

The Parrot's Death: P. Lal's Dimensions of Love and Introspection

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Abstract:

*P. Lal who is a famous founder of the Writers Workshop in Kolkata, is not only known as a prolific publisher and editor but also known as a gifted poet of IWE. His poetry is particularly known for his deep exploration of love in his poetry. His collection titled "The Parrot's Death" displays his mastery in depicting the complexities of love with timeless appeal in which we find him delving into both the emotional and metaphysical realms. P. Lal's poetry captures the essence of human interactions with profound sensitivity, reflecting ancient traditions through lyrical beauty. While his style is succinct and language economical, his works are deeply personal expressions of common human experiences. Lal's poetry portrays love as a transcendent power, rich in symbolism and imagery, exploring its mystical aspects and the subtleties of connection. Various themes of love, desire, and unity are prevalent in his works which illustrate his poetic universality and transformative nature. Under his guidance, the Writers Workshop flourished, fostering a vibrant community of authors who significantly contributed to Indian culture. Even today, Lal's love poems continue to resonate, offering a timeless exploration of love's profound influence. This paper deals with the theme of love in his collection *The Parrot's Death* and establishes his diverse views on the theme of love.*

Keywords: *Universality of Love, Introspection, Lal's poetry, imagery of love, love poetry.*

P. Lal, the renowned founder of the Writers Workshop in Kolkata, was a gifted poet and a prolific publisher and editor. His love poetry has a timeless aspect that perfectly conveys the subtleties and complexity of human emotions. "Love's Body," one of his well-known collections, demonstrates his skill at writing poetry that explores the complexities of love in detail. One discovers a complex emotional tapestry woven with beautiful language and great understanding in Lal's love poetry. His investigation of love is beyond the traditional and explores the metaphysical and spiritual spheres. The poetry frequently evokes feelings of want and longing, eloquently expressing the essence of human interactions with an uncommon sensitivity. The ancient traditions of poetry are reflected in the lyrical beauty of Lal's works.

"Though Lal's poems certainly cannot be called obscure, his succinct style and economical use of the language as well as the, at times, structural complexity of his works characterize them as very personal expressions of common human experiences." (Riemenschneider 35-36)

Love transforms into a transcendent power in this beautiful setting that he creates with his colourful imagery and symbolism. P. Lal's poetry explores the mystical aspects of love and the subtleties of a lover's touch.

P. Lal's poetry frequently features themes of love, desire, and connection, illustrating the universality of these feelings. His poetry often examines the points when love becomes a unifying force that permeates all of existence—the crossroads of the cosmic and the human. Under P. Lal's direction, the authors' workshop developed into a creative melting pot, nurturing a community of authors who substantially contributed to India's cultural fabric. Readers are still moved by this well-published poet and editor's love poems, which provide a timeless examination of love's profound and transformational power. The poet says:

"Look, on a golden rose the hunched bee
Exhibiting a pose as a cocoon,
Silent upon the incessant afternoon
Distils its summer share of ecstasy
(the indeterminate turn of either knee
Suiting the night jaunt of a tipsy moon);
And, all despair and drunk, drops half aswoon
And with the summer drowns peacefully." (Lal 15)

An illustration of a bee on a rose opens the poetry "The Simplest Love." The poem also looks at love's power. In the poet's universe, love can triumph over any challenges. This message is upbeat, suggesting that love is the most potent force in the cosmos. Being "hunched" and "exhibiting a pose as a cocoon," the bee appears at ease and comfortable. The fact that the bee "distils its summer share of ecstasy" and is "silent upon the incessant afternoon" suggests that it is happy, although a basic joy. Next, the poet suggests that the bee is intoxicated with love by comparing its knee and the "night jaunt of a tipsy moon." In the second stanza, the poet anticipates an existence where the ground might move and speak upon the bee's heart. This implies that the poet thinks love and compassion are possible in the natural world. The poet envisions two souls "corroding worlds apart" coming together when the rose swallows the bee

in another universe. This implies that the poet thinks love can bridge even the most significant gaps. The poem ends with the lines:

"O, the stars would stop, and turn, and stop; and we
devise the simplest means to simplest love." (Lal 15)

