

John Keats's and Suhrab Sipihrî's Poems in the Light of *Objective Correlative*

A LA LUMIERE DE L'OBJECTIF DU CORRELAT DES POEMES DE JOHN KEATS ET SUHRAH SIPIHRI

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Abstract

What Eliot meant by objective correlative was the conversion of emotions, not through expression, but an outer correlative of inner feelings – this kind of evoking emotion in the preserver can transparently correspond with Keats's theory of impersonality. For Keats, the process of poetic perception includes the poet's sympathetic identification with natural objects during moments of intense observation when the poet loses himself into an object, experