

## **Romantic Aestheticism; Voice in Silence: A Study on John Keats**

---

**Mr.T.Rama Mohan<sup>1</sup>**, Assistant Professor (English), Madanapalle Institute of Technology & Science(Autonomous), Madanapalle, A.P.

**Mr.Mohammed Farooq Alfaz<sup>2</sup>**, Assistant Professor (English), Annamacharya Institute of Technology & Sciences(Autonomous)-Rajampet, A.P.

**Mr.S.Venkateswara Rao<sup>3</sup>**, Assistant Professor (English), QIS College of Engineering & Technology(Autonomous)-Ongole, AP.

---

**Paper Received on 03-06-2023, Accepted on 13-07-2023,  
Published on 14-07-23; DOI: 10.36993/ RJOE.2023.8.3.17**

---

### **Abstract:**

Etymologically, the term “Romantic” comes from “Romance”, a verb origin of the adjective “Romantic”. In our general view the physical or mental affairs are more prominent than the idea of adventure. The key point of this research work is to recognize that untold adventure of the prominent romantic poet John Keats. The eagerness of Keats to go back to the lap of Mother Nature is approachable. The sensory feelings are secondary here. Rather the unheard voice of humanity is referred in this critical study. The study of beauty is not the worshipping of Mother Nature but it is the inner voice of John Keats. In spite of his troublesome personal life, the soothing, serene and pious presence of pure nature and her transparency is the focus of John Keats and the same is explained in this research paper. The relation between aestheticism and romanticism is a much-acclaimed area of study by the scholars but this critical study is unique because of its tendency of reconstructing the triangle relation of Mother Nature, Keats as a poet and his

utmost craving to find out the true relation between truth and beauty through literary discourses.

**Keywords:** Romantic, revival, nature, influence, glorify, revolution, embodiment, holy, love, harbinger, tangible, foster, beauty, characteristic, transience, Hellenism, mystery.

The genre between eighteen hundred AD to eighteen hundred thirty AD is primarily known as “Romantic Period” or “The Revival of Nature” in British English literature of which John Keats along with William Wordsworth, S.T. Coleridge, Blake, Percy Bysshe Shelley, and Lord Byron is the major poet and latter becomes legendary. The term “Romance” does not mean only the mental or physical love affairs but also

the fondness to different sort of adventure; wishes to fight for own nation, religion, society or philosophy are also revealed through this pre-mentioned term. In this sense, the romantic poets (Keats also) try to fight for the humanity which is imprisoned in the selfish society of city life (here, London mainly), far away from the free disciplined lessons and lap of "mother-nature" and it starts to lose its good human qualities like morality, sacrifice for other and after all the feelings for nature have been abolished as city life becomes the heaven of illegal relations, violation of moral ethics and the hunger for more and more money at any cost along with the weak social system of English society which becomes the feeble patient day by day. With the help of so much negative Catastrophe, the English Literature, like the essential mirror of the society welcomes the corruptions and low level of literary figures who starts to use literature for the fulfillment of their own mean personal aspects like earning more and more money from Aristocratic society by accepting the free indulgence of their influence, even in negative meaning also. The Age of Dryden (1660-1700 AD) , the Age of Pope (1700-1750 AD) , along with the Age of Transition (1740-1800 AD) supply a new form of literature, "Satire" which except few master pieces of Pope ("The Rape of the Lock") becomes a legal and intellectually recognized platform for the Kings, Queens, Earls, biased poets, high class administrator to attack their enemy,

