

HOW THE SOUL OF PHILIP LARKIN FINDS FRENZY: A DISCUSSION ON MODERN POEMS

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Abstract: Frenzy is a kind of random imagination that is originated from emotion, stress, and so on. The discussion above shows how Frenzy is a very severe form affecting the human mind. Hand Book of Clinical Skills by twin professors, Jane Dacre and Peter Kopelman show its heinous effect. And it is being proved after having the description that Frenzy is a type of whimsical thoughts what compels the active as well as normal mind to be inactive and abnormal. Thus in the way of my discussion I explore that Frenzy waves so many symptoms leading us to the unsophisticated path where both our mental health and healthy thought are entwined to shrink. So man in the changing society, there he may be poet; or he may be writer; or be a man of any mark and recognition all should be free from Frenzy. It must be, as I think, discarded to think healthy, wealthy and propitiously and to sustain the flowing stream of changing circumstances.

Word Notes: Random imagination, Whimsical Thoughts, Symptoms, Mental health, Changing Society.

Introduction: Philip Larkin's attitude to the wildness in the 1960's adds an extra-dimension to modern English poetry. Becoming free from Freudian theory he exposes and sets up a type of emotion which is, recognizing and intolerable to the readers for his use of feelings and passion of modern world. The intensity of feelings and uncontrolled emotion of human mind depict how reality of the modern world is. The poet's mind explores the inner quality of men and their nature. Brutal zeal and ecstasy pervades our life so that we feel uncertainty, insecurity in every sphere of life. It is a condition of life of the changing surroundings in which no one can escape, and even the chaste girl too, who is bound to dig her own troubles and becomes inclined yellow leaves of trees. Lacan in his book '*Ecrits: a selection*' presents very fantastic idea on this: Let us indicate simply what it brings to the psychology of the emotion by showing the signification common to states as diverse as phantastic fear, anger, active sorrow, or psychasthen fatigue.

Discussion: The speaker in *Toads* describes his own life story. His toad-like life builds himself as toad; a burdensome life of six days in a week becomes like this because he feels the bitter taste of his experience on life for his little money or little income. As a librarian at a university he suffers from a shortage of money. To express his feelings on the need for money the speaker thinks that a number of people in this world suffer the pangs of the lack of money or short money like him. They do so because as the lyric speaker says they do not have any preferable work:

Lots of folk live on their wits:

Lecture, lispers

Losels, loblolly-men, louts-

They don't end as paupers;

(Toads L. 9-12).

Church Going of Philip Larkin is a specimen composition on Religious belief. Poet as a speaker describes his notion to a church—a place of worship and purification. He as a church-goer went there participating in religious ceremony and at the time of worshipping he saw various kinds of offerings there. But at a time people stopped gradually going to the Church. They, then, began to show decaying belief of ceremonial gestures. Though there were a few number of visitor gathered, the speaker still visited to the place.

"The country church" as the speaker describes "is inspected with an' awkward reverence' by a 'bored, uniformed' post-Christian narrator who frets at the prospect of a future in which religion will have shrunk to a prevalent fear of death. In the dense less church the poet-speaker observes how helpless women visited the spot again and again to pray for the cure of their sons who suffer from cancer. Assemble of women with their sick children to the desolate church building

creates the belief that the women visitor of the church are superstitious minded.

The poet, here, asserts that the church would be a place of solace where people in each age would mentally be free from all disturbances in their modern world and it would make one to be wise so that one could gain spurious ideas through the repeated visit to the spot. "But the poem" according to David Perkins, does not include Larkin among the "serious" persons" gravitating" to the Church. The insight he comes to is merely that there will always be such persons."

To create such sort of theme the speaker has framed an atmosphere of religious frenzy. It is a type of idiosyncrasies by which a stream of religious addiction entwines the mind of the visitors. The belief of like this is an absurd concept in the present age where scientific and technological progresses are of importance. So the thought of the people in the present day should be free from all types of superstitious beliefs and practices.

Next, the speaker-poet provides an ironic overtone that creates amusing interest to the readers so that they feel laugh at the spiritual solace of Church. It 'gives a depressing view of human nature as Larkin merely drops an Irish sixpence in the collection box'. It is because as the poet utters:

The echoes snigger briefly. Back at the door
I sign the book, donate an Irish sixpence,
Reflect the place was not worth stopping for

(Church Going, L. 15—18).

