



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

2395-2636 (Print);2321-3108 (online)

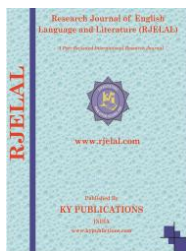
THE IDEA OF BEAUTY IN PSYCHE IN THE IDEALISM OF JOHN KEATS: AN EXPLORATORY EVALUATION

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doi: doi.org/10.33329/rjelal.73.425



ABSTRACT

John Keats (1795 - 1821), a devotee to the search of beauty in psyche, distinguishes in the importance he attaches to his mind. The cardinal significance in mind concerns his joy in the creativity in predicaments and thereby shows his attraction to incoherence in life and the impact of nature in life. This plan of his psyche, but resultantly, turns the vast prospects of life from ugliness to magnificence in the world. In doing this the excellence of his psyche waits for ever-beauty, which sees him off, but his psyche cordons it off from leaving the view of its insight. J. Keats' concept of beauty bristles with this smell of beauty in psyche and therefore rejects precisely bluntness in the working of psyche for the artistic sake of life. He celebrates the role of psyche for beauty: 'I see and sing by my own eyes inspired' ('Ode to Psyche' 43). Just as his psyche constructs the role play of a life, the creative life in incoherence of life mirrors a beautiful temperate area of life in relation to nature as conceived in lines: 'Much have I travell'd in the realms of gold, / And many goodly states and kingdoms seen' ('On first looking into Chapman's Homer' 1 - 2) and then with nature: 'In some melodious plot / Of beechen green, and shadows numberless, / Singest of summer in full-throated ease' (Ode to a Nightingale' 8 - 10). The creations are possible to come in existence from so a dynamic psyche living in joy in distaste of life.

Key words: Psyche, Incoherence in Life but Nature's Impact, Magnificence in life.

I. Introduction

This study of the beauty of psyche, a complex study now in the world, offers us an illuminating scenario of mind in life. By creating an attractive life away from a loathsome life J. Keats doesn't merely delivers a view of the compatible excellence of his psyche but believes that in cultivating this type of psyche he creates a life - that stands as a classic aesthetic aspiration for human beings through ages. J. Keats holds aesthetically of it

as opposite to inconsistencies in life - his psyche aspires to do it with a healthy spirit. J. Keats so says about the ode - 'Ode to Psyche': 'This I have done leisurely - I think it reads the more richly for it and will I hope encourage me to write other things in even a more peaceable and healthy spirit'. Allot interprets Keats' psyche as healthy spirit engaging in art and creations born from it as aesthetic distance merged with pains: 'The peaceable and healthy spirit of 'To Psyche' can be explained by saying that

Keats is more engaged as an artist and less directly engaged as a man in this poem (in spite of its superficial blemishes) than in 'To a Nightingale' and the unexpected degree of aesthetic distance is probably connected with pains' (196). Here our soul leads to the expectation – the creations of psyche born from its pains on life, for its beautiful existence grows the view of beauty in psyche. Jibanananda Das, a modern Bengali romantic poet in Bengali literature, quests like J. Keats the idea of beauty in psyche as perceived in the line: 'Kau jaha jana nai - kono ak bani - / Ami boha ani;' (*Dhusor Pandulipi* 'Koyakti Lain' 1 - 2)¹ ('What no one has ever known – the message I convey;' *Gray Manuscript* 'A Few Lines' 1, Alam, trans.). What verse does his psyche couple with? We find in another poem: 'Jai kuj gologondo mangsa foliyacha / Nosto shosa poca calkumrar chaca, / Ja so hridoya foliyacha / Sai sob' (*Dhusor Pandulipi* 'Bodh' 105 - 08) ('And like that hump – a goiter erupting on flesh / Rotten cucumber – putrid pumpkin / All that have grown rank in the heart -' *Gray Manuscript* 'An Overwhelming Sensation' 103 – 05, Alam, trans.). So what J. Keats defines as beauty of his mind promises us his enthusiastic attachment with creations to the pure aesthetic ambiance in life, where there is no scope of darkness, and usually serenity prevails throughout life.

