



الذَّكْوَاتُ الْبَيْضُ

اسم مشتق من الذكوة وهي الجمرة الملتهبة والمراد
بالذكوات الربوات البيض الصغيرة المحيطة بمقام أمير
المؤمنين علي بن أبي طالب {عليه السلام}
شبهها لضيائها وتوهجها عند شروق الشمس عليها لما فيها
موضع قبر علي بن أبي طالب {عليه السلام}
من الدراري المضيئة

{**در النجف**} فكأنها جمرات ملتهبة وهي المرتفع من الأرض،
وهي ثلاثة مرتفعات صغيرة نتوءات بارزة في أرض الغري وقد
سميت الغري باسمها، وكلمة بيض لبروزها عن الأرض. وفي رواية
إنَّها موضع خلوته أو إنَّها موضع عبادته وفي رواية أخرى
في رواية المفضل عن الإمام الصادق {عليه السلام} قال:
قلت: يا سيدي فأين يكون دار المهدي ومجمع المؤمنين؟
قال: يكون ملكه بالكوفة، ومجلس حكمه جامعها
وبيت ماله ومقسم غنائم المسلمين مسجد
السهلة وموضع خلوته الذكوات البيض

تُعَدّ مجلة الذكوات البيض مجلة علمية رصينة ومعتمدة للترقيات العلمية.



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دَائِرَةِ الْبُحُوثِ وَالدرَّاسَاتِ فِي دِيَوَانِ الْوَقْفِ الشَّيْخِيِّ

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الذَّكْوَانُ الْبَيْضُ

مَجَلَّةٌ عِلْمِيَّةٌ فِكْرِيَّةٌ فَصْلِيَّةٌ مُحْكَمَةٌ تَصْدُرُ عَنْ
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العدد (١٦) السنة الثالثة ربيع الأول ١٤٤٦ هـ - أيلول ٢٠٢٥ م

