

Beyond Idealism and Escapism: Jungian Analytical Insights into Keats' Poetic Personae

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John Keats, a celebrated figure among the English Romantic Poets of the 19th century, is often characterized as a poet of escapism or an unfulfilled genius. However, these binary positions overlook the profound wisdom embedded in his poetry. Keats' works, particularly his renowned odes, encapsulate Romantic ideals, celebrating emotions, imaginative experience, and nature's beauty, while grappling with human suffering and the fleeting nature of life. This article challenges the above-mentioned dichotomous views by applying a Jungian archetypal analysis to Keats' poetry. It explores Keats as a holistic poet whose poetry bridges conscious and unconscious realms, intuition, emotion, and imagination. After examining the historical reception of Keats' poetry, this study uses Jungian archetypal perspective to conduct a close reading of Keats' poems, and concludes by emphasizing how this perspective enhances our understanding of Keats in the context of psychic health and holistic living. Keats emerges as a poet who offers profound psychological insights and guides us towards a more complete understanding of the human psyche and existence.

Introduction

John Keats (1795-1821), a prominent figure among the English Romantic Poets of the early nineteenth century, epitomizes the characteristics of the Romantic era. His poetry beautifully encapsulates the central tenets of Romanticism, holding emotions, imagination, and the profound attraction of nature in the highest regard. At the heart of Keats' poetic works lies a celebration of human emotions (Bari, 2012). By delving into themes of love, passion, and suffering, Keats unveils the complex and intricate world of human sentiment, portraying these themes with a vividness and sensitivity characteristic of the Romantic poets. Further, he exalts the power of imagination, a cornerstone of Romantic poetic production. Through his poetry, he invites readers into a realm where the boundaries of the rational mind are transcended. His work beckons readers to explore the boundless landscapes of the imagination, which were, for the Romantics, gateways to deeper understanding and profound truths about existence (Mahoney, 2010).

Nature, for Keats, is a source of boundless inspiration and a reflection of divine artistry. His verses are replete with lush and sensuous descriptions of the natural world, which mirror the Romantic fascination with the sublime and the picturesque (Trott, 2017). The beauty of nature, for Keats, serves as a source of solace and a conduit for profound emotional experiences. As is quintessential in Romantic literature, Keats' poetry grapples with the fleeting and transient nature of life. He contemplates the brevity of human existence and the inevitability of mortality, weaving these themes into the fabric of his work. In the face of life's impermanence,

In contrast to literary ideals of so called “Age of Reason”, Keats's poetry stands out as a deliberate departure from the established style of Alexander Pope. When contrasting this divergence with William Wordsworth's quest of simplicity—who followed poets like as Cowper and Goldsmith—it becomes especially clear. Keats's use of run-on couplets, which depart from Pope's structured rhymed couplets, is one way that his literary style represents a resurrection of Elizabethan poetry. By adopting run-on couplets and breaking with the accepted conventions of the “Age of Reason,” Keats establishes himself as a literary innovator. Early readers, used to classical verse, were uneasy about his novel approach since it went against the norms of the day (Strachan, 2003). Keats's defiance of modern literary conventions is consistent with the Romantic movement's commitment to novel and intensely felt portrayals of human experience.

Keats' lasting repute as a poet is intimately tied to a specific collection of his works, his odes being the most notably. Over the years, these poems have inspired a variety of interpretations, some of which highlight their appreciation of beauty as a major subject (Gerard, 2022). In addition, researchers have noted similarities between Keats' odes and the Hellenistic tradition, highlighting the spirit of classical Greek and Roman literature in his poetry (Aske, 2005). Other readings emphasize how escapist Keats' poetry is, implying that he wrote his verses in order to escape the constraints of his day. It is clear that Keats' poetry connects with the basic ideas of English Romanticism notwithstanding these diverse interpretations. These ideas are reflected in his writing, especially in the well-known six odes, which exalt the beauty of the earth with sensuous and vibrant imagery.

