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THE POLITICS IN JOHN KEATS' IDEALISM

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ABSTRACT

This critical study on the idealism of Keats, a classic lover of beauty in all things throughout all ages, from the perspective of politics illuminates the aesthetic resembles of ideas to the philosophy of politics. Keats, one of the most beloved romantic poets, oozes from the depth of his soul artful revelations which would like to do welfare for the peoples: 'I find there is no worthy pursuit but the idea of doing some good for the world – some do it with their society – some with wit – some with their benevolence . . . there is but One way for me – the road lies through application study and thought.' ('Keats' letter to John Taylor. April, 24. 1818). The revelations believed to be virtues from Keats in poetry embody a spirit contrasted to the direct shape of political ideas. Basically both – Keats and politics concern themselves with the same inner-call - doing good for the people – Keats' one is aesthetic and politics' one is direct policies. By creating an artistic shape of several political concepts he not only offers an artistic imaginary world of politics, but believes that in exercising his love of beauty in politics he creates a beloved trend of politics.

Key Words: Politics, John Keats' Aestheticism on Political Ideas.

I. INTRODUCTION

This article emerges to show the cultural traits of politics and the artistic revelations of John Keats with reference an engaging and insightful study of the materials of Keats' text. Politics, as we consider, attends to policies for the welfare of peoples but in a direct way. And art always entertains public life with the appreciation of beauty, readers are expected to understand and feel. Keats with the essence of his understanding beauty in humans' life extends his creative ethical devotions, not religious longing to politics. This idolatrousness of his psyche, not the direct revelation as exposed from politics, appropriates to a virile attitude – his aesthetic struggle against poverty, disease, oppression, sorrows, war, and for ambition, liberty, friendliness, raising humans' relationships, etc. to which he attaches aestheticism. Simultaneously he becomes so home at spirit that he has never been dispirited. For instance he struggles against poverty, which could repress a talent, but Keats progresses in spite of this fact in life as Nazrul Islam progresses in spite of poverty – 'হে দারিদ্র্য, তুমি মোরে করেছ মহান । / তুমি মোরে দানিদার ছ ব্রিস্টের সম্মান' (সঙ্কিতা, 'দারিদ্র্য', 1-2) ('O Poverty,' you have made me great. / You have honored me as was done Jesus Christ.' the researchers, trans.). Keats, a beloved poet of intensity in vision in reality, envisages something else – a world of beauty amidst crude existence. But

politics, a form of rule, awoke obvious convictions. Keats' one is with pains and pleasure: 'The mind of Mr Keats, like the minds of our older poets, goes round the universe in its speculations and its dreams. It doesn't set itself a task. The manners of the world, the fictions and the wonders of other worlds are its subjects' (Reynolds 38). The way he represents his speculations and dreams is imbued with loving beauty – pleasingness, how? The way lies in: 'The truth is that the yearning passion for the Beautiful; which was with Keats . . . It is an intellectual or spiritual passion [. . .] (Arnold 44). But this beauty must die – so pains: 'She [pleasure] dwells with beauty / Beauty that must die;' ('Ode on Melancholy.' 21). But politics' one is with reason and justification: 'According to John Locke, the purpose of the government is human welfare' (qtd. Agarwal 168). What welfare does politics prepare to be fond of? The activities of welfare turn to: 'Today the state considers it as its duty to remove evils like illiteracy, poverty, illness, use of intoxicants, etc. The state also make rules and regulations for trade and commerce . . .' (Agarwal 169). The purposes of politics are direct. On the other hand why does Keats reflect the ideas of politics in his creative creations aesthetically? He believes in affections, love and truth of imagination ('Letter to Benjamin Bailey, November 22, 1817). So he is fond of aesthetic philosophy in the real world and an artist, a life of at least uncommon interiority, leaves behind him this trail of appreciation whether peoples follow him or not, but peoples, impressive devotees of beauty, attach their affinity with his ideas with psychic commitment. Here is the success of the young poet of great promise to the peoples.

