for spiritual upliftment. Love all atoms of the world and the positive result will embrace the entire generation for pleasure.

Choudhary is a poet of passion rather than reason, a poet of emotion rather than philosophy, a poet of love rather than death, and poetry rather than insensitive throughout his works. His poetic passion pierces the piggish potion of a number of people that leads the pious world for spiritual sensation in life. His medieval, mythical, mystical and magnetic poetic elements enrich Indian English literature up to global mark. Like Horace A. K. Choudhary seems a spring suitor who inhales the fragrance of the spring gifts at heart and soul. His prismatic poetic approach perfumes the pathetic life of the people for novel vision in life. His exploration of a number of style of versification, new and compound words, revival of old cultural prosperity, rhymed pattern of writings, uses of various figures of speech, mythical amalgamation, sensuous sensation and thought provoking capital idea sing

his poetic credit as a guardian angel rather than a poet in Indian English poetry. The racy style and Indianised version of sonnets that are called Arbindonean racy style and Arbindonean sonnets make him a literary bard without dispute. There are a number of global awards from The USA, China and India to his credit that make him a superstar of the creative milieu across the globe.

'Nature' and 'Nature Poems' deal with natural paintings while 'Love' and 'Love Poems' elicit his philosophy of love in detail. His misery is the treasury of the success story that makes life fruitful in this world. Like Jayanta Mahapatra Choudhary deals with Majuliscap and Sirajpurscap while Mahapatra deals with Puriscap, one of the religious places in Orissa. Keki N. Daruwalla cages the picture of Varanasi, Prayag and Brindavan while Choudhary cages of Majuliscap, riverscap and rural landscape. Like Nissim Ezekiel Choudhary brings to light the national problems of terrorism, corruption and ecological disorder on one hand and moral degradation on the other. The mythical, proverbial, phrasal and pictorial pigments illustrate poetic beauty of this father figure who plays with the words as if he were the falcon of the poetic domain.

The fops and gallants, their gossips, their fashionable parties, their love games – all these formed the subject of neo-classical poetry. The neo-classical poets declared that the language of poetry was different from the language of prose whereas words worth affirmed that "it may be safely affirmed that these neither is, nor can be, any essential difference between the language of prose, and metrical composition. To Wordsworth "Poetry sheds no tears such as angers weep, but natural and human tease: She can boast of a celestial ichors that distinguishes her vital juices from those of prose: the same human blood circulates through the veins of both."

Wordsworth rejected the intellectual aspect of the origin of poetry. For the first time Dr. Choudhary elicited the sole of emotions in the poetry that is the spontaneous over flow of the powerful feelings. Wordsworth emphasizes novelty, experiment, liberty, spontaneity, inspiration and imagination as contrasted with the classical emphasis on authority, tradition and restraint. Arbind Kumar Choudhary in an interview with Patrick J. Sammut, Vice-President of Maltese Poets Association, Malta, opines his view about poetry:

"The poetry is neither a play of words nor art for art's sake. The muses are for words what wind hover is for small birds. My poetic message is such bride that becomes a glittering star amidst the wedding parties of

words, arts, and techniques .In other words one can say that these wedding parties accompanied with words, techniques, arts and many more in the disguise of poetic trimming multiply the intensity of the poetic beauty. But how to make a bridge with these things is the part and parcel things poets must be acquainted with.”(www.patrickjsammut.blogspot.com)

Deen Mohammed, Derozio, Aurobindo, Nissim Ezekiel, Kamala Das and Arbind Kumar Choudhary have been credited with the crown of first diasporic writer , first Indian English poet , Indian Milton , father of post-independence Indian English verse, Indian and Indian Keats unanimously by a number of putative poets, celebrated critics and eminent editors in Indian English literature. Keatsean romantic flavour goes on throughout his poetic works with Indian essence in itself that make him champion of the champions so far Indian English poetry is concerned. Romantic flavour runs wild with the classical spirit all through his poetic works that sing the song of Keatsean poetic flavour in Indian English poetry. Henry Vivian Louis Derozio, Tagore, Aurobindo , Kamala Das , Nissim Ezekiel and Arbind Kumar Choudhary have been awarded with the literary crown of first Indian English poet , Indian Shakespeare, Indian Milton , Indian Sylvia Plath , father of post-independence Indian English poetry and founding father of Indianised version of Arbindonean sonnets in English poetry in general and Indian English poetry in particular.

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www.patrickjsammut.blogspot.com

Features of Arbindonean Sonnets

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Aurobindonean, Ezekielean and Arbindonean School of Poetry bring to light the poetic gentry of Indian literary luminaries who emphasize their writings on the theme of cultural supremacy, burning issues and the blending of the two with great poetic power. In other words Aurobindonean School of poetry is the voice of those who adhere to the cultural wisdom of India while Ezekielean School of Poetry deals primarily with the burning social issues. Arbindonean School of poetry is the blending of Aurobindonean and Ezekielean School of Poetry. English literature has to its credit four model of sonnets-Shakespearean, Spenserian, Petrarchan (Miltonic) and Arbindonean that strictly abide by the fixed form of rhymed pattern and iambic pentameter. The couplet, the quatrain, the octave and the sestet form the structure of the fourteen lines formula of the sonnet that moves around the theme of only one subject. Love and friendship are the common themes of Shakespearean sonnets while Spenserian sonnets deal with various themes related with the human beings. Miltonic sonnets are the cry of the inner urges Milton feels at heart and soul. Indianised version of Arbindonean Sonnets deals with various poetic aspects of Indian English writers on one hand and various social burning issues on the other with great poetic pigments. Prof. R. P. Singh of Lucknow University observes about this book as follows:

“Universal Voices of Arbind Kumar Choudhary casts unique Impression The small anthology covers a wide span and canvas of Indian litterateurs both canonical and emerging. On the hand, the poet writes about A.K. Ramanujan, Aurobindo Ghose, Keki N. Daruwalla, Kamala Das, Krishna Srinivas, M.R. Anand, R.K. Narayan, Shiv. K. Kumar and Toru Dutt and on the other hand , he chooses to write on so many unheard voices of Indian muse. The poet has tried to compress all the major features of the select poet in one fourteen line poem ,(which he calls sonnet , and really it is the Indian version of sonnet). Sometimes the use of heavy words meddles with the

seamless flow of poetic thoughts. I find it a monumental work for three reasons – the poet has kept himself aloof from politics of inclusion and rejection (which is very rampant and pervasive in the creative writing not only in India but the entire world over), he has distilled the feature of major poets in simple fourteen lines. So it is introductory. The third that the poet has come up with the Indianised version of sonnet which strikes me, the most.” 1 (2009:95)

Indianised version of Arbindonean sonnets is just like the running water of the poetic river that runs wild with great force towards its destiny. It is interesting to note that Arbindonean sonnets vary with Spenserian, Shakespearean and Miltonic sonnets so far its structure, style and capital idea are concerned in English poetry. Arbindonean Sonnets that appear primarily in ‘Universal Voices’ and ‘My Songs’ differ with one other so far its versification and capital idea are concerned. There are several sonnets in ‘My Songs’ – Holi Geet, Holi Geet, Leader, Life, Poet, The Poor, The Rainbow, Religion, The Spring, Terrorism, and The Woman consist of seven rhymed couplets while these sonnets – Bride, Cloud, Death, Elegy, Explorer, Friend, Foe, India, Leader, Majuli, Modern Man, Nightingale, and Vision consist three rhymed quatrains and, lastly, one rhymed couplet to fulfill the norm of the fourteen lines of the sonnet.

There are certain distinctive poetic features of Indianised version of Arbindonean sonnets that makes a demarcation line between these four models of sonnets in English poetry. The couplets and the quatrains are ever in rhyme, not in free verse. Secondly, sonnets consist its own rhyme pattern that varies with other. Thirdly, sonnets lack the rigidity of the fixed form of meter. Fourthly, few of them are dramatic in tone, style and thought. Fifthly, sonnets input the several examples of figures of speech that is rarely found in any sonnets. Sixthly, sonnets exhale Indian fragrance worldwide because it is deeply rooted in the fertile literary soil of India. It is interesting to know that the poet calls several of his verses ‘My Songs’ rather than sonnets in his Preface. As a social painter he satirizes the so called political leaders who are habituated to suck the blood of the paupers for their sake on the name of prosperity and spirituality. It is the ‘Leader’ that paints a sensational characterization of our modern leaders not only to ridicule them but also to show the right path in life. ‘Leader’ is really an unmatched satirical poem in the history of Indian English poetry. His poetic heart bursts forth in this quatrain.

“The reaper of Herod policy/ Reaps dog eat dog policy.

O Satan for the unimpassioned grief!/Your name is ultramodern Leader.”2 (My Songs, 2008:18)

The dramatic conversation with the leader in this quatrain lays foundation of Arbindonean Sonnets in Indian English poetry. Secondly, the phrasal fragrance of Herod policy, dog eat dog policy and unimpassioned grief adds additional poetic flavour in Arbindonean Sonnets that makes him the undisputed phrasal king in the history of Indian English poetry. The poet is in conversation with the cloud in his sonnet ‘Cloud’ that is one of the fine examples of not only the dramatic elements but also the personification, rarely found in the history of English poetry.

“O fair luminous mist!

Messenger of her unfathomed grief

Rooted with the earthly mist

And stood like a cliff.” 3 (My Songs, 2008:4)

The conversational dialogue with cloud and the phrasal fragrance of this quatrain makes him one of the best sonneteers in Indian English poetry. His another sonnet ‘Bihu Geet’ that ends with the rhymed couplet is one of the best illustrations of the alliteration in English poetry.

“O wooer!

Woo and wive her.” 4 (My Songs, 2008:2)

The ‘W’ word is repeated thrice in this small couplet of only six words. ‘Life’ consists several proverbial couplets with phrasal essence in itself. He seems more realistic than the imaginative in this couplet while he murmurs melodiously.

“Life is a crown of thorns.

Death is a bed of roses.”5 (My Songs, 2008:19)

His poetic life is ever a crown of thorns rather than a bed of roses as he claims in its Preface. He seems here more realistic and less pessimistic and cannot be matched with the graveyard poets in any poetic perspectives. This proverbial couplet that swoons the poetry lovers spreads its fragrance far and wide. Prof. N. D. R. Chandra, Prof. Dwivedi, Prof. Bhatnagar and several others adore him with the crown of the proverbial Samrat in the kingdom of Indian English

poetry. This rhymed couplet that consists two phrasal words exhumes proverbial perfumes worldwide.

“Paupers are not the time’s fool
But times best jewel.” **6 (My Songs,2008:26)**

In an interview with poet M.S.V.Ramaiah Arbind Kumar Choudhary replies about the Indianised version of Arbindonean sonnets:

“These sonnets exhale the fragrance of Indian literary flowers that are deeply rooted in the literary soil of India. The capital idea, thought, culture and various other poetic perspectives of Indian English writers are summed up in a nutshell. Indianised version of sonnets consists seven rhymed couplets that exhales Indian essence all around the corner.” **7**

‘Universal Voices’ consists seven rhymed couplets upon the poetic perfumes of forty eight Indian English writers. One can inhale the fragrance of his poetic flowers from alpha and omega of this book that has been warmly embraced amidst the poetry lovers in India. It deals primarily with the poetic pigments of Indian English writers on one hand and various figures of speech on the other. ‘Universal Voices’ is really a literary gem that incorporates various examples of figures of speech, poetic iridescence of Indian English writers and Indianised model of Arbindonean Sonnets with poetic flavour in English literature. Arbind Kumar Choudhary, being the founding father of Indianised version of Arbindonean Sonnets in English poetry, lays foundation of the literary movement in this monetary dominated global society. Arbindonean Sonnet is really a great poetic explosion of Indian English poetry that will flourish amidst the poetry lovers in the womb of time. This sonneteer replies in an interview with Prof. S. M. Pahadia:

‘Universal Voices’ is a collection of 48 Indianized form of sonnets poles apart from Shakespearean, or Miltonic or Spenserian. All these sonnets deal with the poetic aspects of well-known Indian stalwarts consisting from Derozio till contemporary writers. Secondly, all sonnets consist of seven rhymed couplets with Indian flavour. Indianness overflows all through these sonnets from beginning up to end. Thirdly, Indian authors are included from all ages without jaundiced eyes. Couplets are sensational, compact and concise in this book. My poetic flavour also blooms with the poetic sensibilities of the authors concerned. There are several other exceptional poetic qualities

that make 'Universal Voices' a monumental work in the history of Indian English literature." 8 (2013-14:58).

The verse suitors can inhale his creative essence from this stanza:

"Arbindonean sonnet is a clarinet
For a man of kismet.
His paysage engages the wage
Of those deprived of sage."

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Interview of A. K. Choudhary by Mahendra Bhatnagar, Gwalior

Arbind Kumar Choudhary who has been popularly nicknamed -Indian Keats, phrasal king, quatrain king, mythical messiah and, above all, poet of the poets in the popular psyche of the creative milieu in India and abroad needs no introduction due to his more than fifty published interviews in Malta, Romania and India, Arbindonean Racy Style and Arbindonean Sonnets first of all in Indian English poetry. His thousands of poems, fifty interviews and hundreds of critical comments are starrier than the Star itself in English poetry. His romantic notion, classical passion and innovative poetic potion are the things that make him a bard in English poetry. Arbindonean School of Poetry is the voice of cultural heraldry of India on one hand and the voice of the deprived people on the other from which millions of people are suffering without misdeeds. Arbind Kumar Choudhary who blends the classical with the romantic, old with modern, Indian mythical messiahs with the western mythical figures, sensuousness with spiritual, Shakespearean phrases with Miltonic epical flavour, Spenserian sensuousness with Wordsworthean poetic doctrines and Popean satire with Arnoldean poetic philosophy has been honoured with a number of literary titles – Indian Keats, phrasal king, mythical messiah, proverbial samarat, poet of the poets and Indian sonneteer in Indian English poetry. Arbindonean School of Poetry abolishes the fetor of the monetary gentry. Arbindonean School of Poetry is the literary artillery for the gentry of the poetry amidst many a sophistry. Arbindonean School of Poetry is the Indian literary artillery. Arbindonean School of Poetry heals the gap between the ancient and the modern. There are a number of global awards in China, America and India to his credit that make him champion of the champions at the global poetic scenario.

Here lies an excerpt with A.K.Choudhary:

Q1.MB: Mention about your published works, please.

AKC: My poetry collections 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),
9. The Poet (2011),
10. Leader (Press),
11. Haiku (Press),
12. Majuli (Press), and
13. Sonnets (Press)

Editor of the Journals:

1. Kohinoor (ISSN 0973-6395) and 2. Ayush (ISSN 0974-8075)

Q2.MB: Critics find in you all the qualities of a mythical messiah? Does it predominate all through your poetry?

AKC: Indian, Greek and Roman mythical gods, goddesses and several other tales are frequently found across my poetic works. Duo bloom and flourish altogether. The critics can find the fine example of the blending between the eastern and the western mythical messiahs in my works. Here lies one such example:-

Panchali's braid
Paid the putrid
For the torrid
Of her Cupid. (Nature , 2011:26)

Q3. MB: Comment on the mythical blending if any?

AKC: Mythical messiahs have played a key role in most of the leading writers of all language of the world. The British writers use the mythical figures of their own while the eastern writers focus on the mythical figures of their own history and religion. The critics can inhale the fragrance of the blending of the eastern and the western mythical messiahs across my writings that bloom side by side with each other. Indian mythical gods, goddesses and other stories flourish with the Greek and Roman mythical messiahs with same intensity and accuracy. Sita, Sabri, Shakuntala, Panchali, Radha, Meera etc bloom side by side with their western counterparts Helen, Mary, Elf, Adonis, Cynthia, Terpsichore, Demeter, Isabella , Lamia, Jupiter and several others in my works.

Q4. MB: Majority of your critics call you the phrasal king in English poetry. Give an example if any?

AKC: The critics can find the uses of a number of phrasal words in a quatrain/ stanza that attracts the attention of the critics. Here lies one example.

The azure sister
Of the trimester
Is a peal of Laughter
In deep water. (Nature, 2011:30).

That consists four phrasal the azure – sister, the trimester, a peal of laughter and in deep water several of my quatrains consist at least two or more than two phrasal words that impress the critics to its utmost degrees. Most of my verses are enchantingly phrasal because they contain phrasal words in plural numbers

in a quatrain or stanza. The critics can inhale the phrasal fragrance of my verses in all their conscience. Here lies on such phrasal stanza that consists four phrasal words- lark-spur, affaire'd amour, star – struck and in sun and shower.

The odour of the lark- spur
Stirs the affaire' d amour
Of the star- struck suitor
In sun and shower. (Love, 2011: 8).

Q5. MB: What's the best advice you ever had about how to be more creative?

AKC: The peeping poets are advised to go through the works of the great poets in general and the classical works in particular that will inspire for literary sensations all through the poetic careers. Read and write time and again for literary fragrance worldwide.

Q6. MB: Critics find Keatsean flavor in your writings .Why?

AKC: Keats' sensuousness, melancholy mythical, medieval and pictorial elements, lyrical and sonnet forms, love for nature and beauty etc. overwhelm across my writings. Keatsean poetic flavour predominates abundantly all through my works.

Q7. MB: What does poetry mean to you?

AKC: Poetry is to me what religious books are for the human beings. Poetry is my passion, not profession in life that not only shapes my soul for spiritual sanctity but also sends in the seventh heaven.

Q 8. MB: What directions do you feel your poetry is taking currently?

AKC: My poetry guide the masses for spiritual sanctity and fires the poetic passion of the peeping poets for better poetic pay sage in this pathetic world.

Q9. MB: Do you believe globalization could influence poetry in the present situation?

AKC: Globalization's influence on poetry can never be ruled out. The more it grows up, the more poetry flourishes in itself. It is only poetry that can soothe the ailing heart, not the mechanical things from which people are afraid of.

Q10. MB: Can you briefly give us an introduction on the birth of a poet in you?

AKC: The moral degradation in all spheres of lives haunts my sensitive soul for spiritual sanctity for Tom, Dick and Harry all around the world. The classical works and writings of English and Indian stalwart are the things that stir my passion for literary whirlwind. My heart also adds flames to my poetic passion time and again for spiritual life in this immoral age.

Q 11. MB: Which Indian writer has impressed you the most and why?

AKC: Tagore's universality, Aurobindo's cultural heraldry and Nissim Ezekiel's burning issues are the things that fire my poetic passion for its iridescent paysage in life.

Q 12. MB: What are you currently working on?

AKC: Four of my poetry books Leader, Haiku, Majuli and Sonnets are eagerly waiting to see daylight in near future. Some other projects are in progress till date.

Q13. MB: Why is it such a difficult market for poets right now ?

AKC: Poetry have never remained fruitful from monetary point of view in our history. It is meant for emotional solace, not for market purpose. How many writers dare to compose epical works nowadays? How many people read the epical works right now? I believe that poetic life is a crown of thorns rather than a bed of roses. The market of poetry is facing problems for want of sufficient number of sensitive readers in the society.

Q14. MB: What is the chief characteristic of Arbindonean Racy Style in English poetry? Comment.

AKC: The racy style I imply is the use of a number of new and explored words, phrasal words , proverbial dialogues and , above all, ascending order of the alphabets in a stanza . This is the new model of versification in English poetry as is evident in this stanza.

The luxury of misery

Is the nunnery

For the osculatory

On the periphery of paltry. (Melody, 2009:8)

This stanza contains the sequence of l (luxury) , m (misery) , n(nunnery) , o(osculatory) and p(periphery) that is wreathed artistically for innovative vision and thought. To explore with a number of verse forms is my favourite style of versification that combines explored and compound words ,native words,

proverbial and pictorial words, mythical and ethical words and various other things in my works. However I have explored an ideal model of versification of a quatrain or stanza that contains the alphabetical sequence of words to make it more concise, terse and compact. The ascending order of the alphabetical words in a stanza is the innovative model of versification in English poetry in general and Indian English poetry in particular. Apart from various verse forms the critics can inhale the essence of the mythical blending, phrasal fragrance, proverbial perfumes and fragrance of the rhymed quatrains all through the works.

Q15.MB: Comment a bit on Indianised version of Arbindonean sonnets if any.

AKC: Indianised version of sonnets that consist seven rhymed couplets elicit the fragrance of Indian sonnets for Tom, Dick and Harry in general and the poetry lovers in particular across the globe. The capital Idea that I input, the content I imply, the central idea I use and the style I evolve is primarily Indian for the sake of its global fragrance amidst the writers. The cultural heraldry of India, mythical and proverbial perfume and phrasal fragrance are the ornaments of all these Indianised version of sonnets. So far the rhymed and metrical form are concerned, it is absolutely free for the traditional western style.

Indian writers, their literary essence and Indian universal vision flourish again and again in these sonnets that explore the new door for the youngsters to take initiative in this perspective. Unlike the English sonnets it consists sometimes seven couplets, sometimes two quartets and four couplets, but complete the criteria of fourteen lines that the sonnets require in English poetry. While Spenserian, Shakespearean and Miltonic sonnets require certain norms of octave, sestet, quatrains, tercets and couplets, Arbindonean Sonnets vary in these various modes of forms just like the running fresh water of the river, not the stagnant water of the pond. Indianised version of sonnets is no doubt the fourth model of sonnets after Spenserian, Shakespearean and Miltonic sonnets of English literature. Hence the essence of Indianised version of Arbindonean sonnets can be inhaled continently in all conscience.

Mahashweta Chaturvedi

Life Sketch of Mahashweta Chaturvedi

Internationally renowned Indian English literary legend Dr. Mahashweta Chaturvedi, D.Litt, writes in English, Sanskrit and Hindi. Most of her poems are translated into Greek, Latin, French, German, Spanish, Russian, Hebrew, Chinese, Urdu, Bangla, Tamil, and in a number of other languages. She is the winner of Australian Melbourne Poetry Certificate, Gold Medal for Poetry, U.S.A, 1997, Medal of Honour, U.S.A, 1998, IBC, England and several others. She has been anthologized in Indo- American Who' Who Vol. I, International Poets Who' Who, 1997, and Asia Pacific Who' Who, 1997, and Dictionary of International Biography, 2004. Dr. Chaturvedi, an editor of Mandakini, has 30 books in Hindi, 10 books in English and 2 books in Sanskrit to her credit. Her poetry collections in English consist in:

1. Voice of Agony, 1989
2. Throbbing Lyre, 1994
3. Roaming Aroma, 1994
4. Way of Melody, 1997
5. Eternal Pilgrim, 1997
6. Immortal Wings, 1997
7. Waves of Joy, 1997
8. Stone God, 1997
9. Back to the Vedas, 2002
10. Mother Earth, 2005.

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Under Azure Canopy

The best creation
of the supreme Lord
Who has limitless
divine potentialities
is unable to divinize his life
knowing not himself
he is creating differences
full of pain,
which is for gain,
he has to realize
that the vision is one
a pilgrim
in many forms
on this earth
under azure canopy,
his strong action
conquers all.

Pilgrimage

Why this aimless journey
O pilgrims?
Why are you rushing
to the holy cave
in the narrow mountain trails.
near ice shine,
increasing the risk
of a stampede
that could put
hundreds of lives in danger,
some are dying,
due to cardiac arrest.

O Traveller

You are wondering
here & there,
forgetting the direction,
where you need to go,
you are devoid of
self knowledge,
if you like to
acquire peace,
open the gate,
of your inner- temple & see inside
the Almighty,
giver of true happiness
and of succour,
He is the true guide,
& other ailments
&
for lack of security
O traveler!
the unsolved riddle
can be solved,
by the positive feelings,
the symbol of love,
the only way
the negative feelings born of
ignorance,
may be slight.
one becomes
an instrument of love,
harmony & peace
because
there is only one religion
the religion of oneness
for the peace of earth,
under azure canopy.

Bestower

O Almighty Lord!
Bestower of all true knowledge,
guard us
against all miserliness,
and violent people,
we try to invoke you
through the prayer,
save us from sins,
our internal enemies
like lust, anger, jealousy
greed, pride and violence
are hurting
each & every moment,
My Lord,
consume them
with thy weapons
of wisdom and discrimination.

Awake Awake O Woman!

Precious is life's span
if all the ways are blocked,
Think not victory is locked,
Curve your on path unexplored,
And untread, may be it is ignored
Education is not pre-decided,
Talent cannot be misguided
Welcoming the strife
let us lead a life
True to one's love values,
persistence with will power, are the dues
Textbook is not education,
enlightenment gives elation,
Not aware of the surroundings
Not conscious of the boundings,
Woman cannot prosper,
by upsetting her temper,
the turning point of life
without bearing strife,
is education
develops mutual creation,
brings about a social change
logical & scientific exchange,
Treading career paths once unheard,
flourishing careers male- dominated,
Keeping with the changing times,
on lips are inspiring rhymes
woman has to prove her birth,
Against all odds, she gets mirth.

Heartless

Heartless people
are amused
at the sight of death
of poor beings,
forgetting
that they too are
under the reign of cruel time,
threatened by the
opposite forces,
life is the play
of universal forces
Asura or demon is frightened
by the beatitude
achieved by the
noble souls.

Killings of the Infant Beings

Again & again
The infant being is
in my sight
sighing & crying
for the life
full of strife
tell me
what have you got
for the killing
of the poor innocent being,
who had done
nothing wrong with you?
Remember
bravery consists
in defending
the humanity,
not in the murder
of innocence.

Dwellings

The Almighty
Has his dwellings
Everywhere in every creature,
In each & every particle,
Why the stony heart
Kills his creatures,
Whether they are humans, birds
Animals or whatever,
Why the cruel hearted,
Enslaves, tortures or kills
For his own selfish motives,
denouncing the ego,
Let us love
The entire creation,
The boon, given to us,
By our father.

In the Guise of Mother

Some have gone
left us torn
Those who disappear
are again to born.
life & death are everywhere,
all around here and there,
for our eternal journey,
let us care & prepare,
Body is mortal
soul immortal,
why to weep
O pilgrim eternal,
The omnipotent father has set the child,
To the breast in the guise of mother kind
The milk from the breast is exhausted,
She shifts him to another breast contended,
And this changing process,
Is like the mysterious recess,
To some it is life and death,
having the new vistas in dearth
It is like putting on new garments,
keeping the old ones in bewilderments
Life- lyre's strings inspire,
Sweet melody let us admire.

The God Particle

God, the Almighty,
Our Father is
The omniscient,
Who has created
the world,
Which inmates
from the infinite,
which alone lives,
He is in each & every particle,
No wonder
Science chose to name
its holy grail, the God particle,
That cannot drive death,
from the earth
We all have to trust,
in the omnipresence
of the Divine Power,
& science is incomplete,
Without the knowledge
of the hidden force
We are not
what we know of ourselves,
a bubble in the ocean
of Eternity.

Body- A Robe

O Jiva,
This body is robe
Fascinating and charming
The colour of righteous acts
Makes it the boon appealing
Knowing not its worth
Why one makes it dirty?
Oblivious of the magical touch
Every moment one is Hoity Toity
A golden web hangs
in the sky of thought,
soon a vacuum,
it has bought,
what is needed
nobody knows
one reaps,
As one sows.

Eden

Eden is brought
in the world
where by the darkness
Ignorance is hurled
Adam and Eve are
disobedient
of eternal laws,
plucking an apple,
of destructive thinking ,
they catch hideous scientific claws
their appearance is
meant to harm
wars & ruins
Are their charm,
Loud laments and
wails of widows
of the departed,
hovering shadows
Inventing harmful arms,
the scientists forget armour
Every where
peaceless & loveless place
where every moment is
cruel clamour.

Disobedience

Man's disobedience to nature
is dangerous and mature,
His action followed by reaction,
Nowhere is seen direction,
Bodies pile up some are buried,
Unheard are those who cried,
Floods flattened all came in the way,
Merely shrine is spared muddy & grey,
Devastation & death around,
Demoness is crowned,
visible is merely water & shrine
The debris of collapsed structure's line
"You are not following my way
The Lord says" Be righteous & gay".

Acts Not

When the sloth comes
Man acts not,
Indolence appears,
like unbreakable knot,
Life becomes,
An unbearable burden,
To him is fruitless,
even the edan
No where he gets,
Eternal peace
To him the sacred beauty
Is merely dim piece,
The sun rises and sets,
bringing him no message,
dark shadows
surround his aimless passage,
punishing the indolent,
Divine powers disappear,
The calumny of person greedy dear.

I Want To Sing

Songs for you
are guiding me,
In the darkness of ignorance,
songs for you,
are source of inspiration at that times,
world appears
a superficial activity,
songs for you
tell me to realize,
that visible life,
and the actions of that life
are no more,
merely expressions,
& existence is,
something much larger
than this apparent frontal being,
songs for you,
are true companion
showing me
each & every moment
your Eternal Beauty.

The Real For The Unreal

When we are
misguided,
We take the unreal,
for the real,
defeat for victory,
downfall
for the progress,
we are not sure
that lies prove fatal
struggles make us
impatient forgetting
that this good
imparts fortune,
let us sit calmly
where we are placed
little puff of wind
cannot blow
my lamp of confidence.

In Heaps Of Dust

The road
to the fresh air is wounded,
in heaps of dust,
poisonous wind blows,
The crimes against women,
are soaring high in the sky,
women are exploited
everywhere,
Inside a tempo or buses,
their eyes are
gauged out,
sometimes they are
thrown out of the vehicle,
Simply because
they are boarded
a shared tempo,
They are allegedly
raped by the wicked persons,
They are unsafe
the punishment of the culprits
is delayed,
the only reason
for promoting
these heinous crimes,
laws are dumb
actions suffer paralysis.

The Fruits of Action

The fruit of action
Goes to the door,
Without any escape
One has to bear.
No preceptor
Can save him,
Who makes himself,
His path dark and dim.
The seed of lemon
Cannot yield mango,
As one's way
So one has to go.
Actions can give
Bondage and release,
To the intuition.
Unrighteousness cannot appease.
Body is consigned to the flames,
Money goes to heirs,
Acts good or bad,
Follow the eternal goers.
The supreme justice
Is impartial.
Compassionate, fantastic
Omnipresent and genial.

Sing the Glory of Our Father

Sing the glory of our father,
Who is purifier of all,
To do mighty deeds
His name we have to call
Dwelling together on the chariot,
Of the body and universe,
O God and soul? You are mighty,
Forgetting the truth, we may not be reverse.
We are birds,
With the wings of contemplation,
We can fly to Him,
By prayer and constant meditation
The essence of His bliss
Is universal love,
Repeating his name constantly
The empty desires we may delve.

A Mirror of Reflection

Politics is not
A mirror of reflection,
Of social reality's
Right reaction.
Following a reckless policy,
The country will lose the goal.
Antagonism generates differences,
Any powerly dual
Champions of dalits
Are the champions of power
No one is leading
At this critical hour.

New Ways

Knowing not.
The coming of rain
Without umbrella
We were in the journey
Taunting clouds at once,
Appeased to wet the earth,
The roads are
Appearing river,
It's hard to move'
In the muddy ways.
Courageous heart.
searches new ways peacelessness,
O! Shanti, in the heavens,
ashanti in the outer space,
because we are
disobeying our mother earth,
our Supreme Father'
Who is in each and every particle
of the universe.

The Darkness of Ignorance

How can the electricity?
Be friendly to him,
When he is misusing it,
How can the atmosphere,
enable him to have clear vision,
When he is clouded with falsehood.
The sun with its life giving rays,
Grants happiness,
But man creates the,
Darkness of ignorance.
How can he be an able
Son of the Mother Earth '?

Applauding Truth

We practice falsehood.
Preaching others to love
 We hate
 Breaking the same law
For when we are exhorting to honour,
Admonishing other to live
 An austere life
 We roll in luxury,
 Having no faith
 In the Spiritual power,
 We are creating
Negative feelings for us.
 O Mother earth,
 Why your progeny
 Is misguided?

Mother Earth

We hear your richa
Where you say-
"Let there be Shanti
Shanti in the heaven"
Shanti in the outer space
In Oceans, Shrubs, herbs and trees to grow.
Let there be Shanti in every
hook and corner of the world
But we find every where peacelessness."

Why Not Peace On Earth

Peace is in the heavenly region
The song of peace sings the pigeon
Peace is in the mid-region
Peace is precious possession.
Water cools the world,
To him, in the flames who is hurled.
Controlling anger coolness comes
The misguided never welcomes
Medicinal herbs are healing,
We are failed in the dealing.
Always appear inspiring
The plants are peace loving.
Discarding the environmental vegetation
Every moment the ignorant creates pollution.
Moving on their orbit, without irony,
The celestial objects are full of harmony.
Intent on repeating hardships
Suffocating others, desires sky,
Without the prayer-wings, wants to fly.
Without following His teachings
Always blames the Almighty.
The inner spiritual power is needed,
Complete truthfulness is never heeded.

Dr. Mahashweta Chaturvedi

Ruth Wildes Schuler
(California (U.S.A.))

Indian lady,
forging poems
of religious myths
and unravelling innocence
from the perilous thunder
of the darker forces of man.
Upon the lyre of life
You rotate between
English, Sanskrit and Hindi,
a versatile maid,
scrawling at ease
a melody of peace
and brotherhood
amidst the on going story
of man's folly.
Like a periscope piercing
storm tossed waves,
you stab substance
with leaps like
the graceful dolphins.
Light explodes beneath
your pen, pushing
wisdom into,
a higher realism.

A Voice from Rohilkhand Region: Dr. Mahashweta Chaturvedi as Poetess

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It is nearly one hundred and seventy years since Indian poets gathered under the common umbrella of the English language. Poets like Toru Dutt, Henry Derozio, Kashi Prasad and in more recent years Jayanta Mehapatra, Nissim Ezekiel, A.K.Ramanujam, Arun-Kolatkar, Dom Moraes, Shiv. K. Kumar, Prithish Nandy, Kamala Das etc. have contributed substantially to the enrichment and diversification of Indo Anglian literature. English verse being written today by Indian women constitutes a distinct phenomenon in the overall growth of Indo- Anglian literature. Women poets are not lagging behind their male counterparts in point of creativity. Women poets like Kamala Das, Gauri Deshpande, Monika Verma, Roshan Alkaj, Lila Ray, Meena Alexander, Sunita Jain, Mamta Kalia etc are a force to reckon with.