Traditional readings of Keats' poetry in terms of literary reception have frequently fallen

into two categories: considering it to be simple escape poetry or the product of an unfulfilled literary talent. This article, however, refutes these reductionist viewpoints by emphasizing the complexity of his body of work. Keats' poetry, which is difficult to classify, delves deeply into the human mind, particularly in the well-known odes. It deftly blends the intuitive, emotional, cognitive, and unconscious aspects of the human mind to produce a rich tapestry of ideas and emotions. In contrast to being a mere diversion from reality, this article interprets Keats's work as a purposeful and perceptive exploration of the human psyche. Through the use of Jungian archetypal analysis, the current article explores how his poetry reflects an attempt to strike a balance between the sensibility of the Romantic age and the intuitive, psychological depth that surpasses the ideals of the eighteenth-century "Age of Reason". The article specifically seeks to respond to the following research questions:

RQ1: How does John Keats' poetry, especially in its handling of emotions, imagination, and nature, embody the main ideas of Romanticism?

RQ2: In what ways does the Jungian archetypal analysis offer a fresh and more balanced reading of Keats' poetry?

RQ3: What psychological implications may be drawn from analyzing Keats' poetry using the Jungian archetypal perspective?

The subsequent segments first offer a chronological synopsis of the critical reception of Keats' poetry throughout history, along with the perspectives of notable critics. The Jungian archetypal method, which serves as the paper's theoretical framework, is next briefly introduced. The 'analysis' part then provides a thorough study of some of Keats's poetic works, emphasizing how the poet represented the symbolic harmonization of disparate aspects of the human mind. The article ends by talking about the implications that might be drawn from this and how the Jungian archetypal viewpoint can provide new readings of Keats' poetry.

2. Literature Review

Two distinctive characteristics of Keats' poetry, that triggered strong feelings in readers and critics alike, significantly impacted early critical reactions to his poetry. The first of them was the belief that Keats's premature death was caused by the relentless criticism he endured, especially from magazines such as *Blackwood*. Those who interacted with Keats's work were greatly influenced by this viewpoint, which blamed the poet's health decline on the reviews and critiques. Keats's terribly young age at the time of his death was the second cause. Because of his youth, many critics underestimated the depth and significance of his poetry, which made it difficult for them to approach his work with in-depth critical understanding. These twin aspects, the debate over the impact of critiques on Keats's life and the premature end to his promising career, were central in determining the critical perspectives adopted by those assessing his poetic legacy. A review published in *New Monthly Magazine* epitomizes this well:

It was the misfortune of Keats as a poet to be either extravagantly praised or unmercifully condemned. The former had its origin in the generous partialities of friendship, somewhat

obtrusively displayed; the latter in some degree, to resentment of that friendship, connected as it was with party politics, and peculiar views of society as well as of poetry. (September 1848, p. 105)

During the early 19th century, the political scene was characterized by fervent competition between ideological factions. Notably, the *Edinburgh Review* emerged as a vocal advocate for those opposing government oppression, using its platform to voice political protest. Conversely, the *Quarterly*, under the guidance of John Murray, acted as a counterforce to the Tory perspective, fueling the political divide. Amid this charged environment, literary criticism was significantly shaped by the influence of anonymous 'Great Reviews.' This phenomenon made it exceedingly difficult for any literary artist affiliated with either political camp to receive a fair and unbiased appraisal of their work (Lendrum, 2010). This divisive political atmosphere persisted until the first Reform Bill was approved in 1832. A new age was ushered in and the forces at work were realigned with this momentous event, which signaled the end of the preexisting political system. Amidst this tense environment, *Blackwood* began a campaign in October 1817 that directly attacked Leigh Hunt's political beliefs and also included Hunt's colleagues (Eberle-Sinatra, 2013; Wolfson, 2001). There was a lighthearted nickname for this group of writers: the 'Cockney School.' Keats was the target of the most criticism from this literary community because of his strict adherence to Hunt's political views as well as the date of his poetry's release.

Within this literary context, a number of interrelated elements influenced how Keats's poetry was received. How his work was assessed was significantly influenced by bias. In addition, readers generally agreed that Keats's premature death had cruelly disrupted his poetic development, leaving his body of work appearing unfinished (Vendler, 2003). As a result of this agreement, the general view was that his poetry was not yet fully "ripe," hence harsh criticism of it was not necessary. Rather, Keats's poems were read mostly for their own subjective pleasure and admiration, and little time was spent analyzing the particular elements that made his poetry so appealingly different. This perspective, rooted in both bias and the belief in Keats's untimely demise, contributed to a period in which his poetry was more readily savored than critically examined. The following comment in a *Blackwood* review exemplifies this:

It is difficult, if not impossible, to state its peculiar beauties as a whole, in any other than general terms. And, even so, we may exhaust all the common-places of criticism in talking about the writer's active and fertile imagination, his rich and lively fancy, his strong and acute sensibility, and so forth,—without advancing one step towards characterizing the work which all these together have produced. (September 1844, p. 342)

Keats's legacy as a poet and thinker has often been perceived as developing unevenly throughout his life. However, this common belief doesn't fully reflect the depth of his character. Those who had the privilege of knowing Keats personally understood that he possessed a remarkable intellectual approach to life, an attribute often overlooked. Notably, the editor of the *Athenaeum*, Dilke, praised Keats's extraordinary physical and moral strength: "Keats...had a resolution, not only physical but moral, greater than any man we ever knew: it was unshakable by

everything but his affections” (p. 502). His artistic reputation truly flourished when it was evident that his resolute mental capacity and moral principles extended beyond his personal life, becoming the driving force of his imaginative work and the underlying power of his creative expressions.

Near the end of the nineteenth century, Keats received acclaim as a joyful "singer," a reputation that often overshadowed the intellectual richness of his work. This bias is exemplified by Swinburne's entry in the *Encyclopedia Britannica* (1882), where he lauded Keats's Odes as nearing "absolute perfection" and achieving the utmost beauty attainable in human language. This bias can be traced back to Keats's own preference for emotions over intellect, as he famously asserted that Newton had diminished the wonder of the rainbow, prioritizing sensations over intellectualism. This proclivity toward sensation over reason persisted in the later part of the 19th century, even as a reaction against the romantic view of life took hold, as Keats's poetry continued to captivate readers, largely due to its sensuous and emotionally resonant qualities.

In the twentieth century, Keats began to receive fairer and less prejudiced evaluations from critics. It is imperative to assert that Keats's work is not merely fragments of beauty; rather, it holds equal weight and substance when compared to other English poets who united intellectual and moral rigor with aesthetic appeal (Bari, 2012; Fette, 2013). His artistic accomplishments garnered well-deserved recognition, and scholars began to delve into the intellectual depth and moral qualities embodied in his poetry from multifaceted perspectives. Faflak (2009, p. 205), for instance, recognizes the psychoanalytic depth of his poetry: “Keats especially emphasizes the profoundly literary nature of psychoanalysis, which dramatizes the psyche’s complex subjectivity through the multiple, mythopoeic forms of its unconscious.

The current article aims to fill the research gap identified in this section by illuminating the psychological themes of Keats’ poetry. In the realm of literary criticism, the interpretation of metaphorical language serves as a key to unlocking concealed meanings. Employing the analytical psychology framework, particularly rooted in Jungian theory, this study undertakes the task of interpreting Keats's poetic works. It aspires to shed light on how Keats's poetry responded to the prevailing intellectual focus of the Age of Reason, at times eclipsing intuitive and emotive elements.

3. Methodology

This study examines psychological elements of Keats' poetry using an approach based on Jungian archetypal criticism and analytical psychology (Jung, 1966, 1976). The rationale for this is to get a deep comprehension of the creative poetic process and its expression, with an emphasis on revealing the hidden corners of the human mind that serve as sources of inspiration (Khan, 2021). The Jungian method will enable a distinctive study of Keats's poetry, much like dream analysis that focuses on the dreamer's psyche to comprehend the sources of objects, pictures, colors, and sounds. By taking this stance, we examine his poetry from the standpoint of how it originated in the poet's perception, providing new perspectives on the creative process. Furthermore, in terms of research gap, it's important to note that a comprehensive study of Keats's

poetry from the Jungian perspective is lacking in the existing literature. By offering a fresh reading of Keats's poetry via the perspective of Jungian analytical psychology, this research seeks to close this gap.

A qualitative examination of a few of Keats's poems will be used to analyze his poetry. An in-depth analysis of the archetypal symbols, images, and the interaction between conscious and unconscious aspects that appear in his work can be accomplished through the use of a qualitative approach (Bernard & Ryan, 1998; Kuckartz, 2013). The poems' recurrent themes and symbols will be looked for, and a Jungian analysis of their connection to the poet's psychology will be conducted. Essentially, this article aims to reveal the deeper levels of meaning in Keats's poetry by utilizing analytical psychology concepts, such as Jung's ideas on individuation and the integration of the conscious and unconscious parts of the mind (Jung, 1976).

