

An analysis of Hellenistic elements in John Keats' Poems

Mr.P.SUNDHARARAJAN, M. A., M. Phil.,

Lecturer of English, Government Arts & Science College, Rajaji Nagar, Ariyalur -621713,
Tamil Nadu, India.

Co-Author'S Particulars: (Co-author and Ph. D. research guide for)

Dr. R. MAYILRAJ, M.A., M. Phil., Ph. D.,

Associate Professor of English, Research Advisor,
A. V. V. M Sri Pushpam College, Poondi, Thanjavur -613 503,
Tamil Nadu, India.

Abstract

As indicated by different viewpoints of history, Greek as a human progress was especially exceptional, over every one of the parts of a social set up. They were the symbol of a wide range of social exercises for the individuals of the remainder of the world, with exceptional reference to the commitment it had in the advancement of rest of the European developments crosswise over different ages, beginning from the Renaissance. Thus, in the field of writing, the parts of their human advancement were a potential impact. Numerous artists, particularly in English writing drove motivation from Greek human progress. John Keats, being the most affected Romantic writer among English artists. His artistic accomplishments were outstanding side of English verse. It has been the quest for the basic personalities of the considerable number of times since sentimental verse, the components that contributed towards the impact of Greek traditions, fantasies and legends in the verse of John Keats. The primary focal point of this paper is the components of 'Hellenism' in Keats' verse.

INTRODUCTION

In the times past Greek was called 'Hellas' and the number of inhabitants in Greek were known as 'Hellenes'. The term 'Hellenism' rises up out of 'Hellenes', which means the Greek culture and human progress. But Hellenism isn't simply bound to Greek. It is a prevalent scholarly term and style. It is usually recognized that the European human progress in present day time was impacted by Greek way of thinking. In this way, it very well may be inferred that these Hellenic or Greek culture had generally added to the world writing and extensively, human advancement. Be that as it may, the scholarly term 'Hellenism' is related for the most part with John Keats, John Milton and Swinburne. But Keats was the incomparable ace among the writers managing 'Hellenism' for all time. He did it so adroitly that no other writer even in Greek defeated him. Actually, he had built up the 'Hellenic' style in English verse and given an uncommon gravity to Greek culture. While concentrating Keats' lyrics relied on this style, I found that Keats composed those sonnets with an extraordinary sort of demeanor and intrigue, which is over all one of a kind. Keats was enlivened through numerous hotspots for this reason. The principle highlights, impacts and perspectives are quickly examined in this paper. For Keats, excellence is the moving soul of both life and expressions; however his mindful of the idea of magnificence can be deciphered in an unexpected way. Mr. Passage translates Keats' origination of excellence from the arousing perspective. For him, Keats' central lyrics celebrate arousing excellence and sexual love while Wasserman, Murry and Bradley discover perfect magnificence in Keats' ballads.

Keats centers around how encountering excellence gives importance and incentive to life. In *La Belle Dame Sans Merci*, Ed Friedlander imagines that Keats is by all accounts educating his perusers concerning something that may have occurred, or may happen sometime in the not so

distant future, to them. They find something that they think they truly like. They don't generally get it, however they are certain it is the best thing that is ever transpired. They are excited and center on it to surrender to the magnificence and extravagance and delight, and let it overpower them. In spite of the fact that Keats was a conceived Englishman; P.B.Shelly once said that Keats was a Greek. We are notable that in his short existence of a quarter century, Keats had not got any open door do any intensive research on Greek culture, folklore or some other traditions. So we are particularly astonished in what sort of way Keats mixed his transporter with 'Hellenic' traditions. As Keats had not acquired any Greek culture, most likely he was overwhelmed towards everything that was Greek. In reality, he was a brought into the world Greek in heart.

Along these lines, there need not be any exceptional help for him to write in this impossible to miss word usage. I expect that there is no other writer in English writing with the exception of Keats having such a remarkable limit. So it's anything but an outlandish contention to state that Keats had found the excitement of Greek custom superior to some other Greek writer. He was affected by numerous sources, for example, interpretations of Greek works of art, old style lexicon, Greek figure, folklore, human personnel and his energy for magnificence. Be that as it may, I think the most dynamic impact was presumably his very own propensity and nature. Homer was one of the prominent writers in Greek, yet in addition everywhere throughout the world. He was the icon of the individuals intrigued by writing forever. Keats was presented with Homer by Chapsman's interpretations, which one of his companions loaned him. Keats was profoundly intrigued by Chapman's Homer. Through this book he found an "idealistic world". At that point he felt another feeling of warmth in his vain. His popular work 'On first investigating Chaps man's Homer' was composed following an entire night spent over the 'Iliad'. In this sonnet, Keats depicted how he found another planet in it.

“Then felt I like some watcher of skies,

When a new plant swims in to his kin.”

It is additionally striking that he was roused by Homer for writing in Hellenic mode. I'm certain that Homer was the touchstone of Keats' abstract engineering. Here I can make reference to Keats' "Piece to Homer" as obvious of my reasoning

“Standing aloof in giant ignorance,

Of thee I hear and of the Cyclades,

At one who sits ashore and longs perchance

To visit dolphin-coral in deep seas.”

Keats had discovered a gigantic ground of legend in Chapman's interpretations of Iliad and Odyssey. Right off the bat in school he read the old style lexicon of Lamprier. He watched the lexicon with an extraordinary enthusiasm. The book was a prominent wellspring of Greek folklore. He took in a great deal about folklore from the book and unquestionably changed it in his verse. Thus, he distributed some legend ballads relied on Hellenic folklore. For instance, Endymion, Lamia, Hyperion might be outfitted for this reason. I additionally found that the subject, ethics, pith of a large number of his scholarly works is coordinated by this old style touchstone. For example, "Tribute to Psyche" and "Tribute on Grecian Urn" feature the issue in their internal criticalness. So by and large, Keats takes the assistance of Greek legends and folklore to express the magnificence of his tributes. For "Endymion", Keats had acquired subjects from the Greek Pagans. Keats had solid liking and most imperative reaction for the outmoded polytheism of the old Greek and Roman. Consequently, we can find that the straight to

the point exotic nature, secretive message, delights of life, everlasting quarries of the unadulterated wonder world are outfitted in the stanzas of Keats. In this way Keats' ballads normally ends up Hellenic. The truth of the matter is that Keats had authentic confidence on the enthusiasm old agnostics, its marvel, amazement and dread lifeless things like tree, wilderness, influxes of sea, star, planet, universe and so on. Keats was progressively preservationist them to let a rascalion goddess de so disregarded. He expressed in "Ode to Psyche"

"So let me be thy choir, and make a moan
Upon the midnight hours;
.....The shrine, thy grove, thy oracle, thy heat
Of pale mouth'd prophet dreaming."

Exemplification of nature is an unmistakable component of sentimental artists. Keats likewise had a similar attribute. As nature is the main hero of his verse, he exemplified the normal components. In any case, the brilliant certainty is that Keats' pleasure in the lyric on nature drove him to the core of Greek folklore. His feeling was much the same as the Hellenes. For instance, I can make reference to in "Endymion", Keats regards the moon as the Greek Goddess coming down to kiss Endymion. He additionally thinks the red hot Sun as God Apollo. As per abstract term, human is innovative workforce associated with characteristic marvel. Keats' human was in an abnormal state. In "Tribute to Autumn", Autumn isn't a period of fogs and smooth productivity to Keats. He exemplifies the fall fit as a fiddle. Harvest time is found scheming with developing sun as a nearby bloom companion. Later harvest time is exemplified as a collector, as a gleaner or heavy. Here Keats pursues the Greek frame of mind by ascribing molding human characteristics to God and semi God. The Greeks sees Protens in ocean, Dryads in tree and Naiads in the streams according to the Pagan folklore. A similar style is found on account of past

examined "Tribute to Autumn". It resembles Pan of Greek folklore which uncovers Keats' Hellenic brain research. The old Greeks developed the dedication of excellence and delight of life. They were the genuine admirers of excellence. Therefore, as Keats adores the Greek traditions, he additionally turns into a sweetheart and admirer of magnificence. As a matter of fact, magnificence was the point of his everything expressions. Magnificence was such a viewpoint in Keats' verse that it was a definitive improvement of any human flawlessness.

So he tells in the last line of "Tribute on a Grecian Urn",

“beauty is truth is truth, truth beauty that is all,

Yea no know earth, and all ye need to know.”

The instinctive Hellenism lies in his sensuous, imaginative, passionate searching for the proper essence of loveliness. For evident, I can produce the first line of “Endymion”,

“A thing of beauty is a joy forever.”

So we can without much of a stretch supposition that all the bliss, euphoria and solace of his life was only magnificence. This otherworldly yearning of his life obviously features the Greek impact upon him. Again his profound aching and energy are communicated "Tribute to Psyche",

“Yes I will be thy priest and build a fane

In some un trodden region of my mind,

Where branched thoughts, new grown with pleasant pain

Instead of pines shall murmur in the wind.....”

here another brilliant count number is that Keats's splendor does no longer convey any philosophical message because he loved the pure satisfaction of nature which does not convey any philosophical notice for him. The fact is that the Greeks additionally do not burden their literature with any philosophical note. Here researcher can locate every other pleasant similarity among Keats and Greek. Keats has become wonder on the sculptures of historical Greek. Consequently he expressed his emotional expressions in his poetry. It had made an outstanding flip in Keats's profession. a majority of these factors are found in his excellent sonnet "On seeing the English marbles" absolute confidence it indicates the effect of Greek sculptures upon him. Additionally in "Hyperion" and "On Indolence" Keats deals with the innocence, art, symmetry, simplicity, percentage of Greek sculpture however, it was the most energetic impact than every other externals. so as to discuss about the matter we should mention the name of the poem "On a Grecian Urn" which might be the great poem trusted this aspect. The idea of outside principals of splendor and decorative be aware on man or women is deeply expressed in "Grecian Urn". In it Keats wishes to mention that the ever unchangeable art will display its mastery over the character or person. This concept once more establishes the Greek effect upon Keats. For every other instance, in his superb sonnet "On seeing the Elgin Marbles" he gives the mingling of Grecian grandeur with the wasting of time. So i think there's absolute confidence that the scene of Greek sculpture became continuously in Keats's mind while he became writing his sonnet.

I've already stated that the Greek legend Homer had strongly accounted for Keats. He was influenced not only by Homer, but also by many other Greek scholars. As a consequence, he generates his phrases in his writings in a very easy and direct way. We think he likely attempted to follow the academics of Greece. Such an attitude is the golden consequence of his Greekness, his passion for Pagan and Hellen.

“Tis young Leander toiling to his death;

Nigh swooning; he doth purse his weary lips

....Dead-heavy; arms and shoulder gleam awhile

He’s gone; up bubbles all his amorous breath.”

So at the end of the article I can say that although many influences impacted Keats, but his Hellenism's most significant and ultimate cause is his heart's inborn delicate Greekness. Here in literature Keats becomes the supreme icon in this sector. The fertile and lovely reality, however, is that Keats ' temperament enriches and fulfills the English literature for all time.

Works cited

Dr.S.Sen and J.K.Chopra. *John Keats-Odes, Hyperion, the fall of Hyperion and other poems*, Unique publishers, New Delhi

Hermione De Almeida. *Romantic Medicine and John Keats*. New York: Oxford University Press, 1991

Prof.H.Ghosh, Dr.K.N.Khandelwal. *John Keats, Selected poems*. L.N.Agarwal publication, Agra

Prof. Ramji Lall, *An evaluation of his poetry*. Rama Brothers Pvt.Ltd. Publishers,New Delhi