



Human Connection and Equality in Keats' Odes: An Analysis

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Abstract

To review Keats' life and poetry in light of Carlyle's Everlasting Nea was the aim, as mentioned before in the introduction. Along with Carlyle, Keats had pondered The Everlasting Nea for quite some time; his life had been tragically cut short by a string of unfortunate events in his family, leaving him feeling lonely and powerless; he had financial troubles; the poem had been harshly criticized by Blackwood and the Quarterly; his affair with Fanny Brawne had been unsuccessful; and his illness was deteriorating. So, to escape the oppressive modern world, he seeks refuge in the Hellenic realm. His thoughts are consumed by the awe-inspiring grandeur of the classical Greeks and the middle Ages. Typically, he avoids dealing with pressing matters that require immediate attention. Everything in the material universe serves as an outer clothing for the spirit that dwells within, says Carlyle. Faith communities, like churches, provide spiritual garments for their members. Similar to clothing, these facilities will wear out and require replacement at some point. In this article, human connection and equality in Keats' Odes has been analysed.

Keywords: Human, Connection, Equality, Keats' Odes.

INTRODUCTION:

Keats' poetry shows a development toward adulthood. When discussing Hyperion and The Fall of Hyperion, it is essential to mention Milton. The poem is a strong literary piece in its own right, despite the fact that it is very similar to Milton's Paradise Lost. Keats eventually chose to cease composing the epic Hyperion after realizing that it was too similar to Milton's. He wanted to compose poetry that was closer to the reader and more approachable, not as distanced from reality. Miltonic verse may only be written in an artistic, playful manner. Different kinds of experience beckon to me.

In terms of interest and material availability, myth offered a more subtle undercurrent for Keats, enabling a Hellenic resuscitation. The story that prompted Keats to pen his epic about Hyperion is worthy of consideration. The plot centers on the new Olympian gods overthrowing Saturn, the titan monarch. After Hyperion dies, Apollo becomes the protagonist, and Keats discovers the perfect foil in the deity of art and poetry. Keats found the story of fall, redemption, and conflict intriguing because it offered a suitable backdrop for reflecting on the human experience and the learning gained through suffering.

At the beginning of Hyperion, Thea consoles Saturn, who has fallen. After taking a little break, he feels revitalized and ready to take on the world again. The line "But can I not create?" sounds frighteningly like Keats's wish to reform poetry for the common good. I can't shape it. Is it impossible for me to make a new universe, a new reality, to defeat and destroy this one?"

HUMAN CONNECTION AND EQUALITY:

During the first Hyperion, Tom, who was Keats's brother, was in the latter stages of a terminal illness. The reality of his brother's death and Keats's anguish likely impacted the original Hyperion manuscript. Although Keats's own experiences and emotions definitely influence his poetry, he was determined to strive for impersonality. "As with us mortal men, the laden heart/ Is persecuted more, and fevored more,/ When it is nighing to the mournful house/ Where other hearts are sick of the same bruise....," he says. Instead of using his pain for his own nefarious purposes, Keats reflects on how pain affects people and how it sheds light on the human condition. Keats may be aiming for a more selfless kind of sublimation in Hyperion, which highlights his problems with writing in a mythological and Miltonic style due to its fragmented structure. In other places, though, Keats's efforts to discover a fresh poetic voice and method of sublimation are plain to see.

Miriam Allot notes in Keats: The Complete Poems that the poet began to feel a connection to the poets' ideas on the evolution of humanity and technology as he grew older. He makes a comment about the repetitive pattern of human history, which consists of building, destroying,

and rebuilding. Our ability to achieve perfection increases with each reconstruction. "We are such forest-trees, and our fair boughs/Have bred forth, not pale solitary doves,/ But eagles golden-feathered, who do tower/ Above us in their beauty, and must reign in right thereof." As a metaphor for poets, the eagles' capacity to touch the human soul evokes Keats' feelings around them. In his ideological painting, Keats depicts the pursuit of truth and beauty as the zenith of human creativity. Created with J.H. Keats tells Reynolds that poetry should be "great and unobtrusive, a thing which enters into ones' soul."

As previously said, this demonstrates that Keats felt a connection to Apollo. Keats appears to be experiencing the same pace of mental saturation as Apollo with respect to the darkest side of human history that shapes both their universes and Keats's persona as a poet.

The assertion that Keats' odes originate from internal strife or conflict is true. One of the main themes of the most important of these odes is the struggle between dreams and reality. They also imply the inverse of things like happiness and sadness, abundance and scarcity, transience and stability, creativity and existence, liberty and servitude, the human experience and the natural world, and consciousness and sleep. "Ode to a Nightingale" shows Keats's desperate effort to escape his harsh surroundings. Because it can take flight from wherever, he thinks the nightingale is lucky. "My heart aches, and a drowsy numbness pains/My sense, as though of hemlock I had drunk,/Or emptied some dull opiate to the drains/One minute past, and Lethe-wards had sunk." The poet begins by explaining his terrible condition.