دليل المؤلف

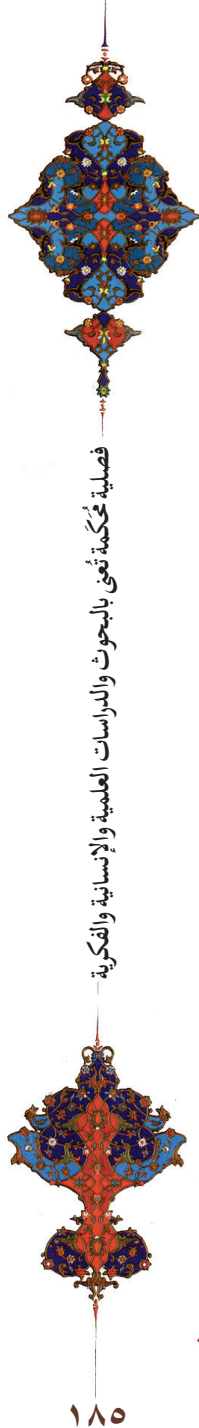
- ١- أن يتسم البحث بالأصالة والجدة والقيمة العلمية والمعرفية الكبيرة وسلامة اللغة ودقة التوثيق.
- ٢- أن تحتوي الصفحة الأولى من البحث على:
 - أ. عنوان البحث باللغة العربية .
 - ب . اسم الباحث باللغة العربي، ودرجته العلمية وشهادته.
 - ت . بريد الباحث الإلكتروني.
 - ث . ملخصان: أحدهما باللغة العربية والآخر باللغة الإنكليزية.
 - ج . تدرج مفاتيح الكلمات باللغة العربية بعد الملخص العربي.
- ٣- أن يكون مطبوعاً على الحاسوب بنظام (office Word ٢٠٠٧ أو ٢٠١٠) وعلى قرص ليزري مدمج (CD) على شكل ملف واحد فقط (أي لا يُجزأ البحث بأكثر من ملف على القرص) وتُرَوَّد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وُجدت، في مكانها من البحث، على أن تكون صالحة من الناحية الفنية للطباعة.
- ٤- أن لا يزيد عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A4) .
- ٥ . يلتزم الباحث في ترتيب وتنسيق المصادر على الصيغة APA
- ٦- أن يلتزم الباحث بدفع أجور النشر المحددة البالغة (٧٥,٠٠٠) خمسة وسبعين ألف دينار عراقي، أو ما يعادلها بالعملة الأجنبية.
- ٧- أن يكون البحث خالياً من الأخطاء اللغوية والنحوية والإملائية.
- ٨- أن يلتزم الباحث بالخطوط وأحجامها على النحو الآتي:
 - أ. اللغة العربية: نوع الخط (Arabic Simplified) وحجم الخط (١٤) للمتن.
 - ب . اللغة الإنكليزية: نوع الخط (Times New Roman) عناوين البحث (١٦) . والملخصات (١٢)
- أما فقرات البحث الأخرى؛ فبحجم (١٤) .
- ٩- أن تكون هوامش البحث بالنظام الألكتروني (تعليقات ختامية) في نهاية البحث. بحجم ١٢ .
- ١٠- تكون مسافة الحواشي الجانبية (٢,٥٤) سم، والمسافة بين الأسطر (١) .
- ١١- في حال استعمال برنامج مصحف المدينة للآيات القرآنية يتحمل الباحث ظهور هذه الآيات المباركة بالشكل الصحيح من عدمه، لذا يفضل النسخ من المصحف الإلكتروني المتوافر على شبكة الانترنت.
- ١٢- يبلغ الباحث بقرار صلاحية النشر أو عدمها في مدة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير.
- ١٣- يلتزم الباحث بإجراء تعديلات المحكمين على بحثه وفق التقارير المرسلة إليه وموافقة المجلة بنسخة معدلة في مدة لا تتجاوز (١٥) خمسة عشر يوماً.
- ١٤- لا يحق للباحث المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ النشر.
- ١٥- لا تعاد البحوث الى أصحابها سواء قبلت أم لم تقبل.
- ١٦- تكون مصادر البحث وهوامشه في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
- ١٧- يخضع البحث للتقويم السري من ثلاثة خبراء لبيان صلاحيته للنشر.
- ١٨- يشترط على طلبة الدراسات العليا فضلاً عن الشروط السابقة جلب ما يثبت موافقة الأستاذ المشرف على البحث وفق النموذج المعتمد في المجلة.
- ١٩- يحصل الباحث على مستل واحد لبحثه، ونسخة من المجلة، وإذا رغب في الحصول على نسخة أخرى فعليه شراؤها بسعر (١٥) ألف دينار.
- ٢٠- تعبر الأبحاث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
- ٢١- ترسل البحوث إلى مقر المجلة - دائرة البحوث والدراسات في ديوان الوقف الشيعي بغداد - باب المعظم)
- أو البريد الإلكتروني: (hus65in@Gmail.com) (offreserch@sed.gov.iq) بعد دفع الأجور في مقر المجلة
- ٢٢- لا تلتزم المجلة بنشر البحوث التي تُخلُّ بشروط من هذه الشروط .

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**Pessimism in Philip larkin is
selected poems**

**Suaad Hussein Ali
Prof. Nabeel. M. Ali, PhD
Modern English Poetry/Term paper**



Abstract:

Philip Larkin, who lived from 1922 to 1985, stands out as a significant poet of the post-War period, particularly in the 1950s and 1960s. His body of work is notably characterized by a prevailing sense of pessimism, reflective of the somber mood of the times. This paper aims to offer a comprehensive analysis of the theme of pessimism in Philip Larkin's poetry, by discussing a group of poems include "Aubade," "Dockery and Son," "This Be The Verse." and "Going." The paper examines Larkin's treatment of mortality, fear, aging, and personal relationships, as well as the nuances within his language and form in his pessimistic, chosen poems.

Keywords: Philip Larkin, Pessimism, death, passing of time, fear.