II. The Nature of the Beauty of Psyche as Conceived in J. Keats

The trend of the beauty of psyche as J. Keats not only feels it in its depth but also reveals it from there, quests a psyche which refreshes its distress with the impact of nature's freshness and pursues welfare for human hearts, so rejects unhappiness, distaste, etc. amidst morbidity in life. What does a human psyche knowingly or unknowingly obsess in life? J. Das meets us with the answer as agreed by psyche: 'Mathar bhitorā / Sbojno noy - pram noy - kono ak bodh kaj kora / . . . / Boli ami ai hridoyara / Sa kano jolar moto ghura ghura aka kotha koy! (*Dhusor Pandulipi* 'Bodh' 84 - 89) ('No dream – no love – an overwhelming sensations stirs; / . . . And address this heart of mine: / Why does it like the waters whisper to itself endlessly?' *Gray Manuscript* 'An Overwhelming Sensation' 83 – 87, Alam, trans.). He himself

harvests from so dynamic concern of psyche: 'Abosadh nai tar? Nai tar shantir somoy?' (*Dhusor Pandulipi* 'Bodh' 90) ('Does it need no rest? Does it need no repose' *Gray Manuscript* 'An Overwhelming Sensation' 88, Alam, trans.). What is the time of peace for psyche? J. Das looks for freshness or innocence of heart for human beings with psyche: 'Jai kuj gologondo mangsa foliyacha / Nosto shosa pocachalkumrar chaca / Ja sob hridoya foliyacha / Sai sob' (*Dhusor Pandulipi* 'Bodh' 105 - 08) ('And like that hump – a goiter erupting on flesh / Rotten cucumber – putrid pumpkin / All that have grown rank in the heart -' *Gray Manuscript* 'An Overwhelming Sensation' 103 – 05, Alam, trans.). J. Keats' poetic garden would so like to exist dynamically in the cultivation of creations and then peace with freshness lies in heart of human beings. So he sails for the creation of beauty in life: 'A thing of beauty is a joy for ever: / Its loveliness increases' (*Endymion*. Book 1. 1 - 2). How and where does this beauty occupy us as he considers?:

Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth;
Spite of despondence, of the inhuman dearth
Of noble virtues . . .
Made for our searching: yes, in spite of all.
Some shape of beauty moves away the pall
From our dark spirits (*Endymion*. Book 1. 6 - 13)

With the shape of beauty from nature he, a lover of beauty in mind, refreshes his psyche in distress. But J. Keats tries to consummate his searching not alone from nature, but from humans' heart:

And can I ever bid these joys [the joys from nature] farewell?
Yes, I must pass them for a nobler life,
Where I may find the agonies, the strife
Of human hearts' ('Sleep and Poetry' 122 - 25)

The beauty, his psyche surrounds and feeds its hunger, constitutes its search in nature and then in distressed life. Following the logic J. Keats argues that as life is so, the means to perceive life can cover it sadistically and consequentially so beauty of psyche concerns with humans' mind. Searching this

beauty of psyche he deserves the credit – that links a relationship between the search of noble natures with dynamism and simultaneously the search of ugly natures in life. J. Keats thus accepts it – the noble natures of psyche with dynamism in contrast to the ugly natures of psyche as his psychic responsibility. In the process of psyche he distances to the concept – that a work of art – the production of beauty born from psyche should no longer work as an agent of palpable design, but it enters into soul with great and unobtrusive air: ‘We hate poetry that has a palpable design upon us - . . . Poetry should be great & unobtrusive, a thing that enters into one’s soul and doesn’t startle it or amaze it with itself but with its subject – How beautiful are the retired flowers! How would they lose their beauty were they throng into the highway crying out, ‘admire me I am a violet!’ (Letter to J. H. Reynolds, Feb. 3. 1818). Besides, it, a work of psyche - according to J. Keats, should touch beauty – considered as the prime concern in psyche and noticeable in a pleasant manner. Resultantly it not as a philosophy but as hub of joys amidst distaste of life takes shelter in a human being, who nurtures culturally it- the work of psyche as culture: ‘Poetry should strive the reader as a working of his own highest thoughts and appear almost a Remembrance. 2nd its touches of beauty should never be half way thereby making the reader breathless instead of content’ (Letter to John Taylor, Feb. 27. 1818)