The draught of vintage in this poetry represents an imagined escape from reality. For some, vanishing into the woods is a means of evading the inevitable decline that comes with aging and changing times. Authentic deprivation and suffering are portrayed in the third stanza.

Love, beauty, and youth are transient; embrace them while you can. In sharp contrast to the second stanza's idyllic nightingale forest, Flora's "Provencal song," and the bird's delight in its golden kingdom, this actual world picture is presented here. Two stanzas depict an ideal plenty, while the third depicts a lack. The poet in this ode recognizes both the power of reality and the significance of ideals. It hurts him that they are so different, so fundamentally different. He unites them by instilling in them a common understanding of the unity of experience and a similar intensity of feeling, both of which he has previously imagined.

In the poem, the everlasting nightingale is likened to humans. Even while Keats is clearly considering the nightingale species in its entirety rather than a specific bird, he is clearly considering humans in the context of individuals rather than the species. Here, the bird represents a timeless and all-pervasive voice: that of Nature, of imaginative empathy, and, by extension, of magnificent, expansive, and potent love poetry. As an act of kindness, the nightingale's voice connects with people on all levels of society—from the emperor to the clown—and helps those in extreme loneliness, like Ruth, feel more at home. It also opens doors to the fantastical and distant. In terms of creativity, the "magic casements" stand as the highest point.

Because Keats' poetry is progressive, it follows that "Ode to Nightingale" also contains elements of Center of Indifference. Keats returns to meditation as he mulls about if death is the best way to escape humanity. As a muse, death appears in these poems. It slides easily onto the poet's fingers while he composes the poetry. Because this is the highest point of his life, he views everything else as meaningless and chases death with a vengeance so he can be with the nightingale. Devoting himself to music is his way of lifelong aspiration to escape mortality. The poet has chosen to go blind so that he may feel more connected to the nightingale. John Milton, who was blind when he wrote the epic *Paradise Lost*, returns to this theme in Book III, as the nightingale's song emerges from the night.

"Ode to a Nightingale" shares a gloomy tone with Keats's other works that deal with the macabre side of poetic imagination, such as *Lamia*, because of the incorporation of death images and the corresponding loss of joy. The nightingale sings over what Keats perceives as a "sod" in the poem, symbolizing his departure from the physical world. Keats employs a harsh, almost barbaric term to describe himself. A person's garden becomes a stark contrast to the

everlasting nightingale when one uses their imagination.

Despite going through all this ups and downs, the speaker ultimately accepts reality. While our made-up universes offer solace for a while, they can't handle the real challenges that reality throws at us. Saying the words "forlorn!" makes a sound that pulls me out of you and into my own being. Thank you! She has experience deceiving elves, but the fancy isn't excellent enough to pull off her impersonation.

Poet John Keats says in his poem "Ode on Melancholy" that happy and sad feelings are like two sides of the same coin; they shape one other. Keats suggests that we should accept happiness and sadness as part of life and learn to live through both, using vivid imagery to do so. He begs the reader to accept "Melancholy" since the only way to rebuild or experience higher quality, true happiness, is via complete devastation and sorrow. We should embrace every joyful moment because it is truly only a bridge to even greater sadness.

Keats warns in the first verse that we should not run from our sadness but rather find ways to endure it. "No, no, go not to Lethe, neither twist Wolfsbane, tight-rooted, for its poisonous wine," Keats says, warning the reader not to seek redemption by drinking from the river of "Lethe." In Greek mythology, who drink from this river are believed to reincarnate into a new life, unburdened by the sins of their past. The Greek word "lethe" has multiple meanings, including "forgetfulness" and "concealment" in direct translation. There will be no twisting of the Wolfsbane. Right here, Keats cautions the reader not to use poisons like alcohol to numb pain. In his poem "Nor let their pale faces be kissed by nightshade, the ruby grape of Proserpine; Make not your rosary of yew-berries," John Keats cautions against trying to eliminate or conceal "Melancholy" by the use of poisons. Certain plants in the "nightshade" family are poisonous. It would appear that there is a dark aspect to everything lovely. It is believed that the Greek goddess "Proserpine" was in charge of the seasonal changes. The message is that spring is beautiful, but only after we've endured the dreary, frigid winter. Contrary to what the "Rosary of yew-berries" says, we shouldn't trust "Melancholy" but should instead acknowledge its presence when it happens. "Nor let the beetle....death-moth be your mournful Psyche, nor let the downy owl, A partner in your sorrow's mysteries," this statement affirms that we must not let "Melancholy" dominate our lives. The "beetle and death-moth" reference represents mortality. By capitalizing the "Y" in "Your," Keats speaks directly to the reader in "Your mournful Psyche."

