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Pigmented Poetic Passage of D.C.Chambial

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D.C. Chambial who has been glittering across the literary passage in India and abroad exhales verse as the flower exhales fragrance for the pious passage. He is primarily a poet of romantic tradition who plays with the romantic ingredients in the same way the snake charmer plays with the snake. The critics can find the romantic ingredients of love, beauty, lyrical luminosity, love for nature and hillscape, imagination, melancholy, subjectivity and many others that make him out and out a poet of romantic tradition in the firmament of Indian English poetry. There are a number of his verse-suitors who have been appreciating his poetic passage with their full-throated ease. Shiv K. Kumar calls him a true unification of sensibility, ideas and images merging in to a poetic synthesis. He is a poet of ideas. His poetry is marked with profound sweetness. There is a note of dissatisfaction with the present state of affairs and a strong zeal for sudden change in all spheres of life. His style is rich, colorful and passionate. Chambial is the most acknowledged lyricist of the Indian English milieu. Almost all his poems instruct as well as delight the readers. The poet has a perfect unity. His command over words cannot be easily surpassed. His poems contain lyrical, pictorial, imaginative, Hellenic and melancholic quality of first water that can hardly be surpassed. He has great fond of natural objects and its sonorous and melodious music. His intense passion for cultural heraldry of India that flourishes time and again across his verses makes him a disciple of Aurobindoean School of Poetry rather than Ezekielean School of Poetry in Indian English literature. Though Ezekielean tradition of versification goes hand in hand from alpha and omega of his verses, yet he is out and out an Indian English poet of Aurobindonean School of Poetry. His intense passion for poetry, stirring imagery, painterly painting of hillscape and naturescape, lyrical luminosity, unification of sensibility and ideas, verbal felicity, higher level of perception, skillful manipulation of language, suffering humanity, romantic fever, peace and fraternity, fiery imagination, apt words, mystic themes and uses of various figures of speech make him a poet of high water mark in Indian English literature in spite of the stormy monetary winds blowing across the continent.

The phrasal fragrance, mythical magnificence, Wordsworthean natural passage, Keatsean flavor and Shelleyan rebellion, Aurobindonean mythical meridian, Ezekielean burning issues and Brownean universality that run wild across his poetic groves add additional beauty to his poetic meadow for the aglow of the peeping poets next to him. The beauty, philosophy of love, melancholic mood, ridicule of terrorism and piggish philosophy, corruption, injustice and several other poetic features are the beads of his poetic garland that are dealt with effectively from alpha and omega of his verses with might and main. D.C.Chambial is really a poet of global repute from the fertile literary soil of India who is expected to shape the peeping souls in the womb of time. This stanza speaks volumes about his passion for the cultural heraldry of India that makes him a staunch supporter of Aurobindonean School of Poetry.

**“This world --a short sojourn
to do good,
to look for
Satyam, Shivam, Sundram
(The True, the Good, the Beautiful)
Without being attached to**

**this or that
for all:
You, he and i
In HIM
HE metamorphosizes in to he
He in to HE;
an endless cycle.”¹ (2012:182)**

His proverbial dialogue—‘ Fill the Earth/ with Satyam, Shivam, Sundram’ spreads cultural essence of India to the world. There are a number of mythical words-- Shivalingam, Bhagirath, Tandava, Damro, Bhawani, Bhagwad Gita, Yajanas , Aaruni, Kurukshetra, Mahabharata, Ajneya, Dhaulagiri etc that spread mythical essence for the prosperity of the poetic passage in India and abroad. Prof.R.K.Singh appreciates his imagery:

“The imagery a poet uses is one way he gives life to his themes. D.C. Chambial’s poems are mirrored by their characteristic imagery which is beautiful, realistic, striking and precise. The images that recur in his poetry are of many kinds. Images from Nature form an integral part of his poetry. Flowers, mountains, trees, valleys, sun, river, hills and peaks, snow and the celestial images have been frequently pointed out to create therapeutic effect to their readers amidst sordidness and barrenness. These images also convey the poet’s strong Romantic flavour for nature and also play a vital role in the understanding of his aesthetic ambitions and achievements.

The animal images (such as wolves, rats, cats, dogs, fox, crows, owls, hawks, vultures and others) are used mainly to depict degeneration, corruption, anarchy and chaos. His poetry also presents a series of pictures of modern city life through images of dirt and animal imagery.”² (2012:5)

Aurobindonean cultural heraldry blooms time and again in his poems in which Vedic doctrines, Satyam, Shivam ,Sundaram , Sita’s acid test, Indian philosophy of life and death and several other Indian doctrines flourish hand in glove with his natural poetic iridescence . Tagorean poetic iridescence can rarely be ruled out from his poetic passage. His romantic poetic passage that blooms in the fertile literary soil of India makes him a great Romantic Indian English poet .Like John Keats Chambial tunes the same tone with favour in his 'Beautiful Beyond' in which his song "**A beautiful home exists beyond/without roof and without floor./Even without the walls around/Not to say of window and door.**"³(2012:162) reminds Keats’ '**Heard melodies are sweet, but those unheard/ Are sweeter**'"⁴(1994:233) of 'Ode on a Grecian Urn.' It is said that nature is fine, but human nature is finer. He has the vision of the unexplored world from where one can explore innumerable truths. That unexplored world is more beautiful and more vocal than the explored world. The beauty of that unexplored heaven both of human beings and of nature is perpetuated by being embodied in art. The vision of the heavenly beauty gives immense pleasure in this living world full of stern and stark realities of lives. Even Victorian poet Robert Browning opines that our unfulfilled dreams will be fulfilled in the days to come. Otherwise there will be no attraction for this unnoticed world. This comes to the mind of Keats in a pleasurable wave of recognition. It is pleasurable because he detects, starting out at him from the far chiseled form, waves of intuitive whisperings that seize his imagination and set it all aflame; it is pleasurable, moreover, because in the intensity of speculation that follows, there comes a sense of discovery of truth; and it is not mere fact or logical conclusion he perceives, nor is it a moral precept, nor a religious idea; it is rather like a revelation of a principle of existence, a perception of a law of life, an insight into the universal human heart. So, to Chambial truth arrived at through emotionalized imaginative perception is beauty, and beauty is truth. His poem exhales a breath of intense morality and presents a vision of life on earth and an intuition of the larger world behind. The period of abstraction is nothing more or less than poetic flights into dream-world, where the soul of the poet is detached temporarily from the actuality of men and things, and builds

for itself a habitation of its own. What he seems to feel is that supreme artistic experience could be possible only by such a flight or an elevation of spirit as would free the mind and eye from the entanglements and limitations of earthly realities. The poet further opines that without beauty a diamond bright sits in the heart of coal. In Shelleyan poetic style Chambial sings – Will Helen spring forth like a bud? To him Death is the best reward for one living in inferno. The poet falls and sinks into a river full of mud without redemption. The bird with feeble sun in bones and wings looks at nest with love. His love is an ointment for the betterment of the earthly patient. Dr. Atma Ram, famous critic, writes in the foreword of his poetry book 'Perceptions :

“He seeks to effect a viable synthesis between the poetic and scientific approaches. The several of his poems embody ideas which are rationally true yet poetically beautiful. While reading the poems one feels the “gravitational pull” to wander in to the realms of gold. Mr. Chambial embodies modern sensibility in artistic terms.” ⁵(2004:66) His poem contains the romantic features -- imagination, sensuousness, attitude to nature, melancholy, love, lyricism, symbolism, Hellenic, pictorial elements and many more in major of his poems. His style is rich, colorful and passionate. Like the Romantic poets Chambial has used the names of hawks, vultures, wolves, falcon and other birds as a symbol of art. D.C. Chambial is the embodiment of the romantic vision because his poetry contains most of the romantic elements in abundance. Chambial is an intellectual drunkard. The poetry of Chambial affords philosophies of life in particular concerning our life and associations at times predominantly remarkable for evocation, novelty and sustenance of ideas. The subject and treatment of life is always a subject of serious activity for writers all over the world. Each of them deals with it in his own interpretations, yet philosophy of life in Chambial is what Dr. Atma Ram calls ‘His is the poetry of life with an inherent, incessant urge to unfold the ultimate truth. He builds elements of irony, observation and clear description into an organic whole’- thus there is story of observation, urge, irony, clear interpretation --- all leading to eternal truths. Thus poetry is largely affected by his surrounding. That rooted his poetry and philosophy of life- so wonderful and truthful yet poignantly striking. To Chambial Tragedy is the treasure-trove that sings the song of the success story sooner or later in life. The chequered career makes our life fruitful, beneficial and spiritual. Chambial's impartiality pierces the poetic nebulousness across the country. D. C. Chambial is a great poet of the contemporary creative milieu who enlightens the masses for spiritual sanctity on this strife-stricken earth. His inordinate ambition to establish the kingdom of wisdom is blooming through his promoted peeping poets from the last three decades and has also become the role model for the new generations in general and the peeping poets in particular. Chambial's uninterrupted success as a modern great poet of India has added fuel to the poetic flam to the poet and critics.

