



A Comprehensive Review on Beauty, Nature and Human Connection on Socialism with Special Reference to The Aesthetic Experience in Keats' Odes

Toshiba Sarkar, Department of English, Sardar Patel University, Balaghat
Dr. Minarul Islam Mondal, Sardar Patel University, Balaghat

Abstract

John Keats devoted his life to poetry and beauty when one considers his modest origins. Compared to his fellow romantic poets, Keats had a deeper commitment to poetry. The fact that Keats achieved more in a shorter time than other poets have in decades is what makes his achievements in English poetry remarkable. Critics regarded Keats's poetry as immature because of the abundance of gloom and doom in his early writings. So, in the first step, we see his rejection, The Everlasting No. In the second part of his poetry, titled "Centre of Indifference," he reflects on his past, longs for it, and bemoans his present. Therefore, he depicts an idealized world instead of a realistic one. At his finest, Keats harnesses the power of poetry to convey his growing interest in the relationship between art and life, between realism and beauty, between joy and misery, and between the polar opposites of these emotions. The Everlasting Yea, his affirmation, is on show during this phase. Keats' "odes" are his most accomplished works, and they show the poet at his best. It is clear from John Keats's letters that he was aware of the difficulties portrayed in his most famous poems. In this article, a comprehensive review on beauty, nature and human connection on socialism with special reference to the aesthetic experience in Keats' Odes has been discussed.

Keywords: Beauty, Nature, Human Connection, Socialism, Aesthetic.

INTRODUCTION:

Midway through April 1804, at the tender age of eight and a half, Keats was involved in the first of numerous tragedies that would irrevocably shape his character. Death came to his father in a terrible riding accident. As if it weren't terrible enough, his mother's sorrow was fleeting. Because she inherited John's father's estate, she became the "victim" of a fortune hunter. She weds William Rawlings, a London bank teller, two months following the passing of John's father. John, who was already quite territorial of his mother and her favorite, must have viewed this as a betrayal; the effect on the kids must have been tremendous. "Keats used to say that this great misfortune had been that from his infancy he had no mother," according to Severn. Not long after that, a third calamity occurred. Mr. Jennings, John's maternal grandpa, died in the start of 1805. John left his family money to live on, but gaps in his will meant that they would have problems making ends meet in years to come. Shortly after his death, Rawlings and his new wife slid into financial ruin. All of her possessions, including her children, were legitimately owned by her new husband. Rawlings sold off the family's property immediately after removing John and the other children to live with their grandmother in Enfield. Then, he disappeared without a trace. It is important that the kids remember that the will caused their family to fall apart. Now that depression had taken hold, John's energy was dwindling; the experience had left him with a lifelong cynicism regarding the motives of others and a deep feeling of insecurity. "I have suspected everybody," he said, "and I scarcely remember counting upon any Happiness."

When Francis went back to live with the kids and their sick grandma in 1809, she was more of a mother than a nurse because of her disease. Another tragedy came at this time. For reasons that remain unclear, she vanished after suddenly departing Rawlings. There were whispers that Frances had become a prostitute after her departure from Rawlings, that she had started drinking heavily, and that she resided with another guy in East London. But John decided he wouldn't believe these whispers. Within his gaze, she had vanished. Before he knew he couldn't maintain his mother's company, he considered enjoying it. A 'decline,' another term for the condition known as 'consumption,' or tuberculosis, had begun with her illness. The disease was lethal, as was common in those days. She was dying, and John, who was fourteen years old, knew it. John, being the kind son that he was, had to go back to school while his mother was



unwell. While he was there, the terrible news of his mother's death arrived.

EXPLORATION OF THE STUDY:

Keats was already dealing with a lot of emotions and tensions from his life when he fell in love with Fanny Brawne, a young woman, however their love did not endure. His romance with Fanny was a bust as well. Like most things in his life, the realization that he couldn't afford to marry Fanny crushed and overwhelmed him. This letdown compounded the downward spiral that his health and spirits were already experiencing. According to Shakespeare's letter to Fanny, "Shakespeare always sums up matters in the most sovereign manner," which echoes the poet's feelings of despair. Hamlet was just as miserable as I am when he told Ophelia, "Go to a nunnery, go go!" I would prefer to die than keep going through this ordeal. I feel ill thinking about the barbaric society you're making fun.