المستخلص:

يُعد فيليب لاركن، الذي عاش بين عامي 1922 و1985، من أبرز الشعراء في فترة ما بعد الحرب، ولا سيما في الخمسينيات والستينيات من القرن العشرين. يتميز إنتاجه الشعري بشعور عام بالتشاؤم، الذي يعكس المزاج الكئيب لتلك الفترة. يهدف هذا البحث إلى تقديم تحليل شامل لموضوع التشاؤم في شعر فيليب لاركن، من خلال مناقشة مجموعة من القصائد التي تشمل "أوباد"، "دوكري وابنه"، "ليكن هذا النشيد"، و"الذهاب". كما يتناول البحث معالجة لاركن لموضوعات مثل الموت، الخوف، الشيخوخة، والعلاقات الشخصية، بالإضافة إلى دراسة الفروق الدقيقة في لغته وأسلوبه الشعري في قصائده المختارة ذات الطابع التشاؤمي.

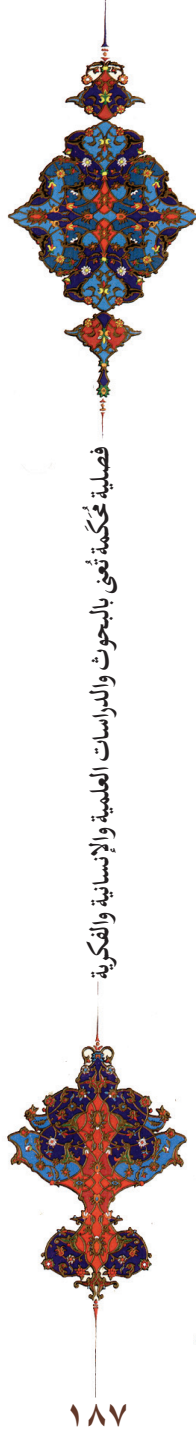
Introduction:

Philip Larkin was a noteworthy figure among the writers associated with 'the Movement.' The Movement refers to a distinct literary movement that emerged in the 1950s, it can be understood as a "general retreat from direct comment or involvement in any political or social doctrine." (Press, 76) This implies that the poets associated with the Movement moved away from overtly engaging with or expressing direct opinions on political or social issues. The Movement poets crafted their poems with simplicity, addressing straightforward subjects. Movement poets like Larkin advocated for a poetry that emerges from personal experiences of the here and now, avoiding the complexities of modernist mythological tendencies and eschewing intertextual references in favor of creating a freshly crafted poetic universe with each work. (Mehta,7)

Philip Larkin's poetry focuses mainly on the misery of old age and the inevitability of death, he is generally regarded as "a graveyard poet". His poetry reflects his pessimistic view of life. Eric Homberger describes him as "the saddest heart in the post-war supermarket" (qtd. In Motion www) Andrew Motion also comments that "Larkin has often been regarded as a hopeless, inflexible pessimist", the majority of his poems reflect his disappointment and frustration while observing life around him, he also sees himself as a pathetic figure haunted by fear of old age and death. In most of his poems, the settings and the general atmospheres are gloomy and bleak while the characters are portrayed as helpless victims of the boring reality of life. As Larkin was an atheist, he did not portray humans as beings who could find solace in their faith in God or belief in immortality. An atheist is someone who rejects or doubts beliefs, would find no solace in life, while a person who believes in the existence of God and the immortality of the soul can find immense comfort. Additionally, as a representative of the movement poets, Larkin sought to depict the reality and true aspects of life. Larkin's poetry also shows a sense of alienation and isolation that make him create a dismissive attitude towards the society.

"Aubade"

Larkin is regarded as one of the most pessimistic poets, his poems focus mainly on death which is seen by Larkin as nihilism due to his atheism. The best example of his pessimism and isolation is "Aubade" (1977) the title of the poem means a morning love song which is about two lovers parting at the dawn. (Howard 124) The title is ironic, instead of listening to a charming morning song about love, the reader's mind is troubled by a painful monologue about death. Dawn is usually associated with light, hope and warmth, but in this poem, as Andrew Swarbrick says; "the traditional dawn which separates the lovers is now a horrifying reminder of mortality" (Swarbrick 151) Larkin designs his poem on the most famous example of an "aubade" in English language, John Donne's "The Sun



Rising”, in this poem Donne depicts two lovers lying in bed, celebrating their great love. In both “ dawn songs”; of Donne and of Larkin, we have speakers lying in bed waiting for dawn. Donne’s speaker regards the light of the sun as an intrusion on his time with his lover while Larkin’s speaker is a lone, has no lover in bed with him, the only mate he owns, is his terrifying thoughts of death. (Jackson 232–33)

I work all day, and get half–drunk at night.