A cursory glance at the background of Indian poetesses leads us to conclusion that their centre of creativity is either south or metropolitan cities. Contribution from north especially from smaller cities is almost nonexistent. However in recent years, a female voice from Rohilkhand region is knocking at the door of fame that is Dr.Mahashweta Chaturvedi. The present paper aims at acquainting the audience with a new voice in Indo Anglian poetry from Rohilkhand Region-Dr. Mahashweta Chaturvedi is extensively published and is continually writing in English, Hindi and Sanskrit. To her credit are about 3000 poems, stories, translations, reviews and prose articles in all the above mentioned languages.Her famous poetic work 'Voice-of Agony' published in 1989 contains 72 poems. Another poetry collection 'Throbbing Lyre' carries 77 poems and was published in 1994. Recently she has been honoured from Australia for her working Indo English poetry.

Dr. Mahashweta Chaturvedi is a poetess in her own right. Poetry is the very being of her life. She loves poetry, she breathes poetry. She has been observing very closely experience and observations not only her own but of the entire mankind. She has no ideological axe to grind, no philosophical

pretensions, no political preferences, no imprint of regional sensibility. She considers poetry as the melody of life, lyre making the eternal journey joyous leading man to the supreme goal rise and fall declivity and acclivity. Love and hate, harmony and disharmony, injustice and ill fate and sufferings and sorrows make the picture of life complete. When life groans, it creates a world of enchanting beauty and perpetual joy for us through poetry. Dr. Mahashweta goes to the extent of saying that each and every poem is a voice of agony of the entire humanity. However, such agony is not worthless for trials and tribulations, vicissitudes and pain helps us to understand the mysterious phenomenon that life is. In *Canopy*, she exhorts us:

"to take thorns as guide and friend
In every walk of life."

Her poetry is the poetry of experience of insight into life, nature and human nature. Concern for human dignity, the hurt she feels over the casualness with which life is negated, destroyed and dismissed is the theme of several of her poems. She talks so deceptions, honeyed tongues and vain actions, short lived pleasures, crushing burden of existence, ignorance of aim, loneliness and restlessness of soil. She is sometimes nostalgic about world gone by poems like *Hearts speaks to Heart*, *The Memories Past*, *Ma*, *A Vagabond*, *Y our words*, *The Conspirator*, *Wingless Bird*, express a strong sense of alienation, insecurity and aimlessness that besiege the modern man. Writes the poetess-"Crowd is not a company, warning us of deceptive appearances and crooked knees. The disintegration of self is subject of several of her poems. Her poems are mostly reflective and meditative and deal with normal implication of human actions rather than the psychological explorations of their internal processes. Her treatment of subject matter is characterized by maturity, truthfulness and catholicity of temper. There is thus an abiding universal significance about the human values which emerge from her vision of life.

She is a socially conscious poetess for she believes that poetry which is not conducive to the enrichment of life, soon falls, into oblivion. In the poem *Mankind is the only caste*, she is found deriding casteism and communalism generating walls between man and man. *The Riot Prone City*, *Paradox*, *The Red Crop of Barbarism* are poems on theme of violence and terrorism. She writes-

"It destroys religion and race
with its wild grinning
It brings taxes, widows, invalids
A delusion and a snare

only for man's fall.

The wretched condition, the pitiable predicament of man, facing brutalities of violence has reached to a state of insensibility to the poet. It seems as if man will always suffer in the self-designed restlessness of anxiety, deprived of peace. Dr. Mahashweta's vision and sensibility is essentially Indian (steeped) in the tradition of Vedas and scriptures. Her poetry abounds in innumerable references and allusions to Hindu mythology. She finds parallelism between old and modern situations and in the process, alludes to mythological figures and tales. Vidura warns Dhritrashtra, I Am Radhey, Draupad Chides' Keechaka, Hear Me O Partha, Shakuni, Gadhari's Lamentations are some of the poems which show how well-versed is she in the knowledge of Indian lore and mythology. Dr. Mahashweta is modest, sober while treating emotion of love in her poems Infatuation and Lover's Song. She does not indulge in a volcanic zest of out spoken sensuality or flaming passion as Kamala Das and Gauri Deshpande do.

The poet reflects the environmental forces of complicated pattern of tradition within which she has to operate. A woman poetess often acts under a compulsion to articulate first as a woman and finally as a human being. Writes Marillyn R. Farwell in her book- "Feminist Criticism and the Concept of Poetic Personal- A woman poetess first has to articulate her awareness of some of these conventional expectations and stereotypers before she feels called up onto use the 20th century philosophy of phenomenology which assumes the independence and integrity of the subject in the very act of knowing. She lodges a protest against the constraints of married life, against the fever of domesticity, routine of lust, undesirable male domination. In the poem "God Man" Woman is reduced almost to a non-entity with no freedom of will and reason. Her poems "Hear us O Father", "Can You Murder My Thoughts Too", Speak volumes of women's agony, death of her dream and unfulfilled yearnings and chides the patriarchal order of male domination. Her heart bleeds at the lot of Indian girl meeting her untimely death at the hands of the protector. To quote from the poem:

"Untimely Death"

"I saw a heartless father

Who kicked my pregnant mother

I saw

My instant death there.

Despite the dismal picture that we come across in her poems, one can notice Mahashweta's unshakable faith in the goodness of things. Her hope is the hope of a traveler striving to reach the goal. With her feet firmly planted in the vedantic tradition Dr. Mahashweta surveys with dismay the horrors of contemporary life littered with violence and hatred. Yet she has pain for our ills, as she pleads us to rediscover our roots and there to attain internal peace. She has also provided for symbolic interpretation of Hindu mythology. Her poems like "The Colourful Toy" and Who is He are honey combed with Indian Mysticism. Her poems like "Bullets Will Get Rusty", You Sing In My Heart, "The Conspirator, Sadness Fill My Head, ride the crest of despondency through which peep "the rays of womanly courage and faith so characteristic of Mahashweta. Self conquest, everlasting joy and eternal truth are the guiding forces of human life. However Dr. Mahashweta does not lay any claim to professing any set philosophy.

One has to confess that her imaginative world is certainly circumscribed. She has hardly written any light hearted verse. One does find the conspicuous absence of split vision that generates humour. She is too sober to write about flames of passion, uninitiated feminine longings, hopes and fears as do Anne Saxton, Sylvia Plath, Judith Wright and Kamala Das. Mahashweta's diction is, usually simple and lucid and her technique is the erect and unaffected. She often uses colloquial words and conversational speech and manages to achieve an artistry by means of a felicitous arrangement of words. Also noticeable is the tension between her own first language and the English she uses resulting in forced phrases and unconventional rhythmic pattern.

Dr. Mahashweta is widely published and anthologised. She has authored nine collections of English poems and many books in Hindi. Some of her books are in the press. Her four collection of poems entitled "Eternal Pilgrim, Immortal Wings, Waves of Joy and Stone God' are included in a cover entitled "Way of Melody".

According to the poetess, man is a pilgrim in the worldly inn;
"An eternal pilgrim, -
During his voyage sleeps,
And we call it death."

The poems of the collection "Immortal Wings" are a yearning on the immortal wings of poetry, who can get these immortal wings. She replies:

"We cosmopolitan and ingenuous

getting loose from passions,
having faith and courage in stormy seas
one gets the immortal wings"

The ocean of righteousness is full of the waves of joy. To get the joy, one has to dispel the darkness of ignorance.

"Leaving the painful river
of ignorance behind, we may attain,
the bridge of perpetual bliss
leading to the waves of joy.

The poems of the collection "The Stone God" are songs of the oppressed women tormented by the cruel persons. She thinks about the merciless:

"O man
you are as blind as a bat
as dark as a midnight"

The subtly-colored and meditatively inwardly turned qualities of Mahashweta's poetry display a tone of solitary mediation that gives way to glimpses of cultural and social despair. Her 9th collection entitled "Back to the Vedas" is full of the noble thoughts of the Vedas, the streams of knowledge and sciences. The first poem of the said collection is

"Back to the Vedas
to sing the richas
full of light and splendour
which can open new vitas."

She has carved a niche in the reign of Indian English poetry. Dr. Mahashweta proves herself to be an able poetess. She has exhibited talent and vision through her collection of poems namely "Voice of Agony" and "Throbbing Lyre". She distils a piquant feminine flavor in her verse, yet her message is universal. Her verse reveals a complex and personal creative approach to human problems and higher pursuits of life. Her poetry seems to be prompted not only by an inner urge of self expression ' but also by a quest of identity : She is sensitive, sober and sharp in her verse. At this juncture, it may only be added that by doing away with some of her weaknesses & by broadening her range, she may attain a significant place in the temple of Indo muse and reveal graces, promises and vision previously unheard of.

Moments of Paradox and Self-Appraisal in Mahashweta Chaturvedi's Poetry

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Mahashweta Chaturvedi, a well known poetess of India, has drawn the picture of time where moment's paradox and self- appraisal are evaporated. She, being the editor of 'Mandakini', has the impression of attention on the greenness of nature and beauty where the ethics and aesthetic values are really assessed. She has an assessment by an individual of own self and her prospects, qualities and position among other peoples. Refining the pictures are of time, she wants to say, poetry in relation to self-ism, that the motive of writing is an important regulator of personal behavior. She really gathers the experience of life basing on man's coming to the world and passing away from the world. This paradox is the statement of reality and truth. Thus she writes:

"Like a machine
she is passing her life'
nobody thinks
about her ceaseless strife.
she is awaiting.
paradox only paradox
Time is stating."

Moreover, she always carries domes for poetry by which she accelerates the view of involvement relating to the subjective base of the world. She knows an individual's relations with people like poetry, her criticism and exactness towards herself, and her attitude to her own successes and failures would depend on self- appraisal, and in this way, her creative work like poetry and the impression on the mind of people have authenticated for the betterment of any positive presence. Mahashweta's poetry is criticism of life because human actions & women's suppressions are the best subject matter of her poetry. Vedic influence is found on her other collection of poems entitled 'Eternal- Pilgrim'. She has extenuated right of life, following the expectations of mind where the joyous imagination are like myth and mystery. Therefore she writes:

"Weeping uncertainties,
And fainted expectations
On the face are dancing
sweet- sour elation
to his myth and mystery
The stone god plays no heed."

Mahashweta Chaturvedi accepts self-appraisal in relation to poetry, is closely connected with the level of aspirations i.e., with the difficulty of the goals, the individual has set for himself or herself. When a person's or poet's claims and his actual potencies do not coincide, this leads to wrong self-appraisal and resultant inadequate behaviour characterized by frustrations, increased anxiety etc. She emphasizes that poetry is like memorial and carried in secret, causing the annoyances and indignities where the retrenchment of matter is original. Thus we may add, "That the back of our body has a wide surface practically unguarded. From the strategic point of view this oversight is unfortunate, causing us annoyances and indignities if nothing worse, through unwelcome intrusions. And this could reasonably justify in our minds regret for retrenchment in the matter of an original tall, whose memorial we are still made to carry in secret."

Mahashweta Chaturvedi feels poetry and self-appraisal manifest themselves objectively in how an individual assesses the possibilities and results of other people's activity, whether he or she depreciates them in case of exaggeration; and in other works psychologists show the influence of self-appraisal on human cognitive activity leaning on perception, representation and solution of intellectual tasks, and its place in interpersonal relations. Men like poets have also determined procedures for forming an adequate-self-appraisal and in case determined and deformed self-appraisal techniques for transforming it through education.

She has a moral observation in poetry, reforming the sensitive and refined form of time and truth where the modest expression is living cryptically. Thus we may add a poem,

Your wills over entitled for creation
Where poetry is modestly high
that is your survey of mind
And spiritual upliftment, oh...

#

You are like an agreement

Of life and truth;
Here is your authentic norm.

#

Basing on the reasons of understanding
you forward;
For that you have got with means
the reward...".

Mahashweta Chaturvedi has extenuated language of emotions behaving the expressions morality where moment's paradox and self appraisal is roamed about.

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Rosemary Wilkinson & Mahashweta Chaturvedi - Two Wheels of Divine Chariot

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In the limitless firmament of literature when two poets can not even think alike, the two giants of poesy- Rosemary & Mahashweta feel the same pain surging in their bosom, scan the same agony of mankind with the same depth. Both sway alike flowers in the garden of global poetry. A close scrutiny can reveal that both the poets are merely two poles of - energy transmitting the same vibrations of Spirituality, Love, Brotherhood, Peace, Non-Violence, Truth, and Morality. Like Mahashweta Rosemary is the champion of 'Global Poetry' of 'Love', 'Peace' & 'Global Brotherhood'. She invokes the poets of the world.

"Come forth poets of the world
From many nations rise up!
Tell the story of the old
To bring us together." (Poetry Nature)

Mahashweta also calls the World Poets & People for a 'Global Platform'-.

"Come, O man!
To Construct,
A Uniform Global platform,
Weaving together.
The Fine Tapestry of Love & Compassion" (Throbbing Lyre)

Both the poets are deep-rooted in spirituality. The difference can arise only on religions. But both feel themselves only an iota of this immense creation & speaker of deep-delved Poetry of Modern times as a 'divine oblation' & Sacred eulogy to the lord for the entire good of Mankind. She hums-

"But to speak of poetry today
Is to praise God.
To serve all humankind." (Poetry Nature)

Mahashweta also considers Poetry as the healer of wounds of Humanity. She observes, "The poet alone guides in the darkness of ignorance and preaches of Love', 'Peace' and 'Fraternity'.

The entire mansion of Mahashweta & Rosemary is made on the foundations of Hope, Joy, Bliss, Positivity, Peace & Brotherhood blended with divine fervour of "Service to Man is Service to God". Most of the poems by Mahashweta are the sacred oblations to God. And in the same manner Rosemary appears at times praising God's glory and divinity in her poems. The universal appeal for global peace and harmony flows all through their poems. Rosemary with all her poems alike Mahashweta is moving towards 21st century.

In the Poem 'After Tanjore in India' Rosemary appears to have bathed in the rain of India in which Mahashweta is all drenched to the bone. The poetry of both the poets is simple, lucid and fragrant with the fume of universality. They have deep concern for the planet. The poetry of both the poets echoes the message of , SATYAM', 'SHIVAM' & 'SUNDARAM'. Mahashweta has love for God & His resplendent glory. For both of them 'Humanity' is the only caste in the world. According to Rosemary Man must peep into his inner-self-

Feel the joy erupting
Depths of your inner-self
Glory in all this happiness
Glory in it." (Poetry Nature)

Similarly Mahashweta reveals-

"One can hear the inner-voice
of rainer of blessings
In one's heart
And one gets out of every difficulty". (**Immortal Wings, p.14**)

The spiritual outlook of both the prophet poetesses is same and is of the highest quality. Both have beliefs in merging into Ocean Like blessings of God. For both of them Love & God are synonyms of each other. Love plays a key-role in life's drama. It is a divine blessing of God. Rosemary has staunch faith in God. She sings-

"God uses us
To manifest His Goodness
God loves us to do His will
God reaches our heart in silence

Silence of the Heart; God asks of us reparation
So we heart ask why? God is great. God is great. **(Poetry-Nature)**

In the similar tone Mahashweta considers 'Man' & 'Nature' as the divine manifestations of the lord. She sings-

"Each & every particle
Is a messenger of
His Divine glory.

Both the poet's heart are replete with the Love & Gratitude to 'Nature' & 'God'. The difference can be material but the essence is same. The ways differ but goals are one. The tone may differ but the agony is the same. To sum up, it can be said that an ample similarity exists amidst the two lady poets of two nations humming the same saga of Universal Love & Brotherhood, Peace & Harmony. The flickering lamp of poetry of both the poets shines brilliantly all around the globe. It has brought closer the distances of man to man & also declined the differences of caste, creed & religion.

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Shaleen Kumar Singh, Jan- 2007

Review of 'Mother Earth' by Bernard M. Jackson, England

You are giving us water pure,
The soothing breeze, the crops, the food,
Cattle, wealth and victuals in plenty.
In the burning heat, you are my hood.
You impart us plenty of milk,
The green corn fields smiling,
Lead us to prosperity.

MOTHER EARTH

From time immemorial, there have been those who maintain that the Earth is not only a planet, but that she is also a spiritual power, a deity no less; and because she is the giver, bringer and preserver of life as we know it, there have been many who have promulgated belief in the Earth Mother, thus naming her Mother Earth. To poets of the western world, however, it avails not whether or not we can each believe in such a creed; but certainly, for the purposes of this present collection it can clearly be seen in the light of poetic personification that **EARTH** is the natural mother of us all, and that, therefore, a firmer commitment to our broader human family considerations is required of each of us.

Mother Earth, the ninth poetry collection to be published by prolific poet/writer/editor Dr. Mahashweta Chaturvedi, rails in no uncertain terms against Man's extensive misuse of the world's natural resources and, in particular, totally deplores the greedy materialistic ambitions of those richer members of our present-day society who have prospered at the expense of our natural environment which has been polluted, ravaged and utterly degraded:

Along with overpopulation,
There is moral degradation.
Illiteracy, poverty, pollution,
Unemployment and malnutrition.