III. The Survey of the Text of J. Keats

This is John Keats that many contexts of his text have in many ways create him a beloved poet searching the beauty of psyche in life for human beings. He receives a pride of hearty respect in his search for psyche that engages in creativity corresponding to humanity, not being immobile. Far from being static he imagines in life: ‘O poesy! for thee I hold my pen / That am not yet a glorious denizen / Of thy wide heaven -’ (‘Sleep and Poetry’ 47 - 49). Why does he request to a genius of creative self? We find in the proceeding: ‘O for ten years, That I may overwhelm / My self in Poesy! so I may do the deed / That my own soul has to itself decreed’ (‘Sleep and Poetry’ 96 - 98). His prayer to the god of inspiration for creativity and then his

determination of time owing to his apprehension of a short span of life bound his course of psyche to nature firstly: ‘. . . First the realm I’ll pass / Of Flora, and old Pan:’ (‘Sleep and Poetry’ 101 - 02) and then to human life: ‘A lovely tale of human life we’ll read’ (‘Sleep and Poetry’ 110). Nature looks significant in his life, as it builds the floor of his psyche with freshness and buoyancy born from her peace. So in several of his text either a poem or a letter he is in a land where the healthy environment of nature to relieve the desertions of life finds repeatedly its eternity in his heart. A look, however not significant, can make his so search meaningful. In ‘Ode: Bards of Passion and of Mirth’, J. Keats considers a bird – nightingale, his beloved bird, introducing itself to a song under a natural scenery: ‘Where [underneath large blue bells tented] the nightingale doth sing / Not a senseless, tranced thing / But divine melodious truth;’ (17 - 19). J. Keats alike shows the song of a nightingale with full throated ease in a natural environment:

That thou, light-winged Dryad² of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of Summer in full throated ease
(‘Ode to a Nightingale’ 7 - 10).

Next to this enjoyment of psyche reaches the richness of nature, he comes into contact with a heart of human being. It is obvious that he absorbs creative soul in human beings, and it affects his psyche and brings him to bear on his creative skill as reflected in his poetry. First of all let’s see the sources of desertion of human beings. In real life human beings become much tired in psyche with pains of weariness, fever and fret: ‘The weariness, the fever and the fret / Here, where men sit and hear each other groan / Where palsy shakes a few, sad, last gray hairs’ (‘Ode to a Nightingale’ 23 - 25). Besides, J. Keats like the pains of psyche perceives the more painful modes of psyche with the dying state of youth and death: ‘Where [in real life] youth grows pale, and spectre-thin and dies’ (‘Ode to a Nightingale’ 26). Furthermore, J. Keats identically with the pains born from distress of life and that of youth and mortality moves further with pains of a

lost love: 'Or new Love pine at them beyond tomorrow' ('Ode to a Nightingale' 30). But these reflections from his real life give some idea of the range of the beauty of psyche in the fascinated interest in imaginative life in the world of the bird – Nightingale living in nature: 'O for a draught of vintage that hath been / Cool'd a long ago in the deep-delved earth, / . . . / That I might drink and leave the world unseen, / And with thee fade away into forest dim:' ('Ode to a Nightingale' 11- 20). The result establishes him in the world – he can't remember the pains of psyche and merges in joys of psyche: 'Fade far away, dissolve and quite forget [the pains of psyche] / What thou [the bird] among the leaves has never known,' (21 - 22). Besides these, J. Keats feels his elementary contact of psyche with nature in relation to a man's mortality and nature's beauty in 'Ode on Melancholy': 'That [Melancholy of his psyche] fosters the droop headed flowers all, / And hides the green hill in an April shroud;' ('Ode on Melancholy' 13 - 14). In addition to these he shows his steps of contact with nature as reflected in letters too. He feels nature to live in it as Shaklin, a symbol of natural beauty, and Carisbrooke, another settings of natural beauty, open their heart for J. Keats for a life settled: 'Shaklin is a most beautiful place – sloping wood and meadow ground reaches round the Chine, which is a cleft between the Cliffs of the depth of nearly 300 feet at least. This cleft is filled with trees & bushes in the narrow part . . . I see Carisbrook Castle from my windows, and have found several delightful wood alleys and copses, and quick freshes . . . ' ('Letter to J. H. Reynolds, April 17, 18; 1817'). By contrast at other extreme of psyche is the significance of life; otherwise it would be endless of the pains of psyche. Thus a reader can trace many contexts of J. Keats' texts where J. Keats not being drooping hearted enters in the life of a man who is sadistic, not escapist.

