

Imaginative Aspects In The Odes Of John Keats

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ABSTRACT

Poets of the Romantic era, such as John Keats, are well-known for their focus on nature as a source of creative awareness of the world around us. They thought that the coincidence and merger of the spoken and the ineffable exemplified imagination. Keats's contemporaries shared his view that the imagination is intrinsically linked to the poet's passionate focus on nature, which in turn inspires the poet's creative output. But Keats was different from his romantic contemporaries in his approach to the imaginative process. Inspiration for his poems came from his ability to use his imagination in every situation.

Keywords: Ideal world, sensuous appeal, friendly relationship, imagination.

INTRODUCTION

The world welcomed the famed romantic poet John Keats on October 31, 1795, in Moorgate, London. London at the time was a major cultural hub. Thomas and Frances Jennings had four children, with Keats being the eldest. Although it appears to have been a rather happy one up until the death of his father, neither Keats nor any of his friends or relatives have discussed his childhood. He was able to hone his outstanding aptitude for poetry thanks to two professors he met by happenstance. While at first glance Keats may have seemed like any other student, his extraordinary talents soon became apparent to both his headmaster, John Clarke, and Clarke's son, Cowden. He rapidly rose to prominence as one of Clarke's favorite pupils. (2) Keats's melancholy attitude, typical of the men of literature of his day, was bolstered by their friendship, according to Bridges (2012).

Keats's interest in books was recognized by Clarke, who recommended him check out their collection. The encounter influenced the young poet's maturing psyche. To paraphrase Spenser, Keats wrote his first poem in 1814 and titled it "In Imitation of Spenser." The vitality and youthful viewpoint of the poet may be felt by even the most casual reader. The rhyme scheme is quite Spenserian, yet the content is rich with Keats's brilliant imagination. Keats moved from Hampstead to the heart of London in the month of October, 1815. It is unclear when exactly this change in location occurred. He had intended to spend the next six months apprenticing at Guy's Hospital in order to qualify as both a surgeon and an apothecary.

He had an interest in literature but chose a career in medicine and surgery, leaving him little time for poetry. Keats seems to always need time away from the hustle and bustle of the Borough in order to collect his thoughts. Keats was not cut out for a career in medicine due to

his temperament. Keats' struggle to find his own identity. Finally, he found his real calling in writing, which was a relief since doing anything else would have been a waste of his talents.

His studies to become a doctor left him little time for anything other than poetry. Wordsworth's modern poetry influenced him to refine his craft. Keats's later work may display Wordsworth's lyrical phraseology's impact. Keats' poetry drew on the imagery of Spenser's tales but finally revealed its creator to be an idealist romantic, despite its initial influence from Wordsworth's secular imagination.

In a letter to his friend Benjamin Bailey dated November 22, 1817, the poet John Keats said, "The imagination may be compared to Adam's dream — he awoke and found it truth." Keats, like the other Romantics, is well recognized for looking to the natural world for inspiration.

They reasoned that originality emerged whenever the linguistic and nonverbal spheres collided. Because they saw it as inextricably linked to their passionate attention on nature, Wordsworth and Coleridge felt that their imaginative interpretation of the imagination mirrored the way the imagination permeates nature. Keats, however, approached the creative process differently than his romantic peers. His poetry was motivated less by a reaction to the natural sublime or by observation of nature than by his capacity to apply imagination to the creative portions of life. His poetry leaves the reader wondering about the worlds that individuals construct from their own misleading fantasies, beyond their creative capacity. The imagination enthusiastically accepts what Keats termed "negativity capability" and steadfastly opposes the creation of social and political structures.

Keats's poems and letters to friends and family reveal his desire to escape into a magical dream world while simultaneously gaining the often-harsh realities of life. This is true of works such as "Endymion," "Lamia," "Isabella," "The Eve of St. Agnes," "Hyperion," and the Odes of 1819. Time, human emotion, and immortality were just a few of the mysteries he took great comfort in not having to solve.

An ode is a kind of lyrical English poetry composed in praise or reaction to a subject that has moved the poet. A long poem that takes its subject matter seriously and uses advanced style and content is called an ode. The word "epithalamium" first appears in its grammatical sense in the Epithalamium and Prothalamium authored by Edmund Spenser. In the 17th century, Abraham Cowley penned the most important original English odes.

