

AN APPROACH TO NATURE AND LOVE IN THE POETRY OF A.K. CHOUDHARY: A NEO-ROMANTIC READING

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ABSTRACT: Indian English poetry, having a rich and magnificent history of nearly two hundred years is still growing both in potency and prospect. Ever since the English language came into existence in India and a new intellectual and literary vista was exposed to the people of India, the English literature began to take its root in India. But the real flowering came in the form of poetry. Quite a number of Indian masters in English poetry came out at regular intervals with their highly poetic artisanship, many of them getting recognition and identity both from home and abroad. They explored the true spirit of Indianness in their varied poetic sensibilities. Poets like H.L.V. Derozio, Toru Dutt, R.N. Tagore, Sri Aurobindo, Sarojini Naidu went deep into the rich heritage of India and took out the gems of eternal values with their aesthetic and poetic creativity. The contemporary poets like Kamala Das, Nissim Ezekiel, P.Lal, Jayanta Mahapatra, Keki N. Daruwala, Arul Kolatkar, Shiv K. Kumar, A.K. Mehrotra, R. Parthasarathy, Gieve Patel, A.K. Ramanujan, Eunice D'Souza, Mamta Kalia, Sujata Bhatt, Imtiaz Dharker, Meena Alexander have enriched the Indian English poetry with their various themes and concerns. A.K Choudhary is another splendid feather to the cap of this golden legacy. In fact, he is considered one of the very few outstanding and distinguished contemporary poets who have come out more recently in the 21st century. He has earned regional as well as global recognition in the sphere of poetry with his novelty of poetic creativity with a new ideology and racy style. In dealing with Love and Nature he comes out a dazzling figure of romanticism. In fact the perception of English Romantic flavor from his love and nature poems is always refreshing and energizing. He becomes evidently romantic with his emotional eruption, soaring imagination, sharp sensuousness, wooing of nature, picturesque elements, mythical interest, self-revelation, humanism and above all a lofty note of lyricism. The present paper is aimed at delving deep into his two volumes of poetry *Nature* (2011) and *Love* (2011) and exploring elaborately how far they are Neo-Romantic in their appeal from the perspective of mood, tone and sensibilities of the English Romanticism.

KEY WORDS: Romanticism, Sensuousness, self-revelation, humanism, picturesque elements, Imaginative vision.

INTRODUCTION:

‘Neo-Romantic’, as defined by Webster’s Dictionary, is:

‘a term that may most accurately be applied to those writers of recent years who have shown marked allegiance to the principles of Wordsworth, Coleridge, and

Shelley or who have in a distinctive way exemplified romantic modes of mind and practice.’ (www.merriam-webster.com)

If we look back at the long history of Indian English poetry it would be uncontroversial fact that the romantic spell loomed large upon the Indo-Anglican poetry. It strove to articulate very humbly and modestly the tone and temper of Byron, Scott, Shelley, Wordsworth, Keats of English romanticism in their poetic exposure. It all started with the verse romances and lyrical poetry written in the vein of romanticism. A greater urge and more forceful accents of Romanticism were found in some poets who arrived much later during the second half of the nineteenth century. Wordsworthian flavor of romanticism seemed to be reflected in the poetry of Govin Dutt, the father of Toru Dutt. This creed and inclination to absorb romanticism in all forms and aspects went on considerably well towards the later period of time. For example the fervor and spirit of Shelley’s poetry is found to have dwelt in the writing of Tagore during that time. At the same time the trait of Victorianism was also felt to be creeping into the Indo-Anglican poetic sense. This decent combination of Romantic and Victorian tradition continued to be cultivated spontaneously during the last two decades of nineteenth century with the remarkable emergence of Toru Dutt and Aru Dutt. Toru Dutt’s *Ancient Ballads* came out in 1882. R.C. Dutt’s *Lays of Ancient India* and his renderings of *The Ramayana* and *The Mahabharata* were published in 1894 and 1898. Monmohan Ghosh’s *Love Songs and Elegies* was published in 1898 and Sri Aurobindo’s *Songs to Myrtilla* in 1895. Sarojini Naidu’s *The Golden Threshold* was published in 1905. Rabindranath Tagore and Swami Vivekananda were also active during this period in dealing with some prominent features of Romanticism.