According to some biographers, he was unable to marry her despite her agreement because of his worsening poverty and illness. Given Keats's disbelief in marriage and his fears that it would stifle his creativity and lead him to become domesticated, their romance with Fanny seemed doomed. He worried that his devotion to Fanny Brawne was stifling his poetic career. So, in order to write freely, he intends to sever his relationship with her. Regardless, Keats's "imagination" was "horridly vivid about her - I see her - I hear her...", so it's clear that Fanny Brawne was the sole subject of his thoughts and conversations. "The thought of leaving Miss Brawne is beyond everything horrible—I eternally see her figure eternally vanishing," Keats wrote to Brown before sailing sail for Rome, describing a "sense of darkness coming over me." The midpoint of summer 1820 brought with it the prospect of yet another disaster. His mother and younger brother had died of tuberculosis before him, and his coughing up blood was one of the first symptoms of the disease. Even Keats himself admitted that he had no choice but to die, saying, "I can tell you the color of that blood—it's arterial blood—I can't be fooled by its appearance." The small amount of blood served as his death warrant.

He knew that there was little hope for those who contracted the development of consumption, which was a frequent condition in those days. No one could take it anymore, and doctors were powerless to stop it. For most people, a tuberculosis diagnosis meant death. Many believe that the strain of his disease and his love affairs caused him to succumb to his illness more quickly than he would have otherwise. This theory is based on his great feelings for Fanny.

Part two of Keats' biography, "Conversion" (Centre of Indifference), explores his childhood, reactions to hardship, and finally his acceptance of poetry. A blend of his character and natural abilities led to John Keats's passion for poetry. where the Keats family first moved into Craven Street, John was a little baby and only learning to talk; this is where the stories of his early childhood begin. Our next-door neighbor was Miss Frances Grafty. John had already begun his career as a poet when he met Keats a few years down the road. Even the poet's lifelong friend Haydon noticed an oddity in the young poet: when someone would say something, instead of responding logically, he would build a rhyme with the last word before laughing.

At Clarke's school at Enfield, where Keats commenced his formal education in 1803, he was well-liked, handsome, and well-liked by his classmates. People at school still talked about his violent episodes. Keats was a fearsome fighter in his youth. One of Keats's former classmates, the renowned music critic and author of the classic *Life of Mozart*, Edward Holmes, asserts that the youthful Keats did not feel particularly drawn to literature. Conflict was something he relished. No matter the time of day, he would launch an attack on anyone—even his own brother. It was just food and drink to him. Before he became a famous poet, everyone thought he was going to join the military or do something physically difficult. Even though he was fierce, he had a happy childhood. It was during Keats' eighth year when this occurred.

Upon his father's death and his mother's remarriage, Mrs. Jennings, being the only competent female relative, took it upon herself to care for John, his brother Keats, and their sister at her Edmonton house. The youngsters felt a sense of security that they might not have had before because to her down-to-earth, practical beliefs and the peaceful daily routine. The Keats kids



were taken in by Richard Abbey's grandma, Mrs. Jennings, who lived with them. In her twilight years, Fanny Keats penned the words, "My Brothers and I never lived with them" (referring to her mother and Rawlings). As a result, her grandma spared no effort in raising her four grandchildren. She recorded the names of her grandchildren to let everyone know how much she loved them, and even Keats confessed that he had a soft place for her.

