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### 3. Glimpse of Arbindonean Sonnets

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Shakespeare, Spenser and Milton have propounded Shakespearean, Spenserian and Miltonic Sonnets in English poetry that differ with one another so far its style of versification, rhyme scheme and capital idea is concerned. Like these English Sonneteers Arbind Kumar Choudhary has propounded Indianised version of sonnets popularly called Arbindonean Sonnets in Indian English poetry. These sonnets too vary with the trio aforesaid sonnets so far its rhyme scheme, style of versification and capital idea are concerned. Indianised version of sonnets exhumes Indianness for the draught of its nectar for the muse lovers and the sonneteers alike. His 'Universal Voices' that traces the origin of Indianised version of Sonnets primarily based on the literary trends of the prominent Indian English writers exhumes Indianness with might and main. Most of his sonnets that contain seven rhymed couplets are phrasal, pictorial, proverbial and pigmented. The seven rhymed couplets of the 'Universal Voices' spreads the iridescence of Arbindonean Sonnets in Indian English poetry. The poetic iridescence of Indianised version of sonnets persuades a number of the muse lovers for its nectar and spreads Indianness across the poetic world. Prof. Rai comments in his scholarly paper entitled 'Poetic Pigments of Arbindonean Sonnets':

“There are several distinctive features of Arbindonean sonnets- rhymed sentences , mythical, cultural, social philosophical and religious aspects of India , writing trends of the Indian English stalwarts , their capital ideas, uses of various figures of speech, and phrasal and proverbial pigments that enrich the poetic beauty of the Indianised model of Arbindonean sonnets.”**1(2015-30-31)**

Indianised version of Arbindonean Sonnets is just like the running water of the poetic river that runs wild with great intensity towards its destiny. Arbindonean Sonnets vary with Spenserian, Shakespearean and Miltonic Sonnets

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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 another 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 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. Jasvinder Singh reviews for Conifers Call:

"In the book titled *Universal Voices* Dr. Arvind Kumar Choudhary offers a handful of finely crafted poems which reflect his personal feelings about a number of personalities, who have unique qualities which distinguish them to be renowned universally in their respective fields to promote the genres of Indo-Anglican literature. Their writings in prose and poetry have been perennial sources of fascination and knowledge. In a way, he has done a yeoman's service to the contemporary literary luminaries by providing a brief poetical pen portrait of each of the luminaries that too in the most economical language. His poems have presented attractive features of each of the luminaries with big revelations to make the readers have a clear picture of their greatness. Some are fellow editors, poets who have dedicated themselves to widen the scope of Indo-Anglican literature through their own writings, and by creating platform for fellow fledgling, grown up littérateurs, and of course, celebrities who have made distinguished contributions in modern Indian literature in English and became known universally. The poet has won the hearts of many readers through his beaming thoughts, and the new trend he has set which has become a source of attraction for others. He has done very well to select the personalities like Aurobindo Ghose, Adil Jassawala, Dom Moraes, D.C.Chambial, Harish Thakur, Keki N.Daruwala, Kamla Das, Krishna Srinivas, Mahashweta Chaturvedi, Dr. H.Tulsi, M.R.Anand, Nissim Ezekiel, Syed Ameeruddin, Sarojini Naidu, and others."2(2008:71-72)

This rhymed couplet that contains two phrasal words brings to light the phrasal fragrance of Indianised version of Arbindonean Sonnets in Indian English poetry.

**'The vital feelings of Yogi's delight**

**Perfumes fatal feelings of delight.'3 (2008:2)**

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This phrasal couplet that contains two phrasal words- horse sense and century's corpse-- elicits the poetic iridescence of Arbindonean Sonnets in Indian English poetry.

**'Recluse is rarely a horse sense**

**Zoetrope is never a century's corpse.'**4 ( 2008:4)

This proverbial couplet brings to light the poetic iridescence of Indianised version of Arbindonean Sonnets in Indian English poetry.

**"Metrify those rhymes**

**sung only for the paupers."**5 ( 2008:33)

Here lies another proverbial couplet that elicits not only the phrasal fragrance but also the essence of Indianised version of Arbindonean Sonnets in Indian writing in English .

**"God is a saving grace**

**for those burning in furnace."**6(2008:25)

Some of the sonnets of 'My Songs' contain three quatrains and one couplet. In one of his sonnets 'Leader' the sonneteer paints a real picture of the political scenario of the country when his heart bursts forth.

**"A wolf in sheep's clothing**

**sheds crocodile tears for the suffering**

**O blood sucker of the sufferer**

**Your name is Leader."**7 ( 2008:18)

This quatrain of the sonnet 'Modern Man' that contains four phrasal words-bad blood, blue blood, make a name and broken reed- exhumes the essence of Indianised version of Arbindonean Sonnets in English poetry in India.

**"O Bad Blood!**

**Don't be proud of blue blood.**

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### O Gigolo! Make a name by deed

Ever be away from broken reed."8( 2008:22)

These sonnets encourage the Indian English writers to take initiative in this perspective and enrich Indian English literature to its climax. The junction of seven couplets of 'Universal Voices' and three quatrains and one couple of 'My Songs' fills the norm of the sonnets. What that varies with other trio model of sonnets is the painterly painting, phrasal fragrance, rhymed verses and poetic iridescence in Indian Writing in English. As a sonneteer he has been found innovative, creative and imaginative. His constant experiment with various forms of sonnets makes him the founding father of Indianised version of Arbindonean Sonnets in Indian writing in English. Dr. Choudhary comments in his conversation with poet Mahendra Bhatnagar:

"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."9(2014:129) There are certain distinctive poetic features of Indianised version of Arbindonean Sonnets that makes a demarcation line between these four model of sonnets in English poetry. The couplets and the quatrains are ever in

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rhyme, not in free verse. Secondly, sonnets consist its own rhyme pattern that varies with others. Thirdly, Arbindonean 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.

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