opponent and also to praise their producers (from whom poets earn their livelihood) even if they are the men and women of faults, ill-characters and unwanted activities. Exact example is John Dryden's ("The Father of Satire") "Absalom and Achitophel" where, wrongly he attacks the Catherine of Braganza as the "barren land" or, glorifies Absalom who is basically a rapist, murderer and ready to do any unsocial activities. Same thing was done by Earl of Shaftsbury in many of his satire where he attacks Dryden by taking the help of a bunch of lies and false claims. But one incident which happens outside of England but shakes the Philosophic thoughts and implementations throughout the world, especially the intellectual society of London in true revolutionary sense which proves that change of time is the change of action and state, so accepts the change for new advancements and achievements for literature along with the society which is full of injustice and immorality. It is the year of seventeen eighty nine when the poor, suppressed, tortured common mass of France at last stand against the spoil king, Louis, the sixteenth of Paris; gradually a strong wind of democracy has started to flow, the "Bastil Fort" is captured by the common people and Louis, the sixteenth flews from French capital and later he is caught and sentenced to death by the parliament's judicial procedure. Ultimately, the common people come in the center of power, after a long time in spite of the

presence of aristocratic members in French parliament; the commoners get the majority along with the long-wanted desire to make laws in favor of the poorest majority of the society. This indefinable romance, high will power of so-called lower classes of the French people and their success teach the people of neighboring England along with the whole world eager to develop some moments to change the society in favor of upcoming common classes – this quake happens even in the literature also, literary figures of a particular period in the post-“French Revolution” era give the call to go back to nature and make the revival of nature possible after the Shakespearian generation of Elizabethan Age (1550-1630) possible. Till then (The age of Transition) people are seemed aimless, don't know what to do exactly to escape from the jaws of a selfish shark, named as city. In this mean time, Thomas Grey brings his “Elegy written in a country church yard” and indirectly wants to say in a weak voice that country side may be a fine option to replace the city life. In this elegy he finds,

“Far from the madding crowd's ignoble strife,

Their sober wishes never learn'd to stay;

Along the cool requested vale of life

They kept the noiseless tenor of their way.”

(Gray, Thomas: Elegy written in a country church Yard:Line no. 73-76.)

In this struggle to revive the morality in society quite naturally, like other romantic poets, John Keats basically depends on the philosophy of aestheticism which is the

“Critical reflection on art, culture and nature”.

“Morality” is a human value and a part of man's nature, so it is quite naturally a study of sentimental, emotional values, mandatory to judge the implementation of morality at the right time and spot and it refers to the nature of human being and also to the green, fresh, pure nature of country side, semi-urban towns or the urban towns in few cases. Romantics point out at this particular part brings a new concept which believes that a man is a creation of this nature which is primarily pure, so by birth men or women are honest and pure too. But being a part of materialistic society, he or she want to collect material (wealth) by any means and gradually, the brutal and animal greed of manhood shadow the good quality of human ‘self’; here we can find the narrow tendency of city life as the negative catastrophe in the way of gaining the fulfillment of humanity and a man's manly look transfers into his mask, under which an animal starts to grow up. In this point, the Romantics try to bring the shadow or the proper image of nature which can give mankind a lesson that beyond the call of the glorious city life, there is a bigger aspect for natural life and if, man starts to feel the beauty of nature by imagining the “self” image on the embodiment of nature, the sleeping

holy giant of morality, humanity will rise in their sensation and the revival of sensation will be possible in true sense. However, the major romantics have a wide difference in their out look to the fancy of nature and in the question of bringing humanity inside men and these conflicts will discuss in the forthcoming passages and this is important to measure the aesthetic impact of his precursors, friends and contemporary incidents on John Keats. But, to do the movement in practical field is difficult under the materialistic circumstances of society and in this point the faculty of imagination (a feature of aestheticism) is important to develop the thought process of mind beyond the narrow, conservative treatment of society. Being an invisible and unbendable higher power, imagination can bring thought of enjoyment, derived from natural forces even amid the lifeless concrete buildings of city. At the same time, the absolute reality, come through imagination will able to distract him from the pseudo reality of external world. This sensory advancement of mind is merged with the pleasure of soul, which will come from the sense of beauty and in this judgment process of beauty has a requirement of sensation which can reflect the spontaneous contemporary of beauty, sensed among the sensory, logical ability and the emotional excellence of a man. In this sense, imagination to get the sense of aesthetic values (which can't be described) becomes an art with a close relation of art which "is a human activity

