

AN SUMMARY OF JOHN KEATS'S POETIC PHILOSOPHY ON AESTHETICISM AND DEATH

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ABSTRACT

John Keats employed art and death in his main works, including odes, a devotee of beauty and the natural world. He had a brief life, yet he had a profound impact on a wide range of writers, and he was also the primary poet for many of them. Poetically, he views life and art as expressions of eternity, and his philosophy is built on this idea. Our focus here is on Keats' poetry and the relationship between art and mortality. Many poets of the romantic era, such as Wordsworth, Shelly, Byron, Coleridge, and John Keats, grappled with themes of mortality, art, and life and nature throughout their works. My research focuses on John Keats' poetry and his use of Death Art and Aestheticism.

KEYWORDS: Death, Aestheticism, Negative capability

INTRODUCTION

The most famous of the Romantic writers, Keats was tragically only alive for a brief period. On the other hand, a longer life span does not necessarily indicate enduring literature. Keats accomplished in twenty-six years what others could only dream of accomplishing in their entire lives. Keats, who was profoundly influenced by Greek art, culture, and mythology, as well as by Elizabethan writers, particularly Spenser, is considered to be the most romantic of all the romantic poets, and his poetry is considered to be the most romantic of all time. John Keats had a tragically brief existence, which was made even more tragic by his death. The year was 1804 when his father died, and the next year, when his mother died, was the year that Keats graduated from high school. His brother Tom died due to tuberculosis, and his other brother, George, emigrated to the United States to seek his fortune. Tuberculosis is a fatal disease that Tom died from, and he suffered from it early in his life, just before Tom's death. In addition, his financial situation had deteriorated, and he had failed miserably in the arena of love. If he had been besieged by family loss, Keats would have been more open to developing an acutely sensitive attitude against the outside world. Despite his tragically brief existence, this sensitivity may explain his extraordinary capacity to perceive beauty and art in all he encountered. Beauty, in his opinion, is the highest religion and the ultimate goal he has been pursuing throughout his terrible and tragic life. After delving deeply into Keats' poems, we got to the conclusion that Keats was not afraid of death rather, death itself had become a non-issue.

CAPABILITY FOR HARMFUL OUTCOMES

Keats is considered to be the most romantic of all the romantic poets since his poetry possesses certain characteristics that distinguish him from the other romantic poets. First and foremost, he

is a true romantic poet. He writes poetry purely for the sake of writing it. He believes in the value of art for its own sake. He does not write poetry to promote any tangible design or propaganda. His primary concern is to please others. This indicates that his primary priority is a pleasure. Other romantic poets, such as Wordsworth and Shelley, who supported the French Revolution, have written poetry to spread their causes, however, Keats is less concerned with the social difficulties of everyday life. All romantics share a deep appreciation for nature as their defining quality. Keats is a lover of nature as well, but he loves it for its own sake rather than for any other reason. He does not provide any kind of nature-related theory or ideology. He is simply interested in the natural world's beauty. On the other hand, Wordsworth spiritualizes nature, Coleridge discovers some supernatural elements in nature, Shelley intellectualizes nature, and Byron is interested in the strong qualities of nature, to name a few literary influences. Keats, like many romantics, was also Hellenistic in his outlook. He had been influenced by Hellenism. Hellenism was at the heart of his poetic expression. It is full of Hellenistic characteristics, such as the Greek instinct, the love of Greek literature, the affection for Greek sculpture and art, the Greek temperament and the love of beauty, with a touch of fatalism and tragedy thrown in for good measure, that distinguish his poetry. Even his sad demeanour is influenced by Hellenistic thought.

Keats is also a poet who is full of sensuality. Essentially, it means that he composes poetry with his five senses. Not only do we enjoy his poetry, but we can also taste, touch, see, and hear all of the pictures that he presents in his poetry. We adore his poems through all five of our senses. When we read him, we engage our entire body in the process.