These lines imply that the poet thinks love is the universe's most potent force. It's a power capable of stopping even the stars in their tracks. The poet also implies that love is a straightforward emotion. It doesn't call for intricate planning or schemes. Two people willing to share their hearts are all that is needed. Because the poem is written in free verse, the poet has much creative license with its shape and organization. The poet employs a range of poetic tropes, such as personification, metaphor, and simile, to arouse powerful feelings and produce vivid images. The poem is written expressively and poetically. The poet employs various poetic methods to give the reader a multisensory and immersive experience. The poem is enjoyable to read since it is filled with beautiful and loving imagery. The poem is rife with symbolism, and the reader is left to consider its numerous interpretations. The poem honours nature's simplicity and beauty. A representation of this simplicity is the bee. It is a creature satisfied to savour life's small joys and lives in the present. Considering this, "The Simplest Love" is a stunning and poignant poetry on the strength of love. The poem is a gentle reminder that although love is a power, it is also a straightforward emotion.

The opening lines of "The Bronze Girl" describe a dancing girl and a dead emperor lying next to each other in the heat. The girl's anklets are dust-covered, and the sun doesn't seem to care about them. This implies that the two characters have lost all significance in the world. The noises of the past—singing, chariot dancing, and fire—are described in the following poem. Though these sounds are simply recollections, they are connected to life and activity. The "star-stricken Aryans," a representation of the past, are next mentioned by the poet. The moonlight, bathhouses, and sand are all shown in the third verse as part of the present. These pictures conjure up ideas of nothingness and ruin. The poet then talks about two species that reside in the dark, lizards and beetles. The sun is described and compared to an apple in the last stanza.

"Apple-bent, the sun catches

Voices like drums clear:

Look here, kunitz,

A bronze girl. Then silence.

Where the living are dead." (Lal 16)

The sun is a representation of both life and death. The poet hears empty, clear sounds that sound like drums. This implies that the voices are outdated concerning the current and belong in the past. The poem serves as a potent reminder of life's fleeting nature. The dancing girl and the emperor were once significant and strong individuals, but they are now only in the past. This implies that we are all mortal and that life is ephemeral. Because the poem is written in free verse, the poet has a lot of creative licenses with its shape and organization. To create a rich and complex poem, the poet employs various literary techniques, such as symbolism, imagery, and allusion. The poem implies that the past is constantly present in the present and is full of references to the past. There are several ways to interpret the poem. It might be seen as a lament for the passing of the past. The poet laments the end of a period of existence that was characterized by song and dancing. The poem might also be seen as a reflection on the nature of time. The poet argues that the past is ever present in the present and is never completely gone. As a result, "The Bronze Girl" is a sophisticated and provocative poem that examines loss, memory, and time. The poetry serves as a reminder that even if the past has moved on, it still exists.

As the poem "Not Dangerously, Perhaps" opens, the speaker declares that if love is described as roses, they are prepared to dwell in the addressee's "intemperate grove". The poem honours love in all of its manifestations. Even though embracing love might be risky, the speaker does not back down. This implies that the speaker is a self-assured and enthusiastic person. Given that the term "intemperate" may refer to either "excessive" or "unrestrained," the speaker appears to be implying that they are prepared to embrace love in all of its complexity, even under risk. The speaker is compared to a golden bee "nuzzling" a rose in the next verse. The speaker's analogy implies that they are anxious to feel love and desire, symbolized by the bee. However, the speaker also concedes that love can be risky because bees are "lascivious" and can sting roses. The speaker's affection is compared to a bee's passion for a rose in the third verse.

"I do not think the bee

In her lascivious fuss

Creates a world, my friend,

More sweet, more dangerous. (Lal 17)

The speaker rejects the idea that a "more sweet, more dangerous" world exists because of the bee's love. The poem also looks at danger as a subject. In order to feel love, the speaker is not afraid to take chances. This implies that the speaker is open to showing vulnerability and putting oneself out there. This means that the speaker has faith in their own capacity for both giving and receiving love. The last stanza argues that bees and humans "improve in terms of love." This implies that love is a power capable of enhancing people's best qualities. After that, the speaker requests permission to "roam this night" in their "intemperate grove." This implies that the speaker is ready to feel everything that comes with love.

Because the poem is written in free verse, the poet has much creative licence with its shape and organization. The poet crafts a complex and captivating poem by utilizing a range of literary tropes, such as metaphor, simile, and imagery. The poem is replete with sensuous imagery, and the reader is allowed to consider its numerous interpretations. This poetry on the power of love is exquisite and impassioned. The poem is a gentle reminder that although love might be risky, it is always worthwhile.