Through purposive sample selection, this study will concentrate on the examination of certain poems that are rich in imagery and symbolism. Using a hermeneutic method, the researcher will delve into the texts to uncover their hidden meanings, focusing especially on archetypal symbols and their relationship to the poet's psychological condition. The poetic voice (i.e. persona) in the poem will be closely examined as part of this qualitative study, which aims to show how Keats's creative process reflects the interaction of his conscious and unconscious mind.

The study will make use of Jungian constructs including interpretation of dreams, the teleological function of the psyche, and the individual and collective unconscious (Jung, 1976). The research aims to offer a comprehensive interpretation of Keats's poetry and add to the larger knowledge of how his work connects with the deeper aspects of the human mind. The study concludes by discussing the implications of applying a Jungian archetypal analysis to study the deeper psychic meanings of poetic production in general.

4. Analysis And Discussion

Psychoanalytic analysis of Keats's poetry demonstrates a close relationship between the poetic persona's emotional experiences and the diverse range of natural phenomena. Inspired by Greek mythology and art, the persona in Keats' poems intensely immerses itself in the sights, sounds, and colors of nature (Aske, 2005; Ferris, 2000). With images that brim with a love for the natural world, the "Grecian Urn" becomes a symbol that captures the essence of the lyrical persona's relationship with nature. In addition, the essence of Autumn and the nightingale's song provide details about the persona's emotional connections to the natural world. Keats's color imagery, particularly in "Grecian Urn," has symbolic meanings that highlight the character's strong bond with the natural world. The integration of nature into the persona's sensory experiences serves as a window into the intricate connection between human passion and the natural world, as revealed through a psychoanalytical perspective. As Faflak (2009) notes, "Keats' "Ode on a Grecian Urn," is addressed by the self to the self across the screen of an object, real or ideal, that functions as a type of analyst of the poet's desire" (p. 24). The poem is, therefore, as much a piece about self-exploration of the poet's own emotions as it is about communicating moments of

intense imaginative engagement.

Keats' succinct metaphor, 'sylvan historian,' in 'Grecian Urn,' carries inherent symbolic connections to the central themes he explores in his poetry. The word 'sylvan' conjures images of forests, rural life, and nature, while 'historian' conveys notions of knowledge, sophistication, and thus, culture. Approaching it from this perspective, the phrase becomes an oxymoron, signifying a fusion of opposites. Consequently, the poet constructs a new persona, hereafter referred to as the 'poetic persona,' emerging from an ancient work of art—the Grecian urn. The persona revels in the sensory delights of nature, flavored with a fondness for Hellenic art and mythology. Whether delving into the "flowery tale" of the "sylvan historian" depicted in the "Grecian Urn" with its intricate "leaf-fring'd legend haunting its shape," or experiencing the pure joy of the "light-winged Dryad of the trees" in "To a Nightingale," or joining the chorus "In some melodious plot of beechen green and shadows numberless," or portraying the "close bosom-friend of the maturing sun" conspiring to "bend with apples the moss'd cottage-trees" in "To Autumn," the persona paints vivid mental pictures brimming with a profound love for nature. Similarly, the "sylvan historian" has the power to convey "a flowery tale more sweetly than our rhyme" and "pipe to the spirit ditties of no tone," just as the nightingale sings "of summer in full-throated ease" with a voice that once graced the ears of emperors and commoners alike in ancient times.

Even Autumn has its unique melody for the persona, as "in a wailful choir the small gnats mourn among the river salallows, carried aloft or sinking with the whims of the light wind." Within the persona's use of color imagery, there is an inseparable link with the natural world. For example, in the "Grecian Urn," the "Attic shape" is intricately "overwrought with forest branches and the trodden weed," while the "happy, happy boughs! that cannot shed their leaves, nor ever bid the spring farewell" narrate a story "all breathing human passion far above." The nightingale's song unfolds "in some melodious setting of beechen green and countless shadows," where the night is "tender," and the Queen-Moon reigns, encircled by her celestial companions. In the "season of mists and mellow fruitfulness," Autumn produces its own kind of music, comprising sounds and colors, as "barred clouds bloom during the gentle twilight, and caress the stubble-plains with a rosy hue."

