

T.S. Eliot's Impersonal Theory in Arbind Kr. Choudhary's Poetry *Love*

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Abstract

This paper will explore ArbindChoudhary's poetry Love (2011) from the perspective of T.S. Eliot's ideas on Tradition and the Individual Talent(1919). It will focus on Choudhary's impersonal expression of love where he blends both tradition and modernity to juxtapose the universal idea of love. In the poetryLove(2011),Choudhary blends both eastern and western mythology along with the fusion of past and present situation of love. Love is a divine inspiration that gives eternal bliss to all human beings. It overcomes the ravages of time and space. Spiritual love is better than the sensuous love or materialistic love. In modern time, love gives disastrous consequences which destroy the sanctity of real love. To show the universal quality of love, the poet juxtaposes the love of the ancient gods and goddesses from India, Greece and Rome. The loves of Diana, Venus, Adonis, Apollo, Shakuntala, Laila, Majnu, Ram and Sita are immortal love who all sacrifices for the true love that inspires the love seekers. True love builds a grove that stirs the passion among different lovers. The beauty of nature guides the true lovers and the images of nature like moon, sun, starlitnight, and spring season that gives impetus to the lovers. Love rejects materialistic ideas on abortion, lesbianism and philander which degrades a true relation among the lovers.

Keywords: *Love, Mythology, Materialistic, Spiritual and Nature.*

I. Introduction

ArbindKumar Choudhary is one of the renowned Indian English romantic poets in the contemporary period. He is the founding father of International Association of Poets, Essayists and Novelists at Begusari and founding member of World Literature Society in Tripura. He is the editor of two reputed literary journal, *Ayush and Kohinoor*. The poetry collection consists: *Eternal Voices*(2007),*Universal Voices*(2008),*My Songs*(2008), *Love*(2011) and other poetry collections. In his poetry, Choudhary blends nature, mythology and sensuousness like other romantic poets, John Keats and Toru Dutt. In the poetry *Love* (2011), he speaks about the beauty of true love that can improve the lovers of modern society. It reveals an impersonal expression of the poet's emotions. T.S. Eliot's *Tradition and the Individual Talent*(1919) depicts about the idea of impersonal theory. According to Eliot, the poet should escape from his expression of personal feelings and emotions. To be a good literary piece, the poet should submerge his personality. It is a fusion of tradition in the talent of an individual that juxtaposes the fusion of past and present. The more perfect the poet, the more completely separate in him will be the man who experiences and creates. The progress of the artist is a continual self-sacrifice, a continual extinction of personality. Choudhary communicates just as a medium in expressing his feelings and emotions.

With his use of the traditional lovers of Greek, Rome and India, he blends both eastern and western mythology. Emotional expression is significantly impersonal in the talent of the poet in order to juxtapose the universal idea of love. In the poetry, *Love* (2011), Choudhary rejects an individual love but delineates how perfect love should be in the universe.

II. Methodology

The study is based on both primary data and secondary data. Primary data includes books and other original documents. Secondary data includes journal and internet source. From the collected sources, all the relevant information is used to analyse in details and more vividly.

Objectives

The aim of this paper is to show impersonal feelings and emotions in order to establish the relation between tradition and the talent of an individual. It will also focus on how Choudhary blends mythical characters and nature to juxtapose the divinity of love

Hypothesis

Arbind Kumar Choudhary is considered to be one of the reputed Indian English romantic poets whose poetry represents the poetic quality of his predecessors. The poet's impersonal expression of thought gives him a sense of peculiarity. In poetry, *Love* (2011), Choudhary used both eastern and western mythology while expressing the idea of eternal love. Drawing back to a tradition, the poet, sacrifices his personal emotions in which he degrades a materialistic idea of love. The poet encompasses all kinds of love and their consequences. Nature and mythology from Greek, Rome and India are used as traditional elements to juxtapose the problematic situation of love and the universality of love.

