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## STUDY ON INDIAN THOUGHTS AS MENTIONED IN KEATS ODES AND POETRY

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### **Abstract:**

*The idea of beauty that Keats had was more holistic and transcendental, and it was more closely aligned with the Indian philosophy that is summed up in the words "Satyam Shivam Sundaram." It possessed the unusual mental trait known as synaesthesia, which manifested itself as a multicoloured grandeur. Keats had the belief that the true definition of beauty was anything that could make one's senses happy, their minds content, and their spirits joyful all at the same time. This book takes an Indian perspective on his poetry's aesthetic, and it studies that perspective. As a result of the intensity of his poetry, John Keats is considered to be a member of the younger generation of Romantic poets. His odes are among the finest examples of sensual poetry ever written in the English language, and they speak eloquently about his most significant creative accomplishment. An in-depth analysis of John Keats' poetry reveals that the poet expressed his sensuality via the use of figurative language and elements from the natural world..*

**keywords:** Beauty, mind, joy, Romantic

### **INTRODUCTION**

Strangeness and beauty come together in romantic poetry because of this combination. In point of fact, beauty is reflected in, represented by, and dealt with in all true poetry. In this aspect, however, love poetry is superior to other forms since it imbues beauty with an eerie quality. He cherished the idea that there should be beauty in all things. Even the most unremarkable aspects of nature are breathtaking to him. Keats saw the world as a wonderful place, one in which beauty was always being recreated in the here and now. It seems to him that the sky is filled with enormous cloud formations that represent a passionate love affair. Keats was a genuine romantic, and he cherished not just physical beauty but also the reality of things. In his poetry, there is a continual effort made to bring the world of imagination and the world of reality into harmony with one another. His poems touch on every facet of romantic poetry, including love for beauty, love for nature, love for supernaturalism, love for the past, and radiance for emotions. His poems are lyrical and full of passion. His poetry is notable for the illuminating force of imagination, which is one of its outstanding features.

A poet has a higher level of sensitivity than the average individual. He experiences each moment to its fullest extent and expresses it in a variety of ways. He is able to convey his emotions in a manner that makes it appear as though an average person could never understand the full significance of what he is saying. The development of such a profound level of thinking capacity is dependent on a number of different elements. His life had been filled with adversity, and it showed in his demeanour. His heart was shattered when he found out that his mother had been unfaithful to him following the loss of his father. This made his family life inadequate. Because to consumption, his beloved younger brother Tom passed away at an early age.

Consumption took the life of his mother as well. He had struggled with a lack of funds throughout his whole life. Consumption, a lethal disease that had already taken the lives of the majority of his family members, claimed his life as well. Reflections made by Keats on his family past and, by inference, on the harm done to him throughout his upbringing give the impression that he was going through a significant emotional crisis. His entire life and way of thinking evolved as a direct result of all of these catastrophes.

Keats wrote his early contemplative poetry in rhymed couplets in iambic pentameter. Some examples of this type of poetry are "Sleep and Poetry," his epistles, and his lengthy poem "Endymion." On the other hand, he takes great care to avoid heroic couplets. Indeed, several reviewers pointed out that Keats avoided full stops in his masterpiece "Endymion" to an excessive degree. This was one of their primary complaints. Despite this, it should be noted that none of his finest work was ever composed in this mode. This is a major fact. He experimented with a variety of different stanza forms due to the fact that he had a creative mind and because of that, he used to explore. For example, the poem "Isabella" is written in ottava rima, which consists of eight-line stanzas that rhyme in the pattern abab ab cc. The revised stanza structure, however, was not appropriate for the subject matter of the poem, and this contributed to the poem's overall unsatisfactory performance. Because the subject matter of the poem is depressing, yet the stanza has a tendency to produce comic effects, the combination of the two was a poor choice. Another example is the Spenserian stanza that Keats included into his poem "The Eve of St. Agnes." The last phrase, which consists of six beats, does an excellent job of expressing the emotional and sensuous voyage that Madeline and Porphyro had. Shelly was the first author in the nineteenth century to apply this talent with such proficiency in his "Adonais" work. By this time, Keats had become dissatisfied with the constraints imposed by the sonnet form. As a result, he began to play about with the rhyme scheme, first in "On the Sonnet" and subsequently in the numerous stanzas of the Odes, stanzas that are formed of the many parts that make up a sonnet. Finally, in his unfinished "Hyperion" poems, he made extremely effective use of the blank verse that Milton had utilised in his epics.