IV. The Analysis of the Text of J. Keats

J. Keats, a beloved poet not only in English literature but also in world literature, reflects in his text the concept of beauty of psyche with its attractiveness towards creations that enliven humans beings in distaste of reality and so it rejects a psyche not dynamic and not cheering in distaste of

life: Bush rightly so considers J. Keats' psyche dynamic: 'H. W. Garrod expounded the traditional Keats, the poet of sensuous luxury and C. D. Thorpe presented the full and satisfactory analysis of the new philosophic Keats, the deeply thoughtful and troubled student of life and poetry' (327). His psyche, as he is a priest and builds a temple in a remote depth of psyche: 'Yes I will be the priest and build a fane / In some untrodden region of my mind' ('Ode to Psyche' 50 - 51) imagines of an energetic, active and dynamic form. A poet, as J. Keats is, plays the role of a play of psyche, and undergoes psychic pains for the better of peoples, whose darkness concerns him. J. Das, a poet of psyche, so deepens the darkness of humans' psyche: 'Adbhud adhar ak asacha a prithibita aj;' (*Agronthitho 'Adbhud Adhar Ak Asacha A Prithibita Aj' 1*) ('A strange darkness has descended on the world these days' *Uncollected 'A Strange Darkness' 1*, Alam, trans.). Which type of darkness is this? It passes an indictment for his peoples for enlightenment. In voice of a sweet singer he creates awareness in society. J. Keats, aware of his short span of life, appeals the goddess of inspiration for the power to create poetry – a sweet voice of the appreciation of beauty. It implies both – he thinks of his short life with an illness – Tuberculosis and it designs a technique as is the voice of *Faerie Queen* by Edmund Spenser to reach a world of psyche from the realistic world. J. Keats likewise bursts into a psychic realistic reality against the horrors of the real world. Therefore he calls upon his psychic inspiration to stand for the productions that would create beauty for humans. This profound psychic truth justifies the beauty of a psyche for which his soul places itself as sacrificing. His unhappy soul deepens its faith in the existence of a poet. J. Keats' texts engage with their insightful correspondence in the heart of a human being, who recognizes life in a real world, where there are still matters of pains, but J. Keats' beloved heart soars beyond this morbidity of life and identifies itself to the arenas of aesthetic psyche. Here lies the understanding of his psyche with a beauty in the world he inherited that this world doesn't matter him. Jibananda Das, one of the most suffered poets in Bengali literature, like J. Keats tramples such a distressed world and exists in a sadistic

world: 'Jibonar tana bisa jontronakator baktimon apon asthirotar tana nisonggo hoyo pora. Dusito, binosto prithibi thaka notun ashroy khuja pata cay. Hota para sa ashroy ak sbopnar bhubon, coritro dorma europiyo, bhoktibaditar condon prolapa sa snigdho sbantonar kotha bola na. Jibon japonar bisa jorjorito Jibanananda tamon ak jatrar anibarjo tana bas joggo bhobisot bhubonar sbopno dakhachan' (Rafique 11) ('The psyche of an individual, tired of the pains, born in the distaste of reality, becomes melancholic because of its own concern. It wants to search a world away from the corrupted and rotten world. It may be that the world is a world of dream, characteristically European. It doesn't say of comfortability and consolation in the guise of devotion. Jibanananda Das, tired of the reality of life, alike so imagines of a world capable of being for living for the sake of life' the authors, trans.). This search of J. Keats' psyche in the realities of life emerges him as a man of so psyche having the beauty to suit himself to the world. This psyche here takes care as much of meaning of life as much the drooping spirit of man fails to accept it. As life, woven of hard realities, wishes relief, J. Keats in such an experience of life approaches a natural view – which lives in the heavenly existence of spirit and consequentially beauty as Wordsworth supposes:

. . . I have owed to them

In ours of weariness, sensations sweet.