consisting in this, that one man consciously, by means of certain external signs, hands on to others feeling he has lived through, and that other people are infected by these feelings and also experience them" .(Line no.11, page no. 168) In this process, once a person finds himself inside the "Supreme Self" of nature, his tendency will change and it starts to be controlled by the norms of nature and in this process human will be a part of the purity and the discipline of nature. The ambition of romantics in the form of the revival of humanity will see the daylight. Like a form of true aestheticism (worshipping the beauty), romantics represent an experience what they sense amid the lap of nature and find the unique way to bring more and more hope in daily life by meditating inside nature.

William Wordsworth gives a clear indication of the forthcoming uses of mental power ('mind') in his "The Prelude" —

"Is but another name for absolute power  
And clearer insight, amplitude of mind  
And reason in her most exalted mood"  
(Wordsworth, William: The Prelude: Line no 177-180)

Against the shore of the then darkness Keats says in one of his letter —  
"I should not have consented to myself these four months tramping in the highlands, but that I thought it would give me more experience, rub off more prejudice, use me to more hardship,

identify finer scenes load me with grander Mountains, and strengthen more my reach in poetry, than would stopping at home among Books even though I should reach Homer". As an aesthetic Philosopher, Wordsworth is the worshipper of Mother Nature, whereas throughout his life Keats finds the reality of beauty in a practical eagerness to response actively, in spite of

the so-called external word. John Keats is the poet of sensual ability but he always has a keep belief that it is imagination, through which the ultimate reality can be explored but another romantic Coleridge in his "Dejection, an Ode" just attains the ever-nurtured power of imagination and say,

"Ah! From the soul itself must issue-forth  
A light, a glory, a fair luminous-cloud  
Enveloping the Earth,  
And from the soul itself must there be sent  
A sweet and potent voice, of its own birth,  
Of all sweet sounds the life an elements"

(Coleridge, S.T.: Dejection. An Ode:Line no. 28-33)

Actually, Coleridge is right from his point of observing things; he thinks from the opposite mark as he believes the presence of nature in us and it is through our power of imagination that we put life into nature. It is something like that except the combination of unnumbered "self" i.e. "Atma" and no "supreme self"

or "param-atma" can't leave each other. Keats uses the world of beauty and imagination. Through beauty he came into the presence of the ultimately real. Coleridge uses this sense as Something unseen behind human actions which is more vivid. Keats uses the power of imagination to get his action but assured the presence of nature as a golden flame.

On the other side, P.B. Shelley matches the aesthetic identity with the ideology of revolution and from the aspect of social reformation; Shelley is the hard-core reformist and strict supporter of revolution in true sense. Symonds says, "As a poet, Shelley contributed a new quality to English literature, freedom and spiritual audacity". (Line no.24; Page no. 7) The eternal harbinger of Shelley lies in the fact,

"The one remains, the many changes and pass;  
Heaven's light for shines, Earth's shadows fly"  
(Shelley,P.B.: Ode to the West Wind :Line no. 8-9)

Shelley and Keats are poles apart in the perception and description of Nature. Keats perceives and describes the beauty of both static and process nature. "Ode to Autumn" is a fine example of the stillness as well as the movement in nature. In autumn, human reaps and therefore, there is a pause in Nature —  
"Or on a half-reaped furrow sound asleep,  
Drowsed with the fume of poppies, while thy hook

Spares the next swath and all it's twined flowers"

(Keats, John: Ode to Autumn: Line no. 16-19)

But in its very ripeness and fruitfulness, there is a suggestion of movement to winter. 'Gathering swallows twitter in the shies' suggests the coming of winter. Shelley is attracted by the dynamic movements in Nature. He describes the rush and movement of the west wind on land, sky and the seas. Shelley love of that which is indefinite owing to the finite change of appearance. He delights in describing the dawn, the sunset and the storms. Wordsworth describes the whole of nature with on attempt to explore the truth —

"For IO!'tis for the Father of all verse.