LITERATURE AND REVIEW

Julian North (2013) Romantic brilliance is one of the most alluring and lasting authorial archetypes. Originating in late eighteenth-century European culture, the Romantic mythos is often connected in British literature with the works of six male poets: Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats. The Romantic poet has been mythologized through his or her works and subsequent reception, which portrays him as a heroically tragic figure who is both heroically detached from his society and tragically isolated from his art.

Behzad Bahrami Nasab et al (2012) The purpose of this study is to address a question posed by modern thinker Ihab Hassan by drawing parallels between a love poem by John Keats and

a current novel (Mondo by Le Clezio). The degree of correspondence and coordination between these two (different) literary works is remarkable. In fact, when comparing, it cannot be deemed literary plagiarism since the correspondences are so subtle and well-hidden between the Mondo. As modernity split and withdrew over the course of the last century, a number of new schools emerged, the most influential of which is known as post-modernism. This article seeks to shed light on the problem by drawing parallels between these two works of art from different eras in an effort to establish that it is feasible for certain postmodern artists to return to the past and shrewdly achieve the untold in the previous school of literature and art. In this work, we refer to this action as a "wise return."

Dr. Ashish Gupta (2019) Much of today's poetry considers how people relate to one another in the digital age. Poems written nowadays tend to be concise and direct. Many different aspects of regular life are discussed. Care is taken to accommodate individual feelings and complexity. Poems are works of art in which the creator reveals something unexpected and personal about themselves. Poems are not made but discovered. The evolution of a language is more akin to a wildflower blooming than a well-orchestrated piece written to suit a certain framework. To investigate, assess, and evaluate his own character, the poet creates a new form. The poet's inner beauty is revealed in the poem, much like the processes of creation and self-acceptance. Poets like Jayanta Mahapatra paint vibrant pictures of a thriving culture and natural world, and their works typically center on well-known landmarks in Orissa. The English language has become more malleable as a result of the growing popularity of contemporary English poetry in India. Poetry in India makes an earnest endeavor to draw upon India's rich cultural heritage. A comprehensive grasp of science, economics, geography, philosophy, psychology, ethics, religion, and so on lends credence to the realistic inclinations that predominate in modern poetry. In light of this, the author is obligated to examine the poetry of Jayanta Mahapatra, an Indian poet who writes in English and stands out for his ability to combine contemplative and extroverted modes of expression.

Getatchew Haile et al (2011) This article provides the earliest translations into English of Amharic poetry by U.S.-based Ethiopian immigrants. The author explores the work of four poets after providing an introduction to the Amharic language and the vital role of poetry in Ethiopian literature and cultural life. Ethiopian linguistic constructs evocative of ancient battle songs and verbal interrogations employed in legal situations are utilized in novel ways in the poetry of Tewodros Abebe, Amha Asfaw, Alemayehu Gebrehiwot, and Alemtsehay Wedajo. Many of the poems poignantly describe the individual tragedies that have befallen Ethiopians since they left their homeland. The poets and the many influences on their works are discussed in the essay's biographical and anthropological depth.

Vannak Hour (2014) The teaching of literature in Cambodian English as a second language classes should be prioritized. Literature is a broad word that encompasses both written and spoken works. The word "literature" is often used to refer to works of the creative imagination, such as poetry, theater, fiction, and nonfiction, but may apply to any written work, from creative writing to more technical or scientific works. I think it's crucial that literature, which has explored many different aspects of the English language, be included in Cambodian ESL classrooms. First, we'll examine the issues and methods currently used to teach and study

English in Cambodian classrooms before diving into the specifics of why literature is important there.

ODE TO PSYCHE

Keats struggles to find his direction during the first half of 1819. bit by bit, he writes to Haydon, "I perceive what must be done, and how it is to be done, should I ever be able to accomplish it." Also, he makes it clear in a subsequent essay that he won't put pen to paper until he has something to say. In April, around the time he penned Ode Psyche, Keats wrote this famous letter to his wife Fanny Keats. He expresses his gratitude to God for many things, including "fine weather, and health, and Books, and a fine country, and a contented, and Diligent habit of reading and thinking, and, please heaven, a little claret-wine cool out of a cellar a mile deep."