II. THE NATURE OF POLITICS

Politics, a complex identity of reality of governance, includes activities that are designed from a group of people to provide peoples the programs required to bring welfare in their life. This key process in governing a country offers almost everything of welfare programs, peoples need for their culture of life. This science aims at reflecting the structure of the life of peoples with ethics, health, education, culture, development of socio-economic states of peoples etc. It creates an awareness of the attitude of the peoples towards individual, social, economic, etc. significance. It engages an individual to be aware of his poverty, health, rights and the deprivation of rights, sources of sorrows, ambition, liberty, friendliness, relationships with other humans in a society, etc. Thereby a man learns envisaging to travel to the very beach of peace and prosperity. There is no politics but wishes to develop these trends of humans' life, but politics imposes a direct palpable design of these principles upon a humans' life. The relation between political ideals and a humans' life doesn't need any critical understanding. It is with such a mass of ideas that appears to have received at once an understanding of the thoughts that politics declares. But in the birth of the ideas in their soul they envisage, feel inspired and implement their wishes among human beings and thus there is a little bit relation between politics and romanticism. Bowra in this regard says: 'The Romantic Movement was a prodigious attempt to discover the world of spirit through the unaided efforts of the solitary soul. It was a special manifestation of that belief in the worth of the individual, which philosophers and politicians had recently preached to the world' (23).

II. I. JOHN KEATS' PRINCIPLE IN THE TREND OF POLITICS AS CONCEIVED

But of Keats' politics in poetry seems to be no other than the aesthetic representation of several concepts of politics. To witness the weakness of any human understanding, however acute, looks his failure to understand any literary piece after he goes through that piece – poems, essays, novels, dramas, etc. where an artist contemplates the spectacle of a life with the depth of his soul on beauty. Keats' politics so in his poetry endows with significance by his union with imagination. His presence here awakens in him an aesthetic sense on some aspects of threatened humanity. The fascination incarnates friendliness with the wish in the life of others to be united with the ideas – to promote the life of people – the eradication of poverty, disease, war, etc from the land of peoples and on the other side to ensure social developments with the metamorphosis of psyche – resisting oppression, enlivening fraternity and freedom, raising relationships with other humans in a society, etc. Above all nurture a visionary development of a country aligns to a motto of a politics. Several contexts of Keats' text lay traces to this assets of politics. They give access to a world of the development of human beings with the aesthetic agony of Keats – pleasure in pains. It is by evocation of peoples that politics with beauty enters his texts. So his politics as colored with his appreciation of beauty comes in the idea of De Man:

Consequently the metamorphosis of the landscape, achieved in stanza 5 of the Nightingale ode under the impact of the trance like song, fails and we are confronted instead with the bleakness of a totally de-mythologized world:

The monstrous region whose dull river pour,
 ...
 Iced is the great lake to afflict mankind.
 ...

The landscape, at last, is that of Keats' real self, which he had so carefully hidden up till now under poetic myth and moral generosity. It is still as imagined landscape, but rooted this time in an experience that is both intimate and painful: his brother's financial disaster near the very 'Great Lakes' here evoked was caused by such a landscape and it is certain that Keats equated his own miseries with the calamitous misadventures of his own brother in America. This doesn't make this landscape less 'symbolized' than the world of the nightingale or the Grecian urn, but it dramatizes the distinction between a symbol rooted in the self and on rooted in an abstract dream (543).

Thus other aspects of politics as Keats sees beautifully with pleasures and pains, encompasses several perspectives of Keats' text with the depth of his soul.

III. THE SURVEY OF JOHN KEATS' TEXT

Let's inspect several perspectives of the texts of Keats, where he apprehends some aspects of politics, but doesn't acquiesce the perniciousness of pains of life, rather accepts an escape route in art. But Keats' one is with inner world of politics than outside it. Keats, most harmony with the distaste of life, notices a painful effect of poverty in life. With an image of troubles born from money Keats though an artist discovers pains from financial crisis. He perceives it from a letter sent to him from his brother – George. It to him seems to be a barrier always in life. He considers it destructive with an image of nettle leaf: 'This morning I received a letter from George by which it appears that Money troubles are to follow us up for some time to come perhaps for always – these vexations are a great hindrance to one – they are not like Envy and detraction stimulants to further exertions as being immediately relative and reflected on at the same time with prime object – but rather like a nettle leaf or two in your bed' (Keats' letter to B. R. Haydon, May 10, 11, 1817). Also the pains of illness, that centers Keats' troubled life – his and his other relations, exacts the anguish felt at several traces of his text: 'I will endeavour to bear my miseries patiently. A person in my state of health should not have such miseries to bear. . . If I were in better health I should urge your coming to Rome. I fear there is no one can give me any comfort' (Keats' letter to Charles Brown Nov. 1, 2, 1820). Besides, Keats, utterly dead against oppression on human beings, thinks that oppression on a human being represses humanity. It creates stagnation in the mobility of humanity and threatens it. Keats' hatred against oppression echoes for the oppression on Leigh Hunt, his friend, who reveals truth to the authority, but becomes victims to imprisonment:

What though, for showing truth to flatter'd state,
 Kind Hunt was shut in prison, yet has he,
 In his immortal spirit, been as free

As the sky-searching lark, and as elate. ('Written on the Day that Mr Leigh Hunt¹ Left Prison.' 1- 4).