In "Partner in your sorrow's mysteries," Keats cautions the reader not to get confused trying to understand "Melancholy." The speaker achieves this by referring to a "downy owl," a seemingly peaceful bird that is actually a crafty predator. As Keats puts it in the last two lines of the poem, "For shade to shade will come too drowsily, and drown the wakeful anguish of the soul," he shows that he has come to terms with the fact that suffering for the sake of happiness is a slow process. He continues by saying that putting off pain only delays it and ultimately leads to "drowning the anguish of the soul," the very thing that brings us joy.

"But when melancholy fit shall fall." (Sudden from heaven like a weeping cloud, that fosters the droop-headed flowers all) in the first line of stanza two describes the natural phenomenon that occurs after we've grown accustomed to suffering: advantages. The "droop-headed flower" might represent either a deluge of rain or a sense of loss, but in any event, the gloom "fosters" the flower. Keats sees sadness as a life-giving and life-taking force that tends to the flower. Relying on nature once more, Keats describes how melancholy may engulf a "green hill in an April shroud," with the "green hill" representing life. Unlike the upbeat "April shroud," the name "April" is usually linked with spring and fresh starts, evoking the idea from the first stanza of "Proserpine." The word "Shroud" denotes rain, and it gives the impression that the rain simply covers the "green hill," rather than wrecking it. The following statement advises the reader to enjoy every moment, happy or sad, and to make a fool of themselves. He explains that happiness is ephemeral by comparing it to a "morning rose," since both the word "morning" and the rose evoke thoughts of beauty and transience, respectively, in this paragraph. "Or on the rainbow of the salt sand-wave, Or on the wealth of globed peonies." The poem alludes to a

serene setting, but it also depicts the transience of genuine joy, which is born out of sadness, and the cyclical nature of this joy, which manifests as "waves" that never really go away. The term "globed peonies" suggests a beauty cycle and also makes one think of a globe spinning on its axis.

In the last three lines of the second stanza, Keats argues that it is good to pay attention to other people's suffering as well. "Or is thy mistress some rich anger shows? Imprison her soft hand, let her rave, And feed deep, deep upon her peerless eyes." A commonality of mourning is conveyed by Keats in this passage. Solace and venting can be found by the "mistress" by "imprisoning" her hand. Sadness nurtures the audience as they are left to "feed deep, deep..." in the "soft hand" piece.

At long last, misery and the mistress join forces. By stating, "She dwells with Beauty—Beauty that must die; And Joy, whose hand is ever at his lips Bidding adieu Pleasure nigh," Keats implies that both beauty and joy pass away before we can completely enjoy them. "Turning into poison as bee-mouth sips" is a play on the idea that sadness lurks behind every joyful emotion. As the saying goes, "Ay, in the very temple of Delight," illustrating how "Melancholy" uses a "temple" of pleasure to her advantage. When we are happy, we tend to overlook "Melancholy's" actual consequences, according to the image of a "veil'd melancholy" with her Sovran shrine. The "veil" conceals her true self, whereas "Melancholy" only shows us the parts of herself that she wants us to see. Another interpretation of the "veil" is that "Melancholy" is bound to us until death separates us.

"Though seen of none save him whose strenuous tongue Can burst Joy's grape against his palate fine; His soul shall taste the sadness of her might, And be among her cloudy trophies hung," writes Keats, differentiating between those who can appreciate "Melancholy" and those who let it win. He says, "strenuous tongue can burst joy's grape against his palate fine;" this implies that those who enjoy "Melancholy" are the ones who can "milk" "Joy" before it says "adieu." This is a riff on the idea that "Melancholy" can nourish us if we let it. The phrase "his soul shall taste the sadness of her might and be among her cloudy trophies" implies that even the most resilient individuals, those who are capable of embracing tragedy, will experience the "taste" of her strength.

The poem implores us to embrace "Melancholy" instead of evading her. Keats came to the realization that true joy could not exist in a world devoid of suffering. The tangible imagery of "Melancholy" brings it to life and reminds us to cherish every moment of existence, good or bad. The poem argues that the beauty of sadness lies in the fact that it demonstrates that we are still alive and possess feelings, in contrast to the nonexistent dead.

It is worth mentioning that the poet's overall body of work follows a recognizable "Keatsian" structure. This structure is commonly used in storytelling and involves the protagonist or antagonist escaping to a fantastical "otherworld" in a dream or hallucination. The speaker's "real" world, from which he has just escaped, is very different from this "otherworld," which represents the ideal. As he dreams about this ideal "otherworld," he interacts with it and gains a deeper understanding of what he has experienced.