It shows mockery for giving or contributing money to the Church. The use of an "Irish sixpence" donated by the visitors suggests ambiguous feeling. We cannot understand why the speaker is eager to do so. The entire story of the poem explores abstract concept as gatherings of sick children's mothers at the Church and poet's contribution of "six-pence" to the Church, etc. It is according to N. Marsh 'tempting to follow the loose thread of his thoughts, and mistake this holiday whimsy for the subject matter of the poem; indeed, this has often been done.'

Feeling and expression of Philip Larkin presents an ambiguous figure named Mr. Bleaney. Mr. Bleaney in Larkin's Mr. Bleaney is a very peculiar person. The poet presents Mr. Bleaney as being much acquainted with the speaker. He describes Mr. Bleaney as a person living unambitiously in a rented house. He has no belongings. He had decorated the room to his own with borrowing articles like cigarette putting saucer from the land lady of the house and in his room there was obtained a radio-set got from the lady also as he made cordial request to her for his own little entertainment. To the person in the poem who lived away from social surroundings the lyric speaker, here, gives an account on him with frantic mood. The poet, however, has drawn here such a person who is habituated or accustomed to lead a ridiculous life. He is, as I think, determined to live there in this way in the rented house continually. He does not intend to spend the span of life freely as a self-supported man or free-minded person does. The poem 'affords more hopeful ones in his impulse to reverence and in the intelligence, sensitivity, and scrupulous honesty with which he meditates upon this feeling.'

The present composition raises several problematic questions thematically. Firstly, Mr. Bleaney is presented as a lazy person. A lazy man cannot afford to lead life decent and that he no longer continuingly can do in that way. Secondly, he may be mentally an ill person because he, like a mental patient is boxed up in a single room that he thinks to his own. That's why he does not think what would happen next. Thirdly, he is presented as a bachelor person without any inclination to make acquaintance or to be acquainted with anyone. How is it possible to a person? Or how can a person who is inactive, friendless, less-spirited and less introspective propelling his life-wheel? It, in this sense, creates more stressful significant to me. This idea implied in this poem explores complex which I call a whimsical expression or frenzy for the description of the humorous figure of Mr. Bleaney.

The poem The explosion of Philip Larkin is thematically presenting the sad intonation of the miners. The poem structurally narrates several episodes cognate to the great as well as devastating explosion. These episodes in this composition create whimsy. The very beginning of poem, the speaker describes the particular day when a number of coal-miner were killed by an explosion. To describe the miners, the poet points out that the miners who had come down to serve their duties with the pit-boots talked and smoked. They smoked until they began to cough, which broke the silence of the place. The speaker, of course, cites that one of those miners had run after the rabbits effortlessly and at last found a nest containing lark's egg which with him he carried it and, after that, he had placed it with deep care in the hedge:

One chased after rabbits; lost them;

*Came back with a nest of lark's eggs;
Showed them; lodged them in the grasses.*

(The Explosion, L.7--9)

Before the devastating tremor, these miners having beards and wearing mole-skins had entered into the mine-area through the tall gates. The explosion was so devastating that the cows stopped chewing the cud and the sun which has been radiating dazzling heat suddenly became dim because the dust of the coal like the smoke filled the air at the very consequent moment of the explosion. A prayer meeting was held in the churchyard mourning to the lost lives. The priest consoled to their survivors and the attending audience by saying that these death miners would possess comfortable seats in the presence of God in heaven. The priest had of course, foretold to their survivors that they would see distinctly the faces of their kith and kin on a day. The wives of the dead miners had momentarily seen their husbands as if they (the dead husbands) had come back to their lives. The wives remembered how they (dead husbands) were during their lives. They had felt the sterling qualities of their husbands that they never saw when they were alive. Death had snatched away not only one who carried the lark's eggs unbroken but also all the resurrected men.