III. Discussion

Linking the tradition of love, the poet evokes certain ideas of love. The expression of love is not from the perspective of an individual love, but the divine love in which the society can govern sanctity of love. The perfect love is to establish grace without malice by the love smith. The fragrance of love is present in Athena's duce, a saving grace of the fiancé and many are racing to accomplish this grace:

“The rat race
For Athena” sduce
Is a saving grace
Of the fiancé”.(Choudary 1)

The incongruous mixture of love keeps the lovers in a problematic situation as it is in the valley of turkey. It is the erato that creates an amative love among the lovers. Lolita's love life is strife for many a years without tophy wife. *Love* (2011), clearly juxtapose the mythical elements in expressing an impersonal emotion in a very objective way. Here the quality and beauty of Lolita's love is somewhat difficult for the lovers to

attempt. An eternal love always needs a tremendous dedication among the lovers. To achieve this beauty, holistic operation of love is necessary. Choudhary, significantly associates different ideas through his impersonal connectivity on moods and activities of love. The mind of the poet plays a vital role in representing different activities of love. The poet blends nature, tradition and modernity to reflect the perfect bliss of love. Spiritual love is better and it can bloom with an odour of sanctity that gives divine inspiration to all people. It is not easy to establish sanctity in love until the lovers face disaster in creating this:

“To cross the disaster
For her Trimester
Is the laughter
Of the wailing Jupiter”.(Choudhary 4)

When love overcomes this difficulty, it is like a rosarium's cadmium where an ideal happiness of love can bless the society.

The closeness and the physical attraction of love incites the halcyon days for foreplays. Serenity and the pastorality are the characteristics of the past lovers. Beauty of love dwells in the past because its naturalisation yields peaceful results. The poet completely opposes the foolishness of love. Sexual attraction of love is a false love that is considered to be a materialistic and physical force of love. Choudhary, considers perfect love as a balm that overwhelm the qualm and preserve from decay of the holm. One of the dangerous elements in the love is a negative passion of love. The odour of this negative passion breaks an ethics of love. Amorous type of love suffers the star-struck suitor in the sun and shower. Only a nature can give divine inspiration in the negative attitude of love. May is the perfect season for foreplay, it is a condition that germinates perfect love. This process of love can build a grove and an emperor in which the forthcoming generation will imitate and worship as a shrine. The beauty and power of love is clear when Choudhary reflects in the lines:

“O Cupid!
Ask for a lady's hand
To have a lethan flood
For Cere's custard”.(Choudhary9)

Love is a material to the poetry that stirs Choudhary's imagination and poetic creation in bringing out the love towards society. Society can establish beautiful norms only with the help of moral love and it is the immoral love that brings various consequences to the people. Humour and tragedy are the characteristics of multiple loves. Without humour and tragedy, love cannot exist. The poet's impersonal expression is lyrical in quality, musical cadence in depicting the devotion of love. Imagination of the poet plays a vital role which illustrates and connects reader's thought with an impersonal tone. Ideal love wins the heart of society; it brings Pyrrhic victory to the society:

“To win Lamia's fury

Is the Pyrrhic victory
Of the luminary
For the lap of luxury".(Choudhary36)

Love's gum is better than the opium of prothalamium which is ineffective to the joy of divine love. Love brings joy to all family of love and sacred like Kamdev's love. This sacredness brings joy, romance and humour to all the lovers. Pandora's odour gives a real flavour which is one of the good humours to the followers of love. The peace of love lies in the odour of Pandora and to fall in this is to have a fantastic humour. Humour can overcome all the sorrows and sufferings of love. It is the wave of love that wakes divine grove and creates good humour for the suitor. The poet criticises the tragedy of love in which the joy and humour do not exist in the society. Tragedy happens among the suitors who all longing for the perfect love and when the love is isolated from the honest religion of love, it produces a sin. Modern suitors exploit themselves only for the sexual love in which the lovers ran only for the physical pleasure of love:

"House of sale
Is that vicious circle
Where the feeble
Loses his marble". (Choudhary45)

The beauty of the love of Ram and Sita lies in their beautiful relationship. In such a beauty of love, Sita suffers when she longs for Rama's varnish that nourishes between them. Arbind K. Choudhary significantly appreciates the tradition of Ram-Sita's love; it brings consciousness to the action of love among the modern lovers. Consciousness associates the poet's impersonal evocation which is produced from his mind as a medium of thought.

