
NOTE OF ESCAPISM IN KEATS'S "ODE TO A NIGHTINGALE"

NIRMALA KUMARI V

Abstract: The poem analyzes the eventual dream of escapism, and how the poet's fantastical imagination allows him to participate night from the nightingale's view, surrounded by dark and fragrant trees. The beautiful song takes him back through existing history and into the monarchy of fairies and magic. But, by the end of the poem, the poet's power of imagination unsuccessful to retain the bird from flying away, and he returns to his own "fancy" in annoyance. For the Romantics like Keats, "fancy" was just a synonym for imagination.

Keywords: Escapism, imagination, grief, fancy.

Introduction: 'Escapism' is usually a derogatory term. It is used to denote strong disapproving a criticism of the habit of evading and avoiding duties, and a defeat to face life's tribunal. Escapist run away from strident, troublesome facts and duties, thus try to hide themselves in their idle world of dream and peace, It implies cowardice and spinelessness. Escapism is the English Romantic Movement as affirmation by Keats and many other poets. In the preceding age the world had very strict about the man. I explore her the significance of Escapism in Keats poetry "escape" is regulate by a host or different impact, convictions, involvement different to each poet's life and character. Not only that. "The Age itself exerted no small influence, unconscious though it may have been, on the expositions or the poet" ¹ There may be in a masterpiece impression or the life or an era which the author put there without a theses or aware of purpose, elucidation which we can identify as we look back through the smog or years but which the writer being a part or in his contemporary time, was no more aware or than of the air he breathed or the food he appropriated to he need or his body. Consequently, this deliberation of escape inclination in the poets is a crucial problem. No discrete poems or the writers specify undeniable as an 'escapist.. no indication of any man's life is centralized in 'escape'. Rather there is an affiliating of personal life- history without world – world history of theology and poetry; or writing and living. Furthermore, a poet's rhythmic expression or escape takes strangeness and beauty because he interprets "philosophy in to poetry" The poet catches unreality and makes it real through the by shaping capacity of imagination. He forces the shadowy and makes it often an ambiguous vision. The poet's images of

escape are often fugitive sometimes non physical, not always applicable to the subject at hand, but ungovernable impulsive thoughts that appear unbidden along the way. No entire poem appears wholly "escapism'. There is rather an eagerness of the escape theme. Figures of speech, variation of thought are employed by the poet in his utterance of escapism. This is mostly correct if one considers the Romantic Movement simply as "the reawakening of the imagination, a reawakening to a sense of beauty and strangeness in natural things, and in all the impulses of the mind and sense" ²

Therefore, the major poets of the amanat period of English Literature, the Romantic, and The life expressed how it escapes from reality in various ways. Reality for them is their intention of escapism. Escapism is a collection of philosophies, theology, revolt, doctrines. We can observe escapism in different angle to each poet. And it was not the only result to the discontinuous revolts, personal or impersonal that frustrates man's search and longing for happiness. Escapism becomes important thing to poets who want eternal beauty and truth though there were many resolutions and proposals. "Poetry is transcript of life; it is experience transposed into spiritual reality".³ Hence, the escape inferences and manifestations in the various poetic works of Keats, Coleridge, Wordsworth, Byron and Shelley. Those works contemplate comparative to the individual and against the background of his own peculiar, philosophies, impacts, and material thing. Isolation of these personalities from the peculiar temperament which marked the period from 1798 – 1832 in England would not be just to them. If then a proper understanding or the escape theme in the Romantic

poets is to be achieved it is imperative that we understand the age.

John Keats was born on 31 October 1795, the first of Frances Jennings and Thomas Keats's five children, one of whom died in infancy. John Keats momentous remarkable poets of English Literature. His poetry revolves around idealism and romanticism, bringing to the fore all his desires, experiences, thoughts, ideas. Escapism is an exceedingly major element of Keats' poetry, through his poetry he tries to escape from undesired situation and worries into the world of eternal beauty and nature. The repetition of this theme in his poems is generally not only a part of romanticism, but also greatly a result of his personal unfortunate experiences in life. This unfortunate involvement of life is what absolutely makes him somewhat pessimistic and force him to resort to the alternative choice of "escapism" through his poetry.

