



P.B. Shelley And John Keats: A Comparative Analysis

P. LOVELY VINOLIYA PAUL Department of English New Prince Shri Bhavani Arts and Science College, Chennai.

ABSTRACT

The thesis presents a reading of Shelley's and John Keats' poetry that focuses on their presentation of nature. Its fundamental thesis is that his philosophy and style are based on a subject-object dialectic. It explains the relationship between diverse opposites such as logic and emotion, necessity and freedom, and language and thought. Nature is discovered to serve a complex dual function in this dialectical process: first, it provides the material for thought and poetry as the circumference of the circle in which mind is the centre; second, it serves as an emblem of the mind's dynamic relationship with that material through its cyclic processes. Shelley and John Keats are two of the most famous Romantic Ironists. A reading of their works in this way contemplates the tensions that exist between them.

ON A NUMBER OF LEVELS, P.B. SHELLEY AND JOHN KEATS ARE PITTED AGAINST ONE OTHER.

P.B. SHELLEY'S ATTITUDES TOWARD NATURE

Nature, according to Shelley, is both beautiful and dangerous, a dynamic force that man cannot control. Shelley advises man not to associate beauty with peace when admiring nature's artistic magnificence. Nature may have been beautiful to Shelley, but that does not mean it was compassionate. Shelley, like many of the romantic writers, particularly William Wordsworth, has a deep respect for nature's beauty and feels intimately connected to its power. As a result, Shelley's enjoyment of nature is tempered by his understanding of its dark side. The word 'connection to nature' is often used to define our long-term relationship with nature, which includes emotions, attitudes, and behaviour. According to research, those who have a stronger connection to the environment are happier.

Shelley, like other Romantic writers, is a passionate admirer and worshipper of nature. Nature is a spiritual reality for Shelley, as it is for Wordsworth. Shelley, like Wordsworth, sees Nature as a never-ending source of comfort and inspiration. He, like Wordsworth, believes that Nature has the potential to communicate with man's thoughts and emotions. However, there is a significant contrast in how these two poets approach Nature. While Wordsworth gives Nature a soul, Shelley goes a step farther by giving it intelligence. He also gives the forces of nature a dynamic character that none of the other Romantics have been able to achieve. "Shelley is one with the romantic temperament," says J. A. Symonds.

JOHN KEATS

John Keats was a Romantic poet and a nature poet. John Keats is the best romantic poet of all romantic poets; while his fame is not due to his ability to explain nature in poetry, his undying passion for nature distinguishes him from all other romantic poets. In John Keats' opinion, nature is perfect. Nature, according to John Keats, is man's closest friend. Nature, without a doubt, comforts him; it consoles him; peace of mind can only be found in the presence of natural items. A poet's heart is continually influenced by his mood and surroundings. Nature brings him calm and allows him to forget about his worries and fears. There is no denying that John Keats spends the majority of his time writing poetry.

He studies, loves, and lives in close proximity to nature. It is hardly an exaggeration to argue that poetry is sterile without nature. It has no allure; without it, the poetry is rendered useless. It will simply boring them; nature's small touch will pique their curiosity. It has the ability to soothe not just bodies but also souls. It's lovely and enjoyable to look at. Because John Keats adores nature, he sees beauty everywhere. It is for this reason that he is well-known for his pursuit of beauty. He enjoys nature's companionship when he is alone; detail representation of the natural world is John Keats' identity. He not only sees but also feels nature. Because nature lives in his heart, it is difficult for him to be separated from it. The main strength of John Keats is his ability to write poetry.

P.B. SHELLEY'S WRITING STYLE

Shelley's poetic style is similar to that of Romantic poets. Shelly has mimicked William Wordsworth's style to a large extent. Shelly's poetry was full of tremendous imagery and symbolism. His imagery is primarily visual. He used a lot of metaphors and similes as well. He used a sequence of similes, amazing similes, in the poem "To the Skylark," for example. Shelly's diction is sensuous and luscious. He, on the other hand, never used fancy terms. Every word has its own value and is placed in the appropriate location. Shelly portrayed a wide range of emotions through the use of exceptional diction. The poetry of Robert Frost contains elements of imagination, nature, supernaturalism, sadness, beauty, Hellenism, lyricism, subjectivity, idealism, and many others.

“Teach me half the gladness.

That thy brain must know,

Such harmonious madness

From my lips would flow.

The world should listen to thee-as! am listening

now.”

Shelley's lyricism was exceptional. Shelley's lyrics were not composed; rather, they were born from the sun, the windbreak, and the air. His lyrics give the listener a sense of deep rupture. In actuality, love and nature provide this experience, not any instrument such as poetry. Shelley's poetry has a melodic quality due to the meticulous word choice he used in his writing. His poetry has a fluid, impetuous, serious, and joyful rhythm and musicality. It is used to express the nature of the emotions represented in poetry. Shelley's lyrics, for example, appear to be in perfect accord with the calm, turbulent march of the wind in "Ode to the West Wind":

with the smooth, stormy march of the wind:

“O wild West Wind, thou breath of Autumn’s being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed”

His poem "To a Skylark" appears to be a stanza-based translation of a Skylark song. The first four words of the verse clearly match to the bird's singing becoming louder. Shelley's rhythm in the poem "The Cloud" depicts the movement of the clouds as they race over the sky. Shelley is a master at blending sense with versification. Shelley's poetry has the highest musical quality because of this synthesis.

