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SUPERIORITY OF ART OVER LIFE IN THE POETRY OF JOHN KEATS WITH REFERENCE ODE ON GRECIAN URN, ODE TO NIGHTINGALE, ODE ON MELANCHOLY AND ODE TO AUTUMN

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ABSTRACT

John Keats was the ultimate romantic, if not the ideal. He had the high idea that poetry exists for its own sake and must bear the cross whether it is committed to politics, philosophy, or any other subject, no matter how large or little .John Keats' Odes are among his best-known poems. Keats died gradually, and he wrote about these small, fatal episodes. A blanket hug ending, an antique urn in the image, or harvesting crops in the fall are all examples and symbols of death. In his poems, Keats claimed that focusing on beauty may help to delay one's impending death. The speaker in several of Keats' poems escapes reality to enter a spiritual, mythological, or creative realm. By the end of the poem, the speaker has learned fresh understanding and is changed in some way as he returns to his normal life. Keats seemed to be reminding us in his poems that grief is a vital component of experience and must be accepted as a part of existence. The poet's main topic throughout the poems appears to be his yearning to escape from the reality of human pain to an incomparably better realm of his own imagination. Even though he addresses melancholy in many of his poems, his references to the land, the natural world, love, and beauty make them feel more hopeful.

I. INTRODUCTION

John Keats was a prominent figure in the second generation of the Romantic Movement. Although his poems were not well received by critics at the time, he was one of England's most popular poets by the end of the nineteenth century. He was inspired by some of the finest poets who came before him, including Spenser, Milton, and Dryden. He also had a profound influence on the greatest writers who followed him. Keats was the epitome of romance, not to mention the ideal. While Wordsworth was updating poetry or moral rules, Scott was just telling stories, Shelly was striving for moral improvements, and Keats lived apart from people and political measures, adoring beauty like a devotee and writing with complete scorn for what was in his own heart. His wonderful thesis was that poetry exists solely for its own purpose and suffers when committed to politics, philosophy, or any other subject, no matter how large or little. Keats' corpus of poetry outperforms that of any of his contemporaries. Sensual imagery pervades Keats' poetry, particularly in the sequence of odes. John Keats (1796-1821) was an English Romantic writer. In 1798, William Wordsworth and Samuel T. Coleridge published Lyrical Ballads together, ushering in the romantic era. This age prioritized human emotions and sentiments over cold, logical thinking. Throughout the Romantic era, essential concerns like as life and death were tackled straight on. It stands in stark contrast to the preceding Neo-classical and Restoration eras. John Keats lived, a twenty-five-year existence, experiencing the sensation of mortality at a very young age .John Keats tasted mortality at an early age and survived for 25 years. John Keats had the same young goals as his contemporaries, having trained as both a poet and a surgeon while also fostering the feelings of teenage love. However, his fate was to be different. He had