Francis was taken in by the children and their grandma after contracting TB. Although John's outlook on life changed significantly, his devotion to his mother never faltered. Being a decent son to his beloved mother was probably one of his life goals. He probably also realized that he would have responsibilities to her and the other children because he was the eldest son. That year, he pushed headfirst into his homework, giving birth to the passion that would later emerge as one of his most recognizable features. John Keats was completely incapable of taking shortcuts due to his character. Hard work paid off, as he won the school's prize for best literary work. Whatever he was working on, he would give his undivided attention to it. He would read for hours first thing in the morning, continue doing so during meals, and spend the entire half-holiday indoors working. In the evenings, while eating dinner in the school rooms, he would still walk with a book if his teachers insisted on exercise. He held a book close to his eyes as he reached out for the food on the table beyond. He swept through the school library's entire collection, indulging in history, geography, exploration, and romance—the same genre that had inspired Coleridge's spare masterpieces. He achieved victory in the middle of July 1809. Even though he was relieved to get his mom's approval, he knew it wouldn't be permanent. When John saw his mother's condition worsen, he became even more committed. John shifted from an angry personality to one devoted to learning after the death of his mother. As she was feeling better, he would read her novels as she sat in a big chair all night long, refuse to let anybody else cook for her or give her medicine. In times of trouble, John tried to help his family as much as he could.

After Keats's mother passed away, two London businessmen, Richard Abbey and John Rowland Sandell, were named guardians. It is believed that Keats's grandmother amassed a respectable wealth to be shared among the orphans after her grandson was born. As a result of his conservative austerity and contempt for the children's development and temperament, Abbey lacked empathy for them. Their perspective was influenced by their mother's actions while she was married and separate from Rawlings. Fear spread that Frances was involved in an extramarital affair and was observed disorderly as she wandered the streets. Because of John's drive to become an apothecary, Abbey's dream that the Keats brothers have respectable and stable occupations came true. He agreed with the general public in England that poetry, particularly written by children from middle-class families, did not bode well for their future careers. Because of their wealth, leisure, and access to education, traditional poets belonged to the nobility and the well-to-do. For John Keats, such a lifestyle was unattainable. Famous magazines like Blackwood's painted Keats as a "pretender" for a literary career who was also "ignorant and unsettled" due to this mindset, which was widespread enough to influence early assessments of his poetry.

After John's removal from school, Dr. Hammond, an apothecary-surgeon, took him on as an apprentice. He settled on becoming a doctor as a means to support himself. His recent pain and despair over his mother's terminal illness may have influenced his decision. Cowden Clarke said of Keats' new and varied duties, "it was his own selection and he wanted to attack the unknown agency of death." Among his menial tasks, which included sweeping, holding Hammond's horse while his master made visits, and filling and delivering medicine jars, Keats had a lot on his plate. In addition, he would have gained some familiarity with the ingredients in most pharmaceuticals. Keats worked relentlessly toward his goal of becoming an apothecary-surgeon, even going ahead of schedule in his training.

However, Keats did manage to find some free time, and he made good use of it by reading more. Keats was assisted in his search for books by an older acquaintance named Charles Cowden Clarke, who happened to be the son of Keats's former headmaster. Clarke himself



satisfied his growing hunger for poetry when he paid him a personal visit. His friend was taken aback by his iconoclastic comment regarding the Latin poem's faulty structure, but he continued translating Virgil despite his inexperience. The kindness with which John Clark and his son met the needs of the orphan boy demonstrates the weight of duty that they carried toward him. Keats devoured works of English literature, history, geography, science, popular fiction, and classics after taking Clarke's suggestion. Typical of him, he also devoured poetry. Following this, Keats studied under Hammond for medical basics and Clark for poetry styles and techniques.

The person who had the greatest influence on John Keats' life from fourteen to nineteen years old was Charles Cowden Clarke. He could always get new reading material from Clarke. From time to time, it wasn't a book but the text of the translation. He was obviously an incredibly fortunate pupil. If the weather permitted, after supper with the headmaster, Keats and the headmaster's son would retire to the arbor in the expansive garden for some quiet conversation until dusk fell. Then the nightingales would come, and Keats would have to return to Edmonton through the evening fields. Clarke first used the term "placid" to characterize this period of highly specialized scholarship. In the same way that childhood traumas provided the groundwork, these years of unanticipated safety nurtured the growth of poetry. We are not even qualified to say that poetry was Keats' true calling.