Waking at four to soundless dark, I stare.

In time the curtain–edges will grow light.

Till then I see what’s really always there: (Aubade 1–4)

The sense of pessimism and isolation appear from the first stanza, the speaker seems to be lost his interest in life, he works all the day, and spends the night alone. The second line creates an atmosphere of sadness, when the speaker wakes up in the middle of the night surrounding by loneliness and darkness. Haunted by death and unable to think of anything except death. By using rhetorical strategies, Tijana Stojkovic’ analyzes the first four lines from the first stanza of the poem to show the stagnant state of the speaker, he says:

The Present Simple indicates a habitual action, or one that is repeated regularly—this is the speaker’s typical situation, which recurs night after night. The thought heralded by the colon has derived not from one specific occasion or experience but from a repetitive state of mind and thus assumes a certain generality. (Stojkovic 129)

Unresting death, a whole day nearer now,

Making all thought impossible but how

And where and when I shall myself die.

Arid interrogation: yet the dread

Of dying, and being dead,

Flashes afresh to hold and horrify. (Aubade 5–10)

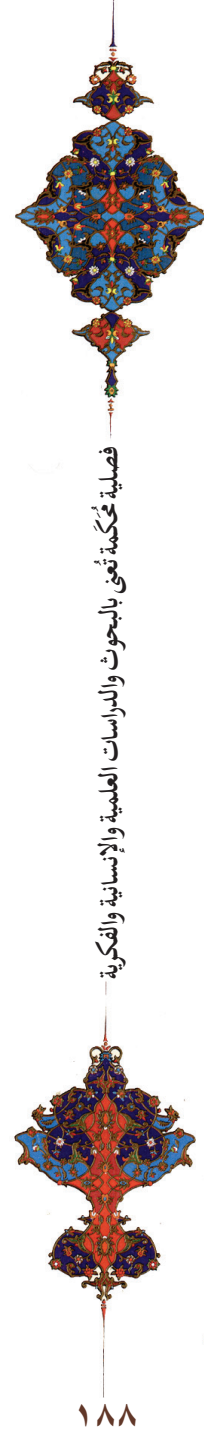
The last six lines of the first stanza serve as an introduction that prepares the reader to recognize the subject–matter of the poem which is ‘unresting death’, and the idea of death “Flashes afresh to hold and horrify.” The speaker, who is alone in his

“soundless dark”, is pessimistic and depressed, he cannot distract himself from thinking of his mortality and its inevitability, “what’s really always there.” Death is “nearer now” suggesting Larkin’s obsession with the old age and the closeness of the death. All people in the world are fully aware of their unavoidable end, and all are frustrated by death, but what makes Larkin a gloomy pessimist, indeed, is his constantly insistence on presenting these bleak and sullen elements of life in his poetry, like aging, death and the inevitability of death.

The mind blanks at the glare. Not in remorse
—The good not done, the love not given, time
Torn off unused—nor wretchedly because
An only life can take so long to climb
Clear of its wrong beginnings, and may never;
But at the total emptiness forever,
The sure extinction that we travel to
And shall be lost in always. Not to be here,
Not to be anywhere,
And soon; nothing more terrible, nothing more true. (Aubade 11–20)

The flashing thoughts of death come dazzling through his ‘blank’ mind, the coming of thoughts have not emerged out of earthly things like, good deed, wasting time or love, but what is really haunted him, is the “total emptiness”, and the eternal silence, that he calls “sure extinction” due to his atheism. The speaker goes on in his pessimistic philosophy about death when he says, in the third stanza “This is a special way of being afraid”, meaning; to be afraid is better than to be deceived by “trick dispels” of science and religion. Hence, the speaker dismisses both heavenly and earthly logic concerning the fear of death because they are useless and intense our fear even more since they are not matching with our five senses and rationality.