The entire poem explores some concepts that lead to the frenzied frame of the composition. The whimsical activities of rushing after the rabbits and collecting the lark's egg by one of the miners express the funny mood of the coal-miner. It suggests the free will of a doer to gain himself a chainless relief from his assiduous toil of daily duties. After that the priest's consolation to the survivors of the dead persons creates an atmosphere of superstition as they would observe in a day or someday the faces of the dead husbands who would be seen by the wives and survivors. How can it possible to see them in reality? It is a concept which the speaker says to the wives of the dead miners would have looked startling qualities of them that they had never done during their lives. What are the starting qualities to them and why had they not seen when they were alive? This expression arises problem to understand. So this sort of idea is merely cognate to the theme; the expression, however, suggests more or less the theme of the poem. It of course, reveals comparison between pre-death condition and post-death condition and the priest's resurrection over the souls (to be visited in a day) of the dead miners.

The present composition also treats the speaker's use of rhyme. The entire poem, except the very last line is divided into eight stanzas with full sense or idea. Each stanza consists of the distinction of rhyme scheme *abc*. The last line remains separated from the previous stanzas. Above all, the whole construction of the composition, however, bears a superb document of crazy thought of the poet's expression of experience. The feelings and emotion of the poet in the lines 5—6 of The Explosion as

Coughing oath -edged talk and pipe smoke

Shouldering off the freshened silence

express how coughing (an act of abnormality) of sick or habituated men disturb the breaking of silence. How far is it considerable to conceive? And in the seventh stanzas the poet describes:

Wives saw men of the explosion

Larger than in life they managed

Gold as on a coin, or walking

Somehow from the sun towards them.

(The Explosion L. 21—24).

It is not clear to make out the meaning of the context for the lack of its proper arguments. The description of the poem, of course, creates vague, puzzle and complex:

The dead go on before us, they

Are sitting in God's house in comfort,

We shall see them face to face---

(The Explosion L.16—18).

Besides, the given part written in a specific way of italics is signifying religious belief as well as the superstitious rituals that create a sort of Frenzy.

Another poem Next, Please from The Less Deceived thematically describes Philip Larkin's notion of the time. The time of the past is, equally, important to the time of the future. Because it is said that both the time treat the future news of the

optimistic idea on life. But the present is marvelously great significance for its short duration and toilsome existence. The poet, here, emphasises that mortal being is violent to know what would happen to them in the coming days. They seem all the time to be golden time to them. The poet, the speaker here, as a scrutinizer of the time has mounted up on a top hillside by the big deep and standing on the weary waves. Some of their ships are, also, moving slowly towards their destruction. Some, of course, are approaching near. These ships are obviously unseen to the followers of the poet. These ships and their movements on the vast watery land suggest the promise of bright and nice boon or thing to be occurred in them.

Though subjectively the poem suggests the value of time and its related themes and ideas, it does not explain the title of the poem *Next Please*. It is as conceive, a sort of inappropriateness giving the title poem *Next Please* and refers literally a single promise being followed by another in which one is frantically waiting for receiving something. Some abnormality of expression of time, fact etc. create problems mentioned in this space. In the words of N. Marsh,

Next, *Please* does not have quite the straight-forward effect it promised on first reading, then. The bulk of the poem is a complex satire on 'expectancy.' As we have found, it is an exploration of our unresolved self-deception and determination to avoid or suppress unpleasant truth

The poem is, however, overshadowed by its heading and it is because the poet speaker, here, in the poem, describes man's consciousness of the coming days but not the present moment whereas the present moment might be stressed. The poet emphasises the future for its shifting and short duration like the mobile ships on water. And secondly, the problems of the composition aroused the speaker's indirect way of expression. What the present composition describes more or less the time or death keeps us in oblivion.

Larkin's next poem *Afternoon* from the volume of poems entitled *The Whitsum Wedding* presents thematically summer afternoons. The leaves of the trees are dropping and hoarding on the recreational ground which is encircled with the trees standing on the borders of the ground. There are present young mothers assembled to watch and look after their children who are playing there. The fathers of the playing children, also, are there with their mothers. But they keep coming and going for work nearby the ground. Mothers have in their hands a lot of works to be placed hanging cloths on wire or rope. Their marriage albums are lying on close to the television sets. Strong wind is blowing and overflowing to the ground. Some children are still playing on the ground and some others are looking and collecting more unripe acorns or the fruits of the oak trees. The women of the children are in make-up; they feel that they are enough grown up in spite of being old age; their physical appearance of course, indicate to do so. Now, they are eager to come back the children and to their homes. But these women look anxious and experienced; they feel now, the weight of their responsibility and console themselves that they are still young.