Flush everything that hath a vermeil hue,  
Set the rose glow intense and warm the air,

And let the clouds of eve and of morn

Float in voluptuous fleeces over the hills;

Let the red win wime within the goblet-boil;

Cold as a bubbling well; let faint-lipp'd shells,

On sands, or in great deeps, vermilion turn

Through all their labyrinths; and let the maid

Blush keenly, as with some warm kiss surpris'd".

(Wordsworth, William: The Prelude: Line no. 338-347)

It is filled with a sense of love as a "ritual task" of sensuous enjoyment which may culminate in death. The human passion is contrasted with the life of star and pulse of ocean; there is the same rhythmic balance. Love is at once lustrous, physical and sacred. Keats's images are tangible and concrete, while Shelley's images are abstract and eternal. He compares sweet smells of "Champak" flowers to sweet thoughts. Keats compares his love to pole star that 'watches' like a permit. His love is steadfast like a pole star, but not solitary Keats's passion is restless and sweet; Shelley's passion makes him sink and droop. He would fain die in the embrace of his beloved – his death being a natural consequence of the sinking of his spirit. Keats would enjoy the excitement and sweetness of love; his death – wish is a culmination of the sensuous enjoyment of love –

"I saw their starved lips in the gloom with horrid warning gaped wide

And I awake and found me here on the cold hill's side.

And this is why & so journ her

Alone and palely loitering,

Through the sedge is wither'd from the lake

And no birds sing"

(Keats, John: La Belle Dam Sans Merci: Line no. 41-44)

In this way he (Keats) fulfills the demands of Romanticism which with him is not a conscious revolt, no adoption of a creed, but a subtle, permeating essence of

the soul. For Shelley, poetry is the expression of the imagination which makes a harmonious feeling of togetherness among human but Keats has a deep conviction to know the ultimate reality, only through imagination which is the entry to enter in the world of beauty, to explore the universe as a whole. Murray remarks, "Through beauty he came into the presence of the ultimately real things. Keats's artistic pose gives the piper, an expression of moment that the art stirs the imagination of the poet, and he fancies, he hears the song, not, of course with physical ears but with the ears of his imagination which makes actually in a sweet music but the music that is imagined and made no audible sound to our fleshly ear – is fought with infinite and exhaustible treasures of sweetness. The ideal far surpasses the real in beauty, and art makes the ideal, a thing of "joy forever". Love of nature and emotional responses of the beauty and bounty of nature are the distinguishing marks of romantic poets. All romantic poets see the minute beauties of nature and describe them with delicacy and vividness". They are as much attached with the forms and colors of nature as by the spirit that animates nature. Keats is a lover of beauty, the applied truth. He sought beauty in everything. He loved nature for her (nature) own sake. Nature is the storehouse of beauty. Keats eyes flashes, his cheek glowed and his mouth quivered at the humming of a bee, at the sight of a flower and the glitter of sun. He has grown up neither like Wordsworth

under the spell of lake and mountain, nor in the glow of millennial dreams like Shelley. Wordsworth interprets nature through the operations of his own strenuous soul; Shelley sees in nature a visible symbol or sometimes a mysterious veil of the universe; Keats seeks to know nature perfectly and to enjoy her fully, with no ulterior end or other thought to give her complete expression. The song of the nightingale overwhelms him with joy which he feels with all his senses wide awake. The romantic grove of the nightingale is felt through imagination, but imagination awakes his senses and he enjoys the invisible grove with his eyes, ears and touch. The poet's sensuous love of nature is manifest in his poem, "Ode to Autumn". He draws one after another the lovely and colorful sights of Nature and captures its various sounds. The pictures are concrete and sensuous —