P Lal's poem "The Parrot's Death" examines aging, imprisonment, and the need for escape. To evoke a sense of imprisonment, Lal uses succinct and expressive language. She also symbolizes the speaker's existential and emotional issues with vivid images and metaphors. The opening lines:

"When rains fall

Is all astir

My green soul

My prisoner" (Lal 19)

set the tone by intertwining nature and confinement, suggesting a soul restrained within the constraints of circumstances. The mention of November and middle age adds to the impression of life being at an autumnal stage characterized by internal strife and an increasing need for freedom.

The poem's intricacy is increased by drawing parallels between the soul and prison and between love and an enemy. By deftly bridging captivity's emotional and physical dimensions, Lal argues that love may be limiting and that the soul, like a bird in a cage, longs to be freed. The

last cry, "Take heart and go!" to the cherished bird, expresses a longing for emotional and personal independence. P Lal's "The Parrot's Death" is essentially a subtle examination of the human condition that delves into topics of limitation, ageing, and the universal longing for liberation. The following poem, "The Bee's Love," opens with a description of a "sensible" bee that prefers "fragrance, not flower." This implies that the bee is not interested in the sensual components of love but rather is a creature of reason and logic. The poet then compares the bee and stones or saints, two objects for restraint and purity.

But lovers are wiser
Than saints or stones,
Loving rings round dark eyes
And Brittle bones. (Lal 18)

The bee is compared to lovers in the following lyric, who are "wiser" than stones or saints. Even if they are aware that physical love might result in agony, lovers are nevertheless prepared to embrace this relationship component. Using "rings round dark eyes" and "brittle bones," two other emblems of vulnerability, the poet compares lovers. In the last verse, love is compared to a flower. Roots of the flower extend "beyond fragrance, beyond power of loving speech." This implies that love is a difficult and enigmatic feeling beyond human language's scope. The poet then concludes that love is "the only power" that can "transcend" logic and reason.

The poem's free verse style allows the author much creative leeway about shape and organization. To produce a rich and vivid poem, the poet employs a range of poetic techniques, such as metaphor, simile, and imagery. The reader is left to consider the several interpretations of the poem, which is rife with symbolism. The lovely and thought-provoking poem "The Bee's Love" explores the essence of love. The poem argues that love is an enigmatic and complicated feeling that is difficult to describe adequately. The poem also looks at vulnerability, implying that to truly love, we must be willing to expose ourselves to the potential for sorrow.

Prof. P. Lal's poem "On Transience" contemplates the impermanence of human existence and the meaning of time. The speaker invokes the story of Psammetichus, an ancient Egyptian pharaoh credited with carving a hieroglyphic message into a rock face, to introduce the topic. The speaker argues that Psammetichus' message will endure longer than the carvings made by other artists, whose images are now disappearing off precarious cliffs. The speaker continues by inquiring about the nature of time from the wild sea and wind.

"Ask the wild wind. It is all that they knew.

Ask the wild sea. It is all on the rock.

And here and there, if you will look, a clue

Will loom immenser than Anticch." (Lal 14)

There are no absolute solutions to the ever-evolving natural forces of the wind and the sea. However, they contend that there are hints regarding the purpose of life to be discovered in the natural world. The poem's final verse revisits the idea of the Egyptian pyramids. The speaker mentions how the once-grand pyramids are now deteriorating and collapsing. The speaker further implies that this does not concern the pharaohs who constructed the pyramids. The "asleep" "have not heard of birth" or "death." This implies that the pharaohs have attained a level of enlightenment and tranquility that is inaccessible to humans.

There are several ways to understand the poem. It's just a straightforward reflection on life's fleeting nature. The speaker serves as a reminder that everything, including people, is prone to deterioration. The poem also implies that life is about more than only the material world. For instance, the water and the wind stand in for the uncontrollable natural elements. They stand for the enigma of existence as well. The poem argues that studying nature may give us insights into existence's purpose. Another way to interpret the poem is as a celebration of the human spirit. Great monuments withstood the test of time were initially constructed by the pharaohs, who are now reduced to dust. This implies that despite our mortality, our accomplishments may have a long-lasting effect on the globe. Ultimately, the poem means that we shouldn't be terrified of dying. Rather, we need to welcome life and all its blessings. The poet says:

But Cheops deeps: he has not heard of birth.