WHY TO CELEBRATE

Mahashweta is a poet with a mission, a well-educated scholar of distinction who firmly believes that the way to better world unity is encapsulated by the

fervent sentiments of sincere- minded poets, brother and sister poets worldwide who seek to restore humanity to its rightful splendour.

Towards this purpose, there must be no divisions among creeds, nationalities, castes or cultures, and thus we must find the means to put an end to hatred, selfish material, self- seeking pursuits; and most of all, we must establish lasting peace between the nations :

Mother Earth (Contd.)....
Mother Earth wants her children
To live in peace and contentment,
But they quarrel with each other,
Creating peacelessness by hatred.

TO LIVE IN PEACE

Patriotic fervor is also very much in evidence, as here Mahashweta prays to the Almighty:

O Almighty,
Let there be born
In our nation
The brave sons,
Who may hear
The voice of the soul,

THE BRAVE SONS

And again, in her poem 'O Brave Soldier' she singles out for praise and gratitude, the typified heroism of a loyal young soldier who had been killed in battle 'in the icy waste of Kargil'. Here the, we have the words of a poet who greatly loves her country :

A grateful nation salutes you, o brave soldier!
You fought to protect our motherland
Leaving wives widowed, children orphaned,
and families bereaved.
A tearful nation salutes you, O brave soldier!

O BRAVE SOLDIER

For good measure, Mahashweta has included 30 Haiku of particularly fine quality, imbued with spiritual sentiment which is both powerful and pleasing.

It is, too within such poems that the didactic skills of this Enlightened writer show her to be at the very zenith of her literary powers. As Founder- Editor of Mandakini magazine, Dr. Mahashweta has set very high standards in spiritual instruction and her own literary achievement. She is an exemplary writer, and her contribution to world poetry has been quite considerable in recent years.

Poetic Pigments of Mahashweta Chaturvedi

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Mahashweta Chaturvedi, Charu Sheel Singh and C. Narayanswamy belong to Aurobindonean school of poetry due to their adherence to the old cultural heraldry of India for which India is known worldwide. Dr Mahashweta Chaturvedi, unlike Mahashweta Devi, gives her poetic slogan of Back to the Vedas for the continuance of the cultural essence for the generations next to us. Vedas, the eternal source of wisdom, fires the sullen germs of humanity lying inside the human beings. Cultural heraldry is the jewel of mother India that exhales the fragrance of the saintly life for Tom, Dick and Harry across the globe.

Mahashweta is very candid while she opens her heart in the poem 'We Are Here For Love'.

"We can bring the sun
And the moon on the earth,
We can move the mountains and the seas,
If we have confidence in dearth." ¹ (Back to the Vedas, 2001: 18)

Like the modern writers she believes in the dharma of the Karma rather than the role of the fate in life. As and when the people suffer from the fever of the sullen germs, the fetor of Lucifer flourishes. It is man who can move heaven and earth for the essence of universality and humanity on this land of milk and honey. What we lack is courage, what we need is inordinate ambition in life? As a result she appreciates those who wish to sacrifice more in life. In one of her poem Mother Earth she elicits her thought.

"Misdeeds bring ill repute,
Malicious are poisonous tissues." ² (Back to the Vedas, 2001:24).

Man's goal is the quest of truth because the son of god has to create a family on the earth. She calls suicide a cowardice act because pain and sufferings are mere expressions. Divine laws are true, perfect and pertinent. In the poem 'The Rays of The Sun' she brings to light the fragrance of the heart that makes life fruitful

in this immoral age. As the sun removes the dark kingdom and the music of the bird pleases the heart, the inner melody fragrant life and abolishes the piggish philosophy of Tom, Dick and Harry. This stanza is striking while she muses.

“When the inner eyes
Are opened,
The Divine in the heart,
Is glanced.”³ (Back to the Vedas, 2001:31)

Her philosophy of love blooms in one poem after another because she calls love with a number of names—light, flow, nectar, magical touch, smiling day, ship, aroma, God, scripture and many more and calls life cursed if lacks love. Life is a curse for want of love. She muses:

“Love is scripture,
Love is fantastic rod,
Without love,
Life is burden.”⁴ (Back to the Vedas, 2001:37).

Her staunch faith in old cultural values of India comes to light while she strongly supports the Indian concept of marriage.

“Marriage is a bank
In the sea of troubles.”⁵ (Back to the Vedas, 2001: 38).

Her Aurobindonean cultural heraldry is revealed in this stanza in which she affirms her faith in universal brotherhood, peace and truth in her poem “Back to the Vedas”

“Back to the Vedas,
To know state craft.
Dharma promotes prudent behaviour
And ruin reigns in the selfish draft,
Back to the Vedas,
To see heaven on the earth,
To see the reign of love,
Universal brotherhood, peace and truth.”⁶ (Back to the Vedas, 2001: 5)

Like DC Chambial Chaturvedi preaches the message of shanti in every hook and corner of the world because the world is seriously infected from the germs of viper thoughts. Like Stephen Gill she preaches the message of peace for the

fragrance of the humanity in this world because humanity under the brutal jaws of cruelty is crying;

“Humanity moans,
Sincerity is torn,
Integrity faces scorn.” 7 (Mother Earth, 2005: 24).

Like D.V. Sahani Chaturvedi paints a shameful picture of the immoral society in this stanza because truth perishes and false flourishes with the passage of time. Like Keki. N. Daruwalla Chaturvedi ridicules the existing society in which clothes have become more important than character. Our existing generation is hankering after carpe diem theory that, in result, will infect the whole society. Immorality, exploitation, and discrimination breed the fetor of the humiliation rather than purification. Cruelty to animals and other weak creatures is the social crime of the human beings that elicits the dark kingdom of the so called civilized society.

Like D.C. Chambial Chaturvedi compares between man and nature and favours natural object rather than human being in this stanza.

“The sun with its life giving rays,
Grants happiness,
But man creates the,
Darkness of ignorance.” 8 (Mother Earth, 2005: 30)

The sun enlightens the whole world without jaundiced eyes while man enlightens the world with prejudiced eyes. Man wishes to rule over the world with his own artificial law rather than rule of law. The natural objects abide by law of nature unlike the human beings. Like DV Sahani Chaturvedi talks about the vital contribution of nature and its objects meant only for the welfare of the human beings.

“Trees offer fruits,
the rivers water,
the mountains heights
the animals, the birds and
The insects
everything has
something to offer
and man the crown of Nature
misguided by the inner Satan,
creates hell.” 9 (Mother Earth, 2005: 45)

Like Stephen Gill, Chaturvedi ridicules those who possess jaundiced eyes for others . There should not be any discrimination between man and man because the ultimate goal is to preach Satyam, Shivam and Sundaram. Chaturvedi tells not to speak harsh words that are more poisonous than the Poison itself.

As a veteran poet Chaturvedi uses examples of various figures of speech . Here lies one example of personification while she muses.

“The sun smiles
In transparent veil,
Heralds the message of day.”¹⁰ (Way of Melody, 1997: 9)

Like Keats she tunes the tone in favour of the misery that makes life away from the sophistry in future. Her woes are the best educators that can see through a tear more than a telescope. She muses in her poem ‘Sweet Home’:

“I realize
That woes are our best educators,
I can see further a tear,
Than a telescope.” ¹¹(Way of Melody, 1997: 14)

Like Keats her sorrow is more beautiful than Beauty itself. Misery is the treasury that sings the success story over the corpse of the sophistry. Lastly I conclude my observation with this remark that Ezekielean tradition of writings runs throughout her poetic works and makes her spokesperson of the society while her poetical passion for Vedas and other religious books, the eternal source of wisdom, brings to light her empathy for Aurobindonean school of poetry. Natural passage is superior to our paysage because it makes no difference at all in this world and abide by call of nature. Her concept of marriage, illustration of mythical messiahs, focus on action and glorification of India – all these things make her out and out an Indian English poetess with might and main . Dr. Mahashweta Chaturvedi is really a leading poet of this century whose poetic nectar will go up with the passage of time. Her poetic contributions to English, Hindi and Sanskrit has earned a permanent birth in the firmament of Indian English poetry.

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Mahashweta Chaturvedi as a Social Painter

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Stephen Gill, Shiv K. Kumar, Jayanta Mahapatra, D. C. Chambial and Mahashweta Chaturvedi have painted the social happenings across their creative works. Mahashweta Chaturvedi is really a glittering literary star who paints the burning problems of the society in one poem after another with this view to show face in this mirror because literature is the mirror of the society. In *Mother Earth* she makes a demarcation line between the Saint and the Satan, poles apart from each other in nature, thought and concept. The life that we lead is worse than hellish life.

‘Every moment creating new strife,
Ruining the velvet of sweet ideas,
Made by hatred we are preparing the knife.’¹

The cut-throat competition for material earnings, unbridled ambition of power, false ego of supremacy, piggish philosophy and revengeful notion have trembled the entire humanity world wide. Satan’s famous statement, “To do good never will be our task, but to do ill is our sole delight” brings to light the satanic characters. Chaturvedi’s view also reminds the same happenings of these things while her heart bursts forth.

“Sighes and cries of others
Make you joyous and gay.”²

To D.V. Sahani Truth perishes and lie flourishes. To suffer for others sake has become the parable of the history, but to enjoy at the sufferings of the innocent chaps is flourishing to the crux of the bottom. Our race is hankering after false ego, piggish notion and the world of inhumanity. Now a days clothes have become

more important than the character because character has itself lost its chastity and purity.

“Clothes are more important than character.
Full of greediness, man is miscreator.”³

Gone are the days when people were thinking –

“Wealth is lost, nothing is lost,
Health is lost, something is lost,
Character is lost, everything is lost.”

The poet is against all sorts of violence that blooms from time to time in different disguises at different places. Religious fanaticism justifies killings on the name of Jihad.

“If violence is called Jihad,
What is piety? Who is ustad?”⁴

To D.V. Sahani Earth gives us fruits, flowers, corns, sweet air and all those that are beyond our approach and thought. Mother Earth is ever fruitful for all her children, but her children have robbed mother earth and have defaced the natural face of Nature and society. The poet murmurs in such a manner:

“He is the Maker
We are the destroyer.”⁵

As a keen social observer she paints the burning issues of the female who have remained a toy in the patriarchal society where female voices is crushed forcefully and the women are forced to embrace the flames of fire over the pyre of her dead husband on the name of being a “Sati”. It should be noted that suicide or to woo for suicide is a crime that deserves trial and punishment only. Kamala Das and a number of women poets has highlighted the women issues forcefully and moulded the existing generation to meditate on this burning issue.

“The cruel world ruled by males,
Is unable to answer the females.”⁶

Chaturvedi quotes the burning issue of Roop Kunwar who was forced by the mobs to join the flames of fire of her husband’s pyre

and be Sati, a great woman in Indian history. The poetess wants to know how can the so-called modern civilized society can justify the killing of the innocent on the name of religion. It is really a violation of humanity, divinity and modernity. Those who were involved directly or indirectly deserve punishment without fear or favour. According to Chaturvedi fair sex has been humiliated in our society that requires justice and change .

“By injustice O Roop Kunwar
Who can justify the murder?” 7

The women have to suffer for sake of family, prestige and culture. Even Sita was in the wilderness so long she was alive. To suffer by the hands of her counterpart has become the part and parcel of her life.

“Trial is women’s fate,
Why is it so, raises debate.” 8

Women’s problems need debate with open heart and free mind. D.V.Sahani paints a horrible picture of the fair sex in these lines:

“If you want to behold agony
Go to a brothel
Where a woman sells her flesh
For want of livelihood.” 9.

Like D.V.Sahani Chaturvedi beholds a pathetic situations of the women community that are exploited everywhere in all situations. Mahashweta Chaturvedi has remained a keen observer of the chequered career of the social happenings in general and woman in particular because suffering for nothing has become vital part of life nowadays. Some one has to suffer more, another has to suffer less. The intensity of suffering varies from people to people and for nothing else. Mahashweta’s main motive is not only to show the mirror of modern race but also to shape them for greater purpose in future. To shape spirits is the prime purpose of this poetess. As a social painter the poetess has perfection in painting and shaping spirits for the prosperity of the spiritual power. D.H. Kabadi also expresses concern over the suffering of the weaker under the hands of the powerful:

“How can a falcon know
The sorrow of a little sparrow.”¹⁰

The piggish philosophy of the imperfect heart rarely realizes the crux of the suffering as the lion enjoys more at the suffering of the prays. C.L.Khatri's remarkable line haunts our mind time and again while he sings in 'Bapu'

“Bapu ! forgive me and my crime.
Godsey was better than these cap-bearers
Godsey killed you once ,they kill you everyday.”¹¹

Mahashweta Chaturvedi is the dominating voice of the post modern society who has been perfuming the poetic world with her dozens of creative works of English, Hindi and Sanskrit .Her contribution to English literature has made her immortal in the global creative milieu.

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Interview of Dr.Mahashweta Chaturvedi by Arbind Kumar Choudhary, Editor of Kohinoor

International renowned Indian English literary legend Dr. Mahashweta Chaturvedi, D.Litt, writes in English, Sanskrit and Hindi. Born at Etawah, Mahashweta was called 'child of Fortune' by the astrologers. Some of her poems have been translated into other main languages – Greek, Latin, French, German, Spanish, Urdu, Russian, Bangla, Tamil, Hebrew, Chinese etc of the world. She is the winner of Australian Melbourne Poetry Certificate, Gold Medal for Poetry U.S.A.1997, Medal of Honour U.S.A. 1998, International Woman of the Millennium 1999, I.B.C., England and many more. She has been anthologized globally and enlisted in Indo-American Who's who Vol. I, International Poets Who's who 1997, Asia Pacific Who's who 1997, Dictionary of International Biography, 2014. The editor of Mandakini and Founder Secretary of Mandakini Sahityak Avam Sanskrit Sanstha has 30 books in Hindi, 10 books in English and 2 books in Sanskrit to her credit.

AKC: Why do you write?

MC: I write to live in the company of ideas and noble sentiments which imparts me self- satisfaction & aesthetic pleasure. I write clearly and elegantly whatever I believe to be right.

AKC: Will you please tell us something about your childhood memories? How was your parentage bringing up all about? Was there condition conducive to flower your genius?

MC: I was the sixth child. Three daughters were died before my birth. I was fond of school going. At the age of four I went with my little friend Lata to her theosophical school. I was admitted in the same school situated near my home. I was also very fond of the dolls. I daily taught them lessons. While teaching I used to teach them. "Sleep little dolls I used to sleep" I taught them.

"Early to rise and early to bed
Gives health, wealth and prosperity".

AKC: How would you define a good poem?

MC: A good poem forms the character. True poetry aims at the treatment of such human feelings of man in every place and at every time. Poetry is the life

of imagination and passion. A good poet is an engineer of the heart. It is the function of poetry to portray our experiences of life & create for us a world of enchanting beauty.

AKC: How have your writings been received?

MC: Although my writings have been praised by the poets, the intellectuals, the scholars and the professors, yet these are not duly evaluated. Vedic influenced optimism is seen everywhere in my poems. 'Back to the Vedas', my 8th collection of poems, is solely devoted to the Vedas. Noble ideas for universal good came from the Vedas.

AKC: Who helped and inspired you the most in writing?

MC: Merely the noble thoughts inspire me the most in my writing. Inward integration, theism, contemplation, the spontaneous overflow of divine feelings in a state of calm- all these inspire me to write what's meaningful.

AKC: What is your masterpiece?

MC: A. Back to the Vedas.

B. Way of Melody.

AKC: Tell something about your masterpiece?

MC: Any book can be masterpiece if it is for human race. I wrote "Come O man!/ To construct a uniform global platform wearing together the tapestry of love and compassion/ to cover the entire earth" (Throbbing lyre P. 10) "Kindle in us O lord! The fire of love/ to achieve the forte/ we have to move/"

AKC: What is your philosophy of life?

MC: Let us make our lives meaningful because an aimless life is an early death. The philosophy of life is perpetual pleasure to lead a noble life is perpetual pleasure., Virtues are Divine treasure/ so many roads/ one is goal/ leaving the mundane yearning/ Know yourself/ live higher than ego feelings/Higher than negative dealings/woes are communicator or bright spirit/. Let us have faith on wisdom and wit/.

AKC: Which of your poems/stories are specifically autobiographical in nature?

MC: Poems are universal, perpetual & biographical. The poet sees others' woes in his or her sufferings. He or she writes not only his or her woes, but also the

woes of the entire humanity. Every poem is autobiographical as well as biographical.

AKC: What, in general, are the themes of your writings- poems and stories?

MC: The themes of my writings are man, humanity, justice, love, universal brotherhood, theism, optimism, courage, nature, global peace, earth etc. I sing in my poem entitled 'To injure others'-(Mother Earth,P.11) "one who makes effort to injure others, breaks one's own boot and toe to one's wonders talking vengeance upon any one through "bad means, gets reverted to him. The effect of his wicked kins".

AKC: Tell some memorable instances that have moulded your writings.