The writers of the verse of this period may be conveniently classified into two groups. One group consists of the practitioners of religious, mystical, philosophical and reflective verse which include the followers of Sri Aurobindo. On the other group there are the poets chiefly in the Romantic-Victorian tradition who have an extended range of themes. Nevertheless, the two groups are definitely not mutually alienated from each other as the romantic flow is equally prominent and covers a large shade on the poets of the first group also. Those who take their poetic home under the sky of romanticism form a much larger group. Though in the middle of the twentieth century there came out a group of poets who tried to shun the romantic tradition and write the verse more in sync with the general mood of the age and its literary value, the Indian English romantic tradition did not even extinguish itself completely. Rather the more remarkable product was to come immediately after Independence. Sri Aurobindo’s *Savitri* was brought in its final shape in 1950-51, besides his other poems including ‘Last Poems’(1952), *More Poems*(1953) and the epic *Iliad* (1957). But by the time of 1950s a new poetic aroma had started sneaking into the arena of Indian poetry. In 1958, P.lal and his associates established the ‘Writers Workshop’ in erstwhile Calcutta which soon became a remarkable forum for sponsoring the modernist poetry. These poets are popularly called ‘new poets’ or they came out with a new tradition. There came many prolific poets with this tradition. In this way the lineage of Indian English poetry is very large and vast. During the recent time quite many a number of poets appeared and already showed their talent to upheaval the Indian sensibilities and many buds are still blooming with strong smell of poetic incense. A large number of poems are left scattered all over the country in different cultures and milieu.

Among the distinguished names in the literary sky of contemporary Indian English poetry Arbind Kumar Choudhary is shining like a midnoon sun. He is quite an influential poet with a rising popularity in the post modern India. He is regarded a distinguished figure in the creative generations of India who have been exhaling the fragrance of solace in the path of spiritual progress amidst this striving earth of poetry lovers. He is credited with a several volumes of handful poetic creations which include *Eternal Voices*(2007), *Universal Voices*(2008), *My Songs*(2008), *Melody*(2009), *Nature Poems*(2010), *Love Poems*(2010), *Nature*(2011), *Love*(2011), *The Poet*(2011) and many others. Besides being a prominent poet he is an eminent editor of quite a number of International and national literary journals, a serious reviewer, and a celebrated critic. His poetry truly deserves to have a global recognition as they are filled with such a grand universal content of humanities that they cannot be limited to any specific geographical boundary. In his journey of poetic career he gained several honours and recognition with many titles and nicknames. Some has called his racy style Aurobindonean and praises his Aurobindonean sonnets, while some other inhales the Keatsean fragrance from his poetry and call him Indian Keats. Many critics like to call him the Phrasal King for his novel experiment in phraseological poetic expression. He is sometimes called the Mythical Monarch for his combining effort to draw out several mythological phenomenons from the different culture and put them suitably in his poems to speak out a true outlet of his poetic sensation. There are a good many number of followers and suitors of his poetry in India and abroad.

The poetic exposure of A.K.Choudhary is essentially and undoubtedly romantic. Romanticism runs wonderfully across his verses. The more we read the more we get intoxicated with the effect of the essence of romantic wine. Romantic ingredients lie scattered through all his poems especially those which deal with Love and Nature. In fact the romantic pregnancy of his poems is conceived to such an extent that a host of literary scholars feel free to call him a true poet of romantic tradition in Indian English poetry. He became Keats in the intensity of sensuousness, pictorial painting, combination of mythology, flying imagination, melancholic outlet, love of sylvan world and pastoral forms and lyrical beauty. He became Wordsworth in the deep poetic philosophy and doctrine of the adoration of Nature. Like Wordsworth he finds the solace of life from the caring and lovely sylvan nature. This is powerfully witnessed in his poetic volumes *Nature* (2011). His poetry is like 'a box where all sweets' of romanticism 'compacted lie'. (Bennet, 49) The blowing winds, the floating clouds, chirping birds, flowering rivers, incense bearing flowers, large canvas of meadow, spotted colours, jubilant moon, erected hills and mountains, dense jungles, rising sun, twinkling stars, moonlit and starlit night and all such things of nature consist of his poetic imagination. They are the fuels of poetic creation of verse amidst the materialistic degenerating winds blowing across the present environment. It is the beauty of nature which manifests itself in his poetic groves with a spontaneous lyrical fervor. It is the sacred nature which sanctifies his inspiration of poetry that powerfully makes a clarion call for natural order to turn this land of disgrace into fertile land for living being both biologically and spiritually. Love is treated as another wing to help the soaring of his romantic imagination. Sensuousness predominates over all his love poetry. His volume of poems 'Love' (2011) became

