NOTES

CHAPTER 1

INTRODUCTION


15 Fraser, *The Modern Writer and His World* 321-322.


17 Morrison, *The Movement* 69


22 Thwaite, ed., *Selected Letters of Philip Larkin* 44.


28 Andrew Motion, *Philip Larkin* (London: Methuen, 1982)


33 Larkin, *Required Writing* 79.


36 Larkin, *Required Writing* 55.


38 Quoted in Motion, *Philip Larkin* 12.


40 Quoted in Motion, *Philip Larkin* 17.


46 Quoted in Dutta and Robinson, eds., *Selected Letters of Rabindranath Tagore* 100.


48 Quoted in Dutta and Robinson, eds., *Selected Letters of Rabindranath Tagore*. 105.


50 Bruce King, *Modern Indian Poetry in English* (Delhi: Oxford University Press, 1992) 11.


52 Quoted in William Walsh, ed., *Readings in Commonwealth Literature* XIX.


55 Quoted in Pathak, ed., *Quest for Identity in Indian English Writing* 8.

56 Quoted in Parthasarathy, ed., *Ten Twentieth-Century Indian Poets* 5.

57 Nissim Ezekiel, “Background, Casually,” *Ten Twentieth-Century Indian Poets* 37.

58 King, *Modern Indian Poetry in English* 109.


CHAPTER 2

THE SCEPTICAL ELEMENTS IN THE POETRY OF LARKIN AND RAMANUJAN


3 Russell, Human Knowledge 398.


24 Bruce King, Modern Indian Poetry in English (Delhi: Oxford University Press, 1992)116.


CHAPTER 3

IRONY AS A TECHNIQUE OF POETIC IMAGINATION IN THE POETRY OF LARKIN AND RAMANUJAN


5 Quoted in Muecke, *Irony and the Ironic* 26-27.


14Thody, *Twentieth Century Literature* 203.


28 Andrew Motion, *Philip Larkin* (London: Methuen, 1982) 64.


32 Thody, *Twentieth Century Literature* 50.

33 Quoted in Martin, *Philip Larkin* 54.


45. Muecke, Irony and the Ironic 6.

46. Quoted in Thody, Twentieth Century Literature 94.

47. Thody, Twentieth Century Literature 194-195.
CHAPTER 4

THE NOTE OF AFFIRMATION IN THE POETRY OF LARKIN AND RAMANUJAN


2Philip Larkin, Required Writing (London: Faber and Faber, 1983) 29.


5Booth, Philip Larkin 65.

6Larkin, Required Writing 175.

7Larkin, Required Writing 175-176.


15 Larkin, *Required Writing* 172-173.


18 Motion, *Philip Larkin* 60.


22 Whalen, “Philip Larkin’s imagist bias”, *Critical Quarterly* 42.


28 Gregson, *Contemporary Poetry and Postmodernism*

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32 Whalen, "Philip Larkin's imagist bias", *Critical Quarterly* 42.


36 Quoted in *Larkin At Sixty* 32.

37 Richards, *Principles of Literary Criticism* 235.


40 Larkin, *Required Writing* 66.


Nagarajan, "A.K. Ramanujan,” Contemporary Indian Poetry in English 19.


Larkin, Required Writing 292.


CHAPTER 5

IMAGERY IN THE POETRY OF LARKIN AND RAMANUJAN


2 Jones, ed., Imagist Poetry 18.

3 Quoted in Jones, ed., Imagist Poetry 16.

4 Quoted in Jones, ed., Imagist Poetry 31.


7 Kermode, Romantic Image 137.


9 Quoted in Jones, ed., Imagist Poetry 21.

10 Quoted in Jones, ed., Imagist Poetry 21.


22 Bruce King, *Modern Indian Poetry in English* 219.


34 Hassan, *Philip Larkin and His Contemporaries* 41.


40 Whalen, "Philip Larkin's imagist bias," *Critical Quarterly* 35.


42 Bruce King, *Modern Indian Poetry in English* 115.
CHAPTER 6

CONCLUSION


cf., W.B. Yeats:

A line will take us hours may be;
Yet if it does not seem a moment's thought,
Our stitching and unstitching has been naught.

("Adam's Curse")


7Larkin, Required Writing 53.


9Larkin, "The Pleasure Principle", Required Writing 81-82.
Nor let this necessity of producing immediate pleasure be considered as a degradation of the Poet's art. It is for otherwise. It is an acknowledgement of the beauty of the universe, an acknowledgement the more sincere, because not formal, but indirect; it is a task light and easy to him who looks at the world in the spirit of love: further, it is a homage paid to the native and naked dignity of man, to the grand elementary principle of pleasure, by which he knows, and feels, and lives, and moves. We have no sympathy but what is propagated by pleasure: I would not be misunderstood; but wherever we sympathize with pain, it will be found that the sympathy is produced and carried by subtle combinations with pleasure. We have no knowledge, that is no general principles drawn from the contemplation of particular facts, but what has been built up by pleasure, and exists in us by pleasure alone.


Everett, “Philip Larkin: After symbolism,” Essays in Criticism 236.

Motion, Philip Larkin 13.

Everett, “Philip Larkin: After symbolism,” Essays in Criticism 236.


Quoted in Motion, Philip Larkin: A Writer’s Life 468-469.


The concept of Great and Little traditions was originally developed by Robert Redfield and later it was applied to India by Milton Singer in 1950s and 1960s. The suggestion was that the great civilization of India was evolved from the local folk or rural roots in its gradual evolution to urbanization. With the passage of time, these two terms and the concept started to mean the class division, hierarchy, and a bias in favour of written, brahmanical, Sanskrit traditions.


34 Ramanujan, trans., Introduction, *Speaking of Siva* 27.


40 Quoted in Motion, *Philip Larkin: A Writer’s Life* 467.

41 Larkin, *Required Writing* 48.