consumption since an early age. He was filled with pain as he waited for death. Although he was unclear of the precise hour, he was confident that it would arrive soon. He researched Spencer, Chapman's Homer, the Renaissance Poets, and the beauty of nature. He was likewise unfortunate in love with Fanny Browne, dying from disease in 1821. Keats' perspective was never influenced by theories. He was a real poet. The phrase "Negative Capability" was coined by Romantic poet John Keats in a letter to his brothers George and Thomas dated December 21, 1817.It was the first and final time he used the term "negative capability." He remarked this in disdain of Coleridge, whom he thought prioritized science above aesthetics. In his poems and writing, Keats makes the case that beauty is recognized on its own and does not require declaration to be significant in our eyes. In other words, beauty does not need to refer to anything outside of itself. Keats' hasty attempts to apply the notion of "disinterestedness" that he and Benjamin Bailey had discussed at Oxford to his own experiences had failed. The realization provided more support for the need of "disinterestedness" and demonstrated the absurdity of our beliefs and forceful postures in the face of uncertainty. Keats, John In the spring of 1819, he composed "Ode on a Grecian Urn." The Grecian urn is an antique artifact that depicts ancient Greece's pastoral lifestyle. The poet's imagination begins to flow as he sees the urn. Then he addresses the Urn as a foster child of stillness and an unrevised bride of hush. He refers to the Urn as a "sylvan historian" because of the agricultural and woodland images on its surface. He also refers to the depictions of God and mankind on the urn located within the temple's magnificent walls and Arcadia. He also witnesses the frantically chasing men as they desperately strive to escape their loved ones from their clutches. Keats aims to emphasize that happiness causes people to be sad since it is, by definition, transient, fleeting, and something that will go swiftly. So long-term joy causes human misery. However, regardless of aesthetic preferences, everyone enjoys the beauty of nature. Nature is the source of all pleasure for the soul, whether brief or long-lasting. Poetry is a means for an artist to communicate their unique experiences. “Urn" is a permanent artwork designed to honor Grecian Urn. Even the objects carved on it, such as the trees, piper, and lover, have become timeless. Man should return to his creative domain. Urn is a "silent form" that remains quiet. The warmth and depth of love that may be felt in real life are unavailable to the companion on the urn since they are eternal. The lover on the urn will be unable to express themselves. He is simultaneously dead and everlasting. The major emblem of "Ode to the Grecian Urn" is "Urn." In the case of Urn, the corresponding work of art may be considered a timeless depiction of faultless beauty. As a consequence, the Urn symbolizes love, nature, eternity, and the arts. The ode to Grecian Urn emphasizes the brutally ephemeral essence of natural beauty, as well as the reality of aging, disease, and loss. Shelly, a poet, is like a nightingale, sitting in the darkness and singing sweet melodies to comfort itself; his listeners are like men entranced by the melody of an unknown musician, feeling influenced and softened but without understanding why or from whom. The poem "Ode to the Nightingale" contains two parallels. The first compares the immortality of all things human to that of the nightingale, a bird that "was not born for death. “Where beauty cannot hold her new love or her lustrous eyes/ Pine at them past tomorrow. “The second parallel contrasts human sorrow with the complete joy and tranquility of the nightingale world. The poet wishes to escape to the serene domain of the nightingale, but life's realities are too harsh and exposed. He just can't spend much time with the nightingale. When he is separated from the nightingale, the term "forlorn" acts as a bell, calling him back to himself. His getaway does not last long. After a brief journey into the realm of imagination, he must return to the world of man, where his feet are firmly placed. In Ode to Nightingale, Keats expresses a deeper worry about the transitory nature of human ideals. Keats' gloomy manner juxtaposes the joy of human existence with the reality of sorrow. Ironically, the poet believes that everything beautiful and gorgeous has a trace of sorrow. Because joy and beauty are transient, just thinking about them causes depression. They have to die eventually. Thus, Keats constructs a realistic cosmos in Ode on Melancholy, a poem about human sorrow and joy. Ode to Autumn depicts ripeness, decay, and death in relation to the yearly cycle. Keats' personal perspective appears to have grown in the poem about the season of mist and gentle fruitfulness. Impermanence and ugliness are all too often accepted as part of the everlasting cycle of birth, development, death, and regeneration. The poem involved us in the circumstance, and its consistency and completeness inspired us to behave

morally. The opposing side of the poem depicts the somber image of aging and imminent death. Keats depicts ripeness and maturity amid aging and destruction. The Odes lack the warmth that comes with being alive. Despite its displays, it appears lifeless, much like a machine. This understanding represents Keats' return from art to the actual world of mankind. ODES:-

An English ode is a literary stanza dedicated to or in celebration of something or someone who inspires the poet or draws their attention. An ode is a long poem with a complex stanza structure, elevated style, and a serious subject and treatment. Edmund Spenser's Epithalamium and Prothaluminum are the first recorded English odes that utilize the term in its literal context. Abraham Cowley wrote the most significant original English odes from the seventeenth century.

OBJECTIVES OF THE STUDY

The primary objective of the study was:

i. To find the pattern that shows the superiority of art over life in the poetry of Keats.

ii. What pattern does Keats use to depict superiority of art over life .

RESEACH QUESTION

i. How the idea of superiority of art is depicted in the poetry of Keats.

ii. How to trace the idea of superiority of art over life in the poems of Keats.