.....Religion used to try,
That vast moth-eaten musical brocade
Created to pretend we never die,





And specious stuff that says No rational being
Can fear a thing it will not feel.....(Aubade 21-25)

James Booth states that “ the brief nostalgia of the ‘vast, moth-eaten musical brocade’ of religion is rejected as wishful thinking which we have now outgrown. But equally ineffectual is the materialist rationalizing of death, derived ultimately from Epicurus.” (Booth 382) Larkin presents death throughout a chain of negations and absences.

... No sight, no sound,
No touch or taste or smell, nothing to think with,
Nothing to love or link with.(26-28)

“So death . . . is nothing to us, since so long as we exist, death is not with us; but when death comes, then we do not exist. It does not then concern either the living or the dead.” (qt. in Booth p. 456)

In the final line of the stanza, the poet mentions ‘anaesthetic’, According to the philosopher, Richard Rorty , “The anaesthetic from which none come round” “is not a figure of speech, but a literal definition of death, from the Greek an-aesthesia, the negation of the senses.” (Rorty p.23)

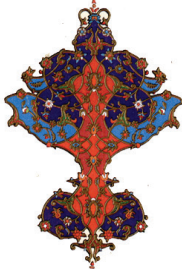
The speaker struggle with solitude in the poem, portraying a lonely existence. He emphasizes the fear of facing death alone. Despite being surrounded by loved ones, everyone ultimately dies in solitude, “ In furnace-fear when we are caught without/ People or drink.” The speaker dismisses the notion that bravery in death offers any reprieve; it may console others, but it doesn’t avert one’s demise, “Courage is no good:/ It means not scaring others. Being brave/ Lets no one off the grave.” Death, inevitable and inescapable, contrasts with the uncertainty of most worries. The rhyme of “brave” and “grave” underscores their uncomfortable association, and the alliteration of “whined” and “withstood” suggests that the outcome remains bleak, regardless of the approach taken. As a pessimistic poet, Philip Larkin’s speaker confronts the harsh reality of isolation and the inexorable nature of mortality.

In the last section, the speaker describes how the morning

light fills the room, yet the theme of death continues to linger in his thoughts. He emphasizes the pervasive and inescapable nature of death, comparing it to the prominent wardrobe in the room. The speaker acknowledges the challenging reality of accepting death, which remains a constant presence. As he contemplates the external world, including the bustling offices with ringing telephones, the dawn fails to bring him happiness. Instead, he sees it as a gloomy time, and even the postmen, who typically herald the start of the day, bring news that may not be uplifting. James Booth states that “the final stanza dramatizes ‘The death-throes of a talent’ with ruthless candour. Metaphor, threatened from the beginning of the poem, collapses completely. The light ‘strengthens’, and the poet is granted his epiphany: ‘It stands plain as a wardrobe, what we know.’” (383)

“Dockery and Son”

In “Dockery and Son,” a highly regarded poem by Philip Larkin, the focus is on the challenges of old age and the certainty of death. The narrative unfolds as the poet attends the funeral of Agnes Cuming, his predecessor at Hull University’s library. The trigger for the poem is the news that Dockery’s son is now studying at the university. Reflecting on his own life, the speaker contrasts Dockery, who embraced family life early, with himself, who had “no son, no wife, no house or land.” Larkin bemoans his own materialistic focus in life, expressing regret for not having a family or property. He finds it surprising that, given his age and social standing, he never pursued such traditional aspects of life. The realization jolts him out of a long period of emotional numbness. Contemplating the choices of an acquaintance named Dockery, Larkin wonders if Dockery consciously evaluated his life before deciding to have a child. However, Larkin’s musings are speculative, much like the rest of the poem. He lacks concrete knowledge about Dockery’s life, including whether he has a family, owns property, or is successful. Larkin’s assumptions about Dockery’s success serve as a backdrop for his own feelings of failure and



pessimism, revealing a lack of true understanding about his former schoolmate's life. Despite the stark differences in their aspirations, the speaker contends that both he and Dockery share a common fear, the inevitability of death. This fear, the poem suggests, is a universal aspect of the human experience, emphasizing the lack of control over life's ultimate conclusion.