"Three sitting careless on a granary floor  
Thy hair soft-lifted by the winnowing  
wind;  
Or on a half-reap'd furrow sound asleep,  
Drowsed with the fume of poppies, while  
thy hook  
Spare the next swath and all its twined  
flowers;  
And sometimes like a gleamer thou dost  
keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozing, hours by  
hours"

(Keats, John: Ode to Autumn: Line. 14-22)

To him, "Nature" is a source of delightful sensations. This love of nature is human rather than spiritual like Wordsworth or idealistic like Shelley's. For Shelley nature phenomena are symbols of some philosophical ideas. His philosophy sees the veil of unseen in the visible glories of the world; his philanthropy finds in them types and auguries of better life on this earth. The west wind for him is the symbol of revolution; the skylark is the symbol of perfect joy. Like, Wordsworth, Shelley also feels that nature is penetrated and vitalized by a spirit which he calls the spirit of nature. But while Wordsworth views this spirit as thought, Shelley conceives of it as love. There is another difference between Shelley and Wordsworth. Shelley makes nature as the image of his own feelings and mood. He is absorbed in nature. The west wind and the skylark symbolize his idealistic moods. But Wordsworth always distinguishes between himself and nature – he perceived. Shelley is attracted by the dynamic movements in nature. He describes the rush and movement of the west wind on land, sky and the seas. Shelley's love of that which is indefinite and changeful makes him enjoy and describe better than any other English poet that scenery of the clouds and sky which is indefinite owing to finite change of appearance. He delights in describing the dawn, the sunset and the storms. Wordsworth, Shelley and Keats love nature passionately and sincerely.

Wordsworth describes the whole of nature; but Shelley is attracted by the wind and uncontrollable aspects of nature. To Wordsworth, nature is a healing power. To Shelley, it has a message to mankind. Keats, however, perceives beauty in nature without attaching any spiritual or moral significance of it. Life has no peace for him; nature's beauty which is eternal gives him peace and joy. And he enjoys this beauty with his senses. His pictures of nature are sensuous and concrete, while Shelley's pictures are abstract and changeful in true meaning –

"With thy clear keen joyace  
Languous cannot be:  
Shadow of annoyance  
Never came near thee:  
Thou lovest – but ne'er knew love's sad  
satiety.  
Waking or asleep,  
Thou of death must deem  
Things truer and deeper  
Then we mortals dream,  
Or how could thy notes flow in such a  
crystal stream?"  
(Shelley, P.B.: To A Skylark: Line no.38-47)

In most of his odes, Keats shows his extreme sensitiveness to the beauty of things. In "Ode to a Nightingale" he is enchanted by the beauty of the bird-song and in his ecstasy finds himself transported to the romantic land of beauty and joy created by the song of the nightingale. For him nature gives him peace and beauty which are denied to him

in human life which is full of weariness, freed and fever. This tone is that of a high melancholy who is inspired by the sense of transience of youth and beauty. But presently, the sorrow disappears by the very power of imagination that works upon the bird's note. The individual nightingale to which the poet is listening is fancied as immortal by 'a divine defiance of logic', as critic Elton has finely says, "by suggesting 'a thing of beauty is a joy for ever'. The bird-song takes him away from the world of flux to the world of eternal present and he celebrates the ecstasy of the momentary enjoyment of the eternal present which is full of unmixed beauty and joy for him. Keats's love of beauty is manifested in the sensitive and sensuous evocation of beautiful pictures of autumn in his famous poem "Ode to Autumn". He draws one after another the lovely and colorful sights of nature and captures its various sounds. He shows natural phenomena in concrete human forms and images. This is such as a Greek poet may have longed to do. The second stanza is remarkable because here Keats presents Autumn to us in a few characteristics pears, familiar in the season. Nature's beauty exists for the moment for its own sake" (Line no. 9; Page no.122) . It is, as Swinburne says, "the nearest to abstract perfection. The first stanza describes the colour, the second stanza is about the movement and the third contains the music of Autumn. Keats loves Nature for her own sake. Nature is the storehouse of beauty. The fruit of Keats, maturing

mind and sensibility is the set of four odes – "Ode on Melancholy", "Ode To a Nightingale", "Ode on a Grecian Urn", "Ode To Autumn", written in 1819. These poems are enlarged and complicated by dimension of human experience unknown in his earlier verses."