Felt in the blood, and felt along the heart,

And passing even into my purer mind

With tranquil restoration: ('Tintern Abbey' 27 - 31)

And so J. Keats represents nature in a fresh intact settings with an excellence of beauty in one hand and in the other an impact of refreshment for his spirituality. Therefore he passes from his experience in nature: '. . . I will pass / Of Flora And old Pan:⁴ sleep in the grass, ('Sleep and Poetry' 101 - 02) to the pains of human hearts. His psyche is so a fusion of two options of reality – one - the peace of nature and another - the pains of human hearts. Nature's beauty – her greenery, freshness, buoyancy, etc. looks on the whole of a highly influence for the heart of J. Keats. He, a beloved child of the joys of nature, considers nature a capable place – where a

nightingale not may but can reveal a heavenly and harmonious truth – 'where [underneath large blue bells tented] the nightingale doth sing' ('Ode: Bards of Passion and of Mirth' 17). How kind of song is this? He defines it not though with fact, but with spiritual reality – an iconic power of truth – which owns divinity. The next idea born from his spiritual reality exposes his hearty identification of psyche with humans' heart. What the idea comes from the bird, J Keats considers heavenly, refers to 'a philosophic' – that is smooth; a reflection of beautiful reality of life: 'Philosophic numbers smooth:⁴ / Tales and golden histories / Of heaven and its mysteries' ('Ode: Birds of Passion and of Mirth' 20 - 22). These wash out the dejection of psyche in reality of life. Miller in *Death of a Salesman* refreshes his psyche with the view of nature: 'I was fine. I was observing the scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are thick, and the sun is warm' (Act one, p. 9). J. Keats like his so beautiful tenor of psyche enriches his psyche in the richness of nature where he achieves a completeness of peace to express himself, who, impassioned in the beauty of nature, consequentially in motion changes his psyche from pains of life to a beauty of life. In the midst of nature - 'In some melodious plot / Of beechen green, and shadows numberless' ('Ode to a Nightingale' 8 - 9), the nightingale, icon of the soul of J. Keats, offers a complete peace: 'Fade far away, dissolve and quite forget' ('Ode to a Nightingale' 21) [the pains of psyche born from] 'Here, where [in the real world] men sit and hear each other groan' ('Ode to a Nightingale' 24) 'Where [in reality] youth grows pale, and spectre-thin and dies' ('Ode to a Nightingale' 26)., 'Or new Love pine at them beyond tomorrow' ('Ode to a Nightingale' 30) etc. Here lies a rich reflection of J. Keats' psychic state. Far from being dispirited state of heart he feels enthusiastic in reality being recollected from freshness of nature. J. Das, a modern Bengali poet in Bengali literature, considers his psyche and a human being' psyche in the context of nature serene. Nature incorporates his psyche in its mounting vitality of beauty and he enjoys life in distress: '. . . dakhachi sobuj ghas jotodur cokh jata para / Ghasar prokash ami dakhichachi abirol prithibir klanto badnara daka acha;

dakhichyachi basomoti, kashbon akangkhar rokto, aporadh / Muchaya ditacha jano baro baro' (*Ruposhi Bangla* 'Manusar Batha Ami Paya Gachi Prithibir Potha Asa' 6 - 9) ('. . . I have seen green grass as far as I can / I have seen grass growing; and covering incessantly the tired pains of the world; / I have seen Basmoti [a type of grass] and Kasbon [a type of grass] washing the blood of expectation and that of crime' *Beautiful Bengal* 'I Have Felt the Pains of Human Beings Coming on The World' the authors, trans.'). That a man's life is on a ground of experience – that a beauty doesn't last long. It deepens that a life enjoys life's beauty a little while, but later once it loses its existence. It equates melancholy born from the loss of beauty of life to a beauty of life. Life, he supposes that beauty goes over, deepens his sadness. J. Das, a modern Bengali poet, says alike that green leaves turn pale or yellow: 'Dakhachi sobuj pata aghranar andhokara hoyacha holud' (*Dhusor Pandulipi* 'Mritur Aga' 19) ('Have seen green leaves yellowing in autumnal darkness,' 19, *Gray Manuscript* 'Before Death' Alam, trans.). It sets forth a concept of time and the loss of existence. This philosophy carries to us carefully a relation between the charm of beauty and the loss of so beauty. Unger views: 'Keats was obviously preoccupied with the consideration that beauty and melancholy are closely related. True melancholy is to be found only in the fullness of living in beauty, joy and delight, for these experiences make most poignant the passage of time through which such experiences and then life itself must come to an end' (112). J. Keats takes up the structure of psyche which in the midst of the fullness of distress gives way of esthetic joy. So he exists to have joy in creations. Without being dispirited in distaste of life his psyche lives in creations: 'Here we have Keats original dream in all its naïve clarity: It [Keats' loving expression in 'I Stood Tip-toe, esp. lines from 231 - 38] is a dream about poetry, a redeeming force, oriented toward others in a concern that is moral but altogether spontaneous, rooted in the fresh sensibility of love and sympathy and not in abstract imperatives. The touching tale of a lovelorn goddess replaces the Ten Commandments, A humanized version of Hellenic myth replaces biblical sternness, in an optimistic belief that the universe naturally