The poem delves deeper into pessimism and cynicism in its concluding lines. Larkin asserts that life is a progression from boredom to fear, "Life is first boredom, then fear," and regardless of whether individuals make good use of it or not, "Whether or not we use", he adds, "it goes". Both Dockery and Larkin share the common experience of enduring the passage of time. However, Larkin suggests that how well Dockery has utilized this time becomes inconsequential in the grand scheme of things. The poem suggests that the only undeniable realities are the ceaseless passage of time and the inevitability of death at life's conclusion. Larkin extends his internal pessimism to a broader perspective, asserting that while he may perceive himself as a failure, the true failure lies in the world's inherent futility, rendering attempts to achieve anything ultimately pointless.

Larkin pessimistic view for life makes him a target for criticism; M.L. Rosenthal asserts that Larkin's poetry is constructed by a "fundamental Lugubriousness." (qtd in Jackson, 184) Also Seamus Heaney describes Larkin's view as "attractively defeatist", and likens him unfavorably to Samuel Beckett "who is Larkin's equal in not flinching from the ultimate bleakness of things, but who then goes on to do something positive with the bleakness"(163, 159)

"This Be The Verse"

"This Be The Verse" shows Larkin's bleak and pessimistic views on life, the poet here, blames his parents for begotten him. Also, the poem explores the theme of the impact of parents on their children and the cyclical nature of human misery. The title of the poem, "This Be The Verse," creates ironic con-

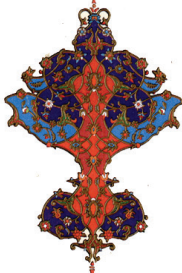
nections with a more dignified past, as it is a line borrowed from Robert Louis Stevenson's poem "Requiem." Notably, the phrase "this be the verse" is also Stevenson's epitaph, inscribed on his grave according to his own instructions. This suggests that Larkin's title may imply that the poem could serve as his own epitaph. Larkin intentionally shatters any potential highbrow expectations. He does this by immediately juxtaposing the title with the crude and direct language of the poem's opening line: "They fuck you up, your mum and dad." (Dovčíková, 72) The poem conveys a notably pessimistic view regarding the challenges of parenting and the transmission of flaws from one generation to the next. The speaker reflects a sense of resignation and acceptance that it is nearly impossible for parents to avoid passing on defects to their offspring. The notion that repeating parental mistakes is unavoidable, regardless of good intentions, adds a layer of pessimism, suggesting a cyclical and inescapable pattern of generational shortcomings. Furthermore, the expression "And add some extra, just for you" implies that even well-intentioned actions motivated by love can lead to unintended negative consequences, emphasizing the potential for harm despite positive intentions. The overarching theme of futility in finding an ideal way to bring up children adds to the pessimistic perspective, suggesting that regardless of the approach taken, the outcome remains consistently unfortunate.

The sense of pessimism and fatalism offered in the first lines, is generalized to move smoothly along towards the poem's conclusion. As Larkin says, life is miserable and there is nothing can offer hope because of the bitterness of upcoming death. The poem conveys the message that suffering and unhappiness are inevitable aspects of life. The speaker asserts that misery can be transmitted from one generation to another, especially from parents to children.

Man hands on misery to man.

It deepens likes a coastal shelf. (This Be the Verse 9-10)

The final lines of the poem are shocking, they could be inter-



preted as a subtle suggestion of suicide, or it could be something close to one's desire to die before getting old. The poet adds, addressing the readers, if you couldn't do that (ending one's own life) , then, at least don't make the same mistake your parents did.