MC: There are some memorable instances that have moulded my writings. Firstly my learned parent, their honesty, simple – living, scientific and humanitarian outlook, the classical masters like Bane Bhatt, Kalidas, VishnuSharma, The Vedic literature have shaped my spirit. Besides this, the quick poetic talent of my father Acharya Ramesh Vachaspati Shastri encouraged me to write poems. At the age of 12, I started writing poems in English. At an early age of seven seeing rainbow in the sky, I wrote my first Hindi poem.

AKC: Will you tell something about your visualization of the futuristic society and ethos to emerge as portrayed in your books?

MC: Liberation with proper humanity & Justice is needed along with the scientific application, unity, peace and love. Corruption and sycophancy have overtaken all aspects of our lives. Self- improvement can bring changes in the futuristic society. My real urge is to redeem the country through writings and rescue India's real historical philosophy.

AKC: It is not a dream world of your books in which a thought of harmonization surfaces amidst awful conflicts and competitions?

MC: So long it is not translated into acts, it is a dream world of books, if it is translated into actions, it is to remove awful conflicts and competitions. Poetry inspires for strength, courage, and self determination. Even the inventions can be dream if these are not concrete. One can achieve success by the sheer force of one's honest labor. Let us not waste our time in worthless objects. It is said that one who has imagination without learning has wings and not feet.

AKC: Are you a satisfied person vis- a – vis your literary and academic pursuits?

MC: Art is long, life is short. I am not satisfied with my literary pursuits. Noble thoughts are perpetual streams. In this short span of life, let us achieve the fruitful goal. “Anantaparam Kil Shabdasastrum” “Saum tahoo grahiya.....

AKC: Do you want to give any message to the readers?

MC: My message to the readers is through my haikus:

Worship is not for the Almighty but for one’s purification. If we are god-fearing why is this virus of communalism?

AKC: As a writer, to which tradition, if any, do you see yourself as belonging?

MC: I belong to logical tradition. Scientific thinking is my liking.

Biplab Majumdar

Life Sketch of Biplab Majumdar

Biplab Majumdar, D.Litt, honoured KNIGHT, is a globally acclaimed Indian English poet of this hour. He is considered as one of the brilliant stars in Asian poetic firmament. Born in Kolkata on 10th January 1966, he has attained a phenomenal meteoric rise in his literary career. He has written 72 books on prose, poetry, rhyme, translation, novels, short stories, essays etc. Most of his works are in Bengali, his mother tongue. He is a forensic scientist by profession at present holding the chair of director, Document Division, CID, West Bengal. Basically a poet of extraordinary merit, Biplab is known as a living literary legend, a prolific source of creative cascades revered and adored by all over the world for he has been published in 22 languages in India, Greece, Italy, Austria, Germany, China, Japan, Australia, Argentina, Brazil, Malta, England, Yugoslavia, and other countries. From the Governor of his state to the President of India, all have appreciated him for his genius. For his outstanding contribution to literature he has received nearly 60 Awards from different part of the globe. Some of his Exceptional Awards are:

*The Grand Prize of Civilizing Olympiad, 1999, Athens, Greece.

*Padus Amoenus, 2000, Sissa, Italy.

*Hon D.Litt, 2001. WAAC, USA.

*The best poet of 2002, 2003, P.R. China.

*The Glafka, 2003, South Africa.

*Decree of merit, 2003, Austria.

*Honorary Knight, 2005, Malta.

*Golden Padus D'oro, 2006, Italy.

*HON D CAUSA, IWA, USA.

Some of his superb works are *Virtues And Vices*, *Golden Horizon*, *Islands Dolphin Song*. Last year a M .Phil Research Work 'Social Consciousness in The Poetry of Biplab Majumdar' has been done by a research scholar, Miss Pallavi Kiran, under the guidance of R. K. Singh from I.S.M. University, Jharkhand. Biplab Majumdar, a tireless worker of literature and international understanding has been successfully playing the role of Honorary Editor of two literary magazines viz. Sahitya Utsav (Bengali) and Voice of Kolkata (English) for last 15 years. He is the founder

of International Poetry Society Of Kolkata, India. Global love, peace and brotherhood through poetry and literature is the mission in his life.

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Journal of January

In the jazzy days of January
Breezy bright bluish
Traces its origin
In stubborn storm
Of my scintillating soul
From the tower of time
A flight of panegyric pigeons
In shocking saffron sky
Of oscillating oblivion
In dewy description
Of dramatic deliverance
Fresh fantasy of fables
Fantastically framed
By fragrant flowers,
Wilderness of waves
Witnesses
An endless epoch
Of silent sacrifice,
Falsehood in flame frenzically
At the call of
Crafted crystal clairvoyance.
A song of sunlit shingle
Anchors on
The shimmering shore
Of parochial prescience.
And I feel
Our life is a
Suddenly stoning in skyscape
Or a flash of thunder
In dark night sky
that reveals its reality
One after another
With every dream
And death of dream.

And man's mystic mundanity
Has to face
The music in
Amorphous anarchy of anxiety.
Because most of the
Sparrows of sorrow
Come down to our
Cottage's courtyard
To peck at golden grains
Only
At the call of us.
As the warmth of winter is
In the wildfire wrath
Of damask days,
The daffodil dreams of
Crimson conversation
Spring from the
Seaward saga.
The jewelled journal of January
Reminds us repeatedly
That the highest winged bird
Always nests
Within human hearts only.
And our life is an
Opulent oceanic upsurge
Of motions and emotions
Enthralling experiences
Reverberating revelations
Where the seagulls of
Yellow yearnings
Hover over the
Human huts and
Bask blatantly beneath
The silent screame
Of sumptuous sunny sky.

Fabled Flames of February

At this sublime springtime when
The scudding skies overhead
Having enigmatic encounters
With my ephemeral earthly esse,
Vibrations of violet verses
Fly with the fairies of fullmoon
Into the jungle of Jasmine.
As a poet lives
Luminous loner life
He listens to the
Silent screame of stone
Can see the footprints of future
Can feel the
Soft syllables of sunrise.
His rare poet-life
Provides him not
A peaceful petalic present, rather
Dips him into
A restive river
Drives him to the
Forest of fevered fantasy
Years after years
We watch wistfully
The balance-sheet
Of profit and loss,
The ship of merchandise moves
From one port to other
More profitable one,
Eagles of worries
Fly above its masthead
Round and round.
But the cool conscience of compass
Always advices the sea
To see solely towards south.

Because a day comes when
 We realize rationally
 Our every priceless profit
Has been proved as a failure,
Our all mundane mournings
 Become meaningless, as all
Human happiness hover at last
 Over the fire of pyre that
 Engulfs earthly existence...
 On the doomsday
The crown of civilization crashes
The himalayan historic achievement
 Ends in a fiasco, as
 Time surpasses
The infinite to infinitum,
 And after
 A long walk of life
 We come to know,
 NONE in this earth
 Is more powerful
 Than the thunder
 Of transient T I M E.
Still a child tries to stand up
 After each and every fall,
A footballer flashingly chases goalpost
 After each and every miss.
 The poised perception
 Of Buddha's bodhi
 The sonorous sounds
 Of cold Churchbells
The invigorating inquest
Of God's gleaming grace
 Repeatedly remind us
 To move forward
 To march on and on
From the fog of frustration
 To the dawn of delight
From the inscapes of ignorance

To the esoteric enigma
Of eternal effulgence
Because that is the
Realization of real life
And the voice of life
Is always
Deeper and dearer
Than the
Demand of death.

Alphabets of April

As April you know is
The season of Sun
The season of Sky
The season of Seas
Let these daisy days be my life.
With the season of sun
With the reasons of rataplan
With the celebration of colours
With the flight of festivity
Waves of wonder
Strike stealthily on
The shore of silence.
And an endless enlightenment
Beckons my blissful blossoming.
Because when life and
The philosophy of life
Come face to face
Under the transparency
Of trusted twilight
The spectrum of soul
Radiates a ravishing rainbow
At the poles of pristine prayers.
After all April you know is
The season of reasons
Let these daffodil days be my life.
April you know is
The season of sky, and
The youth of year.
Now the shadows of seperation
Cannot cast its curtain
Upon our
Mellowing marvellous moments.
No forlorn foliage of frustration
Can capture our

Colossal cosmic conscience.
The canvas is colourful now,
Nascent narcissistic night
Smiles with screaming stars,
Expands upto the
Distant dreams of desert.
All yields of yesterday's yearnings
Come closer as warm woman.
After all April you know is
The season of love
Let these dreamful days be my life.
April you know is
The season of seas.
All of our delicate deviations
From the road to realization
From the mission of moments
From the mundane mirrored music
Are acknowledged with forgiveness.
As the sun-drenched dunes
The hymn of harvest-moon
The sobbing shrills of seagulls
All boast about
The legendary legacy of light.
After all April you know is
The season of poetry
Let these diamond days be my life.

Magic Moments in March

During munificent moments in March
On decisive diamond days
I board a boat
Bound for beaming beyond
Visioned voyage.
Mute mesmerizing mission
Mingles in
Melancholic memory of
Misty mountains.
The tongue of
Trancendental tide
Licks lavishly the
Lilting lonesong of life.
Wailing woods of whisper
On bothside banks.
Desperate deers
Of deathless desires
Dance in disillusion
On distant dale of dreams.
Columbine cumulus clouds create
A hazy hide and seek hoax
On the lea of loneliness.
Beasts of allure
Run for the river
To quench their quest
Of earthly eluding ends.
Water of life
Flows here
Bereaved bronze birds
Of pristine philosophy
Circle around
Overhead.
I keep on rowing
Towards the
Hallowed horizon
With a view

To review the rowing.
My obscure obsessional orgies
Dwindle dramatically
On the horns of a dilemma
An amorphous ambiguity
Aspires for the
Tantalizing thoughts of trance.
The magic maze of
Mottled moments
Contemplates on
Quixotic quicksand of
Quivering queries.
Atlast the tail end of taboo
Timeless travel of
Trials and tribulations
Esoteric explorations of entity
Wing westwards with
Wistful whirlwind of wonder.
I do not rest
On oars, but
Keep on rowing
In the river of reverie.
The phantom pantomime
Reviews my
Reasons of rowing
And reach to the
Reeling realm of Realization :
That our life is
Nothing but a stream
Of spangled seconds,
Like the flight of falcons
An ever-pervasive present
Whizzes past incessantly
To the world of nothingness.
And all earthly existence
Is a verse of vicissitudes,
A striving to surpass
The mortal morphing of D E A T H.

Maverick Monologue in May

Tremulous time reels and
The petals of poetry
Bloom with
Echo of eternity,
An imperceptible infinite illumination
Reveals its resplendent reverie.
With myopic myriad moments
All worldly wisdom
Merges into man's
Epical existence on earth,
Gets entangled
In inane illusions.
Amazing allure of
The vibrating
Void of the voids
Spreads sporadic
Vilified violet verbs.
As you know
Poetry repeatedly returns
As a theme-song
To the life of a poet,
Likewise the light
Of liminal deviation
Lollops across his path
Of day to day life.
Pure purple passions
Drive him diligently
From his dazzling dreams
To dubious dilemma,
From profound prescience
To intoxicating ignorance,
From here
To hereafter.
And the poet dwindles between
Abysmal hiatus of

Real and non-real.
Untill the rays of rainbow
Shines on the
Sacred shrines of his
Heart of hearts
A poet cannot listen to
The stellar shrills of sublimity.

Jewelled Jingling June

And you know it is a life-long waiting
To see when the receding
Waves of wisdom
Come back
With pristine prayer
With hope of Hesper
With treasure of triumph.
It is a waiting
Waiting for the ship to return
To its tired shore of time.
And the sailor sings
Some superb serene serenades
Under the splendid shadow
Of mysterious moon,
When the humane heavenly hymn
Be showered atop the world.
No one can defy his destiny
The deluge of destruction
Death of dearest ones
And surpass
The unavoidable unseen.
It is just an
Endless existential voyage. And
Of course it is a waiting,
Waiting to face
Our echoed everydayness
With undaunted courage
Of the sailor
Of the storming-sea.

Leaving behind the shadows
We walk on and on,
Sliced silence of sepulchre
Cannot overcome
Oceanic orgies.

Our inconspicuous inscapes
Pulsate in profundity
Of placid panorama.
As a voyager to unknown
From one end
To the other
Of this ecliptic earth
We move on
The road of rhapsody.
Our life is nothing but
A voyage to vastness
And of course
A way-fare's waiting
To see the bright face of T R U T H.

Cosmic Conversation in August

With auspicious advent of
 Awesome August
 A wilting wildfire
 A windswept wisdom
 A wordless woe
 Runs after a
 Rainbow revelation
 In cosmic conversation
With verse of vicissitudes.
And a poet and his poetry
 Like split-screen movies
 Sublimingly show
Their summated sumptuous stride
 On the road to realization.
 Because sometimes
 Bronze bereaved breeze
 Blazes his bones,
 Sea-green sizzling sun
 Scorches his soul,
Crimson crystal confessions
 Console his conscience.
 And a poet mirrors
His maroon metamorphosis
His dedicated deconstruction
 His shadowy silence
 In cosmic conversation
With verse of vicissitudes.
 To him
Life is a spectacular squiggle
 With splash of splendour,
 Some spilt seconds from a
 Surreal stream of surprise.
 Because Sometimes
Mottled maverick moon-tide
Meanders in his mindscapes,

Damsel dewy distance
Drenches his dreams,
Diminishing dahlia dusk
Dallies with his diamond days.
As a poet is
A wave of wonder
A worship of words
A wakening of the world.
His quintessential quest
Leads him to
Eternal enigma
Of cause and effect,
To search for
Seasonal semaphore
Of wispy worldliness.
And to research on
Rhapsodic reverie
Of violet visions
To track
The trail of time
Upon his
Engrossed existential epiphany.
Dawn dives into dusk
Dusk diminishes to night
Night merges with morning
His future folds into fate
In cosmic conversation
With verse of vicissitudes.
Because sometimes
A bizantine blaspheme
Hallucinates his hymnal heaven,
A berserk birdsong
Beseeches his blissful blood,
A transient twilight
Traverses his transfixed trance.
And the proem of poetry
Merges mystically
With a poet's

Magical metaphores of
Evanescent everydayness
Meaningless mundanity
Eerie experiences
In cosmic conversation
With verse of vicissitudes.
Because sometimes
Screame of solitude
Segues into his
Semblance of saga,
Purple passions ponder
In his poppy profundity,
Cryptic constrictions crawl
In his chrysanthemum cry.
And he has to harness
Whirlwind of wildscreame
Devastation of divinity
Collapse of conscience
Within his world of words
Within his illuminated inscapes
In cosmic conversation
With verse of vicissitudes.

Review of *Golden Horizon* by Patricia Prime, New Zealand

Golden Horizon, Biplab Majumdar. International Poetry Society of Kolkata, India. (2004) Pb. 32 pp. Rs. 100/- Reviewed by Patricia Prime

Biplab Majumdar dedicates this volume of haiku, *Golden Horizon*, to “The Innocent Victims of Terrorism all over the World”. As he says in his Preface:

In Japan the poets may be strict to the form and nature of haiku but the rest of the world has accepted and moulded it with his on colour and flavor. This wonderful form of poetry has been assimilated in the blood of foreign poets with a ready response.

It is with this “ready response” in this collection of experimental haiku that Majumdar writes poems on the subjects of truth and philosophy. Majumdar employs traditional techniques and form with great freedom. But always there is remarkable linguistic and technical resource at the hand of a poet who has something to say, and can only, of course, say it through whatever technical resources he deploys. Thematically varied – not just childhood and defeat, not just tragedy and poetry, but also happiness, sadness, ageing, love, desire, dreams – these are also his subjects. Poets, too, come under his scrutiny:

Poets, strange creatures
Their hearts, most sensitive parts
Lie outside their bodies

Shared worlds: physical, spiritual and cultural, inhabit the collection. We live in a world of sound that is often primary in its source but sometimes secondary; reading the poems on the page, the sound is transmitted through the imagination and the reader’s own memory into a silent cadence that in turn shapes an image. Majumdar hears that the “Lone wind of evening / Brings here in soggy darkness / Of nostalgic wound”. The sound when it comes may overtake normality, taking us elsewhere, into our own particular corner of the world. This is what the poet’s antennae stay tuned for – “The shelf is filled / With poems. I enjoy this / Festival of poetry”.

Majumdar’s poems are full of articulation of light: “light transcends”, “enlighten world”, “the sun peeps in the sky”, “Perhaps before light” and “aspire for light”. His haiku turn light into sound. It is this interest in the energy of language and its potential for exploring the shapes of meaning that lie within

the world around him and fuel his work which make Majumdar's haiku so forceful. He bears witness, and he chastens the outside world from a distance – moral as well as physical – that inhabits humanity. He reminds us that, whatever our dreams, whether or not they are accomplished, nature always regenerates and so too will our dreams:

All the buds and seeds
Tell us the tale of morrow
A dream never dies

The moral and the sacred, whatever the shape words give to sound, silence, life, love and death, there is an order that, whether real or illusion, creates a pause in the chaos and rush of time; a punctuation in which sudden glimpses of love can flash across the consciousness. It is very much present in Majumdar's haiku:

Every flower bears
Fragrance of its own, like each
Woman of this earth

These are haiku which reward concentrated reading, and the cumulative effect is meditative. Majumdar is attentive, his eye and ear are tuned, so that light and sound – subtle and luminous - are often partners. Birds in the leaves, flooded roads, a rose, the ocean, a fruit loaded branch, rain: the images are vivid. Elsewhere it is the transparency of words, a graveyard, night birds, a foamy moon of ageing that capture the eye, the ear and the mind:

Fog of memory
Insecurity hugs, old age
Basks in solitude

The intensity of many of these haiku grows out of Majumdar's preserved moments. Place, light, sound, nature, weaves a dance through haiku that evoke beauty as well as a gentle power, treading a path that is at once evocative and memorable. The technical resource, the song, this too will stay with the reader for a long time.

Review of Island's *Dolphin Song* by Patricia Prime, New Zealand

Island's Dolphin Song, Biplab Majumdar. International Poetry Society of Kolkata, India. (2009) Pb. 36 pp. Rs. 100/- Reviewed by Patricia Prime

Gaining admittance to Biplab Majumdar's thinking space is a test of one's grip on his ideas. It helps to know that this collection, *Island Dolphin's Song*, is dedicated to Global Love and is the poet's "journey towards truth and beauty". The collection is illustrated and contains selected comments on his previous publications from eminent poets and editors.

What we must look at are precisely the things that cannot be identified by eye: Ambiguity in topics such as we find in poems like "In dreamy lonely midnight", "Expectations", "The Rays of Truth" and others. For this is serious material about dreams, expectations, confessions; serious about observing an external world of friendship, love, the seasons, about the fit of language to event "At moonlit night / I get crazy, / move alone with loneliness / in fields and forests" ("In dreamy lone midnight"). Concerns voiced in various poems are carried from one place to another like threads in a carpet, often as threads of language-use rather than images. So in "Expectation" he experiments rather joyously with the potential of pebbles as a metaphor for words:

Being pebbles our favourite words
are falling down towards
the darkness at night

Pebbles too have no past like time, nor
have they stories of tomorrow.

He returns again to words in "Last Night", as if only now the material is being absorbed and fitting into place:

Words get vanquished, step by step
on decaying bones
they come up to the depth of skull

wish to mop up the grains of jealousy
from all human hearts

A life-long flow, perhaps started
at the dawn of Harappa Mohanjodaro
or the civilization older than that, her
face is bright with the darkness of
poetry, suddenly somewhere a dream-
struck nightbird calls, silence is
ruptured

The book ends with the forceful, sad and moving poem “India, under the grip of terrorism” and remembers 26th November, 2008 and the terror attacks in Mumbai.

Some hated vultures hover over the dome
round and round

with the difference of caste, creed and
religion my mother cannot sleep peacefully
even for a night

This voice sings of individualism in both form and content and it welcomes the reader in a manner that is both traditional and new in its fresh magnanimity.

Poetic Nectar of Biplab Majumdar

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Biplab Majumdar, the versatile genius, renowned poet and eminent editor of two literary journals, has earned his name with a number of coveted prizes across the continent. His poetic philosophy, style of versification, dedication to the poetic world and the poetic excellence deserve tremendous appreciation amidst the creative writers in India and abroad. The poetic pigments, romantic romance, cultural essence, pictorial performance, phrasal fragrance, mythical magnificence and captivating capital idea are the results of his poetic multiplicity that keep the festive days alive for the global poetic community. His poetic passion, unbridled ambition, piercing idea, shaping soul, mythical magnificence, natural iridescence and life's strife fire the poetic potion for its fragrance of many a peeping poet across the continent.

His philosophy of life --- 'Human life is a long journey from ignorance to eternal light' 1 exhales fragrance of life while his view on tolerance-- "Tolerance leads to the land of unity" 2 reminds of E.M. Forster's thought of tolerance. His concept of memory-'Memory provides a flow of life'3- reminds of the poetic vision of the Romantic poets while his concept about mind-"Success or defeat that life mirrors/ Is nothing at all but a mind's affair'4--reminds of Milton's proverbial dialogue of Paradise Lost "Mind is its own place and in itself/ can make a hell of heaven, a heaven of hell". His proverbial dialogue- "Golden silence is the eternal speech"5 is the reminiscent of Keats "Heard melodies are sweet but those unheard are sweeter"6. His line "A thing of joy is a great forever" 7 reminds of "A thing of beauty is a joy forever" 8 of Endymion. His line - "Love is the soul of our living' 9- is the capital idea about love while the line of his poem 'Peace' reminds Stephen Gill's message of peace. His concept of friendship- "Friendship becomes a marriage of soul' 10-reminds of Francis Bacon's essay entitled 'Of Friendship' while his concept of humour - "Humour is like the salt in a curry" 11 reminds of Augustan writers. As a philosopher poet Biplab Majumdar deals effectively with a number of subjects- life, marriage, memory, death, friendship, optimism, and various others in one poem after another. Like Dharamvir Sahani he ridicules the

hollow concept of marriage that is based on false idea and the guardians take solace after their daughters are married. His thought provoking proverbial line- "The marriage is over / parents are happy, anxious for ever / who knows when bad news comes"¹² compels the guardians to go pros and cons of the marriage.

Biplab's poetic beauty blooms with the passage of time that becomes a deity for the poetry lovers in general and the peeping poets in particular. Biplab Majumdar wages war for the spiritual nectar in spite of the fetor of the particulars. Majumdar's poetic attire fires the literary artistry for novel vision and spiritual bliss. His poetic style, philosophy and piercing capital idea shape souls of many a ghoul. Majumdar's poetic ire is appreciated tremendously all around the corner. Majumdar's poetry is primarily a literary infantry for the battlefield of the creative world. His ardent passion for poetic iridescence, dedication to the literary world and essence of poetic philosophy exhale his poetic incense for Tom, Dick and Harry in general and poetry lovers in particular. Prof. Kzauryori Ikedo appreciated *Virtues & Voices* in these words. "The reader will find that it is a superb poetry book singing of ethics and morals in human life and being extremely instructive for present day humankind."¹³ Patricia Prime regards his crafted poetic technique a valuable contribution to poetry while Bernard M Jackson opines 'Biplab is a poet at the very heart of the matter'. Lucidity, clarity and simplicity are his poetic ornaments that make him popular amidst the common readers while style, philosophy and capital idea make him a literary legend of the poetic world. As a social painter Biplab Majumdar paints a nice picture of the ailing society in which majority of the masses are suffering from viper thoughts for want of celestial wisdom. Biplab Majumdar highlights the ingredients of the ailing masses with possible resolutions through several of his verses that gives him worldwide reputation in the field of creative writings in English. It is interesting to know that Kolkata is primarily a literary hub from where several literary luminaries including Nobel laureate R. N. Tagore flourished with the poetic pigments at the global level.

Biplab Majumdar's poetic passion pierces the earthly nebulosity for the restoration of kingdom of wisdom on this strife-stricken earth. His poetic style appeals to the poetry lovers on one hand and gives recognition in the field of poetry writings on the other. His several literary awards in a number of western countries speak volumes about his poetic personality. Biplab is really a tornado for those suffering from the viper thoughts for the sake of humanity as a whole. Like P.K.Majumdar Biplab Majumdar elicits several social issues on one hand and the poetic pigments on the other. Like Bidhan Dutta Biplab promotes peeping poets through two literary journals in English and Bengali. Like

Jayanta Mahapatra Biplab Majumdar cages the nice picture of landscape that fills the heart with joy for ever. His dedication to literary world, inordinate passion for poetry and selfless service for the peeping poets can rarely be ignored in the history of Indian English poetry. Biplab's clarity, lucidity and spontaneity becomes the poetic deity for the morality of a man of chastity that makes him a great literary luminary in the firmament of Indian English poetry.

Like Mahashweta Chaturvedi Biplab Majumdar tries his best to revive old cultural values of India for which India was known worldwide. However it seems that Biplab Majumdar belongs to Ezekielean School of poetry because he raises various social problems rather than the cultural sanctity of the Indian masses.

The terrorism, sexual harassment, exploitation, suffering, rape, annihilation to animals, birds and other natural objects, caste, race, religion and region, monetary blindness, and several others dominate most of his poems that put him in the domain of Ezekielean kingdom in Indian English poetry. Like Tagore Biplab Majumdar is primarily a bilingual Indian English poet who has been not only published but also translated into several European and Asian languages that approves his poetic maturity in Indian English poetry. Tagorean poetic passion fires Biplab's inordinate ambition for poetry and makes him a great literary luminary on this land of gentry. Several of his poems reflect the echo of Tagorean poetic essence with Biplab's poetic tavern that makes him a global celebrity without dispute. His glittering poetic passage, free expression, fearless presentation, new poetic approach, poetic vision and style of versification credits havoc for a man of ignorant amidst many a literary celebrity. The critics can inhale Tagorean essence, Daruwalla's paintings of landscape and Nissim Ezekielean social paintings across his poetic works in all conscience. Biplab's fine phrases, poetic passage, free quatrains, poetic message, and capital idea are the prime poetic qualities for the poetic perfumes all over the world. There are a number of poetic features that make him out and out an Indian English poet. It is interesting to note that Dr Biplab Majumdar, a technocrat by profession but a poet by passion, has set Thames on fire so far poetry is concerned. As a sensitive poet he bursts forth over the cruelty with the paupers and other weaker sections of the society through several of his quatrains that make him a great poet of India in the prime of his youth.

Biplab Majumdar who has been awarded with honorary D.Litt, has been shaping many a peeping poet amidst the poetic nebulosity prevailing across the continent. His inordinate passion for all objects of India makes him a staunch Indian English poet. There are a number of celebrated critics in India

and abroad who have reviewed his poetry books from time to time and commented positively in his poetic favour. As a result Biplab Majumdar has become great Indian English poet from the fertile literary soil of India in general and Kolkata in particular.

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Poetic Colour of Biplab Majumdar

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Biplab Majumdar is that literary chaplain who sets in the terrain of sanctification with might and main. His poetry is a saving grace for those who have not inhaled the poetic fragrance at heart and soul. Biplab Majumdar's poetic grove enriches the literary wave for the eve of the spiritual delusive where all living beings in general and human beings in particular will join the paradise of the sage irrespective of the caste, creed and race they belong to. The unique composition of the words, phrases, proverbial lines and, above all, the Indian sentiments add additional beauty to his poetic rosearium. To spread the message of love amidst all living beings across the globe is the poetic message of this literary sage for the paysage of divine wage. His poetic paysage is a great gift to English literature in general and Indian English literature in particular.

His philosophy of life--- 'Human life is a long journey from ignorance to eternal light'¹ exhales fragrance of life while his view on tolerance-- "Tolerance leads to the land of unity"² reminds E.M. Forster's thought of tolerance. His concept of memory-'Memory provides a flow of life'³- reminds poetic vision of the Romantic poets while his concept about mind-"Success or defeat that life mirrors/ Is nothing at all but a mind's affair"⁴-- reminds Milton's proverbial dialogue of Paradise Lost "Mind is its own place and in itself/ can make a hell of heaven, a heaven of hell". His proverbial dialogue- "Golden silence is the eternal speech"⁵ is the reminiscent of Keats "Heard melodies are sweet but those unheard are sweeter"⁶. His line "A thing of joy is a great forever"⁷ reminds "A thing of beauty is a joy forever"⁸ of Endymion. His line - "Love is the soul of our living"⁹- is the capital idea about love while the line of his poem 'Peace' reminds Stephen Gill's message of peace. His concept of friendship- "Friendship becomes a marriage of soul"¹⁰- reminds Francis Bacon's essay entitled 'Of Friendship' while his concept of humour - "Humour is like the salt in a curry"¹¹ reminds Augustan writers. As a philosopher poet Biplab Majumdar deals effectively with a number of subjects- life, marriage, memory,

death, friendship , optimism, and various others in one poem after another. Like Dharamvir Sahani he ridicules the hollow concept of marriage that is based on false idea and the guardians take solace after their daughters are married. His thought provoking proverbial line- "The marriage is over / parents are happy, anxious for ever / who knows when bad news comes'¹² compels the guardians to go pros and cons of the marriage.

Melancholy has remained the dominant poetic quality of the Romantic poets. John Keats' remarkable line brings to light his philosophy of pathos while he sings:

"How beautiful if sorrow had not made
Sorrow more beautiful than Beauty's self." ¹³

Like Keats Ameeruddin is in a melancholic mood in the poem My Beloved in which he finds the withered leaves, barren boughs, nature bounty and spiritual draught of the struggling waves receding the shore. As a matter of fact, the song of separation haunts his poetic mind time and again. As a result his poetic mind vomits melancholic rhyme on paper. The poet finds anarchy and materialistic nebulosity prevailing everywhere. His heart is now filled with agony.

The poetry lovers can smell the fragrance of Indianness across his poetic garden. His message to love man, universe, god and, above all, all creations appeal most for the bliss of God. His poetic paysage pictures the pathetic nebulosity for the paradise of the people on this strife-stricken place. Man must abide by the course of nature and her objects. Love is his poetic weapon to pierce the ice of disgrace. His message is to enlarge the grove of love for the world of peace. The more the tree of love grows, the more the thorn of disgrace eclipses. The root cause of the misery lies in storage of love and its kingdom. It is Love that can mould the disgrace into saving grace on this icy land of mankind. Change is the universal law of the sovereignty. The rose that blossoms fades away in course of time. The life that blooms ends in course of time. It is Change that is for ever without any alternation in course of time. The sun that rises is bound to set. The star that glitters is bound to be dimmed. The flower that gives fragrance loses its charms in course of time. Natural objects abide by universal law. Man must abide by that universal law if they want to convert this icy land into a piece of fragrance and saving grace. It is Time that heals the

wounds in course of time. Hence the poet calls it a melody eternal. The only thing that is for ever in this universe is time and its alterations. It is Time that gives birth to a child, makes young and lastly robs this blossomed flower for the vast nothingness. It is Time that gives unhealed wounds and also fills it in course of time. Our spiritual glory and ephemeral joy is crushed by the hissing hurricanes of horror.

Nature has remained the stirring forces to the sensitive soul from times immemorial. It is Nature that thrills the heart with intense joy and happiness. Nature composes her poems in flowers and other glittering objects of it. The fragrance of the flowers, the radiant sunset, nights toes etc are the poems of nature from which all living beings are drenched with intense joy at heart and soul. All natural objects are the incarnations of beauty and its wings on this strife stricken earth where only the sensitive soul realized its significance in life. The poet brings to light the significance of the poetic fragrance in general and the poet in particular.

In his tribute to Shakespeare Ben Jonson pays homage and calls him for all ages and for all times. Like Ben Jonson Biplab Majumdar does not confine the monument for the poet who is beyond the ravages of time, place and space. The poetic fragrance will remain for ever for Tom, Dick and Harry even in the years to come.

Biplab Majumdar, Charu Sheel Singh and N.N. Ramayana are the poets who use Indian elements in plenty in their poems. Ameeruddin is out and out an Indian English poet because his poems spread fragrance of Indian native words, gods, goddesses and philosophy.

Buddha, Gurunanak, Gandhi, Ram and Rahim have remained the shaping spirits from times immemorial. There is only one god known from many names, many faces and many achievements. To spread the fragrance of love, universal brotherhood and tranquility is the message of all gods and goddesses on this strife- stricken earth.

Like Stephen Gill Biplab Majumdar paints a horrible picture of the existing society where bombblast, carnage, and ruthless killing have established their dark kingdom in place of wisdom.

Biplab Majumdar's intention to show the mirror to the society is one of his leading poetic qualities that compel the sensitive soul to go ahead before such butchery and cruelty take place anywhere.

D.V. Sahani in poem 'Communion' stirs our mind in favour of the sufferer and the oppressed.

“When I behold a beggar
I become a beggar.
Then squalor and hunger
Begin to grow in me.”¹⁴

Biplab Majumdar is really a poet of great charismatic personality who fuses the Indianness all through his poetic grove. The second thing I like most his poetry is his unique style of presentation. The third cause that pleases one most is his poetic philosophy. Biplab Majumdar's poetic paysage will remain ever fresh and fragrant even for the peeping sages in the days to come.

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M. S. Venkata Ramaiah

Life Sketch of M.S.Venkata Ramaiah

M.S.Venkata Ramaiah (born June 7, 1943), editor of *Bizz Buzz*, a literary journal for poetry and reviews, did his D.E.E and served National Dairy Research Institute, Bangalore and Karnal, India till he retired in 1987. He has been editing the journal since 1998. In appreciation of his dedicated service to the field of literature he has been bestowed with:

1. Michael Madhusudhan Award (2001), Kolkata, India.
2. Edizioni Universe Award (2004), Italy.
3. International Writers & Artists Award (2009), U.S.A.
4. Mandakini Award (2011), Bareilly, India.
5. Voice of Kolkata Award (2012), Kolkata, India.
6. 'All-Round' Award (2013), Faridkot, India.

M.S.Venkata Ramaiah has brought out two collections of poems: (1) *Flash Point* (2002) and (2) *Melting Point* (2010) which have won the appreciation of reviewers from India and abroad. Many of his poems have been published in several literary journals. He has also edited 9 poetry anthologies of Indian and foreign poets. He has also attended poetry festivals at many places in India and recently visited Osaka, Japan as Special Guest Poet of 23rd World Congress of Poets, in March 2014, where he read a paper and few poems.
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No Doubt Life Is a Struggle

All talks end with a remark
This life in full of struggles
No doubt, life is a struggle.

But we have to be comfortable
And safe in the struggle
Otherwise we are lost.
There are examples of souls
Rendering yeomen service
Throughout their lives.
Though not imperative it is
A desirable option to
Inculcate them in our life.

A Simple Method

Devotion a simple method
To penetrate illusion and its
Multiple forms to reach to
 The highest divine.
The other being knowledge
Comparatively not as much
 Easy as devotion to seek.
The creator is affectionate of
His devotees as much the
 Devotee expresses his
 Intense love in him.

When It Is Certain...

I try to dwell in
Meditation to spend
Precious minutes
Free from thoughts of
Agony, ecstasy, pride
Hatred or otherwise

In the heart of heart
Fully aware that it is
Certain to close the
Business anytime
Leaving no time to
Count the transaction,
Contrary to our wishes.
Wishes have no limits
One after the other stand
In a queue to get fulfilled.
Will he oblige for ever?
Never.

Reliance of Resilience

The news was shocking, situation
Disastrous, damages unaccountable
When the tsunami hit the shores
Of Japan, the rich, dynamic and
Highly advanced country in technology.

The whole world appeared lugubrious
Of the havoc caused by the sea waves
Moving into the landes like a huge well.
Power generating atomic reactors submerged
In water, adding fuel to the fire,
Making it impossible to shut-down.
Who counts the actual loss of lives,
Properties, precious human hours
When the life looked stopped abruptly.
It was not a long interval for
The sensex to rise, with the hard work
Of the ebullient people who sustained
The black magic of the clock for whom
It was equinox in rebuilding the nation.

Invaders All

We were moved by the lectures
The history teacher was giving
On the Ghazni, Gori and the n
Chengizkhan, invaders all

The loot of valuables and destruction
Of ancient, heritage monuments
And temples, sorrowful story of the past
Then of foreigners who came
For trade and settled as rulers
For a long fifteen decades never
Demolished structures but our self esteem
The history lessons mounded us
To protect our environ safeguard
Ecological balance and to build the nation
In the six decades is independence
We have grown sufficiently old
Unable to stop invaders within,
Who have not spared hillocks mines and the earth.

The Shaking Easel

The subject on the canvas eclectic
And eco-themed, the polished easel
Reflecting the sunlight, standing firm.
The artist moving from one end to
Another of the canvas bending stretching
Painting and relaxing decorated it
With surrounding natural beauty.
A mild noise heard from a distance
Disturbed him.
The noise became louder and louder
That of a bulldozer approaching.
The painting was disrupted easel legs
Shaking and were about to fall.
He waved at the man on the bulldozer
To stop and stay away.
The picture in his mind lost its shape
The canvas looking unrealistic
His paroxysmal sadness made him sick
As he had no premonition at the start.
A greed to aggrandize wealth
Had taken the shape of the bulldozer.

Constructivism

Unable to realize the
Basics of public interests
Planners exhibit poor
Numeracy skills.
What goes wrong later
As if is concern of theirs
They look forward and do not
Look at miserable people behind.
High investment becoming
The way of administration
Muck at the underprivileged
Who are left in the lurch.
Have they ever learnt the theory
Or forgotten of constructivism?
Other wish the prosperity would
Have donned long ago.

Sleeping In the Woods

I kept moving in the woods
Conifers around like a fort
Perhaps I lost the route
To return home.
Sun rays hardly penetrating
Through number shoot like trees
Surrounding me and even
Scaring me every step.
My eyes untiringly took
The pictures of green vegetation
Mind racing fast assessing
Natural wealth the country had.
Day light was dimming
Sunset permitting dark shadows
To cover up the vast forest
Fear gripping me strong.
I climbed a short tree
Stretched my body on a branch
Sleep driven away the fear
Until I fell down on the ground
Of course from the cot in my bed room.

The Moving Shadow

Through the tinted glass panes
Of the windows saw the
Shadows moving
Coming near and going far,
Like the fear of the aged
Ascending and descending
Causing agony frequently.
Mind races more rapidly
To trace and trace down
Eyes not getting the object
As the fear increases mind
Fails to calm down.

Whom to Blame

For the attacks on
Lonely women in
Streets and houses
Both sexually and fatally
Whom to blame?
For the culprits to
Escape from the scene
And from the hands of the law
Whom to blame?
For the society to
Forget the incidents
And leaving the victims
In the lurch, whom to blame?
For the greedy and the
sex-hungry to herald
supremacy uncivilisedly
whom to blame?

Nature the Preservable!

people making fortunes
beyond imaginations
by mining and deforestation
are at large

here and there a few
are only booked
limitless mining by
individuals in silencing
the rulers who get their share
natural resources does
mean only preservables
and not exhaustibles.

Irony

Enormous powers vested
With the rulers does sometimes
Make them to ignore
The vast population's
Ambitions and aspiration.
Rulers may definitely
Succeed in fulfilling the
Needs of the desired few
The interests of the
Common man representing
The vast majority of people
Not always protected.

Conscience-Stricken

The tanks in villages
And towns dried
The tank bed is sold or held
Knowing that by doing so
The ground water level
Reaches the bottom
If rains fail no water
For agriculture for animals
And for us too for drinking
The guilt of wrong doing
Is not found in today's leaders.

Running Out Time

My eyes struggling to concentrate
The math's paper on my desk
In the intermediate examination
Each line blurred while glossing over
As if words are disappearing.
Tension mounted as the ringing of
First bell was lingering in my ears
The pen was not steady between
The figures
The hand jerking to and fro
The nib scared to land on the paper
My mind cautioned me to start
The time is running out!
Suddenly occurred to my mind
The heroic karma in kurukshetra
Suffering the curse of parashurama.
Whose curse was it in my math's paper
To forget the well worked sums
And formulae
Resulting in a mind blank?
I totally forget what I am writing
The math's paper was mocking at me.
My mind was felling sorry
For the fatal end of karna's heroism
Nothing else was important for me
Even Krishna or Arjuna's beaming
Relaxed smile but Karna's fate.
I did not know what I answered
At the end of two and half hours
Which fetched me just to scrape
Through
I realized that perhaps time was
Running out for karma in the war.

Women in Society

Violence perpetuates in suffering
Atrocities on women becoming
An universally everyday news, pose
Challenges to the civilized society.
A look back to the days of
Legally insecure women in society
Is night marsh.
Provisions in the law protect women
Yet, socially they are still unsafe.
Lucrative high profile jobs offered
To them asking to work late in the night,
A scope to abuse as well as a threat
To their life, rape & killing is rampant.
Sexual abuse of domestic help,
Working women occupying ladies seat
In buses look trivial but, affected
Growth of women in society.
Corrective measures called for
Barbarism still on when conceived,
Medical termination of pregnancy
Becoming common. Killing girl child
Should be removed in the minds of
The killers first. Unaffected
Surviving women are grace of God.

Ecological Danger

The filth garbage and the
Spread heap of waste in
Every corner of the city,
Any city for that matter
Usual sight for the
Morning walkers
Some cities are exceptional
As the garbage heap remains
For days together, un- cleared.
Knowingly allowed to remain
This way by our elected members
Only to be sustained as
Nothing else can be done.
Civic bodies incorrigibly become
Non functional without their
Consent to and willed to clear the filth.
We have to blame ourselves
For our folly and move out
Not only closing noses but also our eyes.
Who cares for public health?

Life Is Like a Vast Lea

I was reading
An autobiography
Of a prolific writer
In two languages.
Hundreds of poems
Over fifty novels, stories
To this credit over
These sixty years.
Tears rolling down
From the corner of
My eyes pages moving
Events mounting,
Anxious men increasing
To lead it at an stretch.
A showcase of society's
Apathy towards him
Who undergone insult
Harassment and
Created troubles for his
Only sin a Maratha (he)
Married an Israeli girl
Both in fond sincere love.
Hate destroys humans
Human destroying this beautiful
World built over centuries
Mocking at international brotherhood.

Solution

To sow the seeds of love, conditions
Can always be made favorable
Determination and will power open up a path
History tells about two democracies of the east
Affected worstly causing bitter experiences
Of wars, bombardments and terrorism.
Yet, there was room for improvement
The one who lives as presence in the
Heart of the universal man as a
Memory helping individual speak out with
Knowledge, to the power of supreme creatrix
Who is in all languages, salutations!

Resolution

Let us not leave a single chance
To update ourselves to enhance the
Opportunities to stretch out our hands
To reach everyone showing concern for world peace
Wealth meant for weapons bombs be get a cut
Automatically, diverted for feeding starving children
And protecting the world children from diseases.

Poetic World of M. S. V. Ramaiah

Bernard M. Jackson
England

Literature opens up
All avenues to prosperity,
Unlike the money that closes
Doors and windows one by one.

The world of poetry is indeed a world within a world, yet poetry knows no boundaries and seeks no hierarchic achievement. The poet's greatest measure of success is in the knowledge that his many poems are readily accepted and respected by brother and sister poets, universally. My own great attraction to the work of many present day Indian writers of fine English verse, is not determined so much by their choice of words, rhyme and meter or style of writing as it is rather by their breadth of vision, the warmth of their sincerity and the sheer passion of their outpourings of poetic inspiration that never cease to hold me within their magical spell.

M.S.Venkata Ramaiah, poet and editor, is a worthy litterateur whose acquaintance I have not made with any particular immediacy. On the contrary, for our friendship has developed only through mutual official correspondence over a period of time. Venkata Ramaiah epitomizes the typical Indian mainstream poet of today, in that his poetry is concise, hard- hitting and humanitarian in concept and appeal.

Do I write what others
Think poetry, I know not
Except using less words
For wide- ranging thoughts.
("Day Begins at Night")

In his six-verse poem, "Perception", he spells out in no uncertain terms the evils of war, often unfitting by the outside world

The land immaculately clean,
Desert kingdom, tradition and

Venkata Ramaiah shows clearly in this poem that war brings nothing but widespread destruction, poverty and hopelessness to countless innocent survivors of the conflict. There are two poems in this fine collection that refer to a well-known poet/ philosopher, and guru to those in search of truth. This is the celebrated Sathyakama, a saintly man of humble life –style (possibly like Gandhi, in some measure) who held firm to the truth of his teachings. Certainly, Sathyakama seems to have been well unloved and highly respected:

Volunteers, followers, converge
Wherever he goes, to
Absorb divine knowledge
("Sathyakama")

Venkata Ramaiah's immense love for India shines out from his poetry; though proud of the independence achieved by his motherland, he nevertheless denounces the obvious financial corruption that is spreading like a cancer through all walks of life:

We see luxury everywhere,
of paths, cars, structures.
What a land, this! Where is ours?
We compare on foreign land.
("We Do it")

Again the syntax used is fascinating. Could it be that the poem is conceived in Tamil and translated in the poet's mind into English? Perhaps we shall never know. However, the main purpose of the above poem is to explicitly show that greed is at the very root of all evil:

We blame Taliban demolishing
Statues. No comments on our deeds.
We receive money in open, taped.
Yet, confirm no deal took place
("We Do It")

In "Over half a century without Mahatma", the poet affirms "May be the future generation/ would have no difficulty in forgetting/ Mahatma. Who knows by that time/ Independence would be at stake with/MNC's WTO, WB loans, etc, each/ demanding our flesh and blood."

This collection covers a wide range of subject material. In his poem, "Upper Berth", the poet relives moments from his early childhood days in a home of very modest proportion:

My house not very large,
Slabs on the floor and
Clay tiles for roof, on
Wooden pillars all around

There are other poems that show this writer to be influenced by Romantic verse. There is a saying that the paths of true love never run smoothly. Fortunately, the final poem in this collection gives every indication of a happy ending:

The closed door remained
So, for long until the little
Girl opened, when I knocked it.
("Soliloquy")

As Editor of *Bizz Buzz*, Venkata Ramaiah knows only too well the importance of encouraging his many subscribers to produce only their very best work for his magazine. Not only that but, like a true leader, he is prepared to show the way forward by example; and what better example could he give than to bring out a collection of his own work, to be shared and admired by his many friends and close working associates? The collection is further enhanced by a most impressive foreword by S.L. Peeran a poet of recent acclaim whose works have been published by *Bizz Buzz*. A fine selection of writings, attractively presented!

Review of 'Melting Point' by Bernard M. Jackson, England

Life is precious but its
Price tag is quite costly.
Sacrifices struggles in life
Are inevitable.

HARMONY

Like a long bird singing out through a forest of darkness, Sri Venkata Ramaiah's message to the world is constant, eloquent and delivered with a decisive profoundness of intent. Here, indeed, is meaningful poetry imbued with wisdom, experience and an innate desire to promote peace and mutual understanding amongst all levels of society. For several years he has been general factotum of Bizz Buzz Publishing, not only editing and issuing his worthy Bizz Buzz quarterly magazine, but also encouraging like-minded poets with their heartfelt literary endeavors. In the poet/ editor's 2nd collection of poems, he covers a wide range of international issues of ecological and pressing social concerns, many of his allusions and poetic observations glowing with thoughtful, yet incisive use of imagery.

Venkata's introductory poem, EARTH UNEARTHED, deplors the hell-bent misuse of the Earth's natural land forms, rivers and mineral resources, especially as our common natural heritage has become increasingly under threat of destruction:

The bountiful nature, the
Evergreen forests, fauna
All disappearing now facing
The cruel teeth of human saw.

EARTH UNEARTHED

Added to this tragic state of affairs Venkata maintains that the Earth has become a dumping ground for nuclear waste deposit. A well-balanced poem

and certainly one with an urgent message that was needed to be proclaimed. In perhaps one of the most moving poems in this fine selection, Venkata's poem, THE TRENCH, reveals sensuous compassion for an unfortunate young woman who had been mentally brutalized by self centre husband a man who hypocritically had otherwise put on a good face as a respected official, within the community. Venkata's use of flower imagery within this poem is employed to dramatic effect. In another poem of human concern he worries about a lady friend who has been suffering the effects of muscular dystrophy:

Dystrophy washer curse,
Muscles weakened beyond
Curative therapy.

DYSTROPHY

The keynote to this impressive collection is to be found in the enlightening poem, LIVE TO SERVE, in which the poet recollects his first day at a Municipal High School, and that all-important green-lettered slogan displayed above the school's main entrance. 'LIVE TO SERVE' has undoubtedly been a salutary guiding force for this poet/ writer throughout the ensuing years. Spiritual awareness, too is a dominant feature of this writer's inspirational thinking, and never more so than when faced with major hospital surgery, in his vividly portrayed, ONE WITH THE SILENCE, as he places himself in God's keeping:

The silence was my company.
I was felling one with him.
The silence was him.
I am one with the silence.

The collection is brought to a close with a choice selection of Haiku, and this publication is graced with an excellent 4 page PREFACE by Dr. Prema Nandamar, and an equally instructive AFTERWORD generously provided by Jasvinder Singh (Editor- WRITERS EXPRESSION). A creditable well assembled 2nd collection by a highly respected litterateur of maturity and distinction.

Review of 'Flash Point' by Bernard M. Jackson, England

Flash Point is M.S. Venkatramiah's first collection of poems in English, many of which have preciously appeared in a variety of journals. As his friend S.L. Peer an comments in his Foreword: "His yearnings, experiences and feelings have assumed a spontaneouis shape in the form of poetry which is not only profound but also has clinical precision with an eye for keen observation for the happenings around us and concern for the well being of mankind".

One can point to the fact that most of the poems in this collection fit one to the page their singing rhythms supple syntax and simple language adding force that permeates the poems.

Darkness pervades some of the most powerful poems in this collection, although there is always hope for some thing better as in "Brotherly"

We are still brotherly,
Holding talks, diplomacy,
Trade, travel all open.
Are we not why not?

Again, "Rights Wrongly Held", is alive with panic, depression and shock

It created panic
Reading News of
Burning alive
Those on mission

The rhythm a match for the vibrancy of the poet's conscious-ness. The poem captures the cruel seriousness at the heart of modern society; its syntax is very expressive panicking phrases allowed to run into another.

Venkatramiah is nearly always at his best when he halts on the verge of statement rather than when he is over explicit. When he asserts as in "We Do It;, which described the way commercialization is taking over his country that " we invite multinationals closing eyes at our industries", he sound s guileless and genuinely saddened by things that he sees happening around him. It's a short

lyric- six quatrains and its theme is pinned down and exposed. The poem owes much of its force to the quite freedom with which the poet handles his theme.

The poet attempts, in his poems, to find answers to the great philosophical and ethical questions of modern life. The last lines of "old challenges-Brought Forward" another fine poem displays the poet's answer.

Beacon of peace, poetry the healer,
Makes mind to meditate upon
Finer subjects, truthful loves,
Comforting heart and mind together.