The entire context gives some abstract ideas, as I think. At first the mothers and fathers of the children are presented by the speaker on the playground where the children are attuned in playing and collecting unripe acorns. Though it is said in the poem that the fathers are still-workers who are swiftly moving; and next their mothers who are waiting for their children's free on the ground feels house wife-duties like clothe hanging. They remember, at the same time, the marriage albums which are lying close to their T.V sets. Here I think the arrangement of idea of the poet is not proper because it is impossible to think where fathers are said as busy workers and at the same presented as watchers to their children. It is noticeable that no single father is akin to it; but all fathers are serving the same acts. How is it possible?

In the hollows of afternoons

Young mothers assemble

At swing and sandpit

Setting free their Children

Behind them, at intervals,

Stand husbands in skilled trade

(Afternoons, L. 5--10).

And of course, their marriage albums lettered "our weeding" which is close to their T.V sets are, however, very uncomfortably treated. So this kind of the poem is a representation of uneven theme that produces random feeling of expression and something adds odd imagination to the speaker. Besides in the very ending, the thought of the women about their mature beauty or their acts of beautification seem to be absurd for they think they are young in spite of being too old. It is very interesting to note that fair articles of beautification has thickened and their beauty

Something is pushing them

To the side of their own lives.

(Afternoons, L. 22--24)

Actually, whimsical thought creates discontinued expression. The speaker's rhyme plan treats his use of frenzied concepts. It is as the characters and their duties narrated in the poem are, however, not satisfactory; it bears rather a discontinuation of the arrangement of rhyme and presentation. The following rhyme pattern such as **abac, bdef, aabc, bdea, abca**, and **defa** for each stanza is carrying difference. Rhythmically it indicates a convention which is the speaker's own. But it creates, as I think, whimsy because of its differentiations.

Philip Larkin's frenzied thought and expression are found in *Sad Steps*. From the beginning of the poem, *Sad Steps* Philip Larkin, a speaker poet depicts his laughable conception. He describes his bitter experiences when he looks at the silver moon rounded by the moving cloud just after a piss. The nocturnal atmosphere spell bounds the poet. At four o'clock in the morning he has looked at the moving sky driven by wind and looks it like the smoke that is seen after a cannon has been fired. And the stagling cloud seems to stand upright mountains which separate the cloud from moving. The stone-coloured light of the moon focuses the roofs of the earth. Besides, the dual description of the sky in the poem is also emphasized where the first significance of the sky is boundless and immense; the second is high wind like rapid cloud (moving cloud). So the duality of the moon and the sky convey not only laughable but also insignificance to the theme of the poetic context.

The speaker connects this with something "laughable" and "preposterous": clearly the sudden contract between himself and the immensity of the sky gives him a feeling of absurdity, because individual Consciousness is out of proportion to the endless universe.

The speaker, Philip Larkin explores, here the very charming idea of the moon. He sees the moon in the second line of the poem as Lozenge of love and Medallion of art what respectively symbolize the beauty of art and the decoration of art. Here I express that this given context is a stark example of absurdity because such sort of presentation does not make out what reality of the expression or symbolic representation lies in this context. After observing the waning of the shooting rays of the silver moon the poet has his joyful spirits. Having seen the degrading moon he feels how his past youthful age and after the same moon to the poet presents as an ensign of losing hopes and aspiration of the past moment. This idea according to my conception creates something puzzling for its double sense. The speaker poet 'sets the objective, 'being young', against the subjective, that for him it can't come again: it is an argument that cannot be resolved.'

The double sense of the poem is here exquisitely displayed. But in theme or the heading of the poem is something akin to its description. In the very last stanza the speaker urges how his negative attitude to the sufferings of pain being young is related. In this sense it is, however, considered to be justified but whereas the rest of it reveals the thought provoking speech of the moon. I think, here, it produces pain to the young. In Larkin's poem the phrases and their structures are well-knit but in his *Sad Steps*, the constructing phrases make ambiguity. The phrases like 'Groping back Wedge', 'shadowed gardens a wind', 'picked sky' and words like undiminished and even lines as

'O, wolves of memory! Immensment! No' (L. 12)

and lines 14—15 of the poem, *Sad Steps*:

'The hardness and the brightness and the pain and the pain

Far reaching singleness of that wide stare' etc.

create problem to understand clearly. So all these words, phrases and lines may be the production of poetic urge and impulse of the speaker, but I think, they produce profound obscurity to grasp the meaning of the poem.