According to Keats, this piece of art has "teased" us out of our rational minds and into a more idealized version of reality, where we can daydream about living a carefree existence away from the problems we face in the real world. But there are flaws in this flawless world as well. It is unreal, lifeless, and cold ("silent form", "cold pastoral", etc.), which are major drawbacks. The pinnacle of a man's love for a lady is captured by Keats at that very time. He looks closely at the point when ambition and desire merge and become solidified. "Bold Lover, never, never canst thou kiss,/Though winning near the goal - yet, do not grieve;/She cannot fade, though thou hast not thy bliss,/Forever wilt thou love, and she be fair!" The image on the urn suggests a dead end with its magical zone of effect and never permits any form of imaginative associations. Art has become autotelic due to this, which paradoxically limits its potential to grow into other types of relationships. It's a beautiful metaphor for Greek art that contrasts the transience of life with the permanence of art. Through art, the ideal lover's wish is granted; the

effect of the dramatic moment is magnified and treasured by the sensitive and imaginative spectator. The love scene has become an iconic representation of human emotion, inspiring generations to come. On the one hand, this proves that art has succeeded in immortalizing significant human experiences. On the other hand, it's paradoxical that art that is bound up in the here and now cannot hope to grow into other types of relationships.

He was a professor at the University of Nobody-Knows-Where and a specialist in the philosophy of "clothes, their origin and influence" (Carlyle's fiction). The history of Teufelsdröckh, which is included in Book II of *Sartor Resartus*, is based on his own life.

He, too, had lived with the Everlasting Nea; he had faced theological and moral challenges, but most of all, the agonizing dilemma of end-of-life bliss vs. renunciation. It was only a few weeks before the crisis that he met Miss Welsh, and perhaps, in a subtle way, he felt that the problem of life was now, or would become, not only what can't you work at, but what can't you work at with sufficient worldly success to allow you to share your life with another. So, he had to deal with problems that were more practical than those that befell his Teufelsdröckh. Also, when Carlyle's spiritual crisis did hit, it was definitely not as sudden and intense as the chapters in *Sartor Resartus*. Carlyle fought evil forces for a long time, and it's debatable whether he ever found true freedom or succeeded.

"Unbelief had grown out of doubt; darkness washes over your spirit until it reaches the fixed, starless, Tartarean black." This passage from *The Everlasting Nea* shows how denial affects a person's soul. Belief becomes bitter and pessimistic, and his existence is consumed by the Spirit of denial.

Underneath the skepticism, faith lies dormant but alive. However, while waiting for God to intervene, man's own frailty paralyzes him, and he seems to have lost all confidence. Is God nonexistent or at most an absentee God who has watched his universe pass by from the beginning of time, without doing anything, since the first Sabbath? Is the phrase "duty" meaningless?" So the bewildered traveler must stand there, like so many before him, shouting question after question into the Sibyl-cave of Destiny, and all he gets in return is an echo.

The Devil has been brought low, so there's no reason for you to believe in him anymore. The cosmos appeared hostile and lifeless to me; it was like a huge steam engine, grinding humanity to dust with its indifference. Golgotha and the Mill of Death were huge, dark, lonely places.

The mere afterglow of Christianity is enough to keep him from suicide. Even if it is no longer a creed, his father's faith continues to influence him emotionally and psychologically. In the chaos of a man's universe, it's a tenuous anchor, but it will keep him from falling into a prison-house rut until a new phase arrives. He is starting to come to terms with the fact that he is terrified—a fear he cannot put his finger on. Fear impacts men in vastly diverse ways; for me, it was a constant, interminable, aching dread that kept me trembling and weak. We saw how this same nebulous "sense of enemies" engrossed the young Epicurean Marius until it finally made its way into the Christian man's conscience. In contrast to the subdued and patrician Roman, Teufelsdröckh is a brazen and aggressive.

Why do you always cower in fear? What is it that you're afraid of? Those hideous bipeds! When you consider all that's to come, what do you get? The end of life? Oh, Death: and Tophet's pains too, and everything that the Devil and humans can do to hurt thee! As a child of God, don't you have compassion? Can't you bear hardship?

Embrace it, for I will face it and reject it! As it devours thee, does Tophet not crumble beneath the weight of freedom, even if he rejects it?

"Look, you have no father, you're socially outcast, and the universe belongs to me (the Devil)." In response, the eternal Nea declared, "I am not yours, but free, and I will hate him forever!" This is not the last resting place, but it is the first of many. Instead of a man's internal torture, it is the fierce rejection of his past and the assertion of his identity. This is the "Baphometic Fire-baptism" that marks the beginning of a man's spiritual awakening and his new birth."

John Keats, the poet-genius, was a man who had studied medicine and had suffered much at the hands of life. He eventually woke up, but his early attempts at poetry were full of pessimism

and negativity, giving the impression that he was an escapist. Critics and reviews were harsh on his poems, but what really stood out were the works that came out of his early years of maturity, which focused on the glory of the Hellenic world. His depiction of Hellas is idealistic and unrealistic, but he never stopped writing.

Poems written by John Keats while he was a medical student have long been seen as a naïve, if necessary, way out of the hardships of everyday life, thanks to their incorporation of classical mythology, sensual fantasy, and a sort of vibrant natural world. Some have called them "an ill-judged publication," and it's important to keep in mind that the poet behind them is only in his early twenties. "Glory and loveliness have pass'd away; / For if we wander out in early morn, / No wreathed incense do we see upborne..." he writes in the opening lines of his sonnet "Sleep and Poetry," a Romantic lament over the contemporary world. "No throng of gay, young, soft-voiced nymphs."