tends toward the mood of temperate balance and that poetry can always recapture the freshness of ever rising springs' (De Man 538). What does J. Keats need redemption? De Man again says: 'If poetry is to redeem, it must be that there is a need for redemption, that humanity is indeed "Languid sick' and 'with temples bursting." The redemption is the happier future of a painful present' (538).

V. Findings

The joy of a life lies in the way – how it can suit to the structure of a life with its psyche. In this regard J. Keats' psyche now fullness of the attractiveness of nature constructs its existence and doesn't care for a psyche of life not dynamic in creations, not capable of meeting up the challenges of life, etc. Realistically experiencing the realities of life J. Keats not being drooping spirited responds to them with creations very appropriately. This commitment to the beauty of psyche desires a human being in the world – not a human being only busy in observing supernatural in the things of nature, making remarks that are moral, enjoying the passion of life, etc. as a human being feels attracted to this type of beauty for any man. Above all this beauty of psyche stands for the welfare of humanity, not ego-centric.

VI. Conclusion

J. Keats, a beloved human being of psychic importance, works throughout his age for the beauty of psyche. He remains during his age a poet mostly assessing the effects of beauty born in his surroundings. It is easily accessible for him not for anyone else to be a man of psyche. J. Das reflects his psychic beauty based on surroundings, not in any other way else. In his eyes of creative beauty a flower is beautiful as his eyes are with beauty: 'Mona acha?' 'a gulo ki, basi capaful? / Ha ha mona acha; - Bhalobaso? - hasi palo, - hasi. / Fulgulo basi noy, ami shudhu basi.' (*Dhusor Pandulipi* 'Porospor' 171 - 73) ('Do you remember? What are these; insipid flowers? Yes, I can remember – do you love? – I feel smiling, / Those flowers are not insipid, I rather am insipid' *Gray Manuscript* 'Reciprocal' the authors, trans.'). The nature of the beauty of psyche, J. Keats, believes to own, marks a point, neither transcendental, nor easily accessible, but a man

accepts it, metamorphozies to an excellent state of psyche and a beauty searching heart, as Keatses are, hopes to possess this psyche. A psyche with the color as loving and fresh as that of nature, plays the role of a dynamic process for the welfare of humanity. In the hard realities of a life a psyche will not hesitate, but enjoys life, whatever distaste exposes before him. What kind of psyche does a human being, considered as romantic, possess? Bowra opines the kind of psyche where J. Keats' concept of the beauty of psyche conforms to: 'He (a romantic poet) believes that in exercising his imagination he creates life and adds to the sum of living experience. He wishes to be not a passive observer but an active agent in a world which exists by a perpetual process of creation' (292). So possessing this kind of psyche J. Keats exists in the world even after his death.

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End-note

¹ This is a Phonetic Transcription from Bengali to English. The transcriptions are mentioned immediately not only before the translations of the main document of the article but also immediately before the translations of REFERENCES. After the transcriptions the translations reflect the meaning of the original texts. The transcriptions are cited before every translations of the article. A reader of the article can identify the meaning of texts with the help of translations along with the original texts from transcriptions and the quoted sources. The citation of - Phonetic Transcription from Bengali to English' is avoided after every transcription for the escape of repetition of same idea in many contexts of the article. It may create distaste in readers and the article may lose beauty.