

ЛІТЕРАТУРА ЗАРУБІЖНИХ КРАЇН

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THE PECULIARITIES OF LEXICAL ORGANIZATION OF THE POEM «REFERENCE BACK» BY PHILIP LARKIN

Philip Larkin is a standout among the most noteworthy English writers of the twentieth century. Such position throughout time is of primary significance to the development of Larkin's style. It was the environment of thoroughness, mindful demeanor and held feelings. What's more, the sphere of arts and literature seems to be the sign of reality [1, p. 23]. It was the time, when artists of the group called «The Movement», associated with Larkin, made their works. Besides Larkin, this group included such writers as Kingsley Amis, John Wain, D.J. Enright, Donald Davie and Thom Gunn, yet Larkin is thought to be the nearest to the standards of The Movement all through his poetry writing [1, p. 23]. The representatives of The Movement renounced the principles of modernism with its dubiousness and bewilderment. They set their objective to make unassuming and fair poetry attempting to use colloquial language with dialecticism, indicating mostly realistic attitudes towards the objects they describe. What's more, in this field Larkin is a genuine writer and a genuine artist. His poems astound with laconism, clarity, exility of portrayals, differing qualities of structures, states of mind and evoked considerations.

'The Whitsun Weddings' is an accumulation of 32 verses by Philip Larkin initially distributed by Faber and Faber in the United Kingdom on 28 February 1964. The poems included into 'The Whitsun Weddings' were made in the period from mid-50s to mid-60s, in the time England started to regain its prosperity and this had impact on the topic of the book [2, p. 5-8]. The subjects of the poems are developing consumerism and urbanism and yearning for tradition (e.g. The Whitsun Weddings, Here), relations between individuals (e.g. Mr Bleaney, Dockery and Son, Reference Back) the presence of a human, which is portrayed to some degree negatively (e.g. Nothing to be Said, Home is so Sad, Ignorance).

The poem Reference Back is one of those 32 that frame into 'The Whitsun Weddings'. It is a poem that touches upon several topics and consolidates them in one space of human living. These topics are time as the component and as the estimation of life, individuals' subjection to the keep running of time, the part of memory, individual relationship, the transiency of our life and some constraint, the possibility that a person is destined to exist in a timeframe limited by the present, what is, in any case, a right condition of things. Furthermore, there is a subject of music and its impact on the memory of a man. Not simply music but rather jazz, an exceptional wonder in the art of music, which got to be critical and typical for the

twentieth century in the entire world and for Larkin himself. 'Larkin was a jazz devotee all his life, and in 1961 started looking into jazz for the Daily Telegraph, an occupation he kept on doing until 1971' [1, p. 17]. Seamus Heaney saw that Larkin's rhythms and the vocabulary of his works are adjusted to sound music [3, p. 80].

The time in the poem can be deciphered not just as the concept and the primary topic however it can be distinguishable in the mood and thought processes. The time is described by its even stream all through the poem.

The concept of time can be accordingly seen as a different space in its philosophical sense fit for restricting the past with the present with the string of recollections, while individuals live in the present and a man's lifetime is exceptionally short, on the off chance that we put it alongside the time we are subjected to. Individuals can't notice every event around them in the exact instant they happen, however they can go back recollecting something and this may incite new contemplations.

The poem comprises three stanzas. The first alludes to the present. The circumstance seems, by all accounts, to be the beginning stage of following back to past events. The stanza starts with a call from another room. There are two rooms and two individuals said in the poem. One of them is the narrator himself and the other is a person, who is probably going to attempt to draw his consideration. «A pretty one», the definition given by the caller to a musical piece needs feelings. It is more similar to an attempt to help to remember oneself than an examination given to music. It is likewise essential that the lyric starts with a citation of a different person, so the writer draws the attention of the reader to the relationship between two people. The call achieves the ears of the narrator from an «unsatisfactory hall» and he finds himself in an «unsatisfactory room». The choice of this word is strange however it is grasped as an exact association with the place. There is some offense in the air depicted. There is no response to the call and the space in the room appears to be fairly cold and empty. Listening to blues is an attempt to escape from the discussion and an opportunity to spend time. It appears that he is not wasting time in wane but at the same time he does not get much satisfaction from listening to music. It is only the right atmosphere for deliberation. The narrator wouldn't like to impart this minute to someone else, despite the fact that he comments that he is «Wasting my time at home, that you/Looked so much forward to». So the narrator does not justify the trusts of the caller, who is a close person to him, in spite of the fact that we can feel some split between them.

In the second stanza Larkin gives information about the name of the song he was listening to and it appears (King) Oliver's Riverside Blues. It gives him a jolt to dive into recollections, and his considerations that step by step surge his brain turn into a reference back:

Oliver's Riverside Blues, it was. And now
I shall, I suppose, always remember how...

So it was once in his life, he heard musicians playing this piece and this makes it of extraordinary nostalgic esteem for him. «The flock of notes» is an unusual association. «Flock» is by and large alluded to bird or sheep. Here it makes feel the

tune as more characteristic, striking and light. At that point the narrator does a reversal to the year of recording it and rewords it calling the year 1923 «The year after I was born», what increases the estimation of the recollections and gives this date significantly more criticalness in his life. He names the blacks, who played this tune «antique». In this context the word gives the impression of rating their music as having a place with the past however significant and deserving of imitating. «A huge remembering pre-electric horn» additionally underlines the significance of this memory as of his own.

And afterward he comes back to his present: «Three decades later made this sudden bridge». The use of «bridge» here has an exceptional significance. Most importantly, it interfaces the former years of the past with the day they burst into the narrator's life as recollections. Furthermore «bridge» closes a line and this gives a feeling that it has some projection in the past however it cannot go along with anything on the grounds that the present is unfilled. What is more, coming back to the present the author returns likewise to «unsatisfactory» used as a part of the first stanza. Now obviously this word can be alluded for the most part to the present existence of the narrator. Despite the fact that music is an unceasing interfacing join for both times and people.

The last stanza, the third one, reaches the conclusions. What Larkin says is said «truly», so these are valuable thoughts. He differentiates the life of a human to the everlasting time and music that can outlast its maker. «We are not suited to the long perspectives». The line is by all accounts endless allowing to understand the «length» of those perspectives. Everybody has some decision at one specific snapshot of life. Furthermore, longing for perspectives in the past may bring about the circumstance depicted in the poem; hopes and desires for the past get to be «unsatisfactory» present. Such reflections demonstrate that something that appeared to be alluring in the past might be much more insignificant in the present. People are short-sighted attempting to assemble perspectives and they frequently betray themselves imagining that «by acting differently» they could carry on with a better life.

In «Reference Back» a reader has time to carry on with life, turn back to the past and go to the realization of what life is in the everlasting course of time. There is some bitterness in this realization. What's more, there is verse that can live longer than the poet himself. Much the same as the music.

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