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Theme Of Bhaktinian Nature In The Odes Of John Keats

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ABSTRACT

Using Mikhail Bakhtin's idea of dialogism as a theoretical framework, this article seeks to investigate the use of dialogic voice in John Keats's Odes. This research essentially delves into a dialogic interpretation of the poems "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode to Psyche," "To Autumn," and "Ode on Melancholy," from the perspectives of the poems' respective themes. Keats may be seen to be an engaged and social poet of his day if his odes are analyzed from a dialogue perspective. Furthermore, Keats is an escapist poet who seeks refuge in the realm of fantasy and imagination as a means of escaping the tensions of his time.

KEYWORDS: Dialogism, Dialogue, Keats`s Odes, Pain, Pleasure, Structure.

INTRODUCTION

John Keats composed a great deal of poetry, but his five odes stand out. He writes odes with the intention of making the reader feel both joy and sorrow. His nonstop, cyclical upswing and descent into elation and despair emphasizes the need of discussion and dialogue with the reader. One of Bakhtinian's ideas that suggests the potential of a dialogised or dialogic rhetoric that views all human action speech as a complex integration of disparities is evoked by these modes of communication via utterances. According to this view, dialogized heteroglossia entails attentively taking into account the points of view of others.

First, the study argues that Keats shares his personal, cultural, and societal meanings with the reader through the cyclical nature of pleasure and its inevitable return to suffering in his odes. Second, this allows Keats' odes to take on a more conversational tone. The primary goal of this study is to show how Keats achieves his dialogical mood by means of a cyclical flight from pain to pleasure. Next, it analyzes how Bakhtinian dialogue theory aided in the development of his Odes' distinctive dialogic voice. In other words, the purpose of this research is to examine Keats' lyric poetry via Bakhtin's critical lens and the framework of dialogism.

It will go on to talk about the methods and literary strategies that allow us to classify Keats' odes as dialogic. Finally, the dialogical, social, cultural, and political aspects of odes will be highlighted via an examination of the structural features in which pain and pleasure are expressed.Based on the idea of dialogism, this article will examine the structure of a selection

of Keats' odes through the lenses of such poetic devices as allusion, paradox, allegory, personification, imagery, irony, apostrophe, and oxymoron.

Bakhtin considers how the participants relate to one another in addition to the topic at hand. Romney views conversation as including many speakers, or what Bakhtin calls "polyphony," which provides a solid foundation for the principles of dialogue. She argues that "arts-based civic" debate relies heavily on Bakhtin's writings. First, his comparison of dialectic with dialogic in his description of dialogic process expands our understanding of discourse. Bakhtin argues that conversation is more than just two people talking to one other and having their views challenged or expanding. Second, Bakhtin allows us to keep in mind the powerful dialogical principle, which he defines as "the idea that relationships and connections (dialogue) exist between all living beings." Third, Bakhtin presents the manner in which the battle for power motivates conversation. Forth, we may learn more about the links between the arts and conversation theory thanks to his research in this area. Finally, considering the possibility that dialogue is linked to transformation or understanding, Bakhtin asserts that genuine conversation necessitates shifts on both sides.

The politics, economy, and popular culture of the early nineteenth century are crucial for a new reading of Keats. While Keats never wrote explicitly polemical poetry like Shelly and Byron, Andrew Motion argues that Keats was a political and social thinker who saw art and beauty as morally healing and socially cohesive forces. By contrast, Andrew Motion argues that Keats's "To Autumn" is ambitiously trying to modify or escape history, and so rejects the New Historicist concept that the poem is exactly connected with the Peterloo massacre. He agrees with New Historicist that literary biography cannot bypass the past, but he is not eager to debunk their assertions.

To make any sense, Turley links Keats's "post-Peterloo dissent" (which he equates with the adult storyline of "To Autumn") to "political maturation" narratives, which are essential to the argument that another New Historicist makes against Keats. Nicholas Roe discovers political maturity in "To Autumn" disguised in apparently innocent words and phrases implying revolution and narrative, rather than aesthetic or chronological maturity. For example, "close bosom-friend of the maturing sun" and "clammy cells" are both examples. Strong interpretations suggest that Keats's "To Autumn" reflects and comments on the tense politics of the time, whether he intended to do so consciously or not. The pattern of endless abundance guarantees the Earth will never run out in this homage.