And Sosostris: he has not heard of death." (Lal 14)

The poem's free verse form gives the speaker much freedom regarding rhythm and structure. Another aspect of the poem's nature is its use of symbolism and imagery. Pictures of the wind, the sea, and the pyramids are employed to invoke the concepts of time, change, and eternity. The term "gauze," which alludes to the frailty of life, is another example of the poem's symbolism. A poignant and thought-provoking poem, "On Transience," addresses the essence of time and the purpose of existence. Although everything is fleeting, the poem serves as a reminder that the human spirit is resilient and can find meaning and purpose even in the face

of death. The poem "The Slippers" is a short, playful ode to the speaker's lover, referred to as "she." The speaker begins by describing the lover's slippers, which she calls "thunderclaps."

She calls them thunderclaps,
She even had the courage
To show her early snaps. (Lal 24)

This is a lighthearted way of explaining the loud noise made when the slippers are stepped in. The speaker continues by saying that the lover even had the guts to show her some of her earliest photos, which are probably just self-portraits. This implies that the partner is self-assured and at ease with her own flesh. The speaker then begs God to grant the lover grace and love, as well as to bless her sense of humor. The speaker argues that the lover's love is warm, nourishing, and life-giving by drawing a comparison between it with sunlight on verdant land. The speaker then requests that the fortunate lover of the lover touch her tonight with grace.

Touch graciousness tonight,
Lucky lover to receive
Her travelling delight. (Lal 24)

In the above poem the speaker wishes the lover to receive polite and respectful treatment. As it is clear that the poem has an easy, straightforward writing style in which the speaker uses simple, understandable and clear language. The tone of the poem is similarly cheerful and joyful and it adds to the excitement and enjoyment of the poem. There are several ways to interpret the poem. It might be seen as a celebration of the lover's beauty, elegance, and humor. It might also be seen as a prayer for the happiness and well-being of the beloved. In the end, the poem is a lovely demonstration of compassion and love.

In the poem "The Old Man" the dialogue takes place between the speaker and an elderly man. The elderly man informs the speaker that he had been more powerful, quick, and aggressive than the speaker is now. But he also asserts that life is harsh, and that the thing called love is much more brutal. While one witnesses that the elderly man's remarks are rich in wisdom, one finds that they are also heavy with melancholy. The vigor and vitality of old man first impresses the speaker and then the older man's remarks make the speaker aware that life is not always simple as one usually thinks. The speaker starts to making doubt of his own vigor and strength. He thinks if he would ever gain the elderly man's wisdom or encounter the same

type of love. The old guy bows his head as the poem reaches its conclusion. The fact that the old man's eyes are crimson indicates that the man has a vast experience in life. The speaker is left to consider the elderly man's advice and speculate about what lies ahead. The speaker declares:

"Thoughts ran like tremors in my mind.

I was wise, but wisdom goes; I was mad,

But sanity comes; when I looked, I did not find;

When I saw, I did not see; when I laughed, I was not glad;

Light in his eyes, he bowed his head;

He was an old white man, but his eyes were red." (Lal 21)

The poem's informal verse style gives the author a lot of creative leeway regarding shape and organization. To produce a rich and vivid poem, the poet employs a range of poetic techniques, such as metaphor, simile, and imagery. The reader is left to consider the several interpretations of the poem, which is rife with symbolism. The poem "The Old Man" explores life, love, and wisdom in a lovely and thought-provoking way. Although life is not always easy, the poem serves as a helpful reminder that it is crucial to develop courage and insight in the face of difficulty.

The poem "The Rose World" praises life's fragility and beauty. The speaker discusses a rose garden, where people find "meaning in fragrances" and "life is the careful delivery of leaf." In this universe are just the perpetual cycles of birth, development, and decay. There are "no welcomes and no farewells." As "bird or leaf," the speaker invites the reader to visit this rose garden and enjoy life's little joys.

"This is a rose world.

Here meaning is in fragrances

And life is the careful delivery of leaf.

This is my friend's garden:

No welcomes and no farewells-

You shall be remembered in terms of love." (Lal 22)

This is the place to be among "squirrels and homing sparrows," and to have "tea before sunset, and conversation." The poem argues that these little moments matter more in life than big gestures. At the end of the poem, the speaker muses on the "meaning of this rose world." By his own admission, it "communicates syllables more splendid than life." This implies that the rose garden is a location of profound beauty and truth, where one can connect with life's fundamental purpose.

