

Alienation in The Poetry of Philip Larkin and British Poetry

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Abstract

It is said in the Norton Introduction to Literature that "poetry gives a vocabulary for emotion." Peter Howarth argues in his book *British Poetry in the Age of Modernism* that the social progress that has taken place in modern times has left obvious imprints upon the poetic form. This author is of the opinion that, as a result of advances in scientific knowledge, poetry has advanced, both in terms of its form and its meaning. In his book "The Use of Poetry and the Use of Criticism," Thomas Stern Eliot provides evidence in favour of this viewpoint by confirming that political and socio-historical existence may be analyzed via poetry. In doing so, Eliot anticipates Howarth's interpretation of this concept. When Philip Arthur Larkin says that he works as diligently as possible not just to analyze the social climate throughout his poems but also to discover measures to soothe the traumas endured in the second half of the twentieth century, one can really agree with him. This British poet places the social unrest that occurred during the World Wars in the forefront by adopting such a position, and from this point on, his attention is kept on the existential quest that was manifested in the post-war period when many British citizens were intrigued about their material renovation. This is because the poet believes that the conflicts between the sexes were the root cause of the social unrest.

Key Words: *Interpretation, Social unrest, Existential, Conflicts, Contemporary, Provincial*

Introduction

Overview

The major features of Larkin are his pessimistic temperament and his voice of defeat, yet we can't ignore the fact that he has a sense of humour. He begins his writing career as a writer, but ultimately, it is his poetry that brings him fame. After the publication of "North-Ship" in 1945, "The Less Deceived" in 1955, "The Whitsun Weddings" in 1965, and "High Windows" in 1975,

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Received 08 Dec 2022; Accepted 18 Dec. 2022. Available online: 25 Dec 2022.

Published by SAFE. (Society for Academic Facilitation and Extension)

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he goes on to write three more books in quick succession (1974). He was presented with the Queen's Gold medal in 1965, and he also has honorary doctorates from a number of universities located in the United Kingdom. The position of Poet Laureate was extended to him. Larkin valued seclusion and loathed travel. His poetry investigates contemporary perspectives on topics such as labour, pleasure, love, and death. In addition, the realities of post-war England are reflected in his collections of poetry. Both "Going" and "Wedding Wind" were poems that illustrated the harm that had been done to the old religious rites and rituals that were practised in Britain. The poem "At Grass" was meant to represent the decline of Britain's former splendour. Larkin's animal stories may be found in his poems "At Grass," "Wires," "Myxomatosis," and "Toads," among others. In his poem "Church Going," he emphasised the viewpoint that the faith and religion may go, but the spirit of the tradition would live on forever. Larkin believed in love and sex, but he didn't believe in marriage at all. The book "The Whitsun Weddings" demonstrated how the social and cultural milieu of England was changing at the time it was written. Both "Here, Mr. Bleaney" and "Dockery and Sons" were poems written by him that made it very evident that the motivating drive aspires for a life free from alienation. The poem "Here" went from night to day and from an industrial setting and busy roadways to open fields and pastures as it progressed.

The contrasts in class and culture are brought to the forefront throughout these chapters. Another theme that runs across these books is the inevitability of passing away. According to Larkin, the spectre of mortality hangs over all aspects of human life, including work, play, and even play. The poet expressed his thoughts on living in all social strata in the poem "Nothing to be Said," which was written by him. Larkin is the poet who most exemplifies those who wrote after the war. In his poetry, reality is presented as an indisputable truth; but, for some reason, he did not see man as an autonomous creature or as someone who has the ability to shape the conditions of his life. In this respect, he progressively comes to resemble Thomas Hardy, despite the fact that Hardy did not place any stress on the sorrow of old age or the certainty of death in his work. He focused his attention in many of his poems on the more negative elements of human existence. When we thought about this, a number of poems sprang to mind, including "Next, Please," "Ambulances," and "Dockery and Sons," among others. Larkin's anxiety over his own mortality reaches its peak in the poem "Aubade," which he wrote. Larkin wasn't always a gloomy poet, despite his reputation. A number of his poems feature a highly moral protagonist who is concerned with the regulation and administration of existence.

His attitude toward passing away was not at all like that of W. B. Yeats, who engaged in a valiant battle against time and death. Rather, it was more like Thomas Hardy's resigned acceptance of an unfavourable fate. Larkin had a negative outlook on life and its possibilities. In his poems, he laments the futility of life and its circumstances. In virtually all of his poems, there is a consistent allusion to gloom, misery, melancholy, and a hint of death. This is something that we perceive.