Even though Keats never really learned Greek, we can nevertheless notice a significant influence of the language in his early work because the majority of this work is centred on legendary topics. Furthermore, this concept is intricately intertwined with the visual vision, which results in the production of potent impacts for the audience. On the other hand, it is a well-known truth that several of his early works, such as "Endymion," included errors that were not present in his later poetry. Finally, in his unfinished "Hyperion" poems, he made extremely effective use of the blank verse that Milton had utilised in his epics.

An image of Keats as the preeminent poet of pure form, delivering poetry that is faultless in its sardonic and reflective self-containment, was shaped by American New Critics and its successors, who contributed to the formation of this image. However, in an ideal world, Keats was much more than that. He was of the belief that if art is intense, then it has the potential to make all that is disagreeable disappear, due to the fact that it is in such close proximity with beauty and the truth. Keats lived his entire life by the creed that may be found in the line "A thing of beauty is a joy forever" from the poem "Endymion." However, this does not imply that he prioritised physical attractiveness above all other considerations. Beauty is the form of art that we see physically, but beauty drives us to think intensively, and after that, we come to a mature and deep comprehension of that beauty, and that is nothing other than the truth for which we have been searching for the entirety of our lives. The search of beauty takes precedence above all other factors in Keats' work. It is not an inaccurate statement to suggest that Keats' poetry is an unceasing search for attractiveness. In point of fact, he was a passionate admirer of beauty and an avid seeker of it. Something beautiful stimulated his imagination,

which in turn brought him pleasure. The aesthetic appeal of things and people fades over time, making it clear that such qualities are ephemeral by definition. Keats believed that beauty was nothing more than the truth. The key to achieving peace throughout the globe can be found in the identity of beauty and truth. After coming to the conclusion that this harmony existed, Keats asserts in the last lines of the poem "Ode on a Grecian Urn" that this harmony existed.

*Beauty is Truth, Truth Beauty, -that is all*

*Ye know on earth, and all ye need to know.*

In addition to the recognition that happiness and suffering are closely connected in the natural world, the concept of 'negative capacity' was also helpful to Keats in arriving at this comprehension. Keats believed that an acceptance of the earth and its people in their natural condition was one of the fundamental qualities of poetry, and that this acceptance should be free from any attempt to intellectualise or change the subjects of the poem. Keats was of the opinion that this acceptance was one of the most essential characteristics of poetry, which is why he stuck to this idea. There is not a single case of preaching or any other form of didacticism that can be discovered in Keats' poetry. Similarly, there is not a single occurrence of any other type of didacticism. He did it only for the enjoyment of putting his ideas down on paper in poetic style. As a direct consequence of reading his work, his audience was deprived of any pretence of illumination as a result. In contrast to Shelley and Wordsworth, he never brought the attention of his readers to the social and economic disparities that were prevalent throughout his time period. This is something that he did not do. In this regard, the nature of his poetry is one that is honest and sincere in its presentation..

### **ODES OF KEATS: AN ASSESSMENT**

In the world of English literature, and more specifically in the sphere of Romantic poetry, Keats's Odes convey a sense of the aesthetic that is one-of-a-kind and cannot be matched by anything else. This feeling of the aesthetic cannot be equaled by anything else because it is unique. His odes are an all-encompassing response of human hearts and minds to the quandary of having a limited amount of time on this earth. Some of them take their inspiration from the artistic and aesthetic world of ancient Greece, while others take their inspiration from the states of mind that the poet himself experiences, and yet others take their inspiration from the poet's romantic imaginations. They express a nuanced state of mind that is characterised by a richness of delight that is brought about by the graphical quality and figurativeness of the pictures. This state of mind is characterised by a richness of joy that is brought about by the images. The photographs successfully convey this depth of joy in their presentation. They are filled to the full with the intensity that comes from having human feelings. They are notable due to the depth of feeling that they convey, the profoundly contemplative texture that they possess, the sombre grandeur of the imagery that they portray, the Hellenic clarity that they possess, and the chiselled beauty that they possess. All of these factors contribute to their overall exceptional quality.