In Keats' work, the poetic persona embodies characteristics linked to a sense of openness, introspection, and a deep appreciation for beauty. The language and flow of thought consistently reflect a perspective that interprets external realities and sensory encounters in relation to inner experiences and corresponding psychological insights. This internal exploration undertaken by the persona serves as a testament to the desire to unveil elements concealed within the unconscious, with the intention of communicating them to humanity:

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk. (ll. 1—4)¹

¹ All subsequent texts from Keats' work are based on the following publication:
Barnard, J., & John, B. (1987). *John Keats*. Cambridge University Press.

The persona encounters delightful sensations in its heart, which signal the imminent arrival of creative energy, giving rise to genuine inspiration. Meanwhile, the senses seem to recede, akin to the effects of hemlock or an opiate, inducing a state of forgetfulness and lethargy. This temporary suspension of typical conscious faculties becomes imperative to facilitate the release of unconscious energy during a moment of inspiration. It's only when one tastes the waters from the river of forgetfulness, known as Lethe, that the persona gains access to the creative energy residing in the unconscious. In this poem, this creative force is personified as the 'light-winged Dryad of the trees'—the nightingale. This reference to classical mythology underscores the significance of mythic imagery that is common among the Romantic Poets of the early nineteenth century. As March (2001) notes, “drinking from the Lethe spring was one of the preliminary rituals in consulting the oracle of Trophonius at Lebadea in Boeotia” (p. 459). The act of drinking from Lethe, whether to consult an oracle or, in the poem's context, to tap into the creative depths of the unconscious, illustrates the intricate web of mythic symbolism interwoven in Keats' verses.

The Romantic movement placed imagination at its core as the wellspring of creativity. Jung (1976, p. 316) refers to this imaginative thinking as the “language the unconscious uses to embody its demands,” serving as the primary source of the symbols and concepts through which human creativity finds expression. In this context, the heart symbolizes access to the imaginative energy of the unconscious, while the head represents a symbolic counterpart for the conscious mind. The symbolism in the above poetic lines illustrates a complementary relationship between the unconscious and the conscious, as well as between the dreamlike and wakeful aspects of human existence.

When the persona shifts its gaze from the present, the personal, and the confined realm of the psyche, namely the ego, it becomes capable of crafting messages that hold universal significance, originating from the depths of the unconscious. Consequently, the responsibility of the artist is more demanding than that of an average individual. The artist is a distinctive individual with a unique responsibility; however, concurrently, they bear the weight of being the conveyer of universal messages that are often noncommunicable from psyche of the poet through the linguistic medium. The “self “ of the poet becomes a medium to communicate the incommunicable:

The *burden* of this psychic struggle in Wordsworth and Coleridge becomes in De Quincey the “*burden of the Incommunicable*” or in Keats the “burden of the Mystery.” This burden manifests itself through the psychosomatic effects of the unconscious as it resists the thrust of interpretation toward its own termination... The struggle to terminate psychoanalysis as an exploration of the unreason within reason is always unsettled by the unconscious, which cannot be known and which emerges in Romanticism through the often disruptive functioning of imagination. (Faflak, 2009, p. 29)

The concept of a psychological burden is prevalent in the works of Romantic poets like Wordsworth, Coleridge, De Quincey, and Keats. This burden, whether labeled as the “burden of the Incommunicable” or the “burden of the Mystery,” signifies a fundamental theme in Romanticism. It is associated with the profound resistance of the unconscious mind to complete

interpretation, as the unconscious continually resists full understanding or containment. This struggle to conclude psychoanalysis, to fully comprehend the irrational within reason, remains inconclusive due to the elusive nature of the unconscious. In Romanticism, particularly through the vivid workings of imagination, the unconscious emerges in a manner that can at times disrupt the rational order. This notion underscores the complex and dynamic relationship between reason and the enigmatic aspects of the human psyche within Romantic literature.

In "La Belle Dame Sans Merci," the persona grasps a matter of profound importance only when it engages in introspection by entering a state of sleep:

She took me to her elfin grot,
 And there she wept and sighed full sore,
 And there I shut her wild wild eyes
 With kisses four.
 And there she lulled me asleep
 And there I dreamed - Ah! woe betide!
 The latest dream I ever dreamt
 On the cold hillside (ll. 29—36).