Like Keats, Arbind Kumar Choudhary is sensuous, like Shakespeare, he blends beauty of nature and like the Indian English romantic poet, Toru Dutt, Choudhary blends mythology in his poetry, *Love*(2011). Imagery, simile, metaphor and paradox are the poetic techniques use to juxtapose the past and the present beauty of love. Impersonally, the poet establishes the tradition in the talent of an individual. The representation of Phoebe's image highlights the tradition of a spiritual love. But the social customs destroy iridescence of love where the poet praises the freedom of universal love. Marriage wastes Phoebe's paysage, it robs the perfect bliss of love. Radha's rosy sight delights and guides the lovers. Considering all these beauty of love, the poet rejects modern day love that dwells on an abortion. It is against the sacred of the sermon and the society that shows disrespect towards society. Love gives consolation at the time of an anxiety. It is like a lovelier flower glitters. Such beauty of love stirs passion among the lovers. Love creators are the calligrapher, can save from fallen grace. Menaka's lily white face is the one that can correct the one who thirst for sexual love. It can save from a debacle of love and can rescue from the dangerous situation of love. Only the holistic and divine approach of love brings iridescence.

The poet asks the present lovers to look back the idea of traditional love. His feeling and expression of the idea of love are the materials of impersonal love. Feelings and expression are connected to various traditional elements in which the poet refers to the loves of gods and goddesses from Greek, Rome and India.

Different cultures and religion are blended from the perspective of objectivity, subjectivity is sacrificed as a medium where the poet remain as it is without any change. Impersonally, different scenes of love are discussed in *Love*(2011) in connection with several impersonal visions. Nature gives a space for the love mongers; it stirs passion among the lovers. Choudhary's impersonal expression is not spontaneous like Wordsworth but based on his own observations on the lovers. Amorous experiences of love desolate the beautiful landscape. The best season stirs lover's passion to build love nest and it is the spring season marks optimism for love-making. "For the petting with the blue stocking" in which the poet refers to the period of eternal bliss. Eternal bliss of love is very difficult to understand and to build. Just like Venus's virginity is difficult to understand in the ancient time for the flirty person, in the same way fallen woman and the selfish lovers will not be able to understand the divinity of love. The positive force of love builds a tomb for the limb. Limb means the poor innocent lovers who all sacrifices for their true love:

"Lover's tomb
Is the bomb
For the womb
Of the limb".(Choudhary19)

The corrupt notion of love is reveal significantly in the poetry *Love* (2011). The poet fuses classical elements and ancient themes of love in order to portray the beauty and the beast of love. The Chaucerian tradition of love is portrayed in the chequered career of the Chanticleer. During the time of Chaucher, materialistic passion of greedy love was prevailed in which Chaucher as a poet reflects the period of medieval society. Choudhary too rejects such kinds of greedy love in which he completely destabilised the philanders, brothel house and soft-porn of the highborn. In modern days, love monger hankers after lust and wealth. This makes them to forget the timeless quality of love.