(Line no.16; Page no. 112)

The "Ode on a Grecian Urn" is written at an agonizing time in Keats's life. Yet he submerges his personal feelings through the projection of imagination needed to realize the Greek sculpture, the complicated stanza pattern and the elaborate, formal structure of the ode. He thus achieves distance and control the overflow of emotion. Keats addresses the urn which is the legend on its side and passes to direct consideration of that sculptured legend: the flute players, the youth singing under the trees, the lovers who are about to kiss. The carved life – the silent music of the marble pipes, the unuttered song, the love that never reaches fruition – all this life of imagery and imagination is more real and more enviable than the human life of audible melody and tangible embraces. In the fourth stanza, the poet animates the marble, and goes beyond it to create a whole landscape of river and seashore and city in which the carved figures can live and more. Finally, in the fifth stanza, the poet draws the moral of the urn which is also the moral of his whole life's work: the generations of men pass and die, but amid the changes and chances of life, beauty and truth – not in two folds but

one and the same thing seen from different aspects – are permanent for ever–

“What little town by river or sea-shore,  
Or, mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn?  
And little town, thy streets for ever more  
Will silent be; and not a soul to tell  
Why thou art desolate, can ever return”  
(Keats, John: Ode on a Grecian Urn: Line no.21-26)

W.T. Arnold says “the Greek vase which inspired Keats was no figment of his imagination, but had a real existence, and is now; it is said, under the arcade at the south front of Holland House”. (Line no.2; Page no. 128) At the same time, A.S. Hurray thinks, “A small throng of people come from the left towards a veiled priest who stands beside an altar, beside which also a youth plays on pipes. On the right a heifer is being led to be sacrificed.” (Line no. 9; Page no. same, as mentioned) Keats’s urn contains two scenes – one is marriage ritual and the second is sacrificial procession. Keats imagines his contrasting scenes from several sources: the sob bios vase with a ceremonial procession; the painting “Sacrifice to Apollo”, by Claude Lorraine; the sacrificial procession in the Parthenon friezes, several paintings of Nicholas Poussin, Cleanth Brooks maintains, “there is an ironic under-current, a simultaneous awareness of the urn’s perfection and imperfection. Allen Tate points out that the piper and the lover are

fixed in perpetual imprisonment in art and thus the perpetual youth is frozen and dead and therefore ‘anti-youth’ and ‘anti-life’. The poet aesthetically suggests that vitality and silence co-exist in artistic forms. The lover chasing the beloved and the piper playing on the flute are caught in static forms – they are statuesque as well as vital. They represent archetypal perfection which is denied to the mutable world of love and joy. He develops his ideas through images. The images in the first part of the poem present the vase’s character of arrested and timeless perfection. He uses paradoxes to stress the tension between the actual and the ideal. The word, “still” keeps in simultaneous operation both the idea of enduring in time and that of tranquility. The phrase ‘still unrevised bride’ suggests the idea of the present and that of uncorrupted innocence. The, note is continued in ‘foster-child’ –

“Ah, happy, happy boughs! That cannot shed  
Your leaves, nor ever bid the spring  
adieu;  
And happy melodist, unwearied,  
Forever piping songs for ever new;  
More happy love; more happy love!  
Forever warm and still to be enjoyed,”  
(Keats, John: Ode on a Grecian Urn: Line no.16-21)