the feast of romanticism combining the sensuousness and the sexual implication which are nothing but the inevitable law of nature.

Nature occupies a heavenly abode in the poetry of all ages. But the association with nature in the romantic poetry has almost become phenomenon. It is commonly accepted view that the Romantics were predominantly the nature poets. They wrote a great deal about nature. A.K. Choudhary sees to encapsulate all the eternal and spiritual blessing of Nature in his poetry. It is a source of eternal joy for his life. Nature is the treasury of his spiritual wealth and makes him the tireless lover of all that Nature offers to him. Nature becomes the haunt of his creative grove. The river, the meadows, the pastoral green farm give him comfort and pleasure as Wordsworth used to get the 'soft inland murmur' of the 'rolling waters from the mountain springs'. (Bhattacharji, 94) The beautiful forms of nature, the landscape of Majuli became the yardstick of a love sick heart. Just by removing the veil of illusion and temptation of the limited mundane world when the poet peeps into the grand illuminating manifestation of Nature, his soul seems to be elated with a boundless happiness. The same feeling is reflected effectively with a racy style in his quatrain:

“Nature is the divine treasury
Of Tom, Dick and Harry
That turns the century
For the old goose berry.”
&
The Sun and the moon
Shine for sanctification.” (Choudhary, 25)

The poet says:

“Nature is treasure trove and source of spiritual wealth with which I am attached to. To me Nature is friend, well-wisher and above all, a source of my spiritual sensibility where the insensitive chaps remain forever like the stranger. My sense organs feel delighted while I go on journey of Spring at Majuli. The treasure of love also lies in the lap of Nature. My heart leaps up on the eve of spring at Majuli.” (Nature, Preface, 1)

Majuli has become the holy land where the nature has poured down all her gift of beauty not only for the common folk but also for the man of poetic power. It became the inspirers of many a mused rhyme:

“Majuli’s satra and Brahmaputra
Steals the show for the aura
Of the Cenozoic era
Amidst many a cobra
On this land of cathedra.” (Choudhary, 32)

Here his poetry distinctly recalls Wordsworth who always seeks the inspiration and spiritual foundation of living from the Nature which to him is 'all in all'. (Bhattacharji, 97)

Nature, to him, is the omnipotent force that pervades the life. It is that sublime force and superpower spirit that guides the course of the human beings in general and the poet in

particular. The poet is always kept in tune with the clarion call of the festive natural world. Nature is the loving and caring mother of all living beings who are the foster children of nature. Poets of all ages have been shaped and nurtured by the nature and its varied objects and the poet A.K. Choudhary is marked with no exception of it. His heart remains at the very core greatly in sync with the tempestuous wind, roaring cloud, liven moon, lovelier flower, azure spring, mellow meadow, roaring clouds, glittering stars, stallion sun, running rivers, blooming buds, green pansy and spring fanfare. The staring spring, wintry cheese, lightning thunder of the rainy season and natural cacophony enralls this poetic minstrel to a lot:

“Spring is the filtre
Of natural pourboire
Enraptures the padre
Fide at amore.” (Nature, 1)

In an interview Choudhary opines his views:

“Nature is the universal code of conduct for all living beings on this planet that not only guides 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.” (Singh, 57)

Here his attitude to nature prominently echoes the Wordsworthian philosophy which deifies the nature to spiritual level of the moral in the living being. Wordsworth in ‘Tintern Abbey’ says:

“.....well pleased to recognize
In nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart and soul
Of all my moral being.” (Bhattacharji, 98)