The naive sentences reveal a sincere sentiment that one can feel. By this stage, they had read a considerable amount of literature. What Keats referred to as "all the sweets of songs" that he had absorbed from Cowden Clark influenced the sonnets, odes, epigrams, and epics.

Clarke introduced Keats to Milton, who could depict the fallen angels' downfall and—more importantly—the capacity to create "meek Eve's fair slenderness"—the most popular part of *Paradise Lost* at the time—in his writings. Keats' appreciation for Milton grew to rival his familiarity with Shakespeare's, though it was slow in coming. He learned from Clarke that the epic poem, the "king" of literary forms, was characterized as something "round, vast, and spanning," much like the Saturnian rings shown in his model of Bonny castle. Keats' aspirations would perpetually be fueled by the idea of penning an epic poem.

Childe Harold, Byron's own masterpiece, was stylistically and structurally influenced by James Beattie's *The Minstrel*. Keats liked the poem's style and message, particularly the latter; in fact, he often used prose and poetry to reimagine the poem's central idea. Right from the first lines of Beattie's poem, "Ah who can tell how hard it is to climb/ The steep where fame's proud temple shines afar," the concept carries over into several of Keats' poems, beginning with the *Fall of Hyperion* and continuing onward.

For Keats, another turning point came when Clarke presented him the *Faerie Queene*, Edmund Spenser's work. The sixteenth century produced an unfinished work of art. The youth, Keats, was ecstatic. As one of the fortunate few who have felt the delight of being carried away for the first time by the buoyant flow of verse in the *Faerie Queene*, Clarke talks with authority about the poem's awe-inspiring beauty. Rivers and woods of magic, glades and wildernesses full of gliding figures of lords and ladies, rulers and champions, sorcerers and Saracens, masquerading and fighting, pursuing and rescuing, the dangers and forms of the forest, and beauty in all her splendor or tragedy—this is the magical setting. Keats showed his natural poetic gift by clutching ardently to adjectives of extraordinary felicity or strength as he gleefully traversed the newly opened world, or "ramping," as Cowden Clarke put it. One example is when he proudly exclaimed, "What an image that is—sea-shouldering whales!" as reported by his acquaintance.

REVIEW OF LITERATURE:

Samee, Memoona and Arslan, Muhammad Farukh. (2023). In this research, the formalist poems "Howl" by Allen Ginsberg and "Ode to a Nightingale" by John Keats are compared. With an emphasis on poetic devices, writing styles, and phrases, the research investigates how form and content relate in these poems. Russian Formalism, a critical method that looks at the literary components that add to a work's meaning, is used in this research. Through an analysis



of language use, symbolism, and imagery, the research demonstrates both poets' skills. The results demonstrate the poets' command of language, symbolism, and imagery as well as the value of formalism in understanding their artistic works. This study highlights the value of formalistic techniques in literary analysis while expanding its understanding of Keats' and Ginsberg's writings.

Kandel, C. (2023). This paper examines and analyzes the ideations of negative capability postulated by Keats in his "Ode to Autumn". His negative capability embraces uncertainty, doubt, and ambiguity in poetry, without seeking to impose rational explanations or resolutions. He employs the third- person narration, depersonalized imagery, universal themes, and avoids using personal pronouns in writing the odes. These aspects expose his fundamental concept of negative capability because he desires to remain in doubt, uncertainty, and mysteries by the process of depersonalization of the authorship. He explicates the true nature of beauty in his "Ode to Autumn". He embraces the mystery and complexity of the ripening of fruits like grapes, apples, gourd and hazelnuts. The bee-hives are filled with honey. The season embodies the contrasting qualities with their harmonious coexistence. Keats explores the occupations of autumn. The season performs various activities in the form of a reaper, a winnower, a gleaner and a cider –presser. Keats juxtaposes the activities of life as well as the passivity/ death in these occupations. He introduces the songs of autumn. The mournful sounds of the gnats, the bleating of the lambs, the singing of the crickets, the whistling of the redbreast and the twittering of the swallows offer the music of autumn. The ambiguities of the abundance and the decline in these songs reflect the cyclical nature of the autumn season. This paper applies the dynamics of the qualitative approach, with an interpretive research design to unveil the beauty of the autumn season.