Although Autumn is "to set budding more, / And still more, later flowers for the bees, / Until they think warm days will never cease, / For Summer has o'er-brimmed their clammy cells," the poet insists that summer will continue on forever. It follows that Autumn is a metaphor for the lenience of time, and that Keats, in this poem, finds a momentary peace with it.

LITERATURE AND REVIEW

Bahram Kazemian et al (2017) This research seeks to provide a fresh, integrated, and practical approach to political, media, advertising, and other discourses by drawing on the overarching methodological frameworks of Hallidayan grammatical metaphor, Fairclough's viewpoint on

critical discourse analysis, and rhetoric. The goal of this paper, which is grounded in the proposed method, is to analyze three speeches given by former U.S. President Barack Obama in order to (a) demonstrate the integrated approach's efficacy and (b) shed light on the ways in which orators manipulate and distort language in order to convey their intended messages and political creeds to their audiences. According to a review of the most recent publications, no one has performed an integrated study integrating various disciplines in a single article until now, making this work a good pilot for potential future investigations. The study shows how useful and effective the integrated method is, and it reveals how prevalent nominalizations, modal verbs, parallelisms, and antitheses are in the speeches. There are also some modal metaphors, passive voice, quotes, and three-part lists. The speaker's propensity to use more nominalizations, parallelism, and other tactics may be an underlying cause of the rhetorical flourishes and ambiguities that characterize his political discourse.

Bahram Kazemian et al (2014) Political orators rely heavily on language to provoke, convince, and persuade an audience toward the desired purposes and meanings of their carefully orchestrated and rehearsed speeches (Woods, 2006). Language is not inherently persuasive; persuasive orators, politicians, etc. are what give language its power. This clarifies the reasons for the critical and rigorous monitoring of the language use of those powerful persons. One way that texts signal their authority is via the grammar they use or the genre they belong to (Renkema, 2009). Discourse analysis (DA) is concerned with the devices and strategies people employ when engaged in various discourses, such as emphatic tropes, the use of metaphor, nominalization, Passivization, and choice of particular words to indicate power relations, etc., and can be applied to any form of written or spoken language, including political speeches. "the discipline devoted to the investigation of the relationship between form and function in verbal communication," as defined by Renkema (2009, p. 1).

Somayyeh Hashemi et al (2014) The purpose of this research is to examine Keats' odes from a mythical perspective using Bakhtinian dialogism. Thus, the focus will be on the Greek mythological allusions in Keats's odes, and the paper will go on to argue its social and political implications stemming from the central themes of his poetry, which include the inseparable joint of human pain and pleasure. Finally, the shared mythology between the poet and the reader, an aspect of the dialogic character of Keats' odes, will be discussed.

BAKHTIN'S DIALOGIC THEORY

The study framework is based on Bakhtin's ideas, but the conceptual framework will make use of Greenblatt's new historical assumptions. A Russian literary critic and theorist, Mikhail Bakhtin (1895-1975) is a multifaceted intellectual. Understanding the subversive elements in Donne's poetry and the semantic and semiotic codes of cultural interaction between the powerful and the powerless can be aided by reading him through the lens of Bakhtin's dialogic concepts of parody/heteroglossia, polyphony, and carnival. Bakhtin's theory of Dialogism serves as an umbrella word for practically all of Bakhtin's other ideas inside those I utilize in my thesis, notably Parody, Polyphony, and Carnival, therefore it must be understood in order to investigate Bakhtin's primary critical notions described above. Studying Donne's poetry in the context of its cultural and social atmospheres might benefit greatly from the framework offered by Bakhtin's dialogic theory. Parker-Fuller claims that Bakhtin's dialogic theory offers

the most useful methods of analysis for examining the cultural and social contexts of literary performance:

> The writings of Mikhail Bakhtin offer a useful framework for the study of individual texts and their potentials for performance while at the same time acknowledging the social, cultural, and political nature of all texts, and the primacy of context to textual meaning. Indeed, his dialogic theory, based on a perception of the inherent relationship between ideology and utterance, addresses the sociopolitical fact of literary performance and provides analytical tools relevant to the act of performing literature. (Park-Fuller)

Similar to New Historicism, Bakhtin's dialogic ideas are grounded in the idea that ideology (context) always shapes what is spoken (text). In my thesis, I focus on the three main ways in which Donne's poetry encourages a conversational reading:

1) Donne's use of parody and intertextuality exemplifies Bakhtin's view of literature as a fluid, rather than a static, process since it allows for open and comfortable communication with prior works and future possible readers.

2) The established aesthetics of poetry of his time are called into question by Donne's "heterogeneous" ideas, forms, and jargons, which encourage dialogue between two or more opposing worldviews regarding poetry writing. thirdly, how Bakhtin's ideas of polyphony and dialogism are exemplified by the variety of voices in Donne's poetry.

1.   Parody and Intertextuality

Parody, in Bakhtin's view, goes beyond its usual meaning of making fun of popular works in order to elicit laughter. Instead, by challenging the accepted wisdom of texts that are otherwise considered sacred and unchangeable, parody paves the way for new forms of creativity. Whatever else it may do, parody always forces a discussion between "high" and "low" literature. Parody, according to Bakhtin's definition, is "the construction of a decrowning duplicate; it is that same reality 'turned inside out.

So, according to Bakhtin, parody is a significant artistic reproduction that challenges established literary and social norms. Since the point of parody is to dismantle the styles it mocks, "decrowning" plays a crucial role in this context. It seems that in Bakhtin's definition of parody, humor plays a secondary role. Although laughter is acknowledged by Bakhtin, he is more concerned with parody's potential to dethrone established authorities than with the comedy that may result. In a nutshell, humor is essential to parody but not sufficient. Therefore, parody is a potent force of freedom because it "relativises" the ostensible'sacred word' against other less popular voices through its alternative artistic styles. In other words, by engaging in parody, marginalized voices are elevated to the front while canonical texts are relegated to the periphery. Since parody introduces and opens readers up to more possibilities and voices, i.e. a polyphonic world, it acts as a form of resistance to the conventionally monologic world, which has a dominant voice and style.

Bakhtin takes mockery quite seriously when he studies it. Instead of trying to make readers laugh, they provide versions of the works that they believe are superior and more significant. The goal of parody is to give the reader, who is confronted with the monopoly of meaning in a society ruled by a single monologic discourse, with alternative representations of reality. This will encourage readers to inquire further, which will ultimately result in growth and alteration.

A text that parodies is much richer in its multiplicity of meaning than the original text, which assumes a singular and finalized worldview, because of the dialogic fact of Bakhtin's parody, which is an essential tool for understanding relations between different worldviews and styles coming together in one text. The key to comprehending Donne's parodic poetry is Bakhtinian belief that parodies are as rich as, if not richer than, the original texts. We may utilize Bakhtin's intertextuality and other metafictional components (self-parody of meta-poetry) in Donne's poetry to investigate the ways in which he engaged with his forebears and successors, in addition to the parody that pervades his work.

2.   Carnival and the Grotesque

It was in Bakhtin's "Problems of Dostoevsky's Poetics" and "Rabelais and His World" that the notion of the Carnival as a literary device was first articulated. Celebrating both the holy and the profane via humor and the grotesque, carnivals may be traced back to medieval celebrations. To put it mildly, the monarchy and the church, which governed and imposed social and cultural standards, were targets of the discontented carnival-goers who took full advantage of the freedom they were afforded during these times. These jubilant customs seeped into writing, although at a slow rate. Thus, a carnivalesque literary text uses chaos and humor to challenge and free the assumed dominant literary styles. According to Bakhtin, this is the kind of writing that imparts a "extra personal social force" onto the socio-ideological discussion (Holquist 36).

Literally turning the world on its head, carnivalesque grotesque writing forces all perspectives to be discussed on an equal footing. The carnivalized literary work has several voices that undermine the hegemonic one by blending the sacred with the profane. In sum, everything about this poem is out of place, from the somewhat highbrow subject matter to the strictly prescribed structure to the highly ornamented poetic language. Most significantly, this trend poses a threat to the traditional idea of presenting unadulterated expression by sticking to one genre at a time. According to Bakhtin, the opposition to power and the possibility for cultural and social and political revolution may be found in literary forms like these. This kind of defiance may be seen in literary works that are itself carnivalesque or grotesque, or that give a carnivalesque view of the world.