Although many have drawn comparisons between this and Keats's Ode to a Nightingale, I think it's crucial to note that Keats, in this and other works, does not use shockingly fresh imagery but rather concepts, images he had chewed over for some time. The subsequent letter Keats would send to George and Georgiana Keats in the spring would become his most renowned and often cited piece of correspondence. The original "great" e is included, and it's directed towards Psyche. His love of poetry and great claret are on full show here. He's thinking twice about publishing anything he's written because his most recent effort was panned by reviewers. However, he is certain that, "I have no doubt of success over the course of years if I persevere."

Other indicators that Keats had a poor view of his own work may be found throughout the letters. There is a possibility that this composition is a direct predecessor of the odes On Indolence and Keats I describes his current mood as one of laziness in On A Grecian Urn, saying, "The three characters on the Greek vase a man and two women whom no one but me could discern in their disguises appear to me without any expression of attentiveness whatever, whether they be Poetry, Ambition, or Love." The "Valley of Soul.--making" section is a restatement of the negative capacity notion and the concept of balancing joy and sorrow. Keats's melancholy is referred to again, and there's talk of an appointment with Coleridge.

The poet's mind is racing with thoughts like these and more as he composes the journal-like letter to Psyche that leads up to the Qd2. How does this ode relate to the rest of Keats' letters, if at all? If you want to know the answers to these questions, you'll have to read the poem. Stillinger thinks poets should make up for "the cruel. banishment of fairies gods, myth, and religion by ••• philosophy" since they are the only ones who see the world's glory dwindling.

Allot, who also believes this, separates the realms of poetry and experience from those of science and the new life. Reviewers appear to lump all pagan deities into one category, presume Keats approves of them, and then blame the rise of science for their extinction. My guess is that Keats would dispute that. Rather than a simple, easily adored deity, Keats argues in the "soul-making" line of his letter to George and Georgiana, it is the person's interactions with the cosmos that give birth to the soul. For just as some people on Earth need to worship a sculpted version of Jupiter, others need to worship a real and identifiable Saviour—a Christ,

an Oro: manes, a Vishnu. It is well-known that Keats did not approve of institutionalized religion. I'll demonstrate how the ode specifically sets Psyche apart from the other deities. Ian Jack relates Keats' Psyche to his other poems on pagan gods.

Keats does, in a classical way, link some of the ancient gods—notably Apollo—to the art of poetry. However, this appears to be the only connection between them. The Ode to Psyche is, like Keats's other poems about pagan gods, an ode to poetry. Many of Keats' poems, including the other odes from 1819, could be argued to have a similar connection. Questions that require answering include what makes Psyche unique among deities and what function the poem serves as a work of poetry.

To introduce his poem, Keats offers a unique take on the traditional neoclassical invocation. In response to Psyche's inquiry as to whether or not he feels ashamed to reveal her secrets to others, he replies, "even to thine own soft-conched ear." The praise "soft-conched" is not hard to understand, despite the fact that its meaning is never completely defined. In addition, Keats alludes to poetry in the opening sentence, but in a rather standard fashion.

ON-INDOLENCE AND TO A NIGHTINGALE

Keats' "Ode to a Nightingale," sometimes called his "Greater Ode," is a deeply introspective reflection on the dichotomy between the deadly sorrow of human life and the eternal beauty of the nightingale's singing. Keats reflects on poetry's potential to induce a meditative pause somewhere in between. The idea of death in "Ode to a Nightingale" is first offered as a metaphor for a state of mind in which all cares and stresses vanish in a moment of sublime joy. The narrator cries, "That thou, light-wingèd Dryad of the trees/ In some harmonious plan;" before questioning the bird's state of consciousness.

The nightingale is likened to a forest sprite, or "dryad," since the enchanting qualities of nature have the power to captivate the mind. In stanza two, Keats describes the many means by which he hopes to escape the world's fatal sufferings; the progression of the poem from wine to poetry to death is a metaphor for the mind's absorption of the sensual, the imaginative, and the spiritual aspects of the self. Narrator feels as if he is being lifted out of his body by the magical forces of nature as he listens to the bird sing:

"O, for a draught of vintage! That hath been
Cool'd a long age in the deep-devled earth,
Tasting of Flora and the country green,
Dance, and Provencal song, and sunburnt mirth!"