The poem "Ode to Psyche" by Keats expresses a longing for "transcendence," which may be defined as "going beyond the limitations of real life to obtain a higher reality," and "which can involve the greater capabilities such as spirit and fancy." when being given a second shot at life by the goddess of youth, the narrator eventually learns to idolise the goddess when she is brought back to life by the goddess. His imagination causes him to contact with both the natural and supernatural elements of Psyche, and when Ode to Psyche works as a hymn in adoration of the goddess, he feels a type of exaltation inside himself. His interaction with

both the natural and supernatural aspects of Psyche. The psyche is a term that is used to refer to the personification of the human mind. The narrator retains his position as Psyche's prophet throughout the length of the story that he is telling. In this Ode, Keats makes an effort to direct the reader's mind towards the internal relationship with other aspects of the human experience. Keats wrote this Ode in 1819. It's also feasible that he'll utilise a picture of Psyche that provides the appearance of being something of a shared vision between the poet and the reader in order to cultivate the reader's attitude towards the topic. This would be done in order to accomplish this goal. Keats's efforts in this field are admirable and deserving of recognition.

*Dear Goddess! Listen to these terrible tuneless numbers.*

*By sweet recall and enforcement, dear*

*And excuse the singing of your secrets.*

*Even into thy own slender ear:*

*Today, I must have dreamed or did I see?*

*The psyche with wings and awakened eyes?*

*I aimlessly wandered across a woodland.*

*And, upon the abrupt shock-induced fainting*

*Observed two gorgeous animals lying side by side.*

*Under the murmuring ceiling in the darkest grass*

*Where there raced the trembling blooms and leaves*

*a rare seen broklet*

This poem is an excellent example of bhavika alakara because it shows how to use it in a way that is pleasing and appropriate in the very best way. Keats sings his pleasant and valued recollections from the past, which are related to the unnatural love affair that the Goddess had with Cupid, who was the son of Venus and the god of love. Keats ties these memories to the Goddess's romance with Cupid in the same way that he ties his songs to his memories of the past. Keats links this affair to his memories, which are linked to the love affair that the Goddess had with Cupid. It is not up to him to decide whether or not he will sing his own song; that decision is out of his hands. Whether or not he will sing his own song is not up to him. The man feels an overpowering desire to sing as a result of a pleasant and cherished recollection from his past, which prompts him to think about singing. Because he is singing about the Goddess's illicit love affair with Cupid, who was the son of Venus and the God of Love, he is apologising to the Goddess for what he is singing about. He is singing about the forbidden love affair that the Goddess had with Cupid. While he is doing this, he is singing her confidences into her own soft and delicate conch-like ears, and he is hoping that she will forgive him for doing so. During this time, he is hoping that she will forgive him.

In the passage that follows, Keats makes use of a literary technique that is referred to as svabhvokti ala'kra.

The poet did not have a specific destination in mind as he meandered through the woodland, and as a result, he became disoriented. As he came closer, he discovered two beautiful animals resting quietly next to one other in the tall grass. He was captivated by their beauty. He offers a description of the flowers that blossomed in the location where they were both lying down together at the same time when he was doing so.:

*Mid-hush'd cool-rooted, fragrant-eyed blooms*

*Tyrian is blue, silver-white, and budding.*

*They were lying on the bedded grass, breathing calmly.*

*Their pinions were also clasped in their arms.*

*They did not make eye contact yet did not say goodbye.*

*As if split apart by gentle sleep,*

*And prepared yet for previous kisses to outnumber*

*At the soft gaze of australian love,*

*The child with wings I knew;*

*However, of the joyful, happy dove, who were you?*

*True to His Psyche*

The blossoms exuded a calming perfume, despite the fact that their roots were firmly planted in the frozen earth. Their shape resembled the pupil of the human eye, and their demeanour was unruffled. The flowers came in many different colours, some of which were blue, while others appeared to be white or silvery in colour. The reader will have a picture in their head of a romantic moment that is absolutely crystal clear and extremely vivid as a result of this description. This will cause the reader's romantic sentiments to be awoken, and it will make them long to be in the circumstance described. Keats, who is feeling the affects of svabhvokti alakara, uses rpaka alakara to paint a picture of the ethereal beauty and delicateness of her love. This is done while Keats is under the influence of svabhvokti alakara. When Keats is under the effect of svabhvokti alakara, this procedure is carried out. While he is carrying out these behaviours, the influence of rpaka alakara is having its full effect on him. Because of this, Keats is able to provide a description of his emotions that is more all-encompassing. The reader's perception of warmth is not diminished when the author uses phrases and words such as "calm-breathing," "silver-white," "bedded grass," "soft-handed slumber," "eye-down," "aurorean love," and "winged boy," amongst others; rather, it is amplified. He couldn't believe how effectively the exuberant and fiery tone of love had been incorporated into the work. It completely blew his mind. I'm going to spend the next few lines describing the activities that he considers to be the apex of sensual pleasure, and I'm going to begin with the very first one. These actions include giving each other passionate hugs and kisses, increasing the number of times you kiss each other, and displaying real concern for one another.

In addition to this, he believes that the world in issue contains a range of varied degrees of strikingness as well as deviations from the normal mode of presenting. He says this in the following way. When he was



describing how gorgeous the grass and flowers are, he used imagery that was more vivid than anything else I had ever heard before. In other words, he was more descriptive. As a direct result of the fragrance of the flowers, Cupid and Psyche find that the atmosphere around them is one that is not only attractive but also passionate. This is because the flowers are in a garden. Keats reaches the zenith of his passionate expression when he is using words to construct a picture of two lovers having a tender embrace with one another. This is the moment that Keats achieves his full potential. In the previous verse of Keats' poem, the analysis of the love situation was beginning. The investigation of the love predicament is continued in the next stanza by offering new information about the issue.:

*O newest and most beautiful vision yet*

*Of all the fading Olympus hierarchy!*

*Phoebe's sapphire-regioned star is more beautiful.*

*Or Vesper, the sky's lusty glow worm;*

*Thought you had no temples that were fairer than these,*

*Not a flower-filled altar;*

*There is no virgin chorus to produce scrumptious groans.*

*When it is midnight;*

*Sweet, without voice, lute, pipe, or incense*

*From a swarming chain-swung censer;*

*No grove, no shrine no heat, no oracle*

*Dreaming of the pale-mouthed prophet*

Keats used a metre called tulyayogit alakara for the writing of these lines, and it is also the name of the metre. Within the context of this conversation, the Greek goddess Psyche is the most modern of all the gods and goddesses, in addition to being the most stunning. The first mention of her in the role of a goddess comes from the writings of the Greek historian Apuleius, which date back to the middle of the second century during the time of the Christians. As a consequence of this, she is said to be the most recent of all the gods and goddesses. During this time period in the history of the ancient world, there were a number of gods and goddesses whose existence was on the verge of being forgotten.

In order to provide a thorough analysis of the poetry, let us first discuss the concept of bhvika and then define it: In this specific situation, the bhvika alakara plays the role of the primary one, while the utpreka and samahita alakarās take on the role of the secondary ones. This effect is called to as crya, and it is characteristic of a Bhvika alakara. In general, a Bhvika alakara is described as an alakara that reveals the objects and events of the past or future in such a manner that they appear to be actually present in front of our eyes. This method of managing objects is what Kuntaka refers to as the kalvaicitra-vakrata approach. The term kalvaicitra-

vakrata literally translates to "object handling through kalva icitra."

His inaccuracy is welcomed despite the fact that the poet may at times be wrong in both his vision and his description when it is portrayed in a manner that is in touch with utprek alakara. This is because his inaccuracy is depicted in a manner that is in touch with utprek alakara. Since it is now feasible to attain aprastuta, which is also known as upamna, the poet expresses a longing for wine that is produced in the south of France, more specifically in the regions of France that are collectively known as Provence and are renowned for their wine. He expresses this desire because it is now possible to accomplish aprastuta, which is also known as upamna. This is the location of a festival that honours Flora, the goddess of flowers; the festivities include a great deal of singing, dancing, and general merriment all around. The poet feels an overwhelming desire to consume one beaker's worth of the wine that is produced in this region of France. He will feel revitalised after drinking this wine, just as anybody who drank the water that was said to have come from Hippocrene would feel revitalised after doing so. This wine is said to have been made from grapes that were grown in the region of Hippocrene.