Keats' romantic features such as sensuousness, imagination, attitude to nature, melancholy, love, death, pictorial and Greek elements, lyrical feelings, dream elements, symbolism and many more are frequently found across Chambial's poems that make him one of the Indian Romantic poets of the twenty first century. It is said that nature is fine, but human nature is finer. He has the vision of the unexplored world from where one can explore innumerable truths. That unexplored world is more beautiful and vocal than the explored world. The beauty of that unexplored heaven both of human beings and of nature is perpetuated by being embodied in art. The vision of the heavenly beauty gives immense pleasure in this living world full of stern and stark realities of lives. Even Victorian poet Robert Browning opines that our unfulfilled dreams will be fulfilled in the days next to come. Otherwise there will be no attraction for this unnoticed world. This comes to the mind of Keats in a pleasurable wave of recognition. It is pleasurable because he detects, starting out at him from the far chiseled form, waves of intuitive whisperings that seize his imagination and set it all aflame; it is pleasurable, moreover, because in the intensity of speculation that follows, there comes a sense of discovery of truth; and it is not mere fact or logical conclusion he perceives, nor is it a moral precept, nor a religious idea; it is rather like a revelation of a principle of existence, a perception of a law of life, an insight into the universal human heart. So, to Chambial truth arrived at through emotionalized imaginative perception is beauty, and beauty is truth.

The poetry lovers can remind Keats' 'Ode to a Nightingale', while Chambial sings a melodious song in "I Found Her Conversing",

**"I found her conversing with the stars,
Setting free the captives imprisoned
In the fortress of the heart."**⁶(2004:52)

The maiden is imprisoned in a palace built besides the edge of the foaming sea. The beloved is imprisoned in the fortress of the heart rather than the earthly cage.

One can find the pictorial elements in "Time is More Powerful" in which the ideology of unborn future is exhumed by this bard. The stanza is sensuous, pictorial and thought provoking.

**"Youth, a varied-hued-juicy-spring
leading to the 'Sun-burnt mirth'
wail not the pensive past,
nor hail the present might,
meditate upon the unborn future."**⁷(2004:53)

In 'Search for a Berth' Chambial tunes the tone of this Romantic poet 'Unknown galaxies hidden in the womb of infinity.' The world of knowledge is limited but the world of ignorance is beyond imagination life is for the time being unlike the art that is for ever. Again Chambial's vision of 'Paragon of truth, beauty and goodness' and 'Preach a life of holiness, perfection and purity' reminds Keats' 'Beauty is truth, truth beauty' of 'Ode on a Grecian Urn'. His vision of 'Fighting unknown phantoms' tunes the same tone of his notion. Silence is more vocal than the Speech itself. His unheard melodies are sweeter than the heard melodies. Like the Romantic poet he peeps in to the unexplored world, a cynosure where future lies in its totality. It is said that spiritual life lies in future. In 'Brahmoasmi' he sings in the same tone :

"A distant source of light/ tells in a voiceless voice."¹⁶. In 'Adieu' Chambial muses, **"And delighted in unheard melodies/Bliss was it, more bliss did I crave."**⁸(2004:90) Chambial's heart cries on the suffering of the humanity. Chambial's **"How deceptive the joys/ How real the sorrows"** reminds me Keats' **"How beautiful if sorrow had not made/Sorrow more beautiful than Beauty's self."** Here sorrow is more beautiful than Beauty itself. It is sorrow that makes life mature and perfect rather than Beauty, a symbol of joy. The more one suffers, the more perfect one becomes. In 'The Tempest' he satirizes the modern society where virtue is butchered, and Beauty, truth and goodness face the law. Corruption is at its climax. Truth perishes and False flourishes.

D.C. Chambial's 'ride Pegasus on fancy's wings' reminds Keats' **'But on the viewless wings of Poesy'** of 'Ode to a Nightingale'. Keats was fond of love and beauty. So is Chambial who sings in 'The Beauteous World.'

"Without beauty/A diamond bright/ sits in the heart of coal."⁹(2004:105). Love is the mental food of life. In the views of Chambial, "Make love and turn the back/that is the way of the world." and "Let's love and sing together" highlights loves' significance in life. Like Keats Chambial frequently uses Greek elements such as Lethe, Socrates, Narcissus, Mammon, Sodom, Gomorrah, Hoons, Pegasus etc across his various poems that enrich the poetic beauty. The romantic poets have used various birds as a symbol of art. Chambial has also used the name of hawks, vultures, wolves, falcons and others.

Pictorial words such as sand-dunes, post-deluge, relic, waist-deep dance, Snow-white pearls, blood-red corals are frequently used by Chambial. His poems also elicit his phrasal capability that is used here and there. They are : by and by, nails and teeth, time and again, a bolt from the blue, flame and flow etc.

Here are few examples of alliterations : 'Serene satisfaction, sans deeds (p.25)" 'dark dismal, autumnal desert (p.19), "Soft songs stolen (p.23), "sand- smell spreads in sunburnt desert' (p.24), 'On a carbon carpet' (p.30), 'Stand strong for space to settle score' (p.47), 'Bare breasts' (p.77), What sweet spring sprouts (p.137), Shocking horns of holocaust. (p.130) and 'Mountain and men melt (p.77).

The painting of natural description shows as if he were the painter of words and scene. What is the most unique charismatic poetic quality of Chambial is that he paints the natural

scene with amalgamation of moral fervour. Natural description is amalgamated with moral and social fervour.

Melancholy, solitariness and loneliness are one of the leading poetic characteristics of the Romantic poets. Chambial is expert in using the solitariness in his poems. His poems echo Wordsworth's 'The Solitary Reaper' and Keats' 'Ode to a Melancholy.' The following lines of 'Adieu' are full of melancholic tone, "Her eyes shut, her lips mute/ with cock's crowing she fell dead/ You my pole star: I, a solitary ship/ In the sea, I think to catch you on your trip."¹⁰ (2012:76) In a nutshell, one can find that the romantic qualities overwhelm Chambial's poems that enrich his poetic fervour. Hence Chambial is one of the leading poets of first water of this century. His poems contain his lyrical, pictorial, imaginative, Hellenic and melancholic quality of first water that can hardly be surpassed. He has great fond of natural objects and its sonorous and melodies music. Like P.B. Shelley, D.C. Chambial has a passion for reforming the world. He believes that if only the men and women of this wicked world strip the blinkers from their eyes and see what he showed with such brilliant clarity, their lives and the life of the society would be transformed. Like Shelley Chambial is optimistic for a better world. He identifies himself with the mighty regenerative spirit of the west wind, which is only manifestation of nature's power, and implores it to be the messenger of his revolutionary ideas. In 'Steadfast' Chambial preaches moral lesson to the human beings who unlike the natural objects stir from their stance Natural law follows her course. Nature has a wealth of wisdom and joy. He takes a particular delight in envisioning and describing wild and terrifying objects and aspects of Nature. Natural beauty and song provides comfort to his ailing heart. His mental landscape is adorned with the visual images of the valleys and hills.

A man pinned down by earthly sorrows would like to take rest and soothe her killing cares at this lovely place the poet describes. The wind also creates verities of sounds which the poet hears and feels the presence of the unknown.

Like Shelley, love is the main theme of his lyrics which are marked by an intense sincerity of passion, rich music and beautiful imagery. In his song there is a breath of the eternal spirit. In 'My Song' one can find his idealistic conception of love. To him love is the perfection of all that is good and noble in life. Like Shelley Chambial is a painter who paints the natural phenomena with the help of his vision and words that seem thought provoking. The statuesque quality of the description of this nature can be seen here that is an exquisite picture of beauty ; In 'A Nude' he murmurs; "Clouds thunder/lightning blazes/blizzard ravages/bends and lashes/ plucks and mutilates/virgin valleys"¹¹(2012:93) Chambial is a poet of romantic tradition who exhumes romantic features- imaginative approach, natural beauty, love, lyrical outburst, subjectively, mythical magnitude, melancholy, rural painting, and various other romantic ingredients that run wild across his verses without interruptions. Wordsworthian simplicity, Keatsean passion and Shelleyan rebellious potion bloom altogether in his verses that make him a romantic poet in Indian English literature. Aurobindonean cultural heraldry and Ezekielean burning issues flourish from alpha and omega of his verses that bridge the gap between Aurobindonean and Ezekielean School of Poetry in Indian English literature.

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Arbind Kumar Choudhary, the originator of Arbindonean Racy Style and Indianised version of 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. Dr. Choudhary has been included in Cambridge Dictionary of English Writers, London in 2009, World Poetry Almanac, Mongolia in 2008, 2009& 2010, Four Contemporary Indian English Poets, 2014, Romania, English Poetry in India, 2012, Contemporary Poets in 2012 and Five Indian English Poets, Jaipur in 2015.