The true nature of the "dame" becomes evident to the persona after she guides him to her 'elfin grot' and lulls him to sleep. Dreams serve as the symbolic language through which the unconscious endeavors to convey to the conscious mind the hidden factors that might be triggering disturbance within the psyche (Dawson, 2008). Within the realm of dreams, the persona discovers that the lovely dame, his ideal image, conceals a shadowy aspect. Rather than representing the fulfillment of his desires, she embodies the darker facet of the anima archetype. When not acknowledged by the conscious mind and ego, positive energies, such as the anima, can potentially transform into negative, shadowy forces (Jung, 1966). This latent shadow energy, dwelling within the depths of our unconscious, may project itself onto objects or individuals. The persona's dream, featuring 'death-pale kings and princesses,' discloses the true nature of 'La Belle Dame Sans Merci,' who has ensnared him. This interpretation of the lady leads us to the concept of the "*femme fatale*," a seemingly alluring but inherently regressive and shadowy aspect of anima energy.

Another example of looking inward can be observed in 'Hyperion' as the persona characterizes Saturn in the 'shady sadness of a vale' following the Titans' downfall. With the Titans' defeat by the Olympian gods, Saturn, the king of the gods, contemplates his race's condition to discern their vulnerabilities that contributed to their defeat. Saturn immerses himself in the 'shady vale,' symbolizing his inward journey into the depths of his psyche as he seeks to unearth the truth about himself and his people.

Deep in the shady sadness of a vale
 Far sunken from the healthy breath of morn,

Far from the fiery noon, and eve's one star,
Sat gray-hair'd Saturn, quiet as a stone,
Still as the silence round about his lair (ll. 1—5).

He reaches into the unconscious seeking wisdom and insight, distant from the 'fiery noon' and 'eve's one star,' both symbols of light associated with the conscious part of the psyche. As the wisest among the Titans with his grey hair, Saturn epitomizes the archetypal Old Wise Man. He holds the knowledge and individuals turn to him for solutions to their dilemmas. Although he remains silent, he actively searches within for guidance, aiming to illuminate the path for others.

In "Endymion," the persona seeks the timeless wisdom, the unconscious, and hails the 'immortal drink' as a heavenly gift. Phrases such as 'all,' 'heard or read,' 'endless fountain,' and 'pouring unto us' convey a sense of inclusiveness and advocate uniformity. Before recounting Endymion's tale, the persona invokes imagery of inclusivity and openness to emphasize that 'whether there be shine, or gloom o'ercast, they always must be with us, or we die.' Here, the death is not physical but psychological.

All lovely tales that we have heard or read:
An endless fountain of immortal drink,
Pouring unto us from the heaven's brink (ll. 22—24).

In these lines, the persona strives to acknowledge and integrate anima energy into consciousness. If the anima remains unrecognized in the conscious self, it remains dormant in the unconscious, taking on the form of a shadow archetype. In such a case, the psyche becomes dominated by the masculine principle, leading to the unhealthy projection of anima energy onto external objects and individuals (Dawson, 2012; Leigh, 2011). This imbalance can result in a one-sided personality characterized by exclusion, dominance, physical power, and other traits stemming from an unbalanced psyche. A harmonious life requires recognizing all aspects of the psyche, whether conscious or unconscious, even its darker dimensions, the shadow.

In "Ode to a Nightingale," the persona exhibits signs of inclusivity and acceptance symbolizing the presence of anima energy. The persona, captivated by its connection with the anima, expresses this joyfully. In this fleeting moment of unity with the symbol of beauty, the nightingale, the desire for death represents an aspiration to be in harmony with the life force that flows through all living beings.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,

To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy! (ll. 51—58).

From a Jungian perspective, this journey into the collective unconscious is a critical component for achieving self-realization and individuation (Khan et al., 2023). Before encountering the profound beauty of the anima archetype, the persona's connection with Death was merely partial. Now, it is prepared for a different kind of death – the dissolution of the ego, with the aim of rebirth into a more favorable psychic state. The ego, indispensable for self-identity, should not be obliterated outright, but rather tempered and transformed. This transformation involves assimilating the anima's principles of receptivity, inclusivity, and love into the conscious psyche (Wali, 2011). It is due to this shared theme of connecting with archetypal energy through these external elements that we encounter a range of sensory encounters. These encounters elevate the persona's consciousness and ultimately result in its union with the nightingale, which symbolizes both beauty and the anima archetype.