Donne's poetry is permeated with what Bakhtin terms "a carnival sense of the world", while being written at a period when decorum, stylistic coherence, and poetic etiquette were highly valued. Donne's universe, and its characteristics and relationship to the actual world, are determined by the carnival atmosphere that pervades it. Because of this interpretation, the rigid logic of speech and worldview central to the Renaissance literary production movement is shaken, and the established worldview of Donne's period is both weakened and mocked.

By applying Bakhtinian themes of carnival and the grotesque to Donne, we see how the existing quo may be challenged via poetry and social/cultural change, particularly in regards to God, women, and new voices. First, its language of heteroglossia and polyphony gives voice to opposing views across a wide spectrum of register, from high to low, from elegant and euphemistic to blunt, and from the devotional to the sensual. This is why I argue that much of Donne's poetry has a carnivalesque quality. Second, Donne's poetry is infused with sarcasm, parody, and a love of blending styles and forms. Though many critics and poets at the time believed the world to be so structured and organic that there was neither a need nor room for more experimentation, the chaotic element of carnival adds just that.

3.   Polyphony and Dialogism

Having many, overlapping discourses or voices in a book is what Bakhtin refers to as "heteroglossia." These perspectives provide depth to the book, whether it's being read for its fictional or nonfictional features. Polyphony describes the harmony of several voices in such compositions. There are three main reasons why heteroglossia matters: first, it offers several perspectives without settling on a single standard. Second, it questions the validity of monologues that insist on others being quiet. For good measure, it "shatters the unity of ideological thought into competing worldviews" (Morris 15). In a nutshell, the New Historicist argument maintains that the increased number of perspectives in this domain improves our ability to comprehend established, canonical facts.

A dialogue in literature has conversations with both its readers and other writers. Morris believes that this kind of speech may be threatening and strong, and that it is false to assume that there is no knowledge of the play of power in dialogic links, even if this is not explicitly stated in the texts. Heteroglossia and Dialogism threaten preexisting power structures anytime they reappear because they present an alternative worldview that is consistently buried by dominant tendencies.

Heteroglossia is considered as an essential requirement for the existence of autonomous awareness since every effort to impose one unitary monologic discourse as the "Truth" is relativized by its dialogic interaction with another social discourse, another perspective of the world. Thus, heteroglossia and dialogism are mutually dependent, but not interchangeable, processes.

The study of conflicting or opposing points of view in a single text is called polyphony. This, in Bakhtin's view, is what distinguishes modernist literature from more traditional forms, which tend to give the powerful a monopoly on the narrative voice. Donne's polyphonic meaning, odd language, and sometimes humorous topic matters or extended metaphors provide a challenge to conventional techniques of versification, which had previously placed an emphasis on the solemnity of poetry forms, subject matter, and diction. Donne is a tale where the Bakhtinian dialogue is possible because of the public nature of the story as shown by the community's many appearances and perspectives.

A Bakhtinian reading of Donne's works, in contrast to the "monologic utterance" of his contemporaries, uncovers the texts' polyphonic tones, the dialogic of which are particularly

striking. Many of the questions the Neo-classicists had about Donne's poetry are answered, and the relationship between Donne's literary and cultural dimensions is illuminated. Donne's poetry has been seen as an indirect attack on traditional poem forms due to its conversational tone.

Bakhtin's notion of dialogism is highly regarded by feminist dialogic because it allows for "a way of recognizing competing voices without making any single voice normative [and] resisting and subverting the monologic speech that produces silence." The marginalized may now compete on equal footing with the majority:

A carnivalesque reading also lends credence to a feminist interpretation of the story since it restores a dialogical connection between the mainstream and the outliers on the social and religious spectrum. This image gives the subgroup more agency.

It's not only women's voices that are distorted; even God's has been given a carnival twist. The point of having a conversation is to give individuals who don't normally get to be heard a chance to do so. It would seem that Donne's poetry is primarily concerned with giving a voice to the voiceless. Donne's female characters appear to speak for themselves, in contrast to the one-dimensional representation of women common throughout his time period. It's also true that God sometimes uses language that runs opposite to the prevailing mythologies of the day.

By engaging in what we now call dialogism, parody, carnival, and polyphony, Donne was inverting the Renaissance's paradigm of monologic singularity with its unitary voice. For this reason, it is useful and helpful to combine New Historicism with Bakhtinian views.