*Flora tasting, the countryside being green,*

*Dance, Provençal music, and sun-bleached laughter!*

*O for the warm south in a beaker full,*

*Emboldened by the tree, blushing Hippocrene,*

*At the brim, beaded bubbles twinkle.*

*A mouth that is dyed crimson;*

*So that I might consume alcohol and disappear from view,*

*And with you vanish into the dark jungle.*

It is essential to bear in mind that Keats personifies "beaded bubbles which wink at the brim" in order to intensify the feeling that one is having. As a result of the prevalence of the usage of personified phrases in both literary and non-literary discourse, Keats makes use of these terms. This is something that is quite obvious in the day-to-day experiences that we have, and it is something that Keats makes use of as well. It is also essential to keep in mind that the utprek alakr emphasis made on this subject is on both the topic's particulars and its colour.

The use of utprek and samahit up to this point is reflective of the development of Keats's voyage to the kingdom of nightingale, which he envisioned to be the world of bliss. Because this was recently talked about, it is very vital that this issue be brought up again. This was established earlier on in the discussion. After having spent some time in the world of the nightingale, he arrives to the realisation that this, too, is an illusion, and that as a result, there can be no delight that is long-lasting. This realisation occurs in the very final line of the poem. He is under the assumption that everything is an act or a comedy act. As a direct consequence of the accumulation of all of this evidence, the significance of Bhavika Alakara's preeminence has been amplified.

*Forlorn! The very word is like a bell  
To toll me back from thee to my sole self!  
Adieu! The fancy cannot cheat so well  
As she is fam'd to do, deceiving elf.  
Adieu! Adieu! Thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades:  
Was it a vision, or a waking dream?  
Fled is that music: Do I wake or sleep?*

His dream is rudely interrupted when he hears the word "forlorn," which has a sound that is strangely similar to that of a ringing bell. This causes him to wake up. Following that, he enters the realm that we know as reality. As Keats continues his research into the meaning of the term "forlorn," he eventually comes to the conclusion that he, too, is all alone in the world. He does not have a companion, he does not have anything that would console him, and he does not have anything that will sustain him.

It is clear that there is a relationship between the two different sets of connotations that are connected with these two keywords since the very same words may be used to represent both of these meanings. Even if one understands the second meaning in a way that results in meanings that are compatible with one another, the impression that ultimately results in conflict will not disappear. Even if, at the conclusion of the process, we are able to have a handle on the connected meanings, the sense of contradiction, also referred to as virodha alakr, is still there in our understanding.

*Heard melodies are sweet, but those unheard  
Are sweeter: therefore, yet soft pipes, play on;  
Not to the sensual ear, but, more endear'd,  
Pipe to the spirit ditties of no tone*

In these words, Keats blends heard and unheard, which are two ideas that, at first appearance, appear to be in direct contradiction to one another. Keats was a poet who lived during the Romantic era. On the other hand, the contradiction may be addressed by a thorough reading of the poem, which also results in the claim taking on a more lyrical tone..



**CONCLUSION:**

Keats was the eldest son of Frances Jennings and Thomas Keats, who had a total of five children together; however, one of those children did not survive childhood. On October 31st, 1795, he was born at Moorgate, which is located in London. His childhood is shrouded in mystery, with just a few anecdotal elements and limited biographical information offered by his close associates. In the year 1803, he was enrolled in Clarke school, which was a neighbourhood school in Enfield and was situated in close proximity to his grandparents' home. This institution has a progressive educational philosophy as well as a liberal attitude. The school strongly encouraged its kids to spend time outside and appreciate nature. During his time at this school, Keats cultivated an interest in history and the classics that would serve him well throughout the remainder of his life. This school's former headmaster's son, Charles Cowden Clarke, was also a graduate of the institution. He not only became a close friend to him but also had a significant impact on the course of his life.

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