



Sensuousness And Beauty Are Paramount Sloping Of Keats' Genius

¹Dr.N.PALANI,

Associate Professor of English,

Vivekanandha Arts And Science College for Women, Sankagiri,
Salem.

Abstract: Romantic artists like Wordsworth, Byron, Shelley, and Keats were enthused in a variety of dissimilar ways by ancient Greece. Stephen Larrabee, in his conclusion pictures the influence of Greek monument on the Romantics, analyses the main thrust of English Romantic Hellenism that the Romantic poets "wished to emulate the Greeks in making great art from the circumstances of their time." In the Romantic age, it was taken for expanded that the logical and imaginative acquirement of old-fashioned Greece and Rome was one of the bedrock of Western background. The conventional world permeated almost every portion of life, from political institutions and theoretical analysis to technical scheme and the basic forms of construction. The ancient Greeks as well as the glory and splendor of the middle ages attract the imagination of natural thirst. Being an artist of romantic age Keats' attitude towards nature developed as he grew up in his poems and it was a temper of merely aesthetic delight, and analyzed pleasure in the beauty of nature. Romantic poetry aims at the large indefinite quantity expression of the individualistic. The poetry of Keats is not a vehicle of prophecy but matter-of-fact. It is for the sake of nature and truth and most of his poems are devoted to the theme of quest for beauty, love chivalry, adventure, glow of imagination, and pathos. Poetry is divinity to Keats and he takes on his own way of communication.

Key Words: Hellenism, conventional, imagination, communication, Beauty, Aesthetic Delight

I. INTRODUCTION

Beauty for Keats is a tantamount with universal truth and that is his theme and wisdom. A thing of beauty is for him a joy forever and universal too. He loves not merely beauty but truth as well, and not merely the world of imagination but that of reality and he sees beauty in truth always. He never escaped from the realities of life in pursuit of the beautiful visions of his imagination; in reality, the vision of his imagination is based on reality principally. Consequently, Middleton Murry calls Keats "as true romantic". Beauty is Keats' religious conviction that gives him ecclesiastical satisfaction in all respects attaining maturity in all linear perspectives.

Keats' imagination is lured by remote, shadowy, and mysterious of the nature in each and every atom. He sees beauty even in the ordinary things of nature. The world to him is a place where beauty bran-new itself every aspect and minute. He loves beauty in all creation and he loves it in each thing as a part of beauty of the universe. The song of the nightingale is sweet, the song enraptures him and there comes the touch of romance. The nightingale is the symbolization of untrammelled joy, boundless happiness. When we turn to his Ode to Autumn, we are taken to imaginative contact with beauty that we know daily. He induces to recognize the heavenly beauty which is with us always.

Hellenism manipulates influences the Greek temper, excellence, civilization, comportment, guts, idioms and Keats uses this technique in his work of art. Among the Romantics, Keats is unlike in many ways, especially in temper, spirit and love of Greek art, culture, and mythology. His way of presenting moralities and teachings to the society makes him peculiar in the world of scholars. His readings of

translation of Greek classics, Lempriere's classical dictionary and Greek Sculpture give him Greek influence in his writings and life. The translation of Homer's Chapman influences him a lot about the Greek culture to incorporate in his artistic and natural talent of becoming an artist in the field of literature and society, which gives him an outstanding place in the expedition of literary platform. His allure towards new word of experience, acquaintance, wonder, and delight give him the beak of the ship of Hellenism.

The Greek are lovers of truth and beauty, and beauty for Keats and Greeks is human excellence but not absolutely neither physical nor spiritual. He remarkably selects Greek substance and values for his verse Endymion, Hyperion, Lamia, Grecian Urn, psyche etc., and all have the themes involved from the Greeks. The Greeks have zest for life in nature and love the activities of such life; but they love the tranquility and quiet of rustic life. Besides John Keats, John Milton and Swinburne mostly use Hellenism as their theme. However, Keats is a supreme master among the poets dealing with Hellenism for all ages.

The Hellenic style in English poetry has given an extraordinary gravity to Greek culture. I find that Keats writes his poems with a special kind of temperament and interest with uniqueness. The Hellenic culture has largely contributed to the world of literature and civilization in various dimensions. His study of Lempriere's Classical Dictionary has familiar about the Greek fabulous ideas and principles; and he incorporates and employs it in his poetry. The Greek writers never loaded their poetry with humanistic discipline or sacred message. Their expressive style was personification of beauty and subsists for itself. Similarly, Keats was a pure poet and he enjoys unalloyed pleasure in nature, which he does not carry any philosophical or spiritual message.