The perception of divine glory in the common natural things is the remarkable trait in his poetry. To him god manifests Himself in the different forms and shapes of the natural world. Nature is the earthly heaven where the poet truly does have the taste of manna dew. He is able to see the world through the celestial light of the glittering star. Nature becomes the granary of divinity for him:

“Nature cartulary
Is the divine granary
Like the glossary
Of the luminary.” (Nature, 42)

This light of divinity, like Wordsworthian philosophy, replaces all the darkness of ignorance, oppression, subjugation, strife and sadness with a mystic delight which empowers the inward soul with an eternal spirit of divinity:

“The divine granary
Is the consecratory
Of the inward glory
Against the dull sublunary.” (Nature, 46)

Again, the divine glory renders the man with an inward power which enables him to fight against all adversities and oddities of life of the ‘pestilence stricken multitudes’ (Bhattacharji, 201):

“The inward glory
Of the starry luminary

Overwhelms the chill penury
Of Tom, Dick and Harry.” (Nature, 55)

The poet is much concerned about the proper balance of environmental and ecological periphery which is very closely related to the living beings. The poet raises his awareness for a harmony in the music of nature. Any discordant interference will lead to an unpleasant and unwholesome outcome for the entire living being. Nature being our guide and moral preceptor becomes our savior also by protecting us against the calamity and becomes part and parcel of all living beings. Though the emergence of ecological concern in literature is new in tradition at present, it can be subtly found in dealing with nature in English romantic period. Jonathan Bate, a scholarly critic of English Romantic poetry, made an insightful analysis about the ecological and environmental issue in the poetry of Wordsworth in his highly acclaimed book *Romantic Ecology: Wordsworth and the Environmental Tradition* (1991). In his poetry of nature A.K. Choudhary promotes the co-existence of nature and humane for the healthy balance in ecological environment. He appreciates the wintry cheese, spring suitor, menstrual flood, summer’s honey breath, moon blanched sand and all other natural forms with a liberal heart for the glorious future of the coming generations:

“To metrify the prodigy
Of the ecology
Is the musicology
Of the clergy.” (Nature, 48)

Or in the same musical vein he hums:

“To glorify the nephrology
Is the dexology
Of the clergy
For the ecology.” (Nature, 48)

Choudhary exchanges his philosophical views in an interview with Sandip Kumar Sharma:

“Natural disaster is the worst burning problems for all living beings on this earth. Japan is the worst example of tsunami where the sufferers lost all things in a day. To glorify Nature is not only my poetic motto but also to preserve natural sanctity is the part and parcel of my poetic world. Man must follow natural code of conduct if they want to continue their race happily even in the womb of time. Nature is the course of my life. We worship sun-god, sea-god, wood-god, moon-goddess etc from times immemorial. To keep pace with Nature is also the vital part of my life. Nature is not less than God for me for my literary manifester.” (Singh, 61)

Ecological concern in the poetry of A.K. Choudhary emerges out of the fact that the poet tried to establish a link between the nature and the activities of humankind. He wrote poems about how nature vitalizes the human spirit. He shows how the green world serves the food for the spirit of life:

“The greenery of the tree
Fires the spree
To make life free

From the ugly glee.” (Nature, 69)

It is the captivating river lock island Majuli which feeds the poet’s mind and heart with attractive natural scenery, unique geographical structure, cult and cultural richness. The poet enlivens the island with a personified cultural beauty. Majuli frames the mind of those Tom, Dick and Harry who are living in the paradise of innocence:

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

Majuli is a holy place of multicultural ethnicity where nature and culture flourish all together without any interruption and this island offers additional beauty to this cultural capital of Assam. The poet sings:

“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.” (Choudhary, 32)

The cultural identity of Majuli is the only holiness and serenity of mind to be found amidst the harshness and hazards of material life:

“The cultural sanctity
 Is its identity
 That flourishes
 With the passage of time
 Amidst the pests of society.” (Choudhary, 33)

To Choudhary, an ardent follower of Keats, ‘a thing of beauty is a joy for ever’. (Keats, 49) His sensuous perception of the beauty of nature is a distinctly remarkable dimension of his romantic inclination. His poetry portrays the poet’s quest for poetic inspiration and a wistful search for beauty. Both in his treatment of natural scenery as well as the objects of human life Choudhary is essentially sensuous. It is through the machinery of his sensory organs, he seems to perceive and receive the whole impressions of the world around him. The sensuousness plays a great role in the powerful outlet of his creative imagination. The sparkling senses flames the fire of his imagination. His poetry bears the record of his journey from the world of senses to that of the imagination. In fact, the acceleration of the senses serves the platform to bring forth poetry out of imagination:

“The thriving
 Of the blue stocking
 Is ever alluring
 For life enhancing.” (Nature, 9)

His sensuousness and beauty in poetry is modeled upon Keatsian and Spenserian flavor of romanticism. His beauty is blooming and blushing in the varieties of flowers and plants in spring season. His beauty is found in the return to nature. The scene of beauty which he uncovers in his

poetry is the lovely accounts of the real countryside. His Keatsian admiration of beauty is caught in the following verses:

“The star shower
Of the azure sister
Is a lovelier flower
For the saunter.” (Nature, 52)

The musical nature is the sparkling fire that enraptures the gloomy world:

“The louvre of nature
Is a golden fire
That enraptures the ire
Even a whited sepulcher.” (Nature, 14)

Again the strong sensuous taste of beauty of Keatsian flavor is beautifully captured in the following quatrains:

“The passion flower
Of the star shower
Is a lovelier flower
In sun and shower.” (Nature, 25)

The extremity of sensuousness climbs highest peak when the poet sings:

“The sun is stallion
With the passion for copulation
While the moon is the matron
That beats down the mermon.” (Nature, 65)

His beauty provides him with an aesthetic joy which induces an intoxicating effect and he forgets all the agonies, anguishes, pain and misery of sufferings instantly and gets lost into the world of oblivion like Keats being lost in the world of nightingale. In the words of Dr. Bimal Kumar, a critic of repute:

“One smells the sweet fragrance coming from wild roses together with the taste of bloomy grapes hanging with the vine among the green leaves. This nature scene is so beautiful and charming that the poet forgets all his troubles, feels uplifted from the world and walking upon the clouds. He holds that the beauty of nature gets perfection only with the beauty of a young woman or that of a fairy which is why in his poems the description of nature beauty follows that of the beauty of a young and vice-versa.” (Kumar, 36)

The sensuous perception of nature marks the originality of the poet. He is pastoral poet to the very core. He finds his poetic impulse amidst the various pastoral festivals in the serene world of magnificent landscape with green trees, crystal fountains and a refreshing fragrance. Like Keats he describes the beauty of nature and the world of fragrance with delicious warmth of joy and soft delight which stirs the moving heart. He has great fascination and admiration for colour. It is the varieties of colour of nature like blue, pale, green, red, purple, pale which he used to paint his poetry with. His spontaneous inclination for the love of festival is notable in his poetry. The sensuousness overflows through his poetry when he most vividly captures the scene of festival in his short quatrain:

“The gay of fore-play
Is a gala day
To stir the hey day
Of the may of Jay.” (Nature, 5)

In an exclusive interview he utters:

“Nature is the course of my life. It is Nature, her glittering objects, melody and colours that activate my passion for poetry even in solemn. Nature guides and ecstasies to its utmost degrees for better course of life. Nature is immortal gift of God on this earth.” (Sharma, 50)

Love remains another favourite subject of Indian poetry in all ages. Very few poets are there in the sphere of Indian English poetry who has not dealt with love somewhere in their poetry. A.K. Choudhary, being an Indian romanticist has made his poetry thriving with the burning passion of love. His love is extremely enlivened with the profound spirit of romanticism. In fact, reading his poetry of love sometimes appears crispy and spicy. A flavour of sweetness rolls down from his poetic engravings. It is truly enjoyable to see the nuances of love being played upon by the poet with an extreme skill in the art of magical felicity. The more we read the poems the more we get enraptured and captivated within the boundary of tiny quatrains. Despite the shortness of the length of the verses, the little quatrains are replete with enormous passion and firing zeal. Very few poets are there in Indian English literature who could express such an intensified passion and sensuousness of love which is found in his short proverbial expressions in poetic lines.