Nevertheless Keats, a mysterious individual of affections, carries a deeper understanding against war than anything else in life. His denial of the advance of war presents deeply: 'O peace! And dost thou with thy presence bless / The dwellings of this war-surrounded isle; / Soothing with placid brow our late distress,' ('Peace.' 1- 3). Furthermore there is a great scope of pains, we can manage to perceive, in Keats' heart about the life of ambition – it stabilizes a healthy wish in his deepness though in a way of self criticism for the welfare of the peoples: 'And for that poor Ambition! It springs / From a man's little hearts' short fever fit;' ('Ode on Indolence.' 33 - 34). It stresses a man's quiet state in psyche, not a deserted state. Keats' text celebrates not only these phases of politics but also other several characteristics of its exclusive priorities for human beings. Keats, an escapist in confrontations of life in a real world, progresses his thoughts in life based on liberty which provides him an adequate understanding of an infinite universe:

Let me see the patriot's high bequest,
 Great liberty! How great in Plain attire
 With the basic purple of a court oppress'd,

Bowing her head, and ready to expire ('To Hope.' 37 - 40).

Besides, the importance of friendliness to Keats stands quiet grandeur and stately. Without the existence of friendliness he looks a man apart. It appears to be conceived and born widely in his soul for anyone else: 'I could not live without the love of my friends' (Letter to J. H. Reynolds. April, 9. 1818). His own devoted way of looking at the distinction of friendship imparts to it an un-subdued character: 'Soft voices had they, that with their tender plea whisper'd of . . . and friendliness unquell'd' ('To a Friend Who Sent Me Some Roses' 13 - 14). Furthermore aside from friendship raising human relationships, which Keats feels the singular subsequent life of a human being, lead to a wide range of relationships among human beings:

Here, your earth-born souls still speak
To mortals, of their little weak;
Of their sorrows and delights;
Of their passions and their spites
Of their glory and their shame;
What doth strengthen and maim. ('Ode.' 29 - 34).

It becomes clear that Keats, a loving poet for human beings, makes a suitable living for human beings with his wish for every possible contact between a human being and another one. By virtue of Keats' position on such an issue – human relationship we come in touch of both sides of human beings – their happiness and sorrows. Above all Keats, a hailer of soft courage, makes his way into a frontier of human dignity – noble virtues – that a politics feels with lively compassion for its citizens.

Therefore, on every morrow are we wreathing
A flowery band to bind us to the earth,
Spite of despondence! of the inhuman death
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er darkened ways?
Made for our searching: ('Endymion. Book.' 1. 6 - 11)

So a glance at the lines provides an excellent outlook of Keats that he resorts almost to a world free from the tumult of peacelessness: 'Yes: in spite of all, / Some shape of beauty moves away the pall / From our dark spirits.' Keats as he meets in the depth of his soul an unbidden flash of inspiration for peace, perceives an impassioned love for this truth: 'Soft voices had they, they with their tender plea / Whisper'd of peace and truth . . .' ('To a Friend Who Sent Me Some Roses.' 13 -14).

IV. THE ANALYSIS OF JOHN KEATS' TEXT

In analysis of the surveys of Keats' politics with reference to his text if we hold to the imagined transformation of his self as an aesthete, we can be aware of the shapes of his psyche's desire are the products of an inward involvement with the welfare of the peoples of his world. So many troubles on the one hand create frequently in Keats an inward estrangement from the experiences of the world while a number of activities doing welfare for the peoples on the other hand not only delight but also impress him. He, an exploiter of beauty from every experience of the world, differs from politics in that he focuses the concepts of politics aesthetically in literary language and method, but politics allow them in the range of its overt way. We can exemplify, for example, the aesthetic appreciation of Keats on poverty. His own, his brother' and the other ones of his society' financial crisis attains the completeness of separation from life beyond hope: 'A country [England] during the time of Blake [1757 - 1829] as reflected in his poetry – entitled 'Song of Innocence and Songs of Experience' already shaken by war and anarchic economic cycle was beginning to experience the social unrest that had overthrown the French social . . . (Bloom xiv). As he is romantic, poverty endows him with an ecstasy that he doesn't care for it, instead it brings from him artistic inspiration of promise – a poetic world: 'Oh for ten years, that I may overwhelmed / Myself in poesy' wrote John Keats in Oct. 1816, the month of his twenty-first birthday. Keats, recently qualified as an apothecary, had decided to abandon his medical career, and the poem in which these lines occur 'Sleep and Poetry,' shows him self-consciously devoting himself to a more uncertain calling, that of a poet' (Strachan 1). Though the hard realities of poverty, which politics accepts as a challenge to uproot from a society, occupy many times Keats, he enjoys life with his