The Poet of Provincial Melancholy

The 1950s were a time when English writing became more characterized by a rising feeling of provincialism and insularity. As Sisir Kumar Chatterjee succinctly points out, in the years after the Second World War, the English developed a sentimental sense of nationalism and resolutely encouraged everything that is English as compensation for the decline of England's military and political power in the world. They did this as compensation for the fact that England was no longer the dominant military and political power in the world. In such a patriotic environment, the Movement poets avoided topic themes that were considered to be outside the cultural boundaries of the island. Kingsley Amis's dismissive remark that "Nobody wants any more poems on philosophers or paintings or novels or art galleries or mythology or other places or other poems" is possibly the most telling example of their bias towards the non-English subject matter. Also holding a large position in Larkin's poetry is the concept of provincialism. Several times, Larkin articulated his problematic opinions regarding the impact of foreign literature, provincialism, and insularity in a manner that was honest and forthright, albeit not quite as crass as Amis. For instance, during a conversation with John Haffenden, Larkin responded to the accusation that he was guilty of cultural chauvinism because of his hatred for literature from other countries by stating, "[b]ut honestly, how far can one truly integrate literature in another language? To the extent that you can comprehend your own writing?" Larkin's ideas about his native culture should not, however, be taken at face value in order to promote the poet as a national hero. The poet once admitted that he never had a strong commitment to any place, including Hull, where he spent the majority of his life, and this fact should be taken into consideration when evaluating Larkin's ideas about his native culture. During an interview, Larkin was asked whether he like living in Hull, to which he said, "I don't really notice where I live: as long as a few basic demands are met - peace, quiet, warmth - I don't mind where I am." Regarding Hull, I like living there since it is so remote in comparison

to other places. As someone else phrased it, we were "on the road to nowhere." It is smack dab in the centre of this desolate area, and the only thing that is beyond this desolate land is the ocean. I like that. (Larkin, 1983: 54)

Not only do the emotions of isolation and detachment come through in his interviews and private writings, but a good number of his well-known poems are also the product of the bleak environment in which he lives. For example, Larkin disapproves of the concept of being rooted in his poem "Places, Loved Ones" by means of a painful confession;

No, I have never found
The place where I could say
This is my proper ground,
Here I shall stay. (Larkin, 2012: 29)

An Unyielding Anti-Modernist

Two poetry collections that were collected by poets involved with the Movement are often referred to by literary critics when they are attempting to define the traits that were prevalent in English poetry during the 1950s. Blake Morrison, who is a prominent representative of this school of criticism, asserts that "[...] the Movement's 'personnel' came with the appearance of two poetry anthologies: *Poets of the 1950s* (1955) edited by D. J. Enright and *New Lines* (1956) edited by Robert Conquest." *New Lines* was edited by Robert Conquest. *Poets of the 1950s* was edited by D. J. Enright. Later critics, such as Stephen Regan and Andrew Swarbrick, who give an in-depth study of both anthologies in their own books, agreed with Morrison's methodology and used it as their own. This school of thinking, in particular when it is used in a manner that is complimentary to criticism that is historically or culturally oriented, is definitely worthy of consideration. It is sufficient to state that the responses of the Movement poets to their forebears from the 1920s and 1930s, notably their ideas of poetry, will help shape the outlines of their very own poetry. In this particular setting, Andrew Swarbrick uses the term "the corpus of the Movement" to allude to D. J. Enright's editorial piece that was included in his anthology. Swarbrick contends that Enright encapsulates the spirit of the Movement poetry in this article by putting forward "a demand for a poem navigating a middle course between despondent imitations of T. S. Eliot's *The Waste Land* (1922) and the neo-romanticism of the 1940s." The practical insight that D. J. Enright gives into the poetics of the Movement may be