Going through his most typical poetry collection *Love* (2011) Kurt F. Svatek made the following review:

“What is real love? There are so many variations of this most beautiful phenomenon in life: a child’s love, motherly love, young love, the love of married couple, the transcendental love, the love to animals and plants, the love to all beautiful things as such. Maybe love will even break if we try to define it precisely, because we can only approach love in concentric circles. Probably we can describe love only with the resources of poetry, as it is done in Arbind Choudhary’s sensitive and accurate way. He shows that love can only exist when it is not egoistical, when we have no eye to one’s own interest. The poems, one truer than the other, one more beautiful than the other, implant love in our heart. So poetically described, love is never lost.” (Love, Reviews, 48)

Love is the most sumptuous feast of sensuousness that creates the sensations of iridescence. In his love poetry Choudhary has gone up to the peak of sensuousness which makes his poems more beautiful and more influential. There is a lot of poetic invention in the phraseology which has made the love utterly sensuous. The vibrating music of the phrases appeal to all of our senses. The motley lovey-dovey, the swelling mango, the wave of Erato-grove, Groom’s taproom, Lovely lilt, rosarium’s cadmium, motley rays, thriving turf, Love’s balm, lovelorn canticle, love-lustre, the burning libido, lovely cheese, belle’s brothel, peeping puberty, Isabella’s rosy picture, sylph’s borough, Erato’s sting, Lovearium’s delirium, scarlet panicle,

Lovenest's jest, Scylla's rose, Love's parterre, love's cartulary, love's bush, love's charade, blooming bride, phoebus' penile, burning tutsan, trollop's tactile, vaginal rage, mating season, alpine love, rosy hue, Flora's vine, Pandora's odour, winking nymph, scented smack, love's flood, staring stunner, staring mantilla, alluring pasture, loveladen eden, the glittering orchard, venus's virginity and several other unique phrases well bear the testimony of his love for sensuousness in the seventh Heaven. The erotic sensuousness is vivified when it is beautifully versified with a great poetic skill:

“The carrot color
Of December
Stirs the philander
For the knee-trembler.” (Love, 17)

The beautiful quatrain fires the passionate flame of the lover with a gust of sensuousness. It paints the lovely sexual encounter of the lovers to each other. Again the love is seen to have found its existence on the erogenous zones, a concept which is not very common in the Indian poetry:

“The erogenous zone
Of the valentine
Is second to none
For nocturne.” (Love, 15)

He paints a lovely picture of such erogenous zone associated with the fairsex. This is seen in the following lines:

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

The amorous fragrance of the love captivates the lovers with a high level of sensuality:

“The odour of the ardour
Enamours the paramour
To honour the proneur
Without fear or favour.” (Love, 7)

The phrase ‘erogenous zone’ is expressed beautifully to intoxicate the lovers with the wine of love:

“The wine of the nocturne
As the punch line
Stirs the erogenous zone
For the woebegone.” (Love, 7)

His love sounds equally romantic in mind as well as heart. The erotic rays of love incites the blooming passion in the lovers:

“The motley rays
Of the starry fays
Incite the halcyon days
For fore-plays.” (Love, 5)

Again the poet murmurs melodiously to describe the amorous love:

“the wave of Erato-grove
Stirs the sleeve
Of the amative
For free-love.” (Love, 2)

To him love is the ecstatic amorous feeling which becomes the source of joy and delight. Love is the fragrance of life that blooms only in perfect psyche. His capital idea of love is summarized in the following stanza:

“Love is hyacinth
Of t5he love smith
For the Zenith
Of mirth.” (Love, 1)

Love is felicitated in Choudhary’s poems as call of Nature. It is the natural urge that unites the couples in love. He versifies:

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

Love helps moving on the natural process. It satisfies the social needs also in the nuptial union. It is identified with the divine manifestation of nature. Almighty God is to be praised for such a soothing creation. The process of love is in the frame of God’s creation which is to fulfill the universe with all balm and cure the wounds of anxiety. The poet muses:

“The loveology
Is the doxology
Of the clergy
For the ecology.” (Love, 6)

The poet speaks about the light of inherent divinity existing in the love:

“Lovely cheese
Is ever abstruse
Like the incense
Of the divine muse.” (Love, 20)

It is something abstract far from the materiality. Its existence is solely spiritual. The healing touch of love enables one to escape the mundane world of wound and sufferings into heaven of illimitable bliss and joy:

“Love’s balm
Overwhelms qualm
For the embalm
Of the holm.” (Love, 7)

The love’s inward glory is always soothing and vitalizing against the terrestrial agony and displeasure:

“The heraldry of inward glory
Is ever starry

Against the sorcery
Of the dull sublunary.” (Love, 45)

At the same time the poet speaks about the physical union which is the degraded form of love. Love is beyond time and space and earthly region while sex is the tool only to go on for facsimile. He puts it very beautifully in a quatrain:

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

He is quite emphatic about the unpleasant consequence of highly sensuous love which only promotes the crude form of sexual gratification. It cannot bring about the wholesomeness of the spiritual peace of life. He goes so far to catch this idea in his quatrain:

“To kiss the clitoris
Stirs the penis
For the metempsychosis
Of another nemesis.” (Love, 4)

He thinks the sex as the crux of love’s influx:

“Sex is the reflux
Of the billet-doux
That is the crux
For love’s influx.” (Love, 31)

The unthoughtful craze for the intense passion of the crudity of the bodily love only results in a deplorable plight amidst the spiritual blaze of the universe. It is the shallowness in the depth of love to which young men and women fall a prey and laments later for the disastrous separation and alienation:

“Love-lorn disaster
Of the youngster
Is as dull as ditch water
Amidst many an aster.” (Love, 4)

The poet strongly condemns that kind of love which entangles itself in the highly material urge. It is a sort of love which ever rolls up and down in the nasty demand of mortality:

“Lovey-dovey
Is wallow in money
Like the valley
Of milk and honey.” (Love, 19)

He elicits the spiritual incense found in various mythological love episodes. He fills his quatrains with such mythological well known figures of love such as Sita-Ram, Radha-Krishna, Meera-Govind, Laila-Majnu, Heer-Rangha and many others. Besides, reference to the names of Dadhichi, Cynthia, Panchali, Kamala, Shakuntala, Venus, Apollo, Adonis, Mary, Helen, Endymion, Hyperion and several other classical and Indian mythical figures heightens the spiritual value of the poems and fills the heart of the readers with intense spiritual incense. To quote John B. Lee, Poet Laureate of Brantford, Canada:

“This long contemplation of love spun out in short-line quatrains embraces eros, breath of life and the more high-ended idealization of human romantic love drawing upon western culture from ancient Greek mythology to the very contemporary aspects of torrid desire.” (Love, Reviews, 47)

CONCLUSION:

Thus, A.K. Choudhary's poetic approach to nature and love, the two very essential elements of entire universal existence, in his two celebrated volumes 'Nature' (2011) and 'Love' (2011) is a kind of offerings at the altar of Nature and Love respectively. Such a heavenly appreciation of Nature and glorious tribute to Love are rarely found to have been combined in a single poet in the contemporary record of Indian English poetry. The fusion of different romantic notions in his approach to nature and love truly makes him honourable to be called the Neo-Romanticist in the Indian English writing of the contemporary time. His individuality is reflected in his ability to frame nature and love in their various romantic aspects under a splendid phrasal construction with wonderful proverbial expression and superb sense of word coinage. His poetry volumes in general and 'Nature' and 'Love' in particular is a fabulous package of romanticism in which a reader can taste the varieties of romantic flavours such as high peak of sensuousness, mythological blending, return to nature, a note of escapism, beautiful word picture, flight of imagination, ardent love for beauty etc. A balanced combination of all such virtues together makes his poetry exclusively romantic. Hence, it is safe to say that A.K. Choudhary through his poetry carries the baton of neo-romanticism heartfully and refreshingly as an exclusively Indian counterpart. He has rightly become an architect of the Neo-Romantic sensibilities in the post-modern Indian English poetry.

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