exquisite and sensuous belief: 'How he [Keats] lived is somewhat of a mystery in these days (my opinion but how was it in those days) when a poet's first duty is to find a steady job [because of poverty]. But at that time even the arts seemed able to subsist in a precarious independence' (Hough 158). It has the courage of soft revolution with a nature of unequalled implication among the peoples, politics fights for it. Nonetheless, illness lays behind him in such a way that the upsurge of his attention could be defeated. Not only his own illness but also the illness of his other relations – mother, and brother, land the illness experienced with his career at Guy hospital, we may consider, threatens to overwhelm Keats' psyche, because he with his job at Guys hospital started profession in the midst of poverty but was ill. This later was considered as the key cause for his death in a short span of life: ' . . . for the three years during which Keats wrote his poetry he lived chiefly in London and in Hamstead, but wandered at times over England and Scotland living for brief spaces in the isle of Wight, in Devonshire, and in the Lake district . . . ' (Long 420). What purpose of life makes him wander thus? Long shows Keats and his brothers tragically ill: '[Keats wandered] seeking to recover his own health and esp. to restore that of his brother' (420). And his profession at hospital quotes a vivid scene of his psychic extremes about illness. Realizing Keats' and his brother's illness and the environment where Keats runs his career, we lay in our concept the idea that as he is romantic with his psychic strength in face of barrier in life, he immerses in human sympathy – their illness. Politics expresses this beauty for human beings as we in practice experience a politician in a society. But Keats climbs with the current of his thought in art to show his interest of appreciating beauty – a strong and dignified manhood. Moreover it looks profoundly miserable account of Keats' psyche with the state of his friend – Leigh Hunt in prison. He projects his miseries of heart not only from the oppression on a friend but also on all of human beings. 'What though for showing truth to flatter'd state' ('Written on the Day that Leigh Hunt Left Prison.' 1). Hunt with his vivacity introduces good spirits – the spirit against tyranny of the ruler on humanity. The aspects of tyranny covers the rights of the peoples to live, speak, enjoy, etc from the state authority; but Hunt sees repression of the rights and depreciates the tyranny of the rulers. The vow reflected from the line guides Keats to say 'truth' for humanity. This 'truth' receives the deluge of his beautiful insight for politics in the form of poetic creativity that politics should promote peoples' rights, not subdue. This establishes a temple for the progression of humanity for politics – a transparent limpidity of Keats' soul for the perfect tenet of politics. Herein too Keats, a romantic for the elation of human beings' rights: It [the romantic outlook makes of its votaries] insists that a man must exploit the utmost what characteristically his own and especially his individual vision and special inspiration' (Bowra 275). Furthermore it seems to be certainly genuine war destroys humanity in a hopeless state with the loss of both – human beings and their assets neither presence nor future wake up humanity. As Keats potentially incarnates the beauty of self with revulsion against war, he emanates the world of peace against war with his poetic effectiveness: 'Soothing with placid brow our late distress' ('Peace' 3). He as romantic enters a beautiful world devoid of war – an ugly state. Here in the poem the moral stance of Keats serves a solitary refuge as is the quest of Wordsworth in 'The Solitary Reaper' towards a peaceful world against pains in war: 'Perhaps the plaintive numbers flow / For old, unhappy, far-off things, / And battles long ago' (18 -20). Politics affirms its allegiance to so promise. Nevertheless Keats allows the extent of a life that accommodates to its cultural structure with ambition. This ideological context causes a settling state in psyche. Politics is believed to have had an interest in ambition, which aims at growing elevation of human beings' psyche. Keats wants his peoples to rescue from the ravages of psyche – human psychic illness. Politics' faith in peoples is that they will live in a good universe – where human beings will not suffer from dejection, depression, strife, etc. This ambition is an ethos of Keats. It is paralleled to politics' programs as for instance of India we find: 'The five giant evils of India which need to be tackled are want, disease, ignorance, squalor and idleness. Time is of the essence in tackling these evils since time waits for no man' (Ashirvatham 161). Apart from the points of politics, we already come into contact, we have other concepts of politics as studied in his soul and Keats imparts artistically his life and emotion to those concepts. Liberty ensured for peoples seems to be by no means a superficial tendency in politics' temperament, but rather an inseparable part of the very nucleus of its existence. The inspiration born from it fills in with the core of Keats' philosophy. It is so hailed as 'great' 'the high reward for a patriot' 'life in life' etc. In contrast oppression, evils, disability in intellectuality, etc frighten peoples. Politics not only chooses, but rather worships the graces of own choice, self-building, etc. This goes in hand in hand with the elevation of