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Cluster'd around by all her starry Fays (ll. 31—37)

The persona acknowledges the similarity between the ecstasy brought about by wine and the creative fervor experienced by artists and poets during moments of genuine inspiration. However, it favors the latter over the former. This preference arises because the elation stemming from "the viewless wings of poesy," although equally fleeting and brief, proves more productive. This creative elation represents an outward expression of unconscious energy. In contrast, an altered state of mind induced by substances like wine results in lethargy and a disconnect from unconscious energy. Therefore, the persona aligns with the nightingale in its "shady boon" through poetic inspiration, which, in Jungian terms, represents a moment of accessing and uniting with the anima archetype. The moment the persona aligns with the nightingale, a symbol of anima energy residing in the unconscious, its expressions take on feminine connotations. "Tenderness", a psychic attribute, is linked to femininity. In a similar vein, the Moon serves as a feminine symbol, representing emotions, tenderness, openness, and inclusiveness. Conversely, its masculine counterpart, the Sun, symbolizes qualities like rationality, clarity, logic, and assertiveness, among others. The queen moon, encircled by its celestial attendants, stands as a symbol of femininity.

5. Conclusion

The various manifestations of beauty that inspire the persona in Keatsian poetry hold significance because they serve as a canvas for the positive projection of the anima archetype. This archetype represents the creative, emotional, and inclusive dimension of the mind (Jung, 1966). Consequently, the persona's qualities of receptivity and inclusivity, marked by a feminine nature, stand in contrast to the masculine principle within the psyche, which is characterized by categorization and a focus on sensory perceptions. The masculine principle is associated with the establishment and preservation of social structures, laws, and order, while the feminine principle is linked to nurturing and sustaining (Dobson, 2005). The animus principle channels energy outward from the psyche, whereas the anima, or feminine principle, draws it inward. The symbols discussed in the previous section assist the poetic persona in connecting with the instinctive, creative, natural, and beautiful aspects of its psyche.

In Keats's poetry, the poetic persona embarks on a quest for truth and inner guidance, with the aim of tapping into the latent energy residing in our primal selves—the collective and the personal unconscious. This endeavor stands in stark contrast to the prevailing values of the time in which this poetry was created. The late eighteenth and early nineteenth-century society was characterized by a duality: on one hand, there was a strong emphasis on rationalism, and on the other, social injustice was rampant (Schorske, 2014). Reason was elevated to a supreme position, while the socio-political structure of the era was marked by severe inequalities between the affluent and the impoverished, the powerful and the disadvantaged, and the aristocracy and the common people. The Keatsian persona can be understood as a response intended to counterbalance the lopsided approach of the age, which placed undue emphasis on reason and the conscious aspects of life. By delving into the unconscious, the persona seeks to rectify the imbalance perpetuated by the Age of Reason.

Jungian perspective sensitizes us that while civilization may have made significant progress and material culture has advanced, the fundamental nature of the human psyche has remained unaltered. Staying connected with our unconscious and integrating it into our conscious selves remains as vital today as it was in the past (Jung, 2014). While reason is undeniably crucial for the progress of civilization, we must also recognize the equal importance of other facets of our minds, including the unconscious, the irrational, and the instinctual (Dobson, 2005). Hence, when reason takes precedence at the expense of these other dimensions of ourselves, we experience a yearning for the neglected aspects of our psyche, resulting in a rigid and one-sided persona. The Keatsian poetic persona, by retreating from urban life and its sophistication to the simplicity of nature, acknowledges this necessity of staying in touch with those elements of our nature that tend to fade into the background in a culture dominated solely by reason.

Contrary to the Age of Reason, in the Romantic poetry, the subject's connection with the "Burden of the Mystery" (Keats, p. 92), or noncommunicability of genuine vision, plays a profound role. Within this moment, the subject undergoes a transformation that entails both the discovery and the relinquishing of their identity within the poetic realm (Faflak, 2009). This moment is emblematic of the unique and enigmatic empiricism that characterizes Romantic poetry,

emphasizing the distinct and multifaceted nature of the Romantic psychoanalytic landscape that is marked by amalgamation of ostensibly paradoxical aspects of the Self. It is within this paradoxical interplay between revelation and loss that Romantic poets forge their creative identities and evoke the intricate, often enigmatic, emotions and experiences that define their work.

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