Rhythmically the poetic composition, of course, brings out new technique *aba, bba, cdc, efc, ffe*. It has six stanzas of eighteen lines. It is however, very interesting. It is pointed to note that the each stanza of the following poem is interrelated. For example the first stanza where rhyme scheme (*abc*) is cognate to the second stanza with *ddc* rhyme scheme and thus the rhyme scheme of the fifth stanza *efe* is to the rhyme of the very end stanza with *ffe*. If we notice the arrangement of the poet's use of rhyme scheme, we shall have a new pattern of rhyme and stanza that perhaps since before Philip Larkin, no one could implement and had ever written. It is as traditionally dissimilar as a new type in Larkin's poetry. So I can, here, to say that poet's concept of using rhyme bears his emotive mood as he sets up co-related rhyme for creation. I call this creation rhythmically a sort of frenzy for his expression of his use of rhyme-plan.

In *Deception* Philip Larkin's keen observation and scrutinized experiences on modern urban picture is found. The poem is

very interesting as the poet narrates that modern up gradation of changing society, particularly; the modern technology is greatly responsible for mishaps or sudden awkward accidents. The present creation Deception finely narrates a picture where a street girl was being raped. The flat and sharp notes of her voice had failed to make heard someone because of the noisy street which was full of running vehicles and large gatherings of busy as well as crowded masses. The speaker says that this act of pretext and commit of deception had created problem to be deceived not only for the very girl but the rapist to this rape-case too. The rapist as the speaker says wanted to gratify his own desire by performing sexual act with her. Afterwards the rapist discovered that the act gave him no pleasure at all and at the same time he also felt to be deceived for not having the fulfilled satisfaction by this act of rape. So we see here that the girl and the rapist, the two are in daze or in an intricate problem because they both had been committed and became the victims of deception.

The story within the poem raises a question why the woman was raped. To describe the girl, Mr. Mayhew, in his book titled *London Labour and the London Poor* the woman was first drugged heavily before being raped; so she did not get her consciousness till the morning:

*Even so distant, I can taste the grief
Bitter and sharp with stalks, he made you gulp.
(Deception, L. 1—2).*

When she got sense she discovered that she had been raped and having felt horrified as she remained to be in a state of utter despair, crying like a child. After the accident she was wishing to commit suicide or be sent back to her guardian aunt. She had neither parents nor a home of her own; she lived with her aunt as a kind of dependant. The poem produces a number of possibilities. The possibilities occurred such sorts of circumstance are: (a) the rapist of the following case, perhaps acted under a sudden impulse, (b) he had perhaps, made her relative for some means as he had often been seeing her. (c) Perhaps, he tried to make her first, agree to have a sexual relationship, but she disagreed. (d) He may have some grievance against the woman for some unintentional offence that the woman had given him. (e) Perhaps, the rapist had revenge against the whole female sex or the whole class of woman. It is as Stephen Regan says:

The poem, above all, is failure from the imaginative point of view. The impulse to temper, to explain, to reflect and philosophize, to intervene with some deliberate, willed intention, finally destroys the poem.

Besides these pointed possibilities mentioned above, there, of course, may remain any other possibilities; but in this poetic creation possibility whatever be provided fathomless meditation finding out the actual cause of rape. So it is hesitancy to our imagination because it is, something, propelled by whimsical thought of the poet as the poet assumes the term, deception. The term in the poetic creation suggests a dual identity or two types of deception or even illusion to the title of the poem.

There are in the poem two kinds of deception. First there is the relatively simple trick practised on the girl by her assailant---. But there is also another level of deception, that experienced by the man: and his illusions are in some ways larger and deeper than those inflicted on the girl.