found in his appeal for a poetry that is scrupulously separated from the two literary styles that came before it. In point of fact, if provincialism was one of the consistent features that the Movement had, then the poets' rejection of the aesthetic standards that had been established by their immediate predecessors was the foundation upon which their common poetics was built. In this regard, the hostility that the Movement poets had for modernism and the ideas that its most prominent representative, T. S. Eliot, had created are especially noteworthy. It is for this reason that it is beneficial to spend some time contemplating Larkin's views on modernity. Evidently, modernism was one of the things that Larkin detested the most in the world. Larkin notes in the preface to his book *All-What Jazz* that his disdain for modernism is not just an issue of aesthetic preference or preference in general. He criticizes modernist artists and authors for ignoring the social and ethical implications of their work in favour of aesthetic experimentation, and he holds them all accountable for this ignorance. He says, "I loathe such things not because they are novel, but because they are reckless exploits of technology in opposition to human existence as we know it." This refers to the works of great modernist authors and painters. My primary complaint of modernism, whether it was created by Pound, Parker, or Picasso, is that it does not assist us in either enjoying ourselves or enduring the experience. It will keep our attention for as long as we are willing to be baffled or offended, but the only way it can keep that attention is by becoming more perplexing and outrageous; otherwise, it has no staying power. As a result, every modernist feels the need to go more and further into graphic depictions of gore and sexuality [...] (Larkin, 1983: 297)

Literature Review

Gill, Patrick (2019) Even though the sonnet is frequently linked to distinct eras in the history of literature, such as the Renaissance and English Romanticism, the Movement, which flourished in the middle of the 20th century, is not typically thought of as a school that has a strong affinity for this particular poetic form. After all, the Movement is typically linked with a skeptical empiricism and a certain degree of pessimism, both of which do not seem to be very compatible with the sonnet form. This study explores the progression of Philip Larkin's sonneteering from the late 1930s into the 1970s, focusing on how it ties to his other poems and how it changed during that time period. The essay argues that from Larkin's earliest experiments with the form, his sonnet writing was instrumental in developing his distinctive poetic voice. Particular attention is paid to Larkin's constant undermining of those structural properties that give the sonnet a positive and constructive outlook.

Mastud, Shahaji (2017) One of the poets associated with the Movement, Philip Larkin was of the opinion that each poem should be its own cosmos that has been newly constructed. If each poem is its own world, then the poems do not need to adhere to any one tradition in order to convey their intended message. In his poems, Larkin avoided using references, obscurities, and irrationalities wherever possible. He places a strong emphasis on the importance of substance above technique. As a consequence of this, the images he paints in his poetry are accurate depictions of everyday life. The poetry of the Movement was a reaction against the war literature and against poets like Dylan Thomas, whom Robert Conquest accused of destroying the taste of poetry and insisting on the crippling theory that "poetry must be metaphorical." The poetry of the Movement was reactionary against the war literature and against the poets.

Al-Hajaj, Jinan (2016) The idea that Philip Larkin's poetry addresses intellectual and philosophical issues in a way that reflects a profound engagement of the poet's mind with the world around him serves as the argumentative foundation for this thesis. [Cit His poetry is sometimes characterised as being straightforward, open, and clear; but, it also contains arcane places and mental processes that are obscured. The thesis argues that Larkin's work is preoccupied with fathoming out mental and psychological profundities and that it has a tendency to philosophize and theorize its own intellectual procedures as it handles and sifts the seemingly everyday commonalities. The poems do not limit themselves to the literality and immediacy of a single issue, but rather make an effort to express the shapes of thinking and reflection instead. Larkin's poetry has the ability to evoke and stimulate a feeling of wonder and discovery, as well as a search of a fundamental perception, enlightenment, and knowledge, and it strives to go beyond than that to do this.

Therefore, a poem by Larkin cannot be read linearly without surrendering what stirs deeply in the language that was selected, as well as the rhetorical and syntactical twists and contortions that allow the poems to achieve their intellectual and contemplative effect. Larkin's poetical personae often find themselves involved in intellectual pursuits, and as a means of assisting them, the poet employs logic and reason on occasion. In poems in which the poet strives to acquire an awareness of and an understanding of our existential dilemma, imagination, dream, and conjecture are commonplace throughout the collection. The study traces the various elements and aspects of this involvement in thought and introspection in Larkin's poetry from the very early juvenilia through his first published collection *The North Ship* (1945), all the way across his mature collections, *The Less Deceived* (1955), *The Whitsun Weddings* (1965),

and *High Windows* (1974), to his later and posthumous poems. This involvement in thought and introspection can be found throughout Larkin's poetry from the very early juvenilia through *Each of the aforementioned collections receives extensive examination across the course of six chapters. There is an introduction to the thesis that discusses the concept of "poetry of the mind" and then outlines the many ways in which that concept might be applied to Larkin's poetry. A coda that discusses the most important results of the research is included as the last section.*

Can, Taner (2015) Literary historians now have a useful tool at their disposal in the form of literary eras and groups, which allow them to split and subdivide the vast history of literature into pieces that are more manageable and understandable. However, literary eras and groups may also include significant challenges, especially those pertaining to the identity of the group. One of these difficult groups is The Movement, which, although having shaky beginnings in the 1950s, has come to characterise a particularly fruitful period in the history of English poetry. In contrast to what its name may lead one to believe, "the Movement" does not refer to a cohesive group of poets with a distinct ideology or aesthetic agenda.