In his Hellenic sonnet "Sleep and Poetry," Keats lays out his grand plan. The first section claims, from a psychological perspective, that sleep is creative and inspiring. The second section expresses the desire to write great poetry. The third section finds out what poetry and aesthetic expression should actually be. And the fourth section continues the quest, a progressive step encapsulated in the idea of becoming rather than the awareness of complete accomplishment.

In this context, Apollo, the sun god, is both a source of inspiration and a representation of fresh starts and enlightenment. This is good news for the creative and productive imaginations of those seeking fulfillment via poetry.

The circle of poets that included John Keats followed the long-established tradition of early nineteenth-century classical Greek and Latin literature; but, as most people's knowledge of the ancient world came from books, their views of Greek culture were very subjective and conceptual. To restate, studying Ancient Greek culture from a period over two thousand years after its Golden Age limits one's capacity to understand the whole breadth of that civilisation. Like his predecessors, Keats drew inspiration for his portrayal of classical Greece from these popular works, which were widely read in Greek and translation.

The young John Keats and his friend Charles Cowden Clarke spent an entire night in October 1816 engrossed in a borrowed copy of "Chapman's Homer" and its beautiful poetry. Keats had already left his Clerkenwell lodging that morning before Clarke had even gotten out of bed. Clarke is famous for discovering a sonnet that Keats had written on his breakfast table at 10 o'clock that same morning. The sonnet was not only Keats's first undeniably successful poetic work—and the only "perfect poem" in his first published volume, according to John Middleton Murray—but it also served as one of the first clear indications of a developing fascination with Hellenism, a theme that would reappear frequently in Keats's later works.

Keats compares himself to an intrepid youthful explorer or adventurer from the very beginning of the poem all the way to its very end. The worlds of gold fascinate Keats, who is an intrepid traveler and explorer. The literal interpretation of the poem's first lines is obviously incorrect. Being born into poverty as the son of a stable manager meant that Keats did not have the same opportunities that his more privileged contemporaries had, such as going on "Grand Tours" of Europe. It is possible to interpret Keats' reference to the "realms of gold" as a metaphor for the innumerable tomes of ancient history and mythology that he was well familiar with. In his subsequent works, Keats's profound admiration for Greece's "Golden Age"—hence, the "realms of gold" and "goodly states and kingdoms".

Keats uses imagery that suggests anticipation and interest early on in the poem. The first two lines of the poem describe Keats's enthusiasm for adventure, but when the sestet begins, the focus changes to his amazement at the uncharted land he has just found. When Keats read "Chapman's Homer," he really did make a discovery that would have the same impact on his life as if a conqueror like Cortez (or, as Tennyson pointed out, Balboa) had found a new ocean or a planet. Keats had either found Ancient Greece or had a profoundly enhanced appreciation for its beauty and vigor. The finding of a new realm, though, does not herald the end of

exploration; rather, it marks the start of a new trip, which Keats, like any great explorer. In 1816, during the height of the Romantic Era in literature, general Hellenic thought in England began to shift from a conceptual to a more tangible and tactile understanding. Lord Elgin brought the Parthenon statues from Greece, and in this year they were put on display in the British Museum for all to see. The Marbles always managed to evoke feelings of pure wonder and amazement in the hearts of those fortunate enough to visit the British Museum during that period. The ruins and scant remnants of ancient Greece, according to John Scott, editor of the Champion, "are more perfect in beauty, more fresh in the fragrance of elegance, more living and life-giving, than all the preserved and prized stock of what genius has since effected."

Just five months after penning his poem on "Chapman's Homer," in March of 1817, Keats received a touch from another era—this one made of stone. Robert Benjamin Haydon, Keats's friend and tutor, took him to visit the Elgin Marbles for the first time during this period. Keats would spend hours that day in awe-stricken contemplation of the Marbles, a scene evoking memories of his first reading of Handel's Homer. Once again, Keats had been clearly moved. As opposed to what Haydon assumed and loudly stated, Keats employs the inspirational Marbles as a philosophical backdrop to examine deterioration, impermanence, and human fragility, rather than to make a judgment on the flawlessly realistic character of Greek art. At this point in his career, young John Keats is at a crossroads. "He [Keats] went again and again to see the Elgin Marbles, and would sit for an hour or more at a time beside them rapt in reverie," reads the text of a Severn biography that recalls the following scene. Severn once encountered the young poet in a state of visionary rapture, when his eyes were so dazzling and his face so radiant that he discreetly left without disturbing the poet.

Although Keats's sonnet is intellectually complex and difficult to understand logically, it is clear that the poet appears to have been profoundly impacted by a strong feeling of inadequacy after being in possession of the Marbles. It appears that all the young John Keats could find were sad reminders of how transient the life.