Keats reflects on the relationship between art and life. The poem touches the philosophy of art and ethics of human life. Here he transcends his sensuousness

and reaches the 'sphere of contemplation'. In the last line, he enunciates his conception of truth and beauty and indicates the function of imagination. It is the most Hellenic of Keats's poems. His interest in Greek sculpture and in the covered figures showing the private and communal life brings out his love of beauty and the abundant life that the urn enshrines. The passion for beauty which is the dominant passion of Keats finds its consummate expression in the celebrated closing line. The characteristic romantic note of escapism is expressed in the poem. The poet seeks escape into the world of art which is vital as well as statuesque. The poem, like the "Ode to the nightingale", is the richest expression of the intensity and fullness of imaginative experience. There is no rhetoric or art of destruction in the poem; the entire poem is compared in a serenely reflective spirit. Keats's felicity of diction and sensuousness and concreteness of experience which is nowhere better evidence than this poem, but it does not have the "fine excess" of the "Ode on a Grecian Urn" where Keats achieves a fine blend of distance and involvement –

"For ever painting, and for ever young;  
All breathing human passion for above,  
That leaves a heart high-sorrowful and  
cloy'd,  
A burning forehead, and a parching  
tongue.  
Who are these coming to the sacrifice?  
To what green altar, o mysterious priest."

(Keats, John: Ode on a Grecian Urn: Line no. 28-33)

Yet it is a passing phrase, in the last lines of the sonnet "Bright star" with a favorite note of Keats who struck it in many other poems regarding the sense of the "love with easeful death" (Keats, John: Ode to the Nightingale: Line no.61) to cease upon the midnight with no pain, has been struck bringing in a quietness and pathos in the poem as Sidney Colin has said "These are the only love versus in which passion is attended to tranquility; and surely no death-song of lover or poet came ever in a strain of more unflavored beauty and tenderness or with images of such a refreshing and solemn purity". (Line no. 22; Page no. 147)

"No-yet still steadfast, still unchangeable,  
Pillow'd upon my fair love's ripening  
breast  
To feel for ever its soft fall and swell,  
Awake for ever in a sweet unrest;  
Still, still to hear her tender – taken  
breath,  
And so live ever, - or else swoon to  
death."

(Keats, John: Ode on Melancholy: Line no. 9-14)

John Keats's treatment of aestheticism here is also very interesting to note. Human life is brought here into close touch with nature, interacting on each other. Nature seems to have a lesson for Keats in this present mood of his mind. He finds the elements of nature

permanent and enduring. Nay she is holy and has a purifying effect on the sinful life. Thus the evening star shining steadfastly on all things below fills the poet with a longing to share its brightness and steadfastness but not its loneliness. It is like nature's patient sleepless watcher. The moving waters are doing their priest like task of pure absolution round earth's human shores. It is obviously the idea of William Wordsworth of nature's holy plan and Keats shares and expresses in the poem with images of such refreshing and solemn beauty. One can say of this sonnet that it is a poem of complete and flawless perfection of workmanship and that is nothing to match its rounded grace of charm and its felicity of loveliness. On the other side, William Wordsworth glorifies the spiritual love in his "Prelude" where the love can make the home a paradise on earth. The poem strikes a rich romantic note in the opening stanza of "She was a phantom of Delight" –

"a phantom of delight that startles and way lays"

(Wordsworth, William: The Prelude: Line no. 8)

As a moment's ornament. Thus she ("nature") impressed the poet more as a spirit than a creature of flesh and blood, when he first attends her. The poet speaks here like a hero of romance. But soon, the love changes and the poet say of her as an ideal wife, a fit companion, not too bright, nor too good for human nature's

daily food. It is this combination of angelic beauty of appearance with inner charms of character that makes the wife a perfect woman, nobly planned. The idea is quite characteristic of the sober and meditative poet who finds in the combination of the combine points of Heaven and Home in the make-up of human character, the perfection of humanity.