Rather, it refers to a tendency in poetry that evolved in the cultural atmosphere of post-war England. Therefore, critical studies on the poetry of the Movement should not centre their attention on the subject of group identification, the presence of which is very questionable, but rather should be dedicated to theoretical debates on the works of significant poets of the 1950s. To put it another way, the guiding principles of the Movement are only discernible in the writings of the poets who were involved with it. In light of this, the purpose of this essay is to provide a theoretical framework for the poetry of the Movement via an analysis of Philip Larkin's poems, interviews, and private writings.

Philip Larkin and British Poetry

Philip Larkin (1922-1985) is often regarded as one of the most significant English poets of the 1950s, if not the most significant. He passed away in 1985. He had his primary education at King Henry VIII Grammar School in Coventry, West Midlands, before continuing his studies at St. John's College in Oxford. He was born there. Between the years 1940 and 1943, he majored in English. After that, she worked as a librarian for a considerable amount of time at a number of different institutions. His involvement with the Movement and the publication of

his poem "The Less Deceived" in 1955 are the two primary factors that contributed to his rise to prominence as an influential poet. His reputation as a poet is largely predicated on these two factors. The writings and ideas of three young men, Philip Larkin, Kingsley Amis, and John Wain, were the impetus for the beginning of the Movement in the middle of the 1950s. Three poets who, in the opinion of M. L. Rosen, "very much differ from one another, but share a particular viewpoint and a disdain of showy mannerisms or Romantic ideals." (1) The Movement may have started a little bit earlier, that is, toward the end of the 1940s, in the writings of some poets and writers such as Oscar Mellor, John Wain, G. S. Fraser, and Iain Fletcher. Their critical readings and literary products were among the early manifestations of this new spirit that rejected the "1940s sinister corrupters of poetic taste." (2) However, since no one was really sure what this new spirit stood for, it was often referred to as "the Movement."

In the October 1954 issue of *The Spectator*, the first statement of this emerging movement in poetic style was published. It identified itself simply as "The Movement." There are a great number of authors and poets who are associated with this movement: Elizabeth Tennings, John Hotlaways, Thom Guvn, P. J. Enright, Donald Davie, and Robert Conquest served as editors for *The New Lines* anthology, which was published in 1956 and featured all of the aforementioned authors in addition to Larkin, Amis, and Wain. P. J. Enright, Donald Davie, and Robert Conquest were also contributors to the anthology. They all exemplified an intellectual response to the neo-romantic movement of the 1940s, most notably Dylan Thomas. They demanded that intelligence and intelligibility should be regarded as essential virtues in poetry, and Robert Conquest called for a renewed attention to the "necessary intellectual component in poetry viewed from a common sense stand point" in his call for a renewed attention to the "necessary intellectual component in poetry." (3) The great theoretical constructs and the agglomeration of unconscious commands were to be rejected in favour of reverence for the real person or event and the conventional English norms, the iambic pentameter or tetrameter line. This was to be done in favour of the reverence for the real person or event.

Larkin's Earlier Poetry

Philip Larkin has limited his writing to the escalating aftermath of the post-war deterioration because he is terrified of the all-encompassing character of the modern reality. As with other poets of the Movements who were interested in reconstructing the "historical and social conditions of their period," As Regan correctly points out, Larkin's poetry cannot be "isolated

from the social and political history of the post-war years." This is stated in Swarbrick's 71st chapter (PL 23). To a large extent, "a wry commentator" on the precarious conditions of modern Britain. (Regan 12). In point of fact, one might make the case that we not only see the picture of T.S. Eliot's *The Wasteland* in the poetry of Philip Larkin, but we also see a clear delineation of how contemporary living has been influenced by the war. This is something that may be disputed. The "conflicting pictures" of Britain's loss of values are connected by both poets, as follows: We see most of the often-conflicting impulses of modern British literature converging in Philip Larkin, and the fact that he treats them with a peculiarly post-war perspective that was unavailable to the earlier moderns is what makes his contribution to English literature in the 20th century so distinctive. As a result, he becomes an indispensable figure in the modern era because he maintains the concerns and values that connect the major British writers who worked between the two world wars in a manner that is significantly more robust than any radical literary stance that is frequently imputed to them.