In her essay titled "Keats, Ekphrasis, and History," Theresa M. Kelley states, "Keats's sonnet becomes what it describes—a ragged, if splendid, collection of broken, ruined monuments that prompt the speaker's anguish about his own mortality."¹⁷ Keats cryptically employs the technique of metaphorically equating himself to an eagle in both "On Seeing the Elgin Marbles" and its companion poem "To Haydon With A Sonnet On Seeing the Elgin Marbles." In the latter, Keats writes, "Forgive me, Haydon that I cannot speak/Definitively on these mighty things;/Forgive me that I do not have eagle's wings."

In the Elgin Marbles poem, which we have already seen, Keats employs the metaphor of a "sick eagle" in two different scenes: one where he laments the loss of his eagle wings, and another where he brags about his inability to fly. According to Gillen Wood, the poet is like an eagle, crippled or not, and he remains grounded on Earth.

Indeed, Keats was overcome with profound sadness and a "Dizzy pain" after seeing the Marbles. The eagle is a metonymy for the immortals, according to Gillen Wood, and the god Zeus is strongly linked with it in Greek mythology. Prometheus, Ganymede, Aegina, and the Cyclopes from Zeus's Titanomachy all feature here. Keats may be reiterating his own mortality through the stark contrast between his depiction of the Greek gods and his own lack of eagle's wings. In a similar vein, if he were to describe himself as a "sick eagle," he could be suggesting that he was once arrogant and believed in his own immortality, but that seeing the Marbles crushed his pride and brought him to a sobering realization of his own mortality, thus the metaphor of a sick eagle.

There are three things that stand out about Keats. First, his style and form are unparalleled among romantic poets. He writes extensively about Greek topics, moving away from the moderation and restraint typical of Hellenic art. Second, he follows in the footsteps of his friend Leigh Hunt by rejecting the traditional couplet in favor of loose passionate couplets. Third, he embodies, more than any other poet of his period, the weariness of the impulses inspired by the

social unrest and humanitarian fervor of the Revolution. Specifically, he believes that poetry abandons modernity in favor of the past and the pursuit of aesthetic perfection. This explains why he looks to be far into his twilight years.

Psyche, Melancholy, Apollo, Hyperion, Oceanus, Maia, Cupid, Pan, Neptune, Moneta, Mnemosyne, Venus, Sleep, Diana, Hope, Fame, and Bacchus are just a few of the many gods that populate his poetry. His imagination was plagued with ancient Greek. We get the impression that he has been whisked away to the Greek world. Also, it's worth noting that the 'odes' form—which he mastered more than any other English poet—is usually a Greek poetic form. He made it his own. Poems by John Keats that openly draw from Greek mythology include Endymion, Hyperion, Lamia, "Ode to Psyche," "Ode on a Grecian Urn," "The Eve of St. Agnes," and many more.

All four of these poems—"Ode to Apollo," "Ode to Sorrow," "Hymn to Pan," and "Ode to Maia"—share a commonality: they all allude to mythology. Which of these myths is most closely linked to Keats' quest for poetic greatness? In Greek mythology, Apollo is linked to numerous things: astronomy, healing, poetry, music, rebirth, and original thought. For Keats, this great Hellenic emblem serves as a spark that ignites the creative and artistic potential of the mind. In these poems, he lays out poetic and aesthetic goals.

It is not a coincidence that Keats associates the Greek goddess of sleep with his psycho-aesthetic goals. It is also not a coincidence that the poem alludes to other Hellenic deities. In his poetry, Keats traces his growth from immature to mature expression. These works can be better understood as literary manifestos, poetics, or the initial stages of cultivating a poetic spirit.

"When I have fears that I may Cease to Be," a poem by John Keats published in 1818 and composed in 1817, delves into The Everlasting Nea by expressing Keats's grief and the most excruciating emotion a person can feel: the fear of death. "I stand alone in this vast universe, contemplating the sinking of fame and love to nothingness," the poet writes.

Endymion, Keats's longest poem, is a complex and intricate work that serves as another excellent example of his revisionist treatment of mythological subjects. "I Stood Tip-toe" (L. 191–204) makes passing reference to the epic, which has sparked a wide range of debates over interpretation and criticism. Endymion is essentially a Greek epic romance, in contrast to works like "Sleep and Poetry" and "I Stood Tip-toe," which explore the psychological components of the imagination and its workings through the lens of myth consciousness. As the poem progresses through its stages, which mirror the poet's evolving creative imagination, the poet takes a step toward conceptual and architectural maturity, marking the beginning of poetic apprenticeship.

The famous first line of Endymion is, "A thing of beauty is a joy forever." The play is full of great promise, but it sinks into gloom and doubt because it is not based on anything real. It also shows how Keats negates something in The Everlasting Nea, which is his own assertion that: The reader will quickly see my lack of maturity, expertise, and precision, which indicate a frantic effort rather than a successful outcome, and will understand exactly what I mean. I hope I haven't touched the beautiful mythology of Greece too late and dulled its brightness; I want to give it one more go before I say goodbye. The first two books, and the last two as well, aren't finished enough to justify going to press. A boy's imagination is healthy, and a man's mature imagination is healthy, but in between, there's a period when the soul is in a ferment, the character is undecided, the way of life is uncertain, and ambition is thick-sighted. From there, comes mawkishness and all the thousand bitters that those men must taste as they go through the following pages.