Shelley's lyricism is his most valuable asset. He is known as the "Prince of English Lyricism." His lyrics are unsurpassable and touch the hearts of listeners due to his involuntary art, personal appeal, musical beauty, and spontaneity.

JOHN KEATS' WRITING STYLE

Poetic techniques such as personification, alliteration, metaphors, assonance, and consonance dominate John Keats' writing style. The melody and rhythm of the poetry are created by combining these strategies. Keats' odes are a one-of-a-kind feat in poetry. Keats' odes are generally poetic reflections on anything that prompts the poet to confront his own inner wants, to consider his own longings and how they relate to the harsh realities of the outside world. He is the last Romantic poet, and his work reflects the characteristics of Romanticism. Despite the fact that his poems' topics are unrelated to nature, he used poetic strategies to make his poetry pleasant and beautiful. Death, misery, love, and nature are major themes in Romantic poetry, and readers will find these themes in Keats' work as well. Keats' poetic style is distinct, yet his poetic style is eerily similar to Edmund Spenser's. To escape the harsh facts of life and the unwelcoming

contemporary 19th century, Keats and other conventional Romantics would likely turn to the distant past, old myth, and fairy tales.

His poem "Ode to the Nightingale," for example, is chock-full of literary tricks. In the same way, his poetry is full with sensuous imagery. The best examples of sensual imagery are his poems "Lamia," "Hyperion," "Ode to the Nightingale," and "Endymion."

Furthermore, Keats' diction has a connotative connotation. In his poem "Ode to the Grecian Urn," for example, Keats suggested formal diction:

"Heard melodies are sweet, but those unheard

Are sweeter: therefore, ye soft pipes, play on ..."

The uses of formal diction "ye" in the above lines.

Keats' poetry is written in rhymed iambic pentameter, however it differs from the straightforward heroic couplet utilised by previous century poets. End-stops are uncommon at the end of poetry. Enjambment is a technique he employs frequently because his poems flow into one another, especially in a narrative poem. For example, the literary technique enjambment appears in the poem "Ode to the Nightingale" as follows:

"My sense, as though of hemlock I had drunk,

Or emptied some dull opiate to the drains."

Keats never combined the narrative and dramatic force to depict the individual characters in the poem. As he had acquired the poetic skills, he would portray the characters in emotive moods. Romantic, pensive, sluggish, sorrowful, or euphoric joy were common moods. These sentiments are reflected heavily in his odes.

SHELLEY'S IDEALISM

Shelley was enthralled by the era's loftier and purer ideals. Shelley's three principal idealisms are revolutionary idealism, sensual idealism, and religious idealism. Idealism is sparked in his poems by reformers' zeal. Because he uses idealism in his poems, he appears to have a prophetic voice. He claims in his poems that this dismal and flawed planet must be changed into a land of love, blessing, freedom, and pure delight. He eagerly declares his hope that his poems would one day change the world.

His poetry has a note and a feeling of escapism in it. It is because of this high-quality escapism that he is unmistakably romantic. His pensive urgency compels him to flee from this world of misery and hatred to a place where the world's miseries and pains will not follow him. In his poem "To the Skylark," he praises the Skylark's ability to scorn the ground and wishes he could fly to heaven as well. He also asks the west wind to uplift him from the "thorns of life" in "Ode to the West Wind."

KEATS' IDEALISM

Keats, like all romantic poets, idealised nature and attempted to demonstrate the link between nature and sublime human emotions. In Keats' romantic poetry, a holy description of the countryside emerges fluently. Natural things provided solace to the poet, who even declared them to be the antidote to death and destruction.

For Keats, nature has always been a source of wisdom, spirituality, and refuge. It was more important to develop the community than to develop oneself. People's self-love was very important to Keats. To achieve his goal, Keats attempted to be an artist rather than a direct politician.

CONCLUSION

Shelley was one of the most controversial literary figures of the early nineteenth century, and his importance to English literature is widely acknowledged today. Keats was a key figure in early nineteenth-century Romanticism, a movement that emphasised the importance of emotion and imagination, as well as the natural world's beauty. The beauty of nature, the relationship between imagination and creativity, the response of the passions to beauty and suffering, and the transience of human life in time are just a few of the ideas and themes evident in Keats' great odes. The odes' sumptuous sensory language, idealistic concern for beauty and truth, and expressive agony in the face of death are all Romantic in nature.

REFERENCE

[A Comparative Study Between John Keats and P.B. Shelley \(victorian-era.org\)](http://victorian-era.org)