And another aspect of the presentation of human passion that is turned to something violent is clearly noticeable. The poet emphasises strong will or powerful desire as Sigmund Freud's 'Id'. His expression 'where desire take charge reading will grow erratic?' possibly suggests the strong will of human mind. The present creation of the poet is important for it depicts psychologically an intoxicated and emotional mind by which one can commit forcedly anything as the rapist did in the story of the poem. So all over estimate of the whole poem we find obscurity. The composition also suggests that Deception is caused by the modern science and technology and partly happened by the strong emotion and social unlawfulness.

*Worry of wheels also the street outside
Where bridal London bows the other way,
And light, unanswerable and tall and wide,
Forbids the scar to heal, and drives
Shame out of hiding.*

(Deception, L. 4—8).

The poem presents Larkin's whimsical use of rhyme plan and construction. It has two stanza division of total seventeen line composition. The first stanza consists of nine lines with the following rhyme scheme of *aba, cdc, ede*, and

the due eight lines make a stanza form with rhyme *fgf, hfifh*. The rhyme scheme of the first stanza of the poetic representation has rhythmical similarity; but in the next part of this sort of symmetry is not found. The use of dissimilarity in the second stanza of the composition produces a new step in the implementation of rhyme scheme in English which witnesses unconventional.

Philip Larkin's *High Windows* thematically describes the aura of changing thoughts of the young stars in his time. The speaker, here, emphatically narrates the unscrupulous act of a young man and a young girl. They are sitting very close to each other. To see them he congregates his thought that both of them are precautions about themselves, particularly the girl who takes birth-control pills or wears a diaphragm, a precaution against becoming pregnant.

*When I see a couple of kids
And guess he's fucking her and she's
Taking pills or wearing a diaphragm,
I know this is paradise*

(High Windows, L. 1--4).

The poet, then, adds his introspective feelings to it to see how these young couples are attuned in enjoying this kind of heavenly pleasure that is the cause of sad thought to every old man. The speaker poet feels aggressive to the scrupulous deeds of the young couple disobeying attitudes of considerations as a sense of responsibility and respect towards their family and elders. They, like discarded harvesting machines, nullify all kinds of inhabitation and taboos as obsolete. This sort of activity no doubt evokes the poet to think that every young man and woman, nowadays, is seeking more and more sexual pleasure and at the same, trying to keep on. Comparing his life to the present situation of the changing trend in society, he utters how social setting and atmosphere have been passing so swiftly in which both the young man and young girl particularly the present generation are leading a life detached from the heavenly spirit or moral up gradation. They feel neither curse of the evils consequences of their reckless sexual life nor moral degeneration, and retribution to conscience nor even regradation to their evil spirit. And at last the coming generation of the future would lead free sexual life as the birds in nature as he tells:

*'--He
And his lot will all go down the long slide
Like free bloody birds.'*

High Windows, L. 13--16).

The entire story of the poem is, as I see separated from his given the name of the poem *High Windows*. Sun light that falls through the glass-panes of the high windows is clearly revealing the truth of life. Through the glass-pane the poet perceives 'the deep blue air that shows /Nothing, and is nowhere, and is endless'. Between the two concepts, here, I cannot understand what sort of relation lies between them and it seems to me an uneven treatment to the subject. It is, I can say, the expression of overwhelming emotion or frenzy. Besides, in the eye of the poet, the narrations of the copulation of the young stars are something influenced evil spirit or deeds. They produce heinous effects in society. That sort of acts depicted in them creates problem to normalize social law and order, morality and spirituality as these are hostile to the youngman and woman. The activities of the young generation in the poem are no doubt an expression of real picture in society. It is quite natural and true to say that it is an adaptation to the smooth stream of society where the new generation is automatically involved to do so. It is the spirit of the young generation's liking or disliking, doing or undoing. How do we call this trend as evil effect engulfed the lives of the new generation? It is, I say, the changing effect of the atmosphere, of new air and trend of ecstasy.

Modern mechanical civilization as in a very sense gives us circumstances to be spirited by the progressive aspects of science and technology and to be motivated profusely leads our lives upward that cannot be regarded as bad or evil. We cannot deny such sort of evil influence. It is generally said that movement of life is a real truth to our existence. So the young couple's fondness for physical love cannot be annihilated in any way. In this respect Nicholas Marsh has pointed out rightly:

It is no accident, however, that meditating the changes the twentieth century has brought, and particularly the deaths of religion and sexual taboos, should bring the speaker face to face with another infinite, empty sky.