Get out early as you can,

And don't have any kids yourself. (This Be the Verse 11-12)

Larkin's pessimistic statement is another literary pathos, used by many poets and writers from different cultures throughout the ages, it is the pessimists' universal statement, when they lament their birth. The best example of lamenting one's own birth, is the English poet Thomas Hardy, who has a great influence on Larkin. Hardy says:

I'm Smith of Stoke, aged sixty-odd,

I've lived without a dame

From youth-time on; and would to God

My dad had done the same. From "Epitaph on a Pessimist" (Hardy, 764)

Despite the seemingly bleak theme, the poem maintains a surprisingly light and humorous tone. The speaker proposes a somewhat absurd solution to the perpetual cycle of human misery, suggesting that people should avoid having children by choosing to "get out" of life, essentially meaning to die. This suggestion is presented in a sarcastic manner, emphasizing that it is not a serious solution. Ultimately, the poem implies that it is challenging for individuals to escape or prevent misery in their lives. So, in the poem, things get tricky because he turns an individual desire into a command that seems to say, "Get out as early as you can, / And don't have any kids yourself." The big question is whether Larkin is serious about this or not? As Anthony Swarbrick puts it: "The poem teases us by not quite telling us how seriously to take it. In that way, it gets away with being viciously cynical and uncompassionate." (Swarbrick, 138) So, the poem keeps us guessing, balancing between harsh cynicism and a lack of compassion.

"Going"

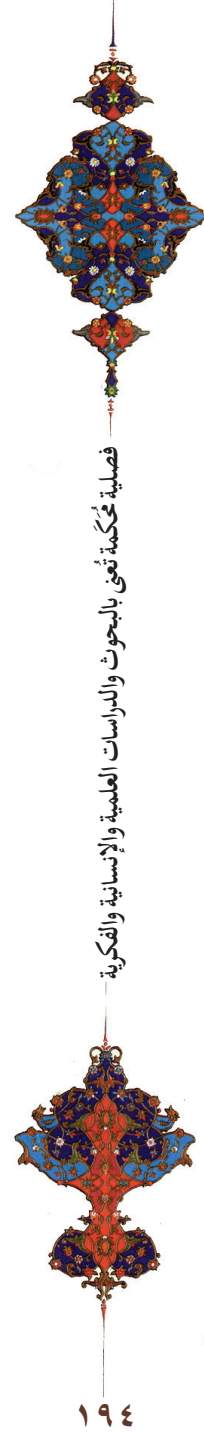
\Larkin's "Going" is a poignant exploration of mortality, capturing the essence of human experience and the universal nature of facing one's own demise. In ten lines, "Going" delves into the theme of death without explicitly naming it. Instead, the poem subtly alludes to death as an approaching "evening" that is "coming in." The title underscores the dual nature of the situation: there is an arrival, yet simultaneously a departure, representing the ebbing a way of life itself.

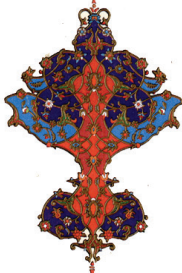
In his most pessimistic poem, "Going," Philip Larkin introduces a threshold of pessimism where humanity appears as a trivial and insignificant entity within the vast universe. In this portrayal, man becomes powerless and loses the capacity for independent will and decision-making in a universe governed by intricate schemes. The poem conveys a sense of human frailty in the face of an overpowering force, the impending arrival of death, which serves as a central source of pessimism for Larkin.

The metaphorical depiction of evening symbolizes death, and it is portrayed as an unstoppable force that sweeps across fields and farms without regard for humanity. In this context, man is depicted as too feeble to resist the relentless advance of death. The poem suggests that the potency of death, akin to a superpower, has the capability to extinguish every source of light and hope within the human world. The imagery employed by Larkin emphasizes the overwhelming and all-encompassing nature of death, contributing to the prevailing pessimistic tone in the poem. (Linda & Bryn 80).

There is an evening coming in
Across the fields, one never seen before,
That lights no lamps
Silken it seems at a distance, yet
When it is drawn up over the knees and breast
It brings no comfort. (Going 1-6)

The poem conveys a gloomy perspective on death, likening it to an impending evening that is unlike any experienced before, devoid of any illuminating lights. The poet expresses profound





despair as he becomes unable to perceive familiar elements like trees, feel the objects around him, and senses a force weighing down on his hands. Overall, the poem reflects a deeply pessimistic outlook, portraying the poet as utterly insignificant within the larger cosmic order, emphasizing a sense of helplessness in the face of mortality.