THE CONCEPT OF AESTHETICISM-BY KEATS

Aesthetics is a branch of study that is concerned with the concept of beauty. According to the Online Oxford Dictionary, aesthetics is defined as something that is "concern[ed] with beauty or the perception of beauty." Beauty, in his opinion, is the highest religion and the ultimate goal he has been pursuing throughout his terrible and tragic life. With his solid belief in the concept that "beauty is truth," John Keats unintentionally adopts this fact throughout his verse, which is a testament to his talent as a poet. And it is this confidence that distinguishes his most beautiful lyrical achievement in the history of English literature. As opposed to Coleridge, who conveys his Romanticism through supernaturalism, Keats conveys his Romanticism to us through the medium of beauty, that is, through an aesthetic trajectory. Beauty, in Keats's view, is the animating spirit of both life and art; nevertheless, his awareness of the concept of beauty can be interpreted in a variety of ways. Mr Ford examines Keats' vision of beauty from the point of view of the sensual senses. While Keats' most famous poems, according to him, are about sensuous beauty and sexual love, writers like Wasserman, Murry, and Bradley see ideal beauty in Keats' poetry and other works. According to certain interpretations, Keats appears to exalt both sensuous and ideal beauty, as even ordinary things that do not affect ordinary people can readily delight Keats and fill his heart with artistic joy. In his letter to Keats' friend, Hydon, he describes the poet's love to all things beautiful, saying, "The sound of a bee, the sight of a flower, the glitter of the Sun, seemed to make his nature shake; suddenly his eyes shone, his cheeks gleamed, and his mouth quivered." 1 Even things that are regarded as undesirable by others can have an impact on Keats, and this includes things that are considered normal by others. Keats,

for example, thinks the season of fall, whose beauty has been overlooked by the majority of people, to be a golden season of golden mists and fruitfulness mentioned in his ode to autumn, to provoke a deep aesthetic delight that overwhelms every single sense (ode to autumn). Mists and gentle fruitfulness characterise this season. In agreement with him on how to load and bless with fruit the vines that wind their way around the thatch-eaves; To bend with apples the mossed cottage-trees, and to fill all fruit to the bursting point with maturity; Keats appears to love beauty in both his early and mature poetry phases, contrary to certain critics' claims that he celebrates physical beauty in his early poetic phase but spiritual beauty in his mature poetic phase; it appears that he worships beauty in both phases. In other words, he exalts ideal beauty even in his earliest poetry works, such as *The Hyperion*, which he wrote in his early poetic phase. As a result of this vision, he admires beauty as a manifestation of might: for it is the eternal law that the first in Beauty must be the first in Might. A fundamental theme in Keats' writing is how seeing beauty brings purpose and value to life. Ed Friedlander believes that in *La Belle Dame Sans Merci*, Keats appears to be telling his readers about all that may have occurred to them, or that may happen to them someday, in the past. They come upon something that they believe they will enjoy. They are aware of the situation, yet they are convinced that it is the best thing that has ever happened to them. Because they are enthralled, they concentrate on y do not it to give in to the beauty and richness of it all and allow it to overwhelm them. The joy is no longer there. Instead of simply being disappointed, they have been emotionally crippled as a result of their disappointment. At the very least, for the sake of learning something new. And it continues to be a significant part of who they believe themselves to be 2. they do not, however, express any regrets over it. 2 Keats considers both beauty and the real imagination that leads to beauty as the ultimate truth, which he calls "the ultimate truth." "What imagination sizes as beauty must be truth, whether it existed before or not," he wrote in one of his letters as a result of this. 3 Not only may beauty be a form of beauty, but it can also be a form of beauty. Keats wrote that it is also a source of power, as he states in *The Hyperion: The Conceptualization of the Vision*. His adoration and exaltation of beauty extend to all of its forms and facets, whether sensual and physical or ideal and spiritual. It is the ultimate truth and the fullest power; it is Keats' religion and faith, the spirit of his life, and the style that dominates his poetry language; it is Keats' religion and faith, the spirit of his life, and the style that dominates his poetic language. As a result, Keats' view of beauty can be summarised as follows: As a spectrum including many colours of sensuous charm and spiritual qualities, it is religion, faith, and fashion that serve to illustrate this point. Truth, power, inventiveness, and other characteristics.

JOHN KEATS: A LITERARY LIFE.