Larkin, much like T.S. Eliot, makes use of his poetic idiom in order to come to terms with a harsh world that has been ruined by the tragedy of World War II. There is a connection between the observations made by T.S. Eliot and those made by Larkin. Both of them see that the land and its people have lost all of their cultural, social, and moral qualities. T.S. Eliot places more of an emphasis on the moral and religious values, while Larkin places more of an emphasis on cultural and social values. Both of them have the impression that the present world is "The Wasteland," in which Larkin's worries are closely connected to the contemporary social texture. Larkin is a well-established realism who, in his endeavour to describe things as they are in reality, may be likened to a photographic realist.

However, he genuinely represents them as they would be in reality. It is more accurate to say that his poetry is "the union of true and unsatisfactory reality with disillusioned romanticism," as Kirkhan proposes. (This is a direct quote from Brennan 109.) If we examine his first book, *The North Ship*, which depicts the "poet's emotional reaction – resignation, disappointment, anguish, bitterness, comparison, and fellow-feeling in the face of the irremediable," then this characterization appears to be fairly suitable. (Kirkhan, citing Brennan 110 in his statement) As a result, his poetry does not fulfil any aesthetic requirements; rather, it enlightens us on the socio-political structure that existed in England throughout the time of his writing. The disgust that Larkin has for his environment suggests a reaction that is comparable to Eliot's when confronted with a real and contingent universe. Larkin, like Eliot, was troubled by the

rootlessness of the contemporary society, and Larkin, like Eliot, was unsatisfied with the reality that emerged after the war.

Alienation in The Poetry of Philip Larkin

The beginning of the 20th century was a time of fast societal development that had an effect on the minds and imaginations of those living at that time. In order to further non-humanistic goals, the Middle Ages practice of slavery, which consisted of "man serving man," was transformed into "man as the slave of technology and equipment." The two World Wars led contemporary man to have a confused mentality and artificial values when looking at the purpose of life and the dependability of civilization. This was a direct result of the wars. In addition, the psychological makeup of individuals as well as the organizational framework of societies were negatively influenced by socio-cultural and industrial advancements. Literature, which serves as a crucial medium of the experience of society, has taken on the function of transcending the surroundings while also either critiquing or glorifying the ideals of society. The literary canon of the post-war era is characterized by an emphasis on the recuperation of traditional, philosophical, and religious values. The artist, seeking refuge from the chaos that surrounds them, places the individual at the center of the cosmos and focuses their attention on the pessimistic and estranged inner world of their own autobiographical personality. A self-defining attitude results in the creation of an imaginative universe, in which the artist seeks to comprehend both him or herself and another person.

The poetry of Philip Larkin serves as a model for how to direct human attention to the pessimistic and unpleasant nostalgic mood of an isolated and lonely contemporary man. An examination and presentation of his poetry lead us to fundamental and well-known facts regarding the complex and indirect ties that man has made with contemporary civilization. It is clear from The Poet's comments that the two World Wars have unavoidably left their mark on social communication and engagement. This is something that cannot be undone. In addition, the imaginative world of the postwar artist has arrived at a pessimistic tone as a result of personal events, whether they were experienced or felt. It is suggested in this thesis that the overarching topic of Philip Larkin's poetry is isolation, which is coupled with a pessimistic kind of nostalgia, as well as a lack of contact. In addition, there are two primary reasons for his estrangement: one is referred to as "autobiographical," and the other is referred to as "social." According to Larkin, "Generally speaking, my poems are tied, therefore, to my own life." (Motion, 1993, 273). Some moments of the poet's estranged, separate, and self-dramatized

existence, as well as his pessimistic tone and judgment of life, as well as learning about Larkinesque solutions to societal difficulties and displaying his detached reality, which are all represented in his poems.