II. LITERATURE REVIEW

POETIC ART OF KEATS IN THE ODES:

1. ODE ON A GRECIAN URN

Keats, John In the spring of 1819, he composed "Ode on a Grecian Urn." The Grecian urn is an antique artifact that depicts ancient Greece's pastoral lifestyle. The poet's imagination begins to flow as he sees the urn. Then he addresses the Urn as a foster child of stillness and an unrevised bride of hush. He refers to the Urn as a "sylvan historian" because of the agricultural and woodland images on its surface. He also refers to the depictions of God and mankind on the urn located within the temple's magnificent walls and Arcadia. He also witnesses the frantically chasing men as they desperately strive to escape their loved ones from their clutches.

“The excellence of every art is its intensity, capable of making All disagreeable evaporate from their being in close relationship with Beauty and Truth”. Following the initial invocation, a series of questions emerge from the shadows of antiquity, each with their own set of replies. Questions that simultaneously contain images:

“What men or Gods are these?
What maidens lath?
What mad to pursuit?
What struggle to escape?
What pipes and tumbrels?
What wide ecstasy?

The delighted lover rushing frantically after the beloved and the blushing virgin striving to flee have been immortalized. While the painted cover cannot kiss the beloved, it also cannot make the beloved disappear, as this is not possible in real life. The urn and trees are likewise unable to shed their leaves. The visuals depicting the sacrificial scenario are the zenith of the poet's genius. Keats concludes that a town must have been deserted, and the urn's inhabitants must have departed. The individuals shown on the urn are always the same. Although the town's picture is not apparent to the human sight, the poet's imagination may perceive it accurately.

In the ode, Keats depicts two worlds: the realm of art and the world of existence. Whereas the latter is founded on fantasy, the former is grounded in fact. In the earlier .

“All breathing human passions far above
That leaves a heart high-sorrowful and cloy’d,
A burning forehead, and a parching tongue”

The poet is stunned with amazement by what he sees and wonders what Urn's possible topic may be. The poet is amazed by the lifelike expressions on the urn. People mistake men for gods, blushing maidens want to run away from lovers, and pipers play with unwavering enthusiasm. These visions let the poet realize the importance of art above existence. The piper's figure evokes unheard music, which is more appealing since it allows for imagination. Because even the most beautiful music in the world must finally perish . While heard songs are lovely, unseen melodies are much more so.

2. ODE TO A NIGHTINGALE

Keats' "Ode to a Nightingale" embodies the same notion. Put another way, a great work of art may provide you with eternal tranquility. The poet wishes to escape "the world of reality to the world of art." What he gets and loses is open for debate. However, we understand that life resides behind every piece of

art, and that the concept of art is incomprehensible without life. Keats refers to the urn as "A Gold pastoral," maybe because of this. In this poem, Keats notes that, while human emotions and happiness are ephemeral, art has the ability to immortalize them with flawless beauty that never fades. In this ode, Keats compares the essence of the Nightingale to his own earthly position and the essence of human life. The first half of the poem uses Nightingale's song to depict the good moments that thrill and move people like drugs. The bird lives in harmony with its environment. The Nightingale, "among the leaves," has never experienced the anguish that comes with human existence. "Where youth grows pale, and spectra- thin, and dies; Where but to think is to be full of sorrow and leaden-eyed despairs;"

Keats further glorifies the Nightingale by observing that:

"Eternal bird, you weren't supposed to perish! It seems agonizing and very similar to death. Many of the photographs portray fatalities, which are notable. At this point, both the deity Apollo and the nightingale look to be dying. Experienced a dying experience, yet his passing reveals his divinity. In this ode, Keats imagines himself dying and losing touch with reality, which is why the nightingale sings. The poet, like in the "ode to A Grecian Urn," moves from the realm of time to the realm of eternity. Emperors and clowns of old heard the voice of eternity in that bard's song. The same that oft- times hath

Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

The world of time takes the place of the universe of eternity that poetry carried the poet into. Keats shifts the focus of his ode from his reflection on the bird to his own emotions. Five pregnant words have summarized the ode's mime beautifully:

“Beauty is truth and truth beauty”