Mishra, Sunil Kumar and Mishra, Parul (2023). The study analyzes stylistically and linguistically the poem "Ode to a Nightingale" by John Keats do so. A detailed analysis of the poem's formal aspects, sound devices, figurative language, syntax as well as diction will portray how Keats strategically considers every detail to be able to express the speaker's emotions and the poem's topics, such as getting away, mortality, and the immortality of art. Keats' remarkable approach, manifested in an unconventional six-stanza structure, and the rich sonic elements of assonance and consonance, figurative language, and elevated poetic diction combine together to produce a flowing and ethereal setting for the speaker's turbulent ideas and colorful imagination. The linguistic selection also responds to the conventions of the romantic poets and showcases Keats' own likes.

Ahmad, Ishtiyag (2023). John Keats was a prominent romantic poet of the 19th century. Romanticism is an artistic and literary movement that originated in Europe towards the end of the 18th century. Emotion and imagination are the chief characteristics of Romanticism and the bedrock of Keats's poetry. Keats was the youngest and the most gifted of six great romantic poets (Blake et al.). The poetry of Keats deals with the theme of joy and melancholy, the ideal and the real, life and death, the sensuous and the beautiful, etc. Keats is called the poet of beauty and sensuousness. Beauty became the central theme of all his poems as it consoled his troubled heart. In this paper, I will analyze the concept of beauty in Keats's poetry.

Mishra, Sachi (2023). "Ode on a Grecian Urn" was written in May of 1819 when Keats was 23 years old and his life was in emotional turmoil. Keats's odes are a form of meditative poetry.... During a time when ancient Greece was being rediscovered through archeological excavations and travel, as well as in books and exhibitions of Greek cultural artifacts, Keats projected his concerns about living fully, love, art, religion, death, and eternity upon a Grecian urn. "Theme is [...] more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader." (Abrams, 230) This poem is a fine example of an Ekphrasis: "an ekphrastic poem is a vivid description of a scene or, more commonly, a work of art." (Poetry Foundation) Generally, an ekphrastic poem is a poem inspired or stimulated by a work of art. During the Italian Renaissance, the rhetorical form became an important literary genre and, artists made visual works based on



written descriptions of art that had never existed. Thus, this paper aims to assess Keats's "Ode on a Grecian Urn" through the lens of vibrant themes inherent throughout the poem.

Çamur, Ayse. (2022). Ode on a Grecian Urn by John Keats delineates a theory of unconsciousness in the light of Sigmund Freud's psychoanalytic perspective. This study scrutinizes Freud's theory of the unconscious mind in the way which penetrates one of the most memorable and notable poems, Ode on a Grecian Urn by John Keats in the Romantic Period. It shall then carry on perusing Keats in a novel layer, adopting Sigmund Freud's theory of the unconscious mind as a cathexis reflection of the poem. By juxtaposing the psychoanalysis perspective and the noteworthy poem, Ode on a Grecian Urn, the research unveils in what aspects Freud's psychoanalytical interpretation conveys the psychological stimulus behind the poem. The research probes the extent that John Keats's reflection on the poem plays a pivotal role as a cathexis in the sense of Freud's theory of the unconscious mind, which is the area that the reader sees the concepts psychoanalytically articulating in the poem. From the late 18th to the mid-19th century, framing the Romantic Period, this study attempts to disclose the unconscious impulse behind Keats's reflection on the poem by demonstrating how the poem decodes itself as a way of cathexis from Freud's term of Sublimation.

Mythili, S and Suganya, M. John. (2021). The research paper depicts the movement of the speaker between the real and the ideal world. John Keats is one of the greatest poets of the romantic era. Keats often associated love and pain both in life and in his poetry. He repeatedly combines different senses in one image. The vital force behind his poetry was his power to apply imagination to every aspect of life. The series of odes written by John Keats are heavily loaded with sensualities. Most of his odes move between the two worlds; the real world and the ideal world. The real world is where the poet actually lives in and the ideal world is what he desires to be. The structure of his odes explains how he restores the friendly relationship between natural and material world, even in pain. The article depicts how John Keats moves from real world to the ideal world in his Odes. In Ode to Psyche the speaker moves to the ideal world of mind and imagination. In Ode to a Nightingale and Ode on Grecian Urn the speaker returns to the real world because he finds the ideal dissatisfying. Finally in his last Ode, Ode to Melancholy the speaker remains in the real world. He longed for the ideal world but at the end he embraced the natural, finite world.

Kadam, S.B. (2020). This paper attempt to show the relation between human and nature and how Nature is a source of joy in John Keats's Odes. Keats's awareness in nature and the changing of nature in the era of industrialization especially in England. This study will discuss three odes, "Ode to a Nightingale", "Ode to Psyche", and "To Autumn" released during the English Romantic Period. The main intention of this study is to analyse Keats' awareness of nature and the relation between human and nature. And how nature is an important factor which presented in these three odes written by John Keats. This study finds out that Keats expresses nature as the source and the core of this world. He emphasizes that the nature must be protected and conserved to sustain not only human life but also all the animal kingdom in the world.

Gami, Upendra (2019). John Keats is considered as a great romantic poet. Amongst all his poetic creations, the four Odes of Keats are the most celebrated of the odes in English literature. These are 'Ode to a Nightingale', 'Ode on the Grecian Urn', 'Ode on Melancholy', and 'To Autumn'. All these odes have an internal cohesion as well as an external integration. They all have shared themes and concerns. As such, they also form a coherent sequence. They share the same range of common interest and also have a distinctive treatment of themes. The present study seeks to explore the thematic cohesion in the aforesaid Odes of Keats.

Li, Linan (2019). Some scholars have studied economic beauty with the lack of overall, systematic ideas. Basing on the previous research, this article focuses on the economic beauty and socialist economic beauty, and discusses the concept and characteristics of economic beauty. According to the definition and characteristics of economic beauty, the alienation of economic beauty appears in capitalist economic activities, which is rooted in capitalist production relations, and existed in its economic activities. Socialist economy avoids the



problem of alienation of capitalist economic beauty. The value, humanistic care, and belief in truth, goodness and beauty in socialist economy are of great theoretical and practical significance.

Bera, Rajkumar. (2018). The present paper is an attempt to focus the humanitarian zeal of John Keats towards society. Being a poet, he used his letters as instrument to contribute to society for the betterment of the common human beings. Not only he shows his fondness towards humanity but also his internal inclination towards classical literature and classical disciplines are well manifested in his letters which are delivered to his teacher, friends and brothers and others also. The letters of Keats are not only mere presentation of message but also are the manifestation his critical and comprehensive projection.

CONCLUSION:

A period of relative peace started while Keats was an apprentice to the apothecary-surgeon Hammond. Because of this, he became a servant of considerable esteem. Uncertainty persisted in the children's life. It was considered socially improper for younger girls to live alone with their older brothers after their granny died in 1814, so the family separated. After Frances's first financial guardian passed away, the second one sent her to live with the Keats family. Work as slaves was inflicted upon the other two brothers. During this stage of his life, Keats was extremely reclusive and seldom interacted with others. The siblings were split up while they were still young. Despite their closeness as orphans, George had passed away, Fanny had been taken into prison by Abbey's family, and Keats had realized that poor Tom was about to die. One of his brothers is being forced to move to America by what he calls the "burden of society," while the other is still struggling with a deep love of life and wrote this to Bailey while he was feeling down. Even though I have a sister, I will not be joining her in America or going to my tomb.