The Socio-Cultural Background of England in 1950s

Significant advancements were made in areas such as culture, literature, science, and technology throughout the first half of the 20th century. The financial and political crises made it possible for new ideologies, social organisations, philosophical perspectives, democratic advancements, and religious ideas to come into being. In spite of these positive changes during the years immediately after Globe War II, Britain experienced "a downturn and continued inability to compete with the rapidly emerging economies of the world." (Sokhanvar,1999, 198). Because of this ongoing failure, the social life in England was negatively impacted, and as a result, "the tranquil, stable, and well-regulated existence of the old England faded after the Second World War" (Thornley and Roberts, 1968, 149). The nation's factories were in disrepair, and there was a severe shortage of equipment, raw materials, and fuel, all of which contributed to the industry's precarious state. Women, children, the ill, the elderly, and those who were physically impaired made up the majority of the population of the residents who had survived. "...the war was responsible for the destruction and forced reorganization of a large portion of the ancient social and economic structure of England," in the same way that it "rearranged the political geography" (Betts, 1979, 167). It was necessary for England to develop a new way of life, one that would have been supported by a robust economy, a trustworthy government, and a reverent perspective on religious practice. England has moved on from its troubled history. It became a part of the global political system as well as the global economic system. It looked as if there were three different philosophies competing for a place in English society: fascism, communism, and welfare-capitalism (Sinfield, 2000, 89).

The Literary Aura in Postwar England

Not only did the novel undergo significant change and development throughout the 1950s, but so did all other forms of literary expression, including theatre, poetry, and fiction. "great blend of realism, romance, fairytale, satire, parody, play with form, and intellectual insight" best describes the literature of the 1950s (Carter and McRae, 2001, 412). When producing books or plays during the 1950s, "the writers typically dealt with the strain and pain of time and the unstable condition of men's thinking," according to one source (Anderson, Buckler and Veeder,

1979, 1077). Important works of literature emphasized the position of individuals within society. "featured individuals from all levels of society and explored varied subjects," and "the changes in views and political ideas were highly impacted by social events," were some of the things that the authors did (Thornley and Roberts, 1968, 143). There were certain concepts that were repeated from earlier discussions. "The subject matter and the topic were still, basically, the human condition; yet, the tools and techniques of investigating them were enormously richer and more diverse than they had been in the past" (Sokhanvar, 1999, 200). The variety of styles of writing in the 1950s produced literary works that were "a rich mixture of old and new, English and non-English, standard and non-standard, male and female, public and private, universal and individual, certain and uncertain, in the ongoing search to express the world one lived in." "a rich mixture of old and new, English and non-English, standard and non-standard, male and female, public and private, universal and individual, certain (Carter and McRae, 2001, 412).

Conclusion

Since its shaky beginnings in the 1950s, when it was given a canon of its own and reified in anthologies, the Movement has come to characterize a particularly fruitful period in the history of English poetry. However, whenever an effort is made to research the poets who were involved with the Movement, disagreements on the theoretical basis of the movement are brought back up. Because the Movement did not begin as a legitimate literary organization with a defined manifesto, one the reasons for this is that there is neither a detailed pattern of alliances nor a definite set of ideals that are recognized by these writers.

To make matters even more confusing, many of the poets who were involved with the Movement said that they did not consider themselves to be a part of any one literary group or school of poetry. ⁴ Because of the lack of clarity around the nature of the group's identity, it is necessary to use a bottom-up method, in which the features of a literary movement are investigated through the examination of individual poets.

As a result, the theoretical outlines of the Movement poetry have been delineated via the use of Philip Larkin's poetry, interviews, and private writings in this research. Evidently, Larkin's poetry was a reaction to a growing desire to express the sensibility of postwar English society. This need became more pressing. He composed several poems that depicted scenes from English rural life because he was drawn to the provincialism that was prevalent during the post-

war period. In addition, Larkin's theory of poetry, which he outlined in a disorganized manner in a variety of articles and interviews, had significant similarities with the new literary movement that emerged in the 1950s.

His rejection of modernist ideals in favour of easier-to-understand poetry, in terms of both the language used and the subject matter, is a particularly significant aspect of his work. Larkin's poetry is characterized by a strong feeling of provincialism and anti-modernist ideals, both of which contribute to the establishment of a relationship between Larkin and the literary style that came to be known as the Movement. However, it is essential to keep in mind that the critical discussion that is presented in this study is not an attempt to place Larkin in a literary group whose existence is highly debatable. Rather, the purpose of this study is to demonstrate that his poetry and theoretical writings exemplify the essence of a significant phase in the development of English poetry.

The work of Larkin has been analysed from a variety of perspectives, although some facets of it have not been subjected to much scholarly investigation. The intention behind this thesis is to bring attention to the aforementioned problem. In this movie, his connections with other people, the natural world, and modern civilization will all be analyzed. In order to identify the unique qualities of his poetry, it is necessary to consider the collection as a whole. It is only by an in-depth examination of his poetry that one can establish the level of care that he has for issues as well as the persuasiveness of his language.

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