As mentioned in "Sleep and Poetry" and the letter on a Mansion with apartments, Keats's understanding of process is evident in this prelude. In order to achieve his objectives, he must maintain a steady pace of progress. As a result, he is more driven to push beyond his weaknesses. When one thinks of a "feverish attempt," the original introduction that John Keats titled Rejected introduction to Endymion (p. 347 - 348) comes to mind. He used the same

language, describing the poem as "a poor prologue to what, if I live, I humbly hope to do."24 As we saw in the previous section, Keats re-centres the Endymion story and its counterpart stories, particularly in its underlying structure.

Keats makes the reader feel as though Endymion is actually just a metaphor for himself by engrossing them in a complex and intriguing setting before he recounts his story. Critical consensus holds that the mythological hero's artistic and lyrical side exists as Endymion as well.

In Endymion, the poet lays out the essential themes using a visual framework. As Endymion stands in for all of humanity and Cynthia for his baser instincts, the shepherd prince's quest represents our shared pursuit of beauty—which can be Truth, Happiness, Love, or Light—in all its forms. The fact that Keats held poets like Spenser and Wordsworth in high regard, whose ideas were steeped in ancient Christian spiritual teachings, increased the possibility of subjective idealism in this creative perspective on reality. Despite his fruitless exploration of the water and ground, the legendary hero could not have lost sight of the fact that the Indian Maiden, who was his mistress, actually lived as a mortal lady on Earth.

A further noteworthy feature of Keats's handling of his mythical—also metaphorical—in his own life is the bravery and ability with which he transcended the narrow confines of the personal allegory and the straightforward limitations of the fable. To Keats, Endymion is more than simply a metaphor for his own pursuit of pleasure; he is also an iconic figure in his work. He is the embodiment of all that is good in the world: the pursuit of beauty and truth and the happiness that comes from true relationships like love and friendship.

After analyzing the various elements that influenced Keats's conception of Endymion and the various personal, societal, literary, etc. sources of inspiration that played a role in his creative execution of this concept, we can deduce the following about the poem's meaning and its origin. Allegedly, Keats drew inspiration for his renowned romance from his own desires, human experiences, and artistic goals in life. He made them more applicable to a wider audience by making them generalizable. His literary characters and happenings were the means by which he materialized these lofty ideals and conceptions. Various authors, including Spenser, Drayton, Llyl, Browne, and others, have published versions of the Endymion myth, and these elements are a combination of his own ideas and slightly changed adaptations of Greek mythology.

In the opening lines of Book 2 of Endymion, Keats shares his thoughts on love and pays homage to the "sovereign power of love" that has always been present in humankind.

Despite the fact that the first lines of the third book don't tell us anything about the book's subject, they do express the author's opinion—in this instance, his hatred of political reaction in England. While the link between this viewpoint and Endymion's thematic and ideological blueprint is weak, it is neither inorganic nor visually objectionable. Sentences like these, which condemn people who use glitter to dominate others, illustrate the more organic side of Endymion. Also, Keats's lifelong passion for poetry, especially his work as an English poet, is practically the only subject of the opening lines of the last book of Endymion. Aside from the two lines that begin with "Ah, woe is me!," the poem's only sections that address the book's mythical and allegorical themes are structurally and logically disconnected. Leaving my native country is a wrench in my heart. You innocent housekeeper!"

Poems allow Keats to escape into his imagination and forget about the real world. "Ode to a Nightingale," Keats's attempted escape, reveals his denial, The Everlasting Nea. Claude Finney describes the poem as an examination of "the inadequacy of the romantic escape from the world of reality to the world of ideal beauty," and it deals with topics such as mortality and the loss of pleasure. Claude Finney continues by stating that the song takes on the quality of a potent enchantment that persists throughout, surpassing Keats's corporeal realm. In the first line, Keats is in a gloomy and dejected mood, but the melody of the nightingale takes him away to a land of joy where he can escape his troubles.

The poem begins suddenly, with the words "My heart aches" bolstering the introduction of a

hidden bird's song. Hearing the nightingale sing sets Keats on the path to transcendental imagination, which begins with a powerful bodily sensation. The poet fears he is under the influence of poison or narcotics when he suddenly becomes sick to his stomach and starts vomiting.

Keats, the song suggests, should give in to the feelings sparked by the nightingale and abandon his sense of self. He wants to give in to the experience more now that it's not harmful, just to escape from reality. In light of this, Keats begins to fantasize about escaping from Earth and becoming one with the birds. Drinking wine till he reaches a specific point in his voyage is suggested by Keats as a means to develop the strength to fly with the bird.