The poem has a flexible rhyme scheme system, and it is composed in free verse. The perusal of the poem allows the speaker to convey his thoughts and feelings naturally and spontaneously. One may witness that the images abound in the poem, like "the delicate air" and "the syllables more splendid than life." The reader is provided a rich, visceral experience and for this he thanks this visual. The poem is predominant with symbolism as well. The rose is a conventional representation of beauty, fragility, and love. Hence, the rose garden symbolizes a serene, beautiful, and calm environment. According to the poem, being blessed with these attributes is essential for living a meaningful life. The simple and straightforward joys of life are celebrated in this lovely and poetic poem that serves as a reminder to treasure the moments we have, and it is axiomatic that often the most significant things in life are the hardest to notice.

If we take the setting of the poem "An Encounter with God in a Rose Garden" we find that it is a rose garden, which is a conventional representation of beauty, purity, and love. To obtain "deliverance" from their transgressions, the speaker of the poem offers their transgressions to the "benign sun." here in the poem the sun represents the forgiveness and kindness of God. There are three stanzas in the poem in which the speaker begins the first verse by describing the rose garden and the air that is "like a flute." Here the poem implies that the speaker is in a calm and pleasant setting. In adding up, they are waiting for "deliverance," which suggests that they are asking for forgiveness for their transgressions.

"In the discipline of flowers

In my friend's rose garden

Early summer and air like a flute;

Awaiting deliverance I offer my sins to the benign sun." (Lal 23)

The speaker hears the flute and the rose tree whispering to them in the second stanza. The flute informs them that after they remove the "husk of things," they will see the "white rose." This implies that the speaker must accept a new life and get rid of their old habits. Additionally, the

rose tree instructs them to be "leaf by leaf immaculate in a fragrant love." Here the poem implies that the speaker's love for God must be unalloyed and true. The speaker of the poem listens to the "benign sun" speaking to them in the third verse. Here they are informed by the light that "more red roses than white for the wayward." And here the poem ends with:

"Cast away cast away

Strip the grey crust

Unfold a white rose to the sun:

Child, leaf by leaf immaculate in a fragrance in a fragrant love." (Lal 23)

This indicates that the speaker must accept a new life of holiness and love and let go of their past.

It is because the poem is written in free verse form, the speaker of the poem can freely and naturally convey their feelings and thoughts. The poem is replete with vivid imagery, such as the "white rose" and the "air like a flute." The reader of the poem is here provided a rich, visceral experience of the visual. Here we find that the poem is also filled with a great deal of symbolism where the rose is a symbol that perfectly encapsulates the essence of love, beauty, and purity. As a symbol of God's mercy and forgiveness, the sun is associated with the sun. The readers notice that there is a spiritual path represented by the flute and the challenges are represented by the thorns. Subsequently we also notice that, "An Encounter with God in a Rose Garden" explores the concepts of sin, forgiveness, and redemption in a manner which is both beautiful and thought-stimulating. Here we find that the poem serves as a reminder that the love of God is always available to us, regardless of how much we have sinned against him. This is also a fact that all that is required of us is to be willing to let go of the past and make room for a new existence that is one of love and purity.

We may now assert that the poetry of P. Lal, in a nutshell, investigates human feelings and relationships, as well as the intricate dance that takes place between the ephemeral aspect of existence and the love that lasts forever. We may take a look at a few instances of poems that serve as examples are "The Parrot's Death," "The Bee's Love," and another poem. After the perusal of these poem it comes to the notice that P.Lal has a great understanding of the human experience, as seen by the fact that his poetry addresses subjects such as aging, spiritual satisfaction, the complexities of love, and incarceration. By abundant use of vivid imagery and symbolism, the poet has equipped his poems with a lyrical beauty that is founded on old traditions. The poems portray complicated emotions via the use of these elements. A few

poems such as "The Rose World" and "An Encounter with God in a Rose Garden," p. Lal transports his readers into meditative environments and highlight the beauty and fragility of life, as well as the possibility of spiritual regeneration. In addition to making a significant contribution to the literary world, P. Lal, who was the founder of the Writers Workshop, was also known for cultivating a community that contributed to the enhancement of India's cultural fabric. His poetry continues to be relevant in the modern day because it offers a timeless comprehension of the profoundly transformative power of love and the human condition,

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