His poetry has existed by its right of beauty and the sense of beauty overcomes every other consideration in the world of art and eternal philosophy of life with the nature of salvation with nature. Thus the attitude of Greek is like uncomplicated wonder of joy, and he defines the power of nature in all respect the birth and the death of all creatures in the world nature. Keats' instinctive delight in the presence of nature leads him, he reads to the heart of Greek mythology, and which gives him pleasure and life the field of literature of life. The rising Sun for Keats is not a ball of fire, but Apollo riding his chariot to the power of nature in the form of ideology to the human universe. He sees the moon as the goddess with a silver bow coming down to kiss Endymion and which shows the power of the moon and the kind nature of the natural aspect. The world of Greek culture lives in the verse of Keats which generates the kind nature and modification the napped nature of humankind in all laurels. Autumn to Keats is not only a season of mist and mellow fruitfulness, but also a divinity in human shape and kindles the vast wisdom of the humans with humanity. Autumn always in all ways appears as teacher: "Sitting careless on grannny floor, thy hair soft-lifted by the winnowing wind.

The Urn will have a message for man saying that whatever is beauty is truth, and truth and beautiful are identical that is Keats' one of principles
Beauty is truth, truth beauty,- that is all

It means that whatever is beautiful in this world is truthful and whatever is truthful is beautiful. Beauty became a very fine and acceptance concept to Keats. Like the Greeks, Keats too acclaimed beauty. He evaluated in a close kinship between truth and beauty in the universe. Nevertheless, he did not escape from the abrasiveness of human existence to an ideal world of beauty. Readers can have the rage for beauty and beauty is truth. Like the Greeks, Keats too adored beauty. He considered in a close kinship between truth and beauty. But he did not discharge from the malevolence of human beings to an idealistic world of beauty to enjoy the sweetheart of cosmos.

Keats seeks beauty in all the faithfulness everywhere. The sensuousness is a paramount bias in his poetry is largely true. His mind is mainly sensuous by direct action. He is a worshiper of beauty and pursued beauty everywhere and it is his senses that first revealed to him the beauty of things. The beauty of the universe from the stars of the sky to the flowers of the woods-first stocks his senses and then from the beauty perceptible to the senses his creativity appropriated the generalization of beauty in all belongings. He could reorder poetry out of what he felt upon his periodic event. He listens the song of nightingale deep joy which at one of the nightingale, but his imagination is excited; he hears the voice of the nightingale singing from the beginning of time. His creativeness is touched, and he hears in his imagery the music of the magic genus.

Keats love for the antediluvian a Greek Urn's beauty is pictured as: "Heard melodies are sweet, but those unheard are sweeter" On the Urn there is an art that a young staff who sings a song under a tree. The poet tells him that his song will never get an end because it is painted and involved in the beauty of art. The leaves will not know Perish the lover on the Urn is trying to kiss a girl but him unable. In the art, the young will always love her and she will always be beautiful and permanent. This is, though not fulfilled state but this joy of love will always be there because it is fascinate through art.

Keats is extraordinarily endowed with a native gift that of feeling acutely with his senses. All his five senses reacted quickly to beauties of external world, and these senses-impressions are transmitted into poetry by his imagination. The archetypal line of Endymion onslaughts the tonic of Keats' poetry "A thing of beauty is joy forever". Even in the interior of his strain of illness and his sufferings and frustrate of life, this joy of peach came to him through his consciousness.

In his Sleep and Poetry he writes:

First the realm I'll pass

Of Flora and Pan, sleeps to the grass,

Feed upon apples, and strawberries

And choose each pleasure that may fancy sees.

Thus Keats decreases the beauty of the external world with all his significance, and his whole being was excited by sings' outwit wonder and delight,

The sun, when he first kisses away the tears

That filled eyes of Morn; the laurelled peers

That from the feathery gold of evening lean;

The Ocean with its vastness, its blue green,

Its ships, its rocks, its caves, its hopes, its fears

Its voice mysterious.

In Ode to Autumn, he describes the sensuous beauty of the season

Season of mists and mellow fruitfulness,

Close bosom-Friend of the maturing sun:

II. CONCLUSION

Thus throughout his brief career, Keats' poetry reveals the sensuous aspect of his love of beauty, he finds melancholy even in the sweetest things of life. Melancholy dwells with beauty; he has realized the truth of life, because he had passed through its agonists. Pain and suffering is not to be divorced from joy, for they together-sorrow and joy –make up life, just as day and night together make up time. It is the sum of things that is to be viewed, not a few things, but all things, and this complete view reveals the ultimate and universal beauty. Keats evaluates life as it is and still can corroborate that though forms of beauty are momentousness, the generalization of beauty that is fundamental to the universe and which is eternal. Imagination exposes a new vista of beauty, which is sweeter than beauty which is perceptible to the senses. The senses perceive only external aspects of beauty, but imagination seizes as beauty is truth. Hence Keats declares unquestionably that 'Beauty is Truth and Truth beauty'.

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