Where has the tree gone, that locked
Earth to the sky? What is under my hands,
That I cannot feel?

What loads my hands down? (Going 7-10)

The ultimate question posed is crucial: "What loads my hands down?" This inquiry delves into profound reflections on death, exploring its nature, mechanics, and, tangentially, how one is expected to grapple with it. The absence of a clear answer underscores the protagonist's disconnection from earthly ties, embarking independently into the obscure realm of the approaching night. The pessimistic theme of death has been supported by the form of the poem which illustrates the gradual descent of an individual into obscurity. The brief lines, containing two or three beats, symbolizing the fading away and disintegration associated with the impending approach of death. (Jackson, 188)

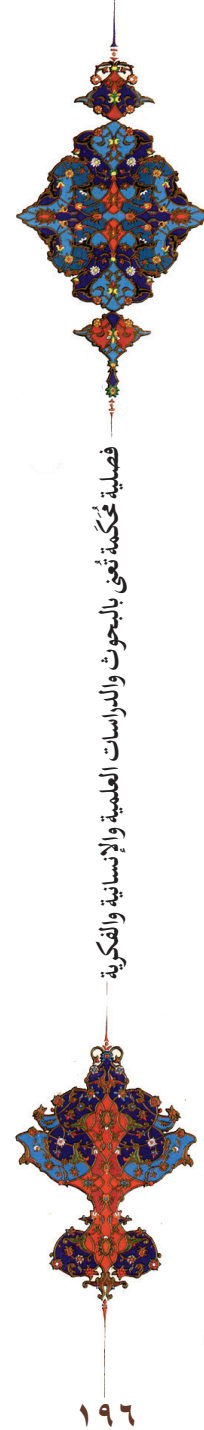
Conclusion:

Philip Larkin, often hailed as one of the foremost poets of post-war England, is widely recognized for his poignant and bleak portrayal of human existence. Throughout his body of work, a prevailing sense of pessimism permeates many of his poems, offering a stark reflection on the complexities and challenges of life. Larkin's skepticism about the human condition is manifest in his exploration of themes such as mortality, the passage of time, and the disillusionment with societal norms. In Larkin's poetry, pessimism is not merely a fleeting emotion but a pervasive lens through which he examines the world. His language is spare and unadorned, yet it carries a weight of existential questioning that resonates deeply with readers. The poems of Larkin, including works such as "Aubade," "Dockery

And Son”, “Going” and “This Be the Verse,” present a world where hope is fragile, and the human spirit is vulnerable to the inexorable march of time. Larkin’s exploration of human relationships, and the transient nature of joy contributes to the overall sense of pessimism that pervades his poetry. He often challenges conventional notions of happiness, suggesting that life’s inherent limitations and disappointments are inescapable.

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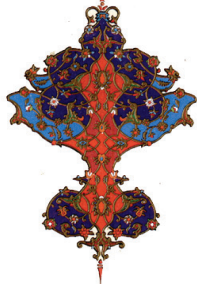
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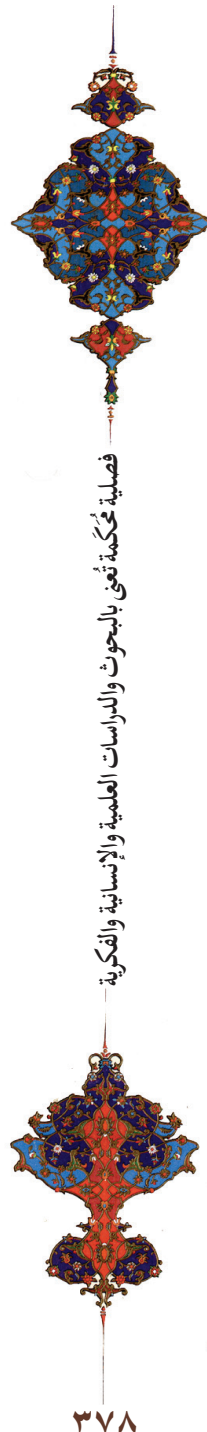
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