They both start from the premise that meaning is not fixed but rather evolves through time and across contexts. Both theories, in a similar vein, highlight aspects that the established critical consensus has ignored. In an attempt to shed light on the methods by which marginalized and oppressed people and writers' question dogmatic ideologies, both New Historicism and Bakhtin are interested in diving into the works' hidden meanings. In conclusion, my study makes use of Bakhtin's key concepts, but I employ New Historical approaches to dissect the reception of Donne first.

An old urn is addressed by the narrator in the opening line of "Ode on a Grecian Urn": "Thou still unravished bride of quietness!" Poetry in the form of a dialogue between the poet and the artwork, which the reader is able to view from a distance in the third person, is established with this sentence. Paraphrasing Andrew Bennett, I'd say that "the discussion between the poet and the urn at the beginning of the poem leaves the reader to examine more than just the relationship between them but also his place as a third-party." She cannot fade, albeit thou hast not thy bliss," the narrator says again, referencing the urn and its anti-aging properties, but also emphasizing the lovers' inability to experience sensual pleasure due to their immobile state by calling the urn a "foster-child of silence and slow time." It has been argued that the continuous pleasure shown in art might bring more intense satisfaction than that which is experienced in actual life; this is known as the Beauty/Truth contradiction. The physical and aesthetic pleasures connoted by the words "soft" and "sweet" made them among Keats' favorites.

The idea that "unheard melodies are sweeter than those heard" places the excitement of anticipation and imagination on par with the experience of actually being there at a certain moment. The "self/other" emphasis in lyrical poetry's cultural and aesthetic considerations may be relevant here. The fact that Keats and his poem have endured in the minds of readers is proof of the efficacy of his rhetorical strategies. Keats escapes the world's constant change and uncertainty by identifying with the nightingale (a symbol of nature) and the urn (a symbol of art) in "Ode to a Nightingale" and "Ode on a Grecian Urn," respectively.

All of these odes, including "The Ode to Psyche" and "Ode on Melancholy," paint a mystical portrait of the poet. Indeed, the impetus behind Keats' art, when he journeys in a dream in the odes, is to face bleak realities. The ode's customary welcomes are countered by the vocatives of farewell in Keats' poetry. The poet, obviously discouraged by society issues and hard social realities, arranges a discussion in a creative way to try to get away from them. The contrasting images of "fast-fading violets" and "the coming musk-rose" in the sixth stanza of "Ode to a Nightingale" speak to the dynamism and uncertainty of life.

The poem "Ode to a Nightingale" describes the gap between the ideal of being at one with nature and the reality of the world as it is. One gets the impression that the nightingale, and any discussion of it, ought to be about more than simply the bird and the singing. This is not to suggest that the song is only figurative; rather, it is a complex depiction built from the opinions of several individuals who provide both praise and criticism of the song's topic. The seriousness with which Keats approached human suffering and creative subjects, as well as his unrelenting search of the truth, have earned him renown in the twenty-first century. Emotionally, the third line of his poem highlights the fact that humans endure a significant lot of pain and loss.

For instance, Keats' younger brother Tom Keats, whom Keats cared for during Tom's long and painful fight with consumption, may be the young man who "grows pale, and spectre-thin, and dies" in the poem. The third stanza is a litany of complaints, and it's evident that the greatest of man's afflictions is the terrible disease of time. Examining Keats's relationship to history reveals his yearning for historical accountability and his skepticism of poetic language as a vehicle for this aim. Aesthetic tension resulting from this ambiguity produces restlessness in Keats' poetry, according to Bakhtin, who views the social nature of language as an eternal source of unending openness.

One of the most famous obsessions in literary history occurred to Keats during the summer of 1819, when he composed several of his best odes. In light of the personal tragedies and disappointments he saw in his difficult society, Keats' odes depict his constant struggle with misery. No other English poem comes close to "Ode to a Nightingale" in terms of its effortless flow, rich imagery, and heartfelt melody.