Keats' distinctive type of escapism need to desperately explained and carefully traced before endeavour to examine the poetry. Escapism for Keats has a foretoken that is more disembodied than concrete, more squash than convey. The reason for this is perhaps that Keats draws up half way in his life of consciousness. Normally feelings come to the reader from the fantasy of the writer, garb in images, transcribed in comparatively familiar idiom. Not so with Keats. His poetry is one of sensation. He brings into play "concrete notions, mages and qualities, "but they are not familiar enough for the reader. His art is "all aspiration and desire".⁴ Her writes beyond the singing human sphere, not for it. Keats' escapism is a pulsate, essential one, though he had explicit faiths, and cost what it would do his sensitized to nature he would follow them. He believed the fantasy was the truth finding faculty. "What the Imagination seizes as Beauty must be Truth, whether it existed before or not".⁵ He pursued the concept of pleasantness in all things, but it was a Beauty so lavish in detail and so indigenous with humanity's own life that details overpower the average reader.

In the "Ode to a Nightingale" Keats fully presents romantic escapism. It is being Keats's most significant poetical utterances, does illustrate escapism of his poetry. "He never boldly confronted the realities of life, but sought to escape from them into a world of his own creations".⁶ He streams out his notions very beautifully and wants to escape from is world, which full of conflicts, sorrows, and anguish, while listening to and appreciating the sweetly sung song of the

nightingale. He likes to become like nightingale. Because he wants to fly away like the bird from his grief which given to him in his life. First, the poet thinks of prèt remit his personal loss and suffering in life by drinking and sleeping under the impact of the liquor. He thinks that the sweet song of the nightingale is a sure evidence of the perfectly happy world of the bird. Failure in the poetic career and in love and loss of younger brother seek shelter in the forest world of the nightingale. The nightingale's song alleviate environment which have made him forget all pains of life. Now we can have a glance of his fancy world.

"...Fade far away, dissolve and quite forget
...The weariness, the fever and the fret..." (Stanza 3, line 1-3)

The Ode to a Nightingale is written by Keats soon after death of his beloved brother Tom, to whom he served to the end. He was feeling keenly the tragedy of a world 'where youth grows pale, and spectre-thin, and dies. In Hampstead, he heard the song of nightingale in the garden of his friend. Then he thinks that he wants to escape into the eternal world of peace and beauty from the real life of sorrows with the sweetest song of nightingale. Though many generations passed away, the song of the nightingale had been beautiful and graceful for centuries and continued long to his generation. The thought of this undying loveliness of the song he variance bitterly with our hectic sorrow and short life. He had left the world behind him and was absorbed in the vision of beauty roused by the bird's song by the power of imagination his longing for death rather than returned to embitter. A highly visionary and purely romantic poet like Keats cannot be reuniting with the real life which he feel as brutal and confining in every way. In all his indicative creations he persuades for getting rid of the dictatorship and bondage of social life must be un avoidably betrayed.

Keats visualize the joyous movements of the nightingale and it happy environment in the below lines through outstanding images-

"Of beechen green and shadows numberless
Singest of summer in full- throated ease" (stanza 1, line 9-10)

Here the nightingale, contrast as a mythological spirit of nature, is singing, without hesitancy in such a plot which is full of refrain, biennial and dreamlike contour and where summer is remaining. Keats' escape is from his real life to an imaginative and ideal

world. But this escape from the unavailing place is according to Keats, reality of human life is full of suffering, pain etc; this world is not a desirable place. He has accumulated up his personals as well as common sufferings of life in the following lines of stanza 11 of the poem.

“Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs
Where youth grows pale and spectre-thin and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs;
Where beauty cannot keep her lustrous eyes,
Or, new love pine at them beyond tomorrow” (Stanza 3, line 4-10)

He reminds us that life is full of grief, sickness, sorrows, and tiring struggle, of restlessness and pain; here life is nothing but a sequence of moan and objection; that old men's life is impotent and distressing, they lost the control over their limbs and their and with grey hair; people in young age also dying with terrible sickness-here, the poet here remembers of his young brother Tom, dying in presence of him; that for thoughtful or sensitive but thoughtless persons, there is no happiness in reality; that beauty of anything in the nature is temporary; that one's love for another does not eternal – that is, the rejection of his love from Fanny Browne's frustrated him. Keats reality can be seen here.

J.R. Lowell quote “Keats' entire life was suffused with poetry. He shifted from form to form, from style to style, all the while, pouring his hot throbbing life into every moulds”.⁷ The different portrait of the pessimistic side of life makes all readers extremely feel desire to escape from here. And the poet devotedly and decisively exclaim

“Away! Away! For I will fly to thee” (Stanza 4, line 1)
He determines to soar on the wings of poetic fancy, and wants to have the companionship of the nightingale on the shadowy bough of a leafy tree. He swallows in the scrutiny of nature's beauty and pleasures. The tendency of escapism declares more heartily in his wish for death. The alleviate darkness brings up his wish for the dark death. But Snow asserts “this is only half-escape- it is upon the viewless wings of Poesy that he must take his true escape; it is a flight to that one possible world which offered a release – the world of the imagination”.⁸

“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...” (Stanza 6, line 2-6)

Elliott remarks that “The kind of philosophy his (Keats) deepest nature called for was beyond his reach. He desires poetry that is great, unobtrusive. He sought a philosophy of Goethean quality – a view of life. So complete and satisfying as to be fully soluble in serene beauty”.⁹ Keats definitely asserts the longing for death without any pain in order to escape continually from painful life with the song of nightingale. In his imagination he wishes the state of death also. This is a only just conclusion which can prove that Keats is an escapist. His criticism of life unquestionable implicit his intense love for its positive qualities and beauty. His pleasant summon can be seen here.

“..Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim
And purple-stained mouth” (Stanza 2, line 6-8)

It is undeniable proof of his love for warmth and joys of life. The beautiful sensuous lines on the Queen Moon, ‘Starry Fays’ and the scented flowers of the season bear expressive evidence to his love for and enormous praising of the gifts of beauty of nature which he wish to traverse and adore. He completely involved in this everlasting commemoration of life. We could not see this type; of imagination of art in nightingale song as Keats done in this ode. And the temporary, ever-changing life of reality. He declares that simultaneously nightingale as ‘not born for death’ and ‘immortal bird’. Nothing eternal in the world of human being swallow by time and stride down by ‘hungry generations’ even though, if the escapism become ascendant for some time due to depressions and discontent of life, but Keats finally does not fail to discern that escape from real life is ridiculous and realistically.

He can feel that the bird's song is nothing as ecstatic as it professed to be, but a ‘plaintive anthem’. At last he needs to face real life from imagination. This ode described as a marvellous poetic evidence of the poet's image of human experience in such an ecstasy. At the end the fantasy is broken; the poet comes back to his real life awareness and repentant that fantasy has no power to attract him forever. He says

“—Forlorn! The very world is like
A bell to toll me back from thee to my soul self!
Adieu! That
Fancy cannot cheat so well!” (Stanza 8, line 1-3)

Moreover, Keats longing for a breath of long-aged vintage, for a beaker of warm southern wine, compared with the foundation of the Muses, so the poet says,

“That I might drink, and leave the world
And with thee fade away into the unseen forest dim”
(Stanza 2, line 8-10)

In Ode to a Nightingale through 5,6 and 7 Stanzas, the poet takes us to such a place where he feels the

existing place of vivid flowers with different fragrance; one second the feels death is better than real life and again asserts that if he dies he never able to listen to the sweetest and eternal song of nightingale. He accepts that the song nightingale can remain for ages can be eternal for further generation. But his imagination is short while, with the word ‘forlorn’, he emigrated to real life. He says it in last stanza.

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Nirmala Kumari V/Research Scholar/KL University/Vaddeswaram/Guntur/Nothingeternal833@gmail.com