Besides, the pleasure of physical love or sex love is a prime matter to the mind as Sigmund Freud in his 'Pleasure Principle'

of On Sexuality adduces very blatantly that man is born with sex. So conception on the copulation of the young stars as the speaker-poet makes after comparing and contrasting it to his own life and to the life of the old, is, here, nothing to presume:

*Everyone old has dreamed of all their lives
Bonds and gestures pushed to one side
Like an out dated combine harvester,
And everyone young going down the long slide
To happiness, endlessly.*

(High Windows, L.5--9)

The creation is very exquisite for its application of *abcb*, *aded*, *fgfg*, *dhdh*, and *abab* rhyme scheme and even its use of italics (in line no – 12-16)

*--- That'll be the life;
No god anymore or sweating in the dark
About hell and that, or having to hide
What you think of the priest. He
And his lot will all go down the long slide
Like free bloody birds.*

(High Windows).

All indicate something frantic for the poet's use and arrangement of italics for a single stanza and his plan of rhythmical patterns used for his creation is an expression of his vague or storm-tossed mind. His use of italics in the fourth stanza in which we find his keen interest on the young generation's strong motive against the wrath of heavenly bliss is crystallized in the lines (12—16) of the poem.

Ambulances from the volume of poems entitled *The Whitsun Weddings* is the realistic creation of Philip Larkin. It offers a picture of modern urban life. In the course of his narration of the story, the poet describes a row of ambulances driving through a busy city street. One of these ambulances driving through a busy street stops suddenly to pick up a seriously injured person to a hospital. Everybody looks at the ambulance but it does not look back at anybody. At the time when the ambulance stops by the roadside where:

*---the children strewn on steps or road
Or women coming from the shops
A wild white face that overtops
Red stretcher-blankets momentarily
As it is carried in and stowed...*

(Ambulances, L. 7--12).

Women have shown their empty heart or meaningless attitude to everything as they perceive that this critically sick man may soon die and feel at the same that nothing in this world is worth doing. As the ambulance drives away women coming from shopping feel sympathy for him by saying "Poor soul". The sympathetic eye-que of the women to the embedded person is not a token of sincere feelings; it is actually a form of selfishness for the sick man and his position on the stretcher. The sick-man on the stretcher who has been taken away to a hospital suggests a certain uncertainty about his future. The man carrying away by an ambulance had led a meaningful life admixture of family relationship and an over-seer of fashion of his contemporary period. But now all this sort of stationary effects as well as influences are being treated meaningless and insignificance to the very man who is about to foregone travel for a new blissful sphere where there is no frustration, no pain and no selfishness.

Conclusion: The poet expresses the real symptoms of modern men with their manners and their surroundings. The given creation also conveys how an ambulance carries away an unfortunate person. A number of shopping house wife has selfishly shown sympathy to that sad man; it is perhaps, because of their business-like lives and their accustomed characteristics that society gives them. They want to free and secure from all kinds of tolerable facts and feelings as they observe many such cases in their lives. They at the same want to wash out the very pathetic scene of the cruel accident from their minds or to be less sympathetic about the sad scene as they are accustomed to hear and have gained the

repeated experiences of such scene. This forces them to do their mind stone-heart in that way. Such critically ill person cannot impress on the mind of the visitor in any way as they have experienced about enumerable cruel scenes during their life-times. It cannot tolerant their heart. Such scene of accident propels us to pursue how modern men are mechanized in nature. As machine has no sense of ability or inability, self-responsibility or irresponsibility of its own and is activated by outside power, modern mechanical men are the same because of their lack of sincerity, lack of interest in the external nature, lack of ability and self-responsibility and last becoming self-beings. The very realistic approach to the speaker suggests how men in modern time are and also suggests how the sick men at the recent time are really helpless as they are carried away to hospital without their own blood relatives, kid and kin. But there lies certain uncertainties about their span of lives as the man who suddenly faces one kind of critical accident and becomes a victim of the sad case. The title of the poem, Ambulances reveals not only the vehicle for the sick man but also suggests a depressed mood. The very title symbolizes sad effect like illness, and throat-cut pain and emerges a certain uncertainty about death. It can be regarded as a propelled power to death of an individually sick man.

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