Metaphors for anesthesia range from "drowsy numbness" and "dull opiate" to "hemlock," a dangerous plant that causes a progressive loss of feeling, and "Lethe-wards," a reference to the mythical river of forgetfulness. There are, however, references to anguish and agony that speak to the agony of human existence, an agony that is wonderfully amplified at those times when the nightingale sings its song, when poetry lifts a man from the mundane existence and

guides him into the pristine world of the eternal spirit. In an attempt to escape his dualistic pain-joy world, the poet in "Ode to a Nightingale" enters a fanciful universe. He really needs a drink of wine. His intention is most certainly not to become drunk. Instead, he links drinking with the development of the desirable character attribute or state of mind. His sober judgment brings him back to reality from the land of euphoric intoxication. He still views life in the real world as a mix of pleasure and misery. To achieve serenity and harmony with the chirping of birds, Keats yearns for death, which he considers to be absolutely pleasant and painless. The first lyric of this song praises the nightingale for its "full-throated ease" and "pouring forth thy soul abroad / in such an ecstasy" as it sings.

The "forlorn" "charmed magic casements" of the fairy and the "perilous" waters both pose threats to the fairy. The words "forlorn" and "perilous" are not often used in conjunction with the word's "magic" and "enchantment." These sentences hint to the pain the poet is trying to escape from at the beginning of the poem. Our brains go through a complicated process that we call "branched thought" when our ideas go in many directions all at once. Like many other Keatsian oxymorons, they are perfected through the suffering of eventually gratifying experience. By contrasting concepts like "pleasure" and "pain," "imagination" and "reason," "perpetuity" and "change," "nature" and "the humane," "life" and "art," "freedom" and "oppression," "dream" and "waking," and so on, it appears that the poem is primarily concerned with the conflict between the ideal and the real. Many of Keats' readers believe that the poet frequently drew parallels between love and pain in his writing.

He would "let the warm Love in" because he is really interested in everything and is willing to accept and even find meaning in his fair share of hardship. He began to see the differences as foundational elements of his personality. Keats wants to "fade away" from the harsh realities of the world and concentrate on the soothing music of the nightingale, so he may do just that with a glass of red wine. One lovely morning, he decides to escape the city by hiding out in the countryside. Inspiration for Keats's "Ode to a Nightingale" came from the poet's personal life-altering experience of a paradise "with no pain." The nightingale's song may be revitalized if we listen with an understanding of human sorrow.

The song's full beauty can only be experienced by someone who can live in both their own world and a reflection of themselves at the same time. The nightingale's song is beautiful, yet we seldom appreciate it until we know it will soon be gone. It has an innately sad or "plaintive" tone. Keats's display of poetry suggests a link between the elation of language and the somber realities of death and loss. Keats seems to long for the 'close bosom' relationship he once shared with his beloved; he has already attempted to express melancholy in his writings about the hopes of departing the second stage of mental maturation, when "the weariness, the fever, and the fret" of the adult world break in upon one, and "but to think is to be full of sorrow."

Even more so, the ultimate knowledge of adulthood is portrayed in fully harsh words in "Ode to a Nightingale," a poem in direct communication with — a close bosom-friend of — "To Autumn": "youth grows pale and spectre thin dies." This suggests that Keats' odes may have a two-way conversation, and so can tackle both contemporary and historical themes. Using personification, the author of "Ode on Melancholy" creates a male protagonist and his female loves out of positive emotions like joy, pleasure, delight, and beauty and then has them

interact with two other elements that also take on human characteristics. Having described the mistress as "dwelling in Beauty," the poet then declares that beauty "must die." Since the ideal of pure beauty in the poem can only be attained by the mortal, this, according to Harold Bloom, provides a hint of Keats' theory of "negative capability" in the poem.

CONCLUSIONS

To sum up, this study attempted to investigate Keats' literary genre through the concept of dialogism and reviewed Bakhtin's perspectives on literary text, primarily lyric poetry, because the dialogical nature of utterances reveals a relationship with the structure and form of a text, leading to individual limitation in favor of social participation within any discourses. Throughout his odes, Keats employs a number of different lyrical voices—to an urn in "Ode on a Grecian Urn," to a nightingale in "Ode to a Nightingale," to the goddess Psyche in "Ode to a Psyche," and to autumn in "To Autumn"—and, by doing so, he makes the reader responsible for and accountable to the poem. He used a modified call-and-response framework in "Ode on a Grecian Urn" to set up a debate between lyrical ethics and aesthetics. Keats, in contrast to Bakhtin's view that subjectivity stifles poetry's conversational potential, creates multi-voiced, multi-level odes that reject the subjective, first-person "I" often associated with lyric poetry.

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