Choudhary considers love creators as a smith and compares with lark-spur's flower. In contrast to modern condition of love, the poet draws attention to the Demeter's beauty in love affair that beats the emir. It is like a divine potion of medicinal plant. Cupid, who is the god of love, bears the lovely whirlwind of love behind defective lovers. Erato's anger is a vital force in which the poet considered as a golden fire that unlocks squire's desire. The poet evokes the danger of juvenility and its flirtiness under the force of eratomania. When the force of desire crosses the limits, it yields a horrific image of love, a ghostly image. Lesbianism is one of the results from such disastrous consequences that destroy the idea of spiritual love. It is only the spiritual love that can overcome this unholistic scene of love. Choudhary considers spiritual love as a cool of cucumber:

"The burning ember
Of the spiritual climber
Is as cool as cucumber
For her ember" (Choudhary 25)

In the poetry *Love* (2011) love is not only related to spiritual love but to the physical and sexual love of this universe. In doing this, Choudhary, himself extinct from a partial idea of love and sex, separate from his literary piece which is his poetry and correlates the pictorial representation in an objective mode. Though, the

poet rejects physical beauty of love, to some extent he supports the pleasure of physical love. Sex is the reflux for the lovers which make stronger sense of love. Like Jhon Donne, Choudhary blends both the physical and spiritual love. Donne supports both the physical and spiritual but Choudhary prefers the spiritual love rather than the physical love. Nature stirs passion for the sexual lovers. The moon-blanché sand is the florid land to stir a sea nyph, Nereid's perk land for torrid's pond and the starlit night for the sexual fight. Physical, spiritual and sensuous love are the ingredients of love for different kinds of bliss and the perfect bliss is happen when these factors operate in a very balance way and it becomes imperfect when the mode of operation is imbalance which is like the acid test:

“To burst the love nest
Of the flirst
Is the acid test
For the choralist”.(Choudhary 28)

The tradition of love-making in the past builds a nest among the lovers. The poet calls as choralist and pays a tribute to this beautiful tradition of love

The penchant of love is in the fore-play of May. Love grove of Venus is festive where the negativity is away from the positive action of love and the love of Scylla's rose mole gives a sweet sense of music among the lovers. Cynthia's love stirs the garden of love to create eros. By juxtaposing different mythical ideas of love, the poet impersonally prefer more to the rustic paradise of the past where the tradition buried along with moral beauty of love. Sydney's idea on arcadia is significantly eulogise in the poetry, *Love*(2011). The purity of love exists in the purity of goddess Kamala. Pastoralty is present when the poet juxtaposes the lovers call for nature. It is the nature blesses the lovers. Not only the classical past is treated in the poetry, but the beautiful romance of nature. Flora, the goddess of flowers inspires the lovers with pastoral eglantine. Beauty flourishes the lovers with great enthusiasm. Tulsi's sacredness of love in the earth of eclogue itself is a pastoral subject on love. By appreciating these all, the poet praises the simplicity of love.

The attraction of beauty impresses the lovers. It gives energy to the lovers in the divine grove. Kamrup's beauty is the one that excels the scarcity of love for the divinity. Love's brain destabilises a humiliation. Melpomene, a god of tragedy stirs valentine. Choudhary, here, not only delineates the effect and the affect of the lovers but the system of love and the scope of love. According to Choudhary, love is a bard of the orchard. He draws an image of the Ganga and the Acheron River to juxtapose the purity and enthusiasm of love. The river as a natural image purifies a human mind to access pure love. It increases an intensity of love. Sometimes, the intensity of love breaks an ethics of love where it becomes a cultural shock for the people of this universe. To maintain ethics of love, Choudhary indirectly criticises the amative love and praises an ideal happiness in the spiritual love.

IV. Conclusion

ArbindChoudhary's poetry, *Love* (2011) reflects a sense of peculiarity. As a romantic poet, A.K.Choudhary expresses the quality of love with Eliot's views on impersonality. The poet escapes from his own personality, completely separate from a kind of personal biasness. The objects, images, eastern mythology and western mythology are blend significantly to associate the poetry in modern context. Though, the technique of the poetry is romantic in nature, the idea of impersonal experience and observation make different from his predecessors. Choudhary's sensuousness is Keatsian but the mode of observation and impersonal expression are quite different from Keats as a romantic poet. As a whole, the poetry, *Love*(2011), encompasses the different aspects of love in terms of culture, religion and science.

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