Once more the poet's voice is raised to its full power and comes over skillfully in the roughened movement of those last lines. By contest, Venkatramiah sprinkles the volume with poems to his mentors, friends and loved ones. "Those Moments" is ability to modulate are impressive.

There's a lovely sense of the moment of final meeting." I was quick to get his autograph/ on the Jacket of the collection. I felt/ honored. He was Sathyakama". He can, however, wreck an intuition by running up a flag of "significance" lapsing as in "Goals not defined". Into labored parable: "No Good Morning for the civilized." More satisfying are poems that bring into unforced fusion apparently opposed feelings. Both "The Ugly faces" trespass with strange serenity on emotions none of us wish to face. In both the release is mirrored by flowing cadences. "The Days Ahead" culmination in the image of total ruin for humanity: "The days ahead are on the / count down for total ruining" The language is full of tension. That the poet is troubled is moving. "The ugly Faces" is written in short pithy lines: "Terrorism wearing the mask of integrity", and survives comparison with the inventiveness of the earlier poem.

My favorite poems are those which reveal the poet's compassion in a more attractively artless way ("Strong feelings" and "Critics") and those which accidentally slide into more personal declaration. Venkatramiah covers himself typically, in "Over half a century", a poem in memoriam by staking a legitimate claim to having come no further in the rode to progress since the death of Mahatma Gandhi.

Over several decades after his
Departure, we have achieved erosion
Of all values in social life

From "Endlessness" deftly converts the initial statement " as long as there is death" into what will happen when victory is won over death, whilst the poet

displays his most irresistibly mannered degage quality in a poem like "Mission."

Let us pool those scattered
Pearls and string them up
With thread of appreciation
And knots of devotion.

Venkatramiah has a deep compassion for humanity and his poems strive to bring solace, peace and tranquility to the society we live in. We can only agree with the poet in his musings and hope that all our ventures (combined) will help us to respect one another and bring peace to the world.

Poetic Flavour of M.S.Venkata Ramaiah

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M.S.Venkata Ramaiah is one of the leading Indian English poets who has been widely published in India and abroad. His ardent passion for the poetic world, capital idea, lucidity and simplicity, poetic thought and, above all, promotion of the peeping poets through his refereed journal Bizz Buzz brings to light his poetic light for its fragrance for Tom, Dick, and Harry in general and the poetry lovers in particular . His poetic essence will no doubt go up in the days to come. His poetic intensity, uses of the apt words, picturesque description, poetic novelty, and poetic sensibility deserve tremendous appreciation amidst the poetry lovers in India and abroad. As a leading contemporary poet he belongs to Ezekielean school of poetry who raises burning social and national issues for purification of the society. His poetry books that elicit his poetic philosophy exhale Ezekielean tradition of writings with great poetic intensity.

The critics can inhale Miltonic essence while Venkataramaiah versifies this stanza .Our urge to understand the/Creation and the creator are / Fulfilled by faith and purity of mind/ (Melting Point , p.151) While his " I am one with the silence" (Melting Point , p-54) Is the reminiscent of Keats' ' Heard melodies are sweet/ but those unheard are sweeter' of Ode on a Grecian Urn . His 'Nature and seasons reserve/ joy in abundance for us' reminds Wordsworthean poetic doctrine about Nature. One can inhale Marlowian essence from this stanza – 'Efforts continued discretely/ for weapons bounds missiles/ for control over the world (MP, p. 22) of MSV Ramaiah. This stanza 'Thoughts of sorrow, pain/ Die down like ripples in Lake / with the healing time' refreshes the ideology of C.L. Khatri's Ripples in the Lake while Ezekielean fragrance overwhelms this stanza. "The days are such new / crime, loot, greed shamelessly/ dominate every where all the time."(MP, p.42).

Like the English poet Ramaiah versifies on the theme of the function of poetry that soothes the ailing hearts of Tom, Dick and Harry. His poetry is meant to show the right path of righteousness in the life of the human beings. His poetry is an ointment for those suffering from the pangs of lives. As a result the poet versifies this stanza.

“It is time to look back/ to poetry for its soothing/ comforting tunes to heal/ the wounds of wars, to / rebuild the world with / changed outlook, natural / modernism, as the / only recourse.” (M. P, p. 43) Poetry is his literary infantry through which he abolishes the old gooseberry for the lap of luxury. The famous critic Jasvinder Singh appreciates his works because he enchants the readers with his subtle co-ordination with thoughts and imagination. Poet P.K.Majumder comments on his works:

“Here we may deliberate upon something of what Bernard M. Jackson says about second collection ‘Melting Point’ authored by Venkata Ramaiah. “Like alone bird singing out through a forest of darkness, Venkata Ramaiah’s message to the world is constant, eloquent and delivered with a decisive profoundness of intent. Here, indeed, is meaningful poetry imbued with wisdom, experience and an innate desire to promote peace and mutual understanding among all levels of society. Venkata’s introductory poem “Earth Unearthed”, deploras the hell – bent misuse of Earth’s natural land forms, rivers and mineral resources.

“The bountiful Nature, / the evergreen forests, fauna/
all disappearing now , facing/
the cruel teeth of human saw.

Added to this tragic state of affairs, Venkata maintains that the Earth has become a dumping ground for nuclear waste deposit.” (2012:166) To destroy jungle, hill, mountain, ecological order and natural law invite curse for all the living beings on this earth. The existence of natural things is at stake by the cruel hands of men. To kill mute animals and birds for eating purpose make them demon in this world. Natural and her object are only for our sake. Man is only for his sake. The selfish man and unselfish nature are apart from each other. His poetic tavern thrills the muse lovers to a great extent. His philosophy of life on beauty, nature death, misery, peace, harmony, hope, thought, creation etc is focused through his duo poetry collections. Like R. R. Menon Venkataramaiah is a poet of great repute whose enlightening poetic fragrances pierces the nebulosity of the materialistic approach and attitude. His mind blowing ideas, thought stirring philosophy, simplicity of

expression, free verse style, and a number of other poetic devices make him a poet of great repute amidst the nebulosity prevailing in India and abroad. As a modern Indian English poet Ramaiah ridicules the false ego from which a large section of people are deeply infected. He warns all those infected from the germs of the ego that is the root cause of our tragedy. He versifies: 'False prestige and ego of the eldest / of the brothers, Dharma made their / lives miserable' (MP, p.31). His wisdom and rationality are the fruits of spirituality. Jasvinder Singh opines, "His poems voluminously speak about the fine poetic diction which has ornated his expression with grandeur and its beauty. His co-ordination with imagination and thoughts is also meticulous and finely attractive." (M.P, p. 58) Men have called themselves the wisest creatures of this earth. Unfortunately these so-called wisest creatures are trying their best to make their own world of life irrespective of the natural code of conduct. In other words, Men are robbing the natural minerals and beauty for their own sake without knowing the result of the future. All animals follow their nature and Nature's code of conduct. Air, water and sleep are common to both of them. Only the purposeful visions of the human being make them superior to other beings. To Choudhary poets are the monks. To Ramaiah the poet makes one to feel the emotions expressed in it. The emotion, passion and imagination must be highlighted by the great works of the poet. History is full of miseries and pleasures. Our country has also seen many ups and downs in course of time. The society faces a deep wound in itself. To heal up the wound, to make a bridge between the two classes of people, to sooth the ailing hearts and, above all, to show the right path is the prime purpose of the poetry and the poet. Natural modernism is the only way through which we can overcome our worst situations in life.

The poet warns those who chase the path of Marlowean hero Faustus. Faustus embraces his tragic death at the end of life because he adopts the unfair means to fulfill his lust for power. Ambitiousness is good, but over-ambitiousness is bad. People must get for what they deserve. They should not expect more.

Mind is the only place where the heaven and the hell reside. It is only the wisdom that makes our life fragrant like the blossomed flowers. Immaturity of mind also invites wrath time and again. But the thoughts of pain and pleasure can be forgotten in course of time. Time is healing that fills the wounds howsoever serious it might be. Time is the medicine that fills the intensity of the viper thoughts also to shape the spirit in a proper way.

In a nutshell, I observe that his poems enchant the muse lovers with innovative thoughts and imaginative approach. As an expert social painter he paints the existing hypocrisy with pen, paper and ink. In presentation of thoughts, poetic diction and imagination he is unparalleled at the literary scenario. His duo poetic pearls will be throwing melody even in the years to come. The phrases, the proverbial lines, the poetic scenery, compact usage, fine description of nature and her objects, the man made problem with probable solutions, the hollowness of modern race with bright solutions and above all, his poetic philosophy, make him a great Indian English poet of this century. MSV Ramaiah is one of the leading Indian English poets who has not only been fragranting the literary scenario but also promoting the peeping poets for perfection in life.

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Poetic Iridescence of M. S. Venkataramaiah

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M. S. Venkataramaiah, the renowned literary luminary and proficient editor of *Bizz-Buzz*, has remained the roaring voice for the prosperity of Indian English literature from a decade who not only composes poems in free verse but also promotes the peeping poets for global literary sensation. His poetic tavern thrills the muse lovers to a great extent. His philosophy of life on beauty, nature death, misery, peace, harmony, hope, thought, creation etc is focused through his duo poetry collections. Like R.R. Menon Venkataramaiah is a poet of great repute whose enlightening poetic fragrances pierces the nebulosity of the materialistic approach and attitude. His mind blowing ideas, thought stirring philosophy, simplicity of expression, free verse style, and a number of other poetic devices make him a poet of great repute amidst the nebulosity prevailing in India and abroad.

Like D.V.Sahani Venkataramaiah opines that man destroys natural objects and its beauty on the name of development. What sort of development people hanker after replacement of natural beauty is really amazing? D. V. Sahani sings:

“In the name of development
Man is set on milking the earth cow
To a horrifying extent
When it will give nothing, but blood”¹.

To destroy jungle, hill, mountain, ecological order and natural law invite curse for all the living beings on this earth. The existence of natural things is at stake

by the cruel hands of men. To kill mute animals and birds for eating purpose make them demon in this world. Natural and her object are only for our sake. Man is only for his sake. The selfish man and unselfish nature are apart from each other. The poet sings:

“The bountiful nature, the
Ever green forests, fauna
All disappearing now facing
The cruel teeth of human saw”²

Man is really the prize idiot who is found ever engaged in foolish works and hanker after illusion rather than the stern reality of life. They are willing to have their own world without fragrance of the paper made flower and song of the radio and T. V. This attitude invites curse and Mongolian poet Hadaa Sendoo writes:

“Babylon full of fragrance of rose
The gold-like Roman Empire
All withered away
In the amber and formless sends”³.

Modern man has lost his chastity, destination and philosophy; Hankering after materialist things has become piggish philosophy of modern generation. To seek pleasure and spiritual sanctity on the heap of the wealth has become their hobby and profession. Wealth is for our sake, but we are not for its sake. Wealth has become modern god. Like has become worse than death itself. The living death type life of modern race puts our life at stake. Life has become strife many a life.

“Killing for wealth
Become a new profession
From villages to cities
Life becoming risky.”⁴

Like Mahashweta Chaturvedi Venkataraiyah warns the modern race against the existing hypocrisy of the society in time. The poet Hadaa Sendoo glorifies the chequered career of life in this stanza:

“Miseries of life, joy, ecstasy

Share the whole span of it,
Life is full of such moments.”5

To D. V. Sahani it's futile to get rid of suffering. To Choudhary Life is a crown of thorns rather than a bed of roses. To Sorojini Naidu Life is a prism of light. To Vankataramaiah Life is the amalgamation of pain and pleasure, success and failure, and victory and defeat. The more one suffers in life, the more one gets. Life is a battlefield that faces the good and the drinks the wine of sorrow without any hindrances. Life is to struggle, not to embrace defeat at any cost. The misery of life is the treasury of the lapidary. Life must face all incidents, be it good or bad in all forms colors and designs. The poet of this opinion that the combined effort of body soul and mind will fill the target of the purpose in life. In life the human-beings face chequered career in its original color and make life fruitful and spiritually prosperous. The poet's heart unfolds his views in these lines:

“Great things come our way
Through penance a combined
Effort of body soul and mind
For a purpose.”6

To D. V. Sahani Life is a smile go on smiling with it. To Venkataramaiah the combined effort will emerge into a new world where a man experiences nothing but bliss. The unbridled ambition leads the door of success and its fulfillment. Half-hearted desire is ever unfulfilled. The poet C. L. Khatri sums up this view in these two lines very beautifully:

“World is yours if you turn it to gold
You toil and trust, God will never turn cold”.7

Like P. K. Majumder Venkataramaiah elicits the significance of the time that gives wounds and heal it in course of time. The poet murmurs melodiously;

“Thoughts of sorrow, pain
Die down like ripples in lake
With the healing time”8.

All instances of life are subject to decay in course of time. It is time that heals the wounds of life. To Hadaa Sendoo it is impossible to part away from agony. Larrow, pain and misery are subject to turn into ashes in the belly of time.

“To Kanwar Dinesh all animate-inanimate are subject of time,

All die a death; the immortal is only time,
They think, they have made their day
In fact they fall into the deadly trap of time".9

Sri Lankan poet Eileen Siriwardhana opines her views in 'Regeneration:

'Perhaps
I want back in time
Although
I feel I know you
All my life".10

The poet sings:

"Peace on our planet
Looks not achievable
However ebullient we are
Unless find an elixir
To the countless problems." 11

Like Stephen Gill Venkataramaiah wishes to have peace on this planet in spite of a number of humdrum for life. To hanker after peaceful world is the mission of his poetic wisdom. Peace can be attained at the cost of the countless problems. Peace gives conducive atmosphere to flourish and conducive environment gives freedom of thought, vision and expression. Hadaa Sendoo focuses his ideology on peace:

"Peace time appears like a devil in the days without you
Living appears like a well of death without you
The moonlight looks like unremitting without you
Peace in when morning when you come back
Migratory birds can be seen flying over the city
Hands can be seen waving and dancing in the sky".12

M.S.V.Ramaiah versifies:

"Efforts to establish beau are in dormancy everywhere,
Look incipient without sincerity
Global issues are highly sensitive
And too complicated as well,
For achieving peace on our planet." 13

Word is burning, man is suffering, animals life is at stake, jungle is to exterminate. Dormancy prevails everywhere in all situation, global issues have become highly sensitive. The world society is suffering for want of universal brother hood and harmony. To control the world community by force has become the profession of the powerful lerintry and they invest a huge amount for making bombs, missiles and other destructive weapons. The poet paints a picture in this stanza;

“Efforts continued discretely
For weapons, bombs, missiles
For control over the world.”¹⁴

Hadaa Sendoo sings

“I am watching the gray sky
Behind me
The dusk is filled with fragrance of Golden Flowers.”¹⁵

This life is not end but the cycle of eternal life. People must hanker offer salvation, perfection and spiritual sensation. Knowledge is our best friend while ignorance is our worst enemy. The eternal truth of life must come out for them. Hope is the best gift that recovers the wound rapidly and makes life optimistic against pessionistic. The poet appeals the poetry lovers to bow down for a thin ray of hope and salvation. To shape spirits of the masses is the main mission of his poetic tavern.

“Praying for a thin ray of hope
The salvation,
Then came the torch bearer
The knowledge, unfolding
The central truth of
Life and beyond”.¹⁶

To Choudhary Leader is the parasite of the society. To D.V. Sahani Leader is worse than the snack. To Venkataramaiah Corruption has become the password under the nexus between politician , criminal and bureaucrat. Corruption has become the prize for Lucifer minded leader that kills the sprit slowly of the sufferers:

“Corruption is the password
With no other watch word

Indulge in scams, here, in my land.”¹⁷

In spite of all round sufferings, corruptions and anarchy the poet glorifies his country in general and Ganga in particular. Ganga, a holy river of India is polluted, still it is a sacred river, a river that remained the history of 5000 years of India. The poets love for nature place is reflected through this stanza while he writes:

“Ganges is sacred for us
However much polluted
It is here, in my land”.¹⁸

M.S. Venkataramaiah is a great poet of this century who has not only enriched Indian English literature but also promoted young writers to get their destination.

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About the Editor:

Arbind Kumar Choudhary, the originator of Arbindonean Racy Style and Arbindonean Sonnets in Indian English poetry has propounded his philosophy of life, nature, love and poetry in 'Melody', 'Nature', 'Love' and 'The Poet' for the saving grace of Tom, Dick and Harry on this strife-stricken earth. Arbind Kumar Choudhary, a literary star of the global creative milieu, has been twinkling with a cluster of literary nicknames- Indian Keats, phrasal King, quatrain King, mythical Monarch, proverbial Samarat, Poet of the poets and several others across the global literary horizon. Arbindonean School of Poetry turns the century for Tom, Dick and Harry because it bridges the gap between Aurobindonean and Ezekielean tradition of versifications in Indian English poetry. Like Matthew Arnold he tunes the tone in favour of poetry as a criticism of life. Dr.Choudhary is included in Cambridge Dictionary of English Writers, London in 2009, World Poetry Almanac, Mongolia in 2008, 2009& 2010, English Writings in India, 2012 and Comtemporary Poets in 2012. Presently Dr. Arbind Kumar Choudhary, an editor of Kohinoor literary journal, is heading the Deptt of English at Rangachahi College, Majuli, Assam, India-785104.

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