The view of truth, expressed here against the background of social-reality is highly tragic and this finds concentrated expression where he speaks of the weariness, fever and fret, the changes of life, the transience of youth, love and beauty. It is the bird's freedom from these sorrows that fills the poet with a longing to escape into the dim forest of the bird and wants to be absorbed in it. The spell is complete and for a few moments the poet remains in a paradise of joy. But the spell is soon broken; he is awakened to the reality of life. Thus, the rich emotion and thought-contents Keats's love of nature, love of romance and Hellenism (the love for the land of Helen and its influence in his works). But, in spite of all the features of this nature like the hopefulness, enjoyment, life after death etc. refer to the mystery of silent yet very much active force of natural truth. John Keats finds that ultimately sorrow becomes the hard truth for a mortal and may be for this reason, "Here lays someone whose name is written in water" is written on the tomb of his grave yard. But, the time, for whom he waits eagerly in the short span of his life (only twenty-

six years long) brings joy and sorrow both for him and he defines "Time" as the ultimate force in true sense.

### References:

- Albert, Edward: History of English literature. Oxford: Oxford University Press: 2005.
- Basu, Somnath: Anthropology, Insolve, Kolkata: Kalimatapustakalaya: 2002.
- Bhalla, Harry: The Bhagvad-Gita. New York: Granco Printing: 2005.
- Biswas, J.C.: Keats. Meerut: JaiprakashNath& Co. Publication: 1966.
- Chatterjee, Bhabatosh: John Keats, his minds work. Allahabad: Sarat book distribution: 2001.
- Chand, Bibhas: A book of selected English Poems. Midnapore Town: Dove Publication: 2005.
- Dutt, Chandril; "Prastuti". 23Jul 2001: <AnandabazarPatrika>
- Dutta, Kalyan: A baquet of sonnets & English poems. Kolkata: sribhumi Publication: 2006.
- Enright, Chikera: English Critical Text. Oxford : Oxford University Press: 2009.
- Freud, Sigmund: The interpretation of dreams, Part-II. Kolkata: Dipayan: 2004.
- Hawking, Stephen: The theory of Everything. Kolkata: Jaico: 2008.
- Inglis, fred: Keats, Literature in perspective. London: Evans Brothers limited: 2001.
- Jha, A.: John Keats. Meerut: Arati book centre: 1980.
- Keats, John: Hyperion & the fall of Hyperion. New Delhi: Rama brothers: 2006.
- Malaviya, O.P.: Critical Guide on Keats. Allahabad: Asia Prakashan: 1980.
- Mukherjee, Dipak: Higher Secondary Anthropology. Kolkata: JN Ghosh& Sons: 2005.
- Newton, K.M.: Twentieth Century Literary theory. Moscow: Palgrave Macmillan: 2002.
- Owen, Tecwyn Morgan: Glad tidings. London: The glad tidings publishing association (A registered charity): 2009.
- Prasad, Ramananda: The Bhagvad-Gita. New York: Granco Printing: 2009.
- Roy, Chakraborty: Golden treasury & other poems. Kolkata: Joydurga Library: 2004.
- Rickett, Arthur Compton: A history of English Literature. London: UBSPD: 2001.
- Sahoo, Subrata& Chand Bibhas: A handbook of English Short Questions. Midnapore Town: Dove Publication: 2002.
- Sengupta, S.C.: Keats: From theory to poetry Kolkata: Samsad: 1986.
- Sen, S.: John Keats, selected poems with odes, Hyperion, the fall of Hyperion. New Delhi: Unique publication: 1992.
- Tilak, Raghukul: Keats. Rajans English Literary Series. New Delhi: Rajans publication: 1972.

Wordsworth, William: The Prelude.

London: Wordsworth Classic  
:2008.

**How to cite this article?**

**Mr.T.Rama Mohan, Mr.Mohammed Farooq Alfaz Mr.S.Venkateswara Rao**

“Romantic Aestheticism; Voice in Silence: A Study on John Keats” Research Journal Of English (RJOE)8(2), PP:18-22,2023, DOI:10.36993/RJOE.2023.8.3.22