In a literal or metaphorical sense, he wishes to delight in the comforting features of the world. He desires to "drink, and leave the world unseen" in order to evade the unpleasant aspects of reality. He is currently more interested in "with thee fade away into the forest dim" than in thinking or genuinely living. It might be a declaration of wanting to die or simply ending it, given how powerful death has been in Keats' life. The poet's choice of the phrases "fade far away, dissolve, and forget" reflects his desire to escape the harsh truths of aging and loss, just as the nightingale is spared from these experiences. According to Keats, "where men sit and hear each other groan; / where palsy shakes a few, sad, last gray hairs; / where youth grows pale, and spectre thin, and dies." This passage fully captures the parts of reality that pain him personally.

Fortunately, it seems that the joyous effects of the nightingale's song ease his sorrow. Keats discovers that his imagination holds the key after realizing that intoxication will not grant him entry to the nightingales' heaven. Thus, the storyteller uses symbolic wings to imitate the nightingale's flight pattern. As soon as the narrator shouts, "Away!," the poem goes into a deep, fantasy phase. From afar! I will fly to you, uncharioted by Bacchus and his minions, on the poetic wings that blind the eye.

Just as the "vintage wine" mentioned in line two suggests, the poet now believes that his poetic imagination has an effect. "Already with thee!" his "dull brain perplexes and retards" He experiences pure joy by being in the company of the nightingale. He discovers that he can listen to the nightingale's song with less effort after accepting that it is more powerful than his imagination.

The narrator experiences a complete rewiring of his senses while in this trance. He may be blind, but he has developed excellent senses of smell, taste, and hearing, which allow him to explore his newfound paradise with ease. The narrator empathizes with the exotic creatures depicted in the work. His reaction to the buzzing of insects is very similar to his reaction to the nightingale. "My darling, I hear you; and, on occasion, I have been half-infatuated with mild Death, calling him sweet names in numerous pondered rhymes, so that he might release my peaceful breath." Suddenly, an entirely different sound emerges to replace this.

The poet returns to his meditation and comes to the conclusion that death is the greatest escape from humanity. As he composes the poem, its weight gently settles on him. At this point in his life, anything less than this would be a waste of time and energy, so he seeks death, wants to die, and wants to be with the nightingale. His life's ultimate objective is to transcend mortality through music.

Similarities between Keats's own experience with illness and the lyric "La Belle Dame sans Merci" are apparent. The knight's encounter with the "lady in the meads" seems to mirror Keats's own life; her departure symbolizes the gradual demise of Keats due to his illness. It is possible that Keats's personal illness parallels the knight's depiction as a dying man "with anguish moist and fever dew" throughout the poem. Keats has been yearning for something since the poem begins, and this woman, whom he calls "a fairy's child," can give it to him. Nevertheless, it appears that she has taken his life along with her and has abandoned the knight "along and palely loitering," a condition he was before in. He is human, and she is a fairy, so they can't be together. As Keats's own health declines, Hellenism was the very core of Keats' poetry. The beautiful world was a haven for him away

from the ordinary and bad realities of life. Keats' poetry is fundamentally an expression of the Greekness of his mind through its dogged pursuit of beauty. In "Ode to Psyche," a poem about the Greeks, the poet imagines himself transported to the Golden Age of Greece as he expresses his love of beauty.

The worship of pantheism had already occurred when Psyche lived, when all four elements—earth, air, fire, and water were cherished as holy, therefore there is no sacred space, altar, virginal priestesses, musical instruments, or fragrant incense.

The goddess Psyche represents Keats's quest for self-discovery through mythology and sensual imagery. "Ode to Psyche" is a foundational work since it is the poem that helped him overcome his inner struggle and come out on top. It was a remarkable triumph in finding harmony against paradox; it ended a difficult chapter in his life and paved the way for a violent but ultimately inspiring return. Keats borrows from mythology to start expressing his quest for knowledge of the soul.

CONCLUSION:

Psyche was wed to Cupid, and after her death, Keats adds in a footnote, she was transported to paradise and immortalized. Poetry as Enforcement: Conquering the Muse in Keats's Ode to Psyche quotes Kris Steyaert as saying, "the Cupid-Psyche myth may have appealed to Keats because it occasioned a candid gesture of self-definition and a search for a well-developed identity." Perhaps Keats felt the same way about Psyche; she symbolizes his own poetic inspiration.

Love, music, community life, and religious ritual are all examples of real and imagined human experience that Keats explores in this poem. The two kinds of experiences are inseparable. The urn is a "cold pastoral" that will never truly satisfy us because art is just a depiction of reality. But maybe we may learn something important about the real, lived experience of the fleeting, passionate love from this artistic work. In essence, physical love is not about the experience itself but about being a part of the life-force and the ongoing life-process. So, when we say that "beauty is truth," we're suggesting that when we completely understand the significance of things in both our real and idealized worlds, we're appreciating beauty.

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