human beings. Between the graces of liberty and its realities in empties in the real world there works the amazing pains of Keats. During his time John Wilkes, Edmund Burke, Horntook, etc are fatally victims to the loss of liberty. The type of terror is idealized as chains and so the interest of psyche looks athirst for freedom: 'Keep thy chains burst and boldly say thou art free' ('Peace.' 3). Keats with the loss of liberty enjoys the spectacle of terror which politics seems to be determined to root out at the price of any sacrifice. Keats as a sadist enjoys the loss of liberty: 'It [the French Revolution] put a stop a rapid progress of free sentiments in England; and gave our Court hopes of turning back to the despotism of the 16 century. They have made a handle of this event in every way to undermine our freedom' (Keats' letter to George and Georgiana Keats. Sept.? 1819). Also it is held the concept of politics that friendliness sounds sweet and so there stresses the importance of friendliness in politics not only among its members but also between the members of a politics and other peoples of a country. A politician, so, rises beyond personal vanity and sympathizes all peoples of a society. It appears on the whole to take pleasures in the sacrifice of one's self. As a result other peoples of a society will have good opinion of a politician – his integrity, commitment, hardworking, etc. Thereby a politician devotes to peoples' life – a key concern of politics. Since Keats, a devoted lover of beauty, loves friendliness not as a human lover but as a worshipper might adore it. He idealizes artistically friendliness in politics – 'friendliness unquell'd' ('To a Friend Who Sent Me Some Flowers.' 14). When divorced from friendliness between a politician and peoples during the time of Keats life seems to be vitiated and the outbursts of Keats' heart delights in sadism. It is the result of enemy, he feels. Last of all intensity of Keats for the relationships between a human being and another one looks a place in the sun. The dead poets apart from the relations of the world fell short entirely of the communication with the human beings of the living world. But it is no wonder now a perception of experience to Keats, who as if were quiet alien to the real world feels deeply the activities of the real world. He with a visionary power discovers in his self that the life of the relationships of the real world is more beautiful in their actions than the life of the after world. A human being's loss of the real world so is compensated with the relationships of the real world in the after-life. A deeper deepness of union of the dead poets with their fellow men that comes in the relationships comes with sufferings of communications. Keats' exploration of the either sides of a human being of the real world – happiness and sorrows glorifies instead depresses us. But the scarcity of the progression in relationships turns a hair from Keats: '. . . dearth of noble natures' ('Endymion. Book. 1. 8 - 9').

V. CONCLUSION

The success of Keats as an aesthete holds to a deep devotion to the self of the peoples, so loves to delineate their wishes in art where he enjoys talking of the ideals of peoples as a cultural protagonist, not as a judge of good. Thereby he contrasts to politics and seems to respect the ideals of politics as an artist. But he doesn't manipulate the ideas as a direct exponent of politics. Because he owes more to the idea: 'Poetry exists for its own sake and suffers loss by being devoted to philosophy or politics or indeed to any cause, however great and small' (Long 41) than to the motives, a politician involves in a direct way for the metamorphosis of human beings from low to elevated state of life. Herein he looks quite an artist and not a direct politician to achieve his aim – love for peoples – a beauty of his self for peoples: 'Recent Scholarship, at least since Jerome McGann's "Keats and the Historical Method in Literary Criticism" (1979) and the 1986 special issue of *Studies in Romanticism* edited by Sussan Wolfson, has sought to place Keats back into the arenas of aesthetic, cultural, social and political debate that surrounded him. We have come to understand Keats's verse more fully within the contexts provided by the new historicism, by feminist and ecological studies, by the examination of empire and global culture' (Cox, Introduction). Because, Keats exists only, as he believes and is convinced, as a devotee to beauty and he savours this pleasure of soul in politics too. Keats, who sacrifices his short span of life before the altar of beauty of anything, looks idyllically set in changing human beings. He who suffers the outrages of poverty, disease, war between a nation and another nation, oppression on a human being, etc gains a ground of horror with the deepness of his psyche. But a human being's ambition, friendliness, elevated relation with other human beings in a society, etc side by side enchant in practice him with the sweet flavor of their feverish seriousness. These subjects, politics insists on in its key exclusive programs, are traceable in Keats' exhausted psyche, which gave credit of truth to these more than it can deepen.

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