The re-historicisation of Keats studies has been ongoing for the past two and a half decades, there is no doubt about it. From Jerome McGann to Nicholas Roe, critics have demonstrated how much has been lost by focusing simply on author and genre-centred approaches to Keats's poetry, as well as demonstrating the relevance of a startling variety of historical, social, and political contexts to Keats's poetry. Some of the most important critical contexts, including Keats's radicalism and 'Cockney' credentials, have emerged from research conducted first by Keats's many biographers. However, few biographies – with the possible exception of Walter Jackson Bate's masterful *John Keats* (1963) and Stuart Sperry's *Keats the Poet* (1973) – have returned the compliment by seriously considering the relationship between Keats's life and work, instead of

tending to With some of the more recent biographies clocking in at over 600 pages and only a handful of them presenting any genuinely new material, it is perhaps unsurprising that the most notable recent additions to Keats's biographical corpus have been meditative rather than scholarly studies, such as Stanley Plumly's evocative *Posthumous Keats: A Personal Biography* (which is also available in paperback) (2008).

A literary life of John Keats by R. S. White aims to correct exactly this kind of imbalance between biography and critical commentary, not only managing to synthesise the most innovative current criticism on Keats's life and work in less than 300 pages, but also establishing a new set of contexts in which to read Keats's poems and works. Refusing to repeat old information about Keats's childhood or medical studies, White uncovers new information about three different editions of an 1816 guidebook to Guy's Hospital, which may have been written by Sir Astley Cooper, and is the first scholar to consider how Keats's botanical textbook, James Edward Smith's *An Introduction to Physiological and Systematical Botany*, might have influenced his literary work (1807). As a result of his reading of these writings, White draws crucial conclusions regarding the relationship between "the creative imagination of Romanticism" and "the humanism of enlightened medical practise," revealing new insight on the roots of Keatsian ideas of apathy and incapacity. Indeed, it is White's astute commentary on seemingly well-established events, concepts, and situations that distinguishes this book as a significant source of information. The poet John Keats frequently described his development as a staged progression or as "the very gradual ripening of the intellectual powers" (Letters, 23 January 1818), but in this book, White adopts a sceptical attitude toward familiar 'life of allegory' narratives, refusing to reinforce either anxiety-ridden "influence" theories or the snobbery of Blackwood's attacks on the 'Cockney School.' He also does not overstate the significance of concepts that are normally associated with Keats, such as 'Soul-making' and 'negative capacity.'

a 'Lockean' reading of the 'Vale of Soul-making' letter, as well as a perceptive analysis of *The Fall of Hyperion* that recognises the significance of William Robertson's *History of America* (1777). However, while White is fully aware of how recent historicist criticism has recast or reconfigured Keats, he is also acutely aware of the uniquely literary aspects of Keats's aesthetic accomplishments, infusing his readings of the poems with his work on other literary periods and writers, particularly Shakespeare, Spenser, Donne, and Milton, infusing his readings of the poems with his work on other literary periods and writers, particularly Shakespeare, Spenser, Donne, and Milton. The most original and valuable contributions in the current volume include White's nuanced reading of the relationship between *Endymion* and Shakespeare's sonnets; his playful readings of the Odes, which question their deification but do not 'demean their profundity'; his reading of *The Fall of Hyperion* through Charlotte Smith's novel *The Emigrants* (1793); and his argument that *The Jealousies* bears the imprint of Thomas Love Peacock's satires. White, It should be noted that White never just rehashes the classic New Critical Keats, but rather employs historicist critique to complement rather than reduce the great achievement of Keats's poetry, as this brief synopsis demonstrates.

There will, of course, always be the opportunity for additions and extensions to any brief biography, but the sole point of public interest in White's work, in my opinion, is his

minimization of Hazlitt's importance in Keats' poetic development in the first half of the nineteenth century. While White does not dismiss Hazlitt, he does not accord him the importance accorded to him by others, such as Bate, who considers Hazlitt's work on moral philosophy to be an alternative to medicine in terms of understanding Keats's reflections on sensations, disinterestedness, and associative reasoning. Concerning Hazlitt, given that White has already published extensively on the subject in his excellent *Keats as a Reader of Shakespeare* (1987) and in his edited collection *Hazlitt's Criticism of Shakespeare* (1996), I can only conclude that his limited space has forced him to choose between familiar influence narratives and the more innovative contexts that he so expertly explores in this volume. Academic readers will welcome the inclusion of so much new material in White's concise *Life*; however, this is one of those rare books that will appeal to both the general reader and the specialist reader: students in need of a brief biography of Keats or a critical overview of his major works will find White's *Life* to be an invaluable starting point for further study. It is a significant accomplishment, given the vast amount of material already published on Keats, that this book is both accessible to students and crucial addition to our understanding of Keats's life and work.

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