3. ODE ON MELONCHOLY

The same notion is revisited in "Ode on Melancholy." According to Keats, pleasure and suffering are inextricably linked, and in order to completely feel happiness, we must first fully experience sadness or melancholy. The ode demonstrates logical progression or strictness. This ode illustrates the problem as a stark paradox: pleasure and pain are intricately intertwined, and grief stays at the heart of happiness. The ode's opening verse opens with anguish, which fits the poem's topic of pleasure and suffering. This stanza makes multiple references to sadness, including the names "Lethe" and "wolf's bane." The main point of this ode is that "joyous and lovely items of our earthly existence—rather than sad and ugly elements of life—lie at the center of true melancholy. “If we search for genuine melancholy in the gloomy and dark parts of things, it is in vain because:

For shade to shade will come too drowsily,
And drown the wakeful anguish of the soul.”

Once more, the poet focuses on the realm of realities, emphasizing how joy and beauty are inevitably accompanied by melancholy. The rose is truly lovely, but it wouldn't be the same without its thorn. Therefore, there is no way to avoid the grief that comes with life. Since joy is ephemeral by nature, melancholy results from its transience. In the beloved's eyes, the anguish and suffering disappear. In several instances, we discovered that the patient chose to let the beauty of nature drown out his pain.

“Glut thy sorrow on a morning rose.
Or on the rainbow of the salt sand-wave,”

The speaker states at the poem's conclusion that true melancholy coexists with beauty and joy. We understand that joy and beauty are fleeting. Even while happiness and sadness seem to be diametrically opposed, one can experience both simultaneously.

“She dwells with Beauty-Beauty that must die;
And joy, whose hand is ever at his lips”

Keats captured the essence of grief. He transformed grief into a goddess, and she now resides in the same temple as the goddess of beauty. As a result, a pleasure seeker who is testing the sweetness of bodily sensations must be aware that he will ultimately reach a point when the natural repercussions of pleasure—satiety and exhaustion—will take hold, leaving him melancholy. As a result, it is difficult to journey to a distant perfect world due to the creepy concept of transistorized joy and beauty. Keats feels that melancholy only affects people who are happy. The saying "His soul shall taste the sadness of her might" expresses how helpless one is when pleasure turns to agony.

Any attempt to travel to a distant perfect world is thus impossible because to the haunting concept of the transistorizes of beauty and happiness. According to Keats, melancholy only affects those who are happy. Nothing can be done when pleasure turns to anguish, as the words "His soul shall however, detractors claim that understanding the sharpness of

melancholy requires first experiencing the sweetness of pleasure. Robert Bridges praises the Ode, noting, "This Ode is profound and no doubt experienced." Keats' ode emphasizes the pervasiveness of sorrow in human existence. Keats captured the essence of grief. He transformed grief into a goddess, and she now resides in the same temple as the goddess of beauty. As a result, a pleasure seeker who is testing the sweetness of bodily joys must remember that he will ultimately reach a point when the natural repercussions of pleasure—satiety and exhaustion—will set in, leaving him feeling dejected, as "the sadness of her might" demonstrates.

Consequently, it is hard to travel to a far-off ideal world because to the eerie thought of the transistorizes of joy and beauty. Keats believes that melancholy will only affect those who have pleasure. The phrase "His soul shall taste the sadness of her might" illustrates how helpless one is once pleasure gives way to agony. However, detractors argue that one can only understand the sharpness of sadness if one has experienced the sweetness of joy. The way this Ode is perceived; as Robert Bridges finds admirable,

"There's no doubt that this Ode is experienced and profound."

4. ODE TO AUTUMN

Keats' ode emphasizes the pervasiveness of sorrow in human existence. The last and most thematically deep of Keats' odes is "Ode to Autumn." The subject concludes with pictures of fall as a season of death, despite the fact that autumn is a time of completion and fullness. The poem's three stanzas appear to represent three separate phases of fall development: harvest and death. Autumn is referred to as the "mellow fruitfulness" season. The poem "Ode to Autumn" emanates unchanging tranquility. The poet describes autumn as the sun's bosom buddy as it grows. fall denotes the natural seasons of fall, spring, and winter. It does so by depicting the themes of ripening, decay, and death. The poem captures Keats in a very different mood—one of total peace and tranquilly, one that puts his mind at ease. The "season of mists and mellow fruitfulness" is one he cherishes. He is pleased to consider that all fruits will soon be fully ripe:

“with ripeness to the core”

The poem's first stanza describes the sun as fully mature and ready. The richness of the autumnal season is vividly described in this ode. However, as the poem goes on, lifelike personifications of a reaper, gleaner, and wine-grower provide realistic imagery of fall.

“Thee sitting careless on a granary floor,
Thy hair soft lifted by the winnowing wind;”
And sometimes like a gleaner thou dost keep”

The poetry progresses with the dawn of day and ends with the poem. However, as winter approaches, the poet queries,

“Where are the song of spring?”.

"Where is the song of spring?" Thus, the poem's hidden meaning is about how human life is constantly full of ups and downs. This satisfaction in the present, the solitude of its beauty, its elevation to heavenly ownership, and the absence of life's sorrow in its beauty. The poem's unique beauty originates from its capacity to distinguish the current moment from the past or the future. The odes' concluding stanzas express two philosophical notions. First, consider the ethics of beauty and the incomprehensibility of the infinite in nature and art. Keats' odes, more than any other poetry, demonstrate a greater degree of intellectual reasoning. It tackles both the ethics of human existence and the philosophy of arts.For Keats, the touchstone of truth is beauty. Mathew Arnold states, "To see things in their beauty is to see things in their beauty," in reference to this

III. METHODOLOGY

The research paper at hand collects facts regarding John Keats' claim that art is more essential than life via his many odes. The study largely employs primary data, but it also depends substantially on secondary data to back up its results. The paper is both qualitative and descriptive. The majority of the information was acquired from a variety of sources, including authentic and reference books, such as the poet's collection of poems and books on his artistic ideals. Other publications, books, and journals are also examined to gain firsthand understanding of art and its influence on life. Internet resources were also investigated to acquire relevant information for this paper and the qualitative analysis of the particular.

IV. DISCUSSION AND ANALYSIS

ODE ON A GRECIAN URN

This chapter discusses the basic ingredients and tools that John Keats employed to produce a genuine work of art and illustrate art's superiority over human existence. His enthralling and astonishing thoughts

have caught the essence of art so perfectly that they may be considered a timeless phenomenon that will never go out of style or disappear. John Keats, the well-known English poet, penned "Ode on a Grecian Urn" in 1819. The poem is deep and cryptic, yet it begins with a deceptively simple scene: an anonymous speaker examines a Grecian urn decorated with imagery that depicts ancient Greece's modest and rural existence. The speaker is equally captivated, bewildered, and aroused by these images, which appear to have captured life in all its glory while remaining eternally frozen in time. The speaker's answer fluctuates in tone, and in the end, the urn raises more questions than it does answers. Different interpretations have been and continue to be made of the poem's ending. It appears as though the urn is telling the reader—as well as the speaker—that beauty and truth are synonymous. This poem was written by Keats during a prolific creative period that also gave rise to several of his other well-known odes, such as "Ode to a Nightingale". Despite having a poor reception during Keats's lifetime, this poem has since grown to become one of the most well-known in the English language.

The speaker then redirects their attention to another picture of the urn, which appears to illustrate a series of rites. They observe the figure of a black priest carrying a cow draped in flowers and ceremonial silks, mooing toward the heavens. This image leaves the speaker wondering where the procession's participants have come from—which town by the river, ocean, or mountain has quieted down since their departure on this holy morning? The speaker challenges this anonymous town directly, claiming that its streets are silently imprisoned for all eternity. Nobody can explain why the town is so desolate. By the conclusion of the poem, the urn has become "cold" to the speaker, implying that its inactive condition no longer gives comfort for the speaker's thoughts on death. The speaker ultimately focuses this realization onto their own generation, claiming that it would be "wasted" by "old age." Thus, throughout the poem, the speaker grapples with the topic of mortality. The figures appear to come back to life at first due to the beauty of the urn, as the immobility of the images grants them endless life. But, ultimately, reality sets in, and the urn makes death more physical and visible.