In the third stanza, he begins to identify the characters and makes the observation, ". . . Poetry, in particular.

The last, whom I love more, the more of blame
Is heap'd upon her, maiden most unmeek,--

I kne1,,; to be my demon Poesy.

Keats's unease with the reality Poetry presents him with is made clear here. But Poetry is his true love, and he cannot run away from her (or love, or ambition). Once again, Keats sees the event as a binary. The final picture is striking and true to reality. Specifically, Keats's demon is poetry. He needs it, but he also wants to run away from responsibility, which is an impossibility because to poetry.

ON A GRECIAN URN

Like "Ode to Psyche," "Ode on a Grecian Urn" starts to idealize a legendary world, but this one is static, like the image on the urn's side. Keats clearly admires the artistic beauty and invulnerability to human turmoil represented by the Greek urns throughout the poem. Even though the urn depicts life that does not change, the figures depicted on it are malleable because they are located in the real world, which is subject to time and change.

This is a fascinating contradiction. Keats questions, in the last words of the first verse, "What mad pursuit?" is shown in the urn. Where is the fight to get away? Toss the timbrels and pipes. What unbridled joy! Keats goes from being an objective witness to an emotionally invested participant in the hurried, hectic life shown on the urn. For this reason, the sign on the urn might present a lifeless ceremony, which is why Keats insists in "Ode on a Grecian Urn" on the importance of human feeling in his poetry. Keats obsesses over a ritual in which a young couple hopes to have an unattainable sexual experience:

"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,
For ever wilt thou love, and she be fair!

ODE ON MELANCHOLY

One interpretation of Tennyson's Ode on Melancholy is as an honest acknowledgment of the changeability of nature and human experience. If Keats wrote an ode on melancholy, it's likely because he was feeling sad and wanted to learn more about the psychological process that causes everything to be seen through the bleak lens of a profound sense of loss. His exploration of grief after the death of his brother George in 1818 occupied much of his creative energy. The poem's title, "No, no, go not to Lethe," sets the tone for the rest of the poem, which consists entirely of negative statements.

The remaining lines of the poem, though, are more useful. For most individuals, numbing their feelings of grief and anguish would be the best treatment for melancholy, yet genuine melancholy requires the activation of all of the senses. Keats argues that a full appreciation of life requires experiencing both happiness and sadness simultaneously. These paradoxical depictions are symbolic representations of the deeper merging of things that Keats describes.

Keats urges readers to persevere through their sadness since it is only then that beauty may be seen to have come "from heaven like a weeping cloud." The metaphors in the poem stand for Keats's mind's capture and inward turn. And the abundance of globed peonies, or the rainbow of salt-sand and wave.

Even when they feel down, depressed people may still appreciate the environment around them by remembering how beautiful it is when they are happy. Knowing that the joys and delights of the beautiful and delightful are sadly fleeting brings to melancholy. A soul that is so dull and lifeless that it can't feel intense pleasure can't feel intense suffering, and vice versa. Pain and pleasure are thereby resolved via the act of contemplating any of them, thanks to the clarity of awareness. The sensuality and happiness of existence are celebrated via the poem's images.

Perhaps Keats believed that the greatest way to combat hopelessness was to constantly seek out fresh challenges for one's imagination, which is why he never describes melancholy as completely paralyzing and always associates it with a quest. Keats's abundant sorrow in life seems to have puzzled him, but he ultimately finds resolution in his own system of binary oppositions. He suggests in "Ode to Melancholy" that the only way to fully realize the existence of polar opposites is to grasp, feel, and embrace them at the same time.

Despite sharing the same sense of internal conflict and ambiguity as Keats' earlier odes, "To Autumn" stands out as an outlier for two reasons: it is one of Keats' only odes in which the poet is completely removed, and it celebrates autumn, a season typically associated with loss in the poetry of other writers. Autumn is an androgynous person in the poem, serving as a metaphor. The season of autumn is described as a in the spirit of a helpful plotter who seeks to improve the world (verses 4-8).

“Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun:
Conspiring with him how to load and bless
With fruit the vines that round the thatcheves run;”

Keats' poetry and imagination reached full maturity at the same time as the season. "To Autumn" is an example of the creative process inspired by Keats's internalization of the Earth's sufferings experienced in the autumn. This poem lacks the illusive imaginative language that Keats sought to contain. His persona seeps through the poem's metaphors and full comprehension of the imagination as he discovers who he is. The season's turn toward winter is hinted at in the second verse:

“Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;

And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies”

Such lengthy, leisurely stanzas from the poem contribute to its overall air of detached observation. The mesmerizing quality of all the photographs gathered fully immerses the reader in the season. The structure of "To Autumn" implies that autumn has already lived through the events Keats describes. The last verse paints fall as a musician, and the music she creates is just as delightful as the music spring generates, soothing the reader's sorrow over the impending winter. This is due to the fact that winter and spring follow one another in rapid succession after fall and winter respectively.

Keats's realization that change is constant and that the seasons are a fleeting cycle finds expression in the poem's central theme of renewal. Keats rejoices in life since it goes on forever. Keats, throughout the better part of his career, desired permanency, and autumn is the appropriate emblem of it. This time of year, which exists in Keats' fevered imagination, allows him to express his thoughts and feelings definitively. Although "To Autumn" has a deceptively straightforward structure, it ties together intricate themes from his earlier poetry. The poem alludes to maturity, insight, and acceptance, as well as the freedom to let one's imagination run wild.

Keats's TB symptoms worsened throughout 1820, culminating in two pulmonary hemorrhages in the first few days of February. Early 1821 was a time of gradual progression towards the latter stages of TB. On February 23, 1821, John Keats passed away in Rome. He was laid to rest at the Protestant Cemetery there. In lieu of a date or name, he asked to be buried with the inscription, "Here lies One whose name was writ in water." Keats' understanding of the imagination evolved as he learned and developed from his experiences. When the imagination looks to any history, of course, even one's own specific past, it mixes memories and pictures into a denser, vaster unit than ever existed in reality," writes Walter Jackson Bate in Keats' biography.

This weakness and comfort of the human imagination, which are occasional in all poetry, became endemic in the later eighteenth century and were to continue to embarrass the literary conscience of the nineteenth and twentieth centuries; this perfectly describes Keats's theory of imagination. Keats held the imagination in the highest esteem and utilized poetry to forge a personal connection to the world. Keats believes that, eventually, the power of the imagination is so great that it defies the rules to which those who have never left the actual world are accustomed.

Keats believed that life would be more beautiful if it were infused with a healthy dose of both fantasy and reality. Keats' erotic, youthful imagination is reflected in "Endymion," but his cynical, mature understanding of the imagination's role is made plain in "To Autumn," the last of his Odes. Keats's final thesis was an amalgam of his life's learnings: making art that lasts

helped him to rise beyond the transient nature of his everyday encounters. However, the human mind and the time in which it exists are both finite and vulnerable to decay and death.

CONCLUSION

Keats is a poet who uses his poetry to convey his thoughts and feelings. Everything this guy does and thinks is colored by his sexuality. Beautiful looks, musical characteristics, sun-bleached laughter, embalmed gloom, and damp pain were common ingredients. Keats' ability to translate abstract sensory experiences into vivid, tangible, and audible imagery is a unique gift of his. Regardless, there is a lot of sensuality in Keats' writing. All the beauty in the world, from the stars in the sky to the flowers in the forest, was revealed to him through his five senses. Keats relies on his imagination as the most trustworthy source of experience and insight, as well as a way by which to comprehend reality and search for truth and beauty. Keats seems to forsake the real world in favor of an ideal one in his poem "Ode to Psyche." To get away from all the bad things happening in the world, the poet in Ode to a Nightingale becomes one with the nightingale. Later, though, he expels the nightingale in an effort to maintain his empathic hold on nature for as long as possible. There is neither pain or aging in the eternal realm of the urn in Ode on a Grecian Urn, but there is enough of desirable life and desire to go around. But the speaker has returned to this world of sufficiency and limitation, content to once again bask in nature's splendor. In Ode on Melancholy, he encourages the reader to stop looking for a perfect world and instead appreciate the fleeting beauty of the natural and human worlds.

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