After his grandfather passed away, his mother died in the middle of March 1810, and his grandmother passed away in December 1814, all of which exacerbated their financial problems. Abbey was the legal guardian of her grandchildren while she was John Jennings' executor. Using the vague language in her will as an excuse, he routinely withheld inheritance from her children. Because he was afraid they would waste the money and go bankrupt, he disregarded his legal obligations and did this nonetheless. Tom Keats's bequest of £500 was stayed by Abbey until Francis, John's sister, had reached the age of 21. Furthermore, the precise nature of the bequest remained unknown. As a result, the Keats children struggled for financial resources, while Abbey fought for the bequest—perhaps out of vengeance or total indifference. As if that weren't bad enough, John's brother George had already moved to the US, lost all his money gambling, and desperately needed John's help paying off his gambling tab. He persuaded his publisher to publish another collection of poetry, which he hoped would bring in some cash for himself and his brother, but sales were disappointing. In spite of his personal financial difficulties, he generously bequeathed George the family estate. Charles Brown and Leigh Hunt were among the many friends who were a lifeline for Keats. Mental and physical health suffered greatly as a result of this poverty. Having never had a permanent place to call home, he spent his childhood constantly traveling from one place to another. This meant that Keats had a constant struggle with his bank account.

When Keats's brother Tom began to exhibit signs of consumption around the end of November 1818, he was entrusted with his care. John moved to Hampstead with his brother and spent nearly all of his waking hours caring for Tom as he became ill. The humble quarters at Well Walk, where the brothers had formerly enjoyed each other's company, were now a haven of disappointment, grief, and misery. Tom died on December 1, 1818, leaving Keats clinically numb and fatigued. Because of his frail mental health, Keats was unable to move past the horrific and debilitating memories of Tom's illness.

REFERENCES:

Ahmad, Ishtiyaq. "John Keats as a Poet of Beauty." *International Journal of English and Studies*, vol. 5, no. 6, 2023, pp. 59-62.



- Bera, Rajkumar. "Social Outlook in Keats' World: A Study of Humanism in Keats' Selected Letters". *The Criterion: An International Journal in English*, vol. 9, no. 1, 2018, pp. 103-110.
- Çamur, Ayse. "The Cathexis Reflection of Ode on a Grecian Urn by John Keats in the Light of Sigmund Freud's Theory of the Unconscious Mind." *Advances in Social Sciences Research Journal*, vol. 9, no. 12, 2022, pp. 192-203.
- Gami, Upendra (2019). "Thematic Cohesion in Keats's Odes". *Journal of Emerging Technologies and Innovative Research*, vol. 6, no. 3, 2019, pp. 582-586.
- Kadam, S.B. "Nature, A Source of Joy in John Keats's Odes". *Juni Khyat*, vol. 10, no. 5, 2020, pp. 14-22.
- Kandel, Churamoni. "Negative Capability in Keats's "Ode to Autumn"." *Kaumodaki: Journal of Multidisciplinary Studies*, vol. 4, no. 1, 2023, pp. 35-44.
- Li, Linan, "Aesthetics and the Economic Beauty of Socialism". *World Review of Political Economy*, vol. 10, no. 3, 2019, pp. 360-376.
- Mishra, Sachi. "A Thematic Interpretation of John Keats's "Ode on a Grecian Urn"". *International Journal of English and Studies*, vol. 5, no. 8, 2023, pp. 46-49.
- Mishra, Sunil Kumar and Mishra, Parul. "Stylistic and Linguistic Analysis to John Keats' Ode to Nightingale". *International Journal of Innovations in TESOL and Applied Linguistics*, vol. 9, no. 3, 2023, pp. 1-11.
- Mythili, S and Suganya, M. John. "The Real and Ideal World in the Odes of John Keats". *Journal of Emerging Technologies and Innovative Research*, vol. 8, no. 12, 2021, pp. 83-88.
- Samee, Memoona and Arslan, Muhammad Farukh. "Comparative formalistic analysis of John Keats and Allen Ginsberg selected Poems." *International Journal of Contemporary Issues in Social Sciences*, vol. 3, no. 2, 2023, pp. 1344-1353.