ODE TO NIGHTINGALE

The poem is immensely dismal in and of itself; Keats is shocked by the bird's serenity and despairs at the contrast between it and his own unhappy life. Although "Ode on Melancholy" is mentioned at the start of "Ode to a Nightingale," Keats does not want to die, despite the death imagery. The poem is dominated by the conflicting sides of human existence, such as sorrow and happiness, emotion and numbness, the actual and the ideal, and so on, to the point that the reader is left asking, "Do I wake or dream?"

It's also probable that the vivid picture of death and disease relates to John Keats' time caring for his elder brother, who died of TB while in his care. Though Keats describes being "half in love with easeful Death" and expresses rapturous joy at hearing the nightingale's song, his anguish in the poem is not intrinsically dismal. It implies that Keats would rather forget his pain than die; the allusions to Hemlock and Lethe corroborate this notion by blurring Keats' recollections enough to allow forgetfulness.

ODE ON MELANCHOLY

The "Ode on Melancholy" differs from the other odes mostly due to its style, but the "Ode to Psyche" is distinct mainly because to its shape. The speaker of "Melancholy," the sole ode not written in the first person, is heard warning or counseling those who are experiencing melancholy in the imperative mode; it is assumed that his counsel is based on his own difficult-won experience.

For the first time in the odes, the speaker in "Melancholy" calls for action rather than passive contemplation. Rejecting the euphoric "drowsy numbness" of "Nightingale" and the gladly accepted sleepiness of "Indolence," the speaker says he must stay awake and responsive to "wakeful anguish," and that instead of fleeing misery, he will feed it on the delights of beauty. He utilizes the knowledge that his mistress will grow old and die—that "Beauty cannot keep her lustrous eyes," as he remarked in "Nightingale"—to experience her beauty even more profoundly rather than numbing himself to it. He will "feed deep, deep upon her peerless eyes" because she possesses "beauty that must die."

The speaker achieves his most convincing combination of joy and pain in the third stanza, acknowledging life's tragic conclusion but remaining connected to his particular experience. The fact that

happiness is transient adds to the beauty of the experience, just as the death of beauty increases and heightens the sensation of beauty. He says that the key is to recognize the sadness that underneath all pleasure, to "burst joy's grape," so to speak, and to enter the inner temple of melancholy. Despite the fact that the "Ode on Melancholy" does not directly address art, it is clear that this is an artificial interpretation.

ODE TO AUTUMN

Because autumn is a season of transition and death for nature, his decision to write a tribute during this time reflects his thoughts about his coming death. The cycle is at its most beautiful when everything is stripped away and life is given a new beginning. It is the sensation of being abandoned and then awoken from despair. As a result, the poem encourages readers to just halt and absorb the beauty of this particular moment. The poem also softly implies that in order to do it successfully, one needs have a great regard for all that has come before this time, as well as what is ahead.

In order to achieve this, the poem highlights characteristics that are common to all four seasons, portraying fall as a hybrid of winter and spring. To begin with, spring and fall are equally noisy and teeming with life. The third stanza's bleating lambs, whistling robin, and twittering swallows, along with the words "river swallows" (or willows), "Hedge," and "garden," might all be as well placed in a description of a spring morning.

V. CONCLUSON

An examination of the aforementioned odes reveals that one of Keats' odes' most distinguishing features is their dramatic value. The relationship between the delights of the fantasy world and the miseries of the actual world is central to the drama. While the imagination is a creative source of beauty, it can also see beauty in things that already exist. He appreciates sexual pleasures, but he is also acutely aware of mankind and its difficulties. Finally, it should be noted that Keats attempted to include a range of subjects into his odes, including paradoxes such as pain and pleasure, death and life, nature, imagination and beauty, and the representation of human agonies. The fundamental topic throughout Keats' odes appears to be societal turmoil and conflict. The odes stem from a desire to escape a terrible actual life. The Romantics emphasized nature, but Keats converted natural items into poetic images. Using an artist's viewpoint, he observed nature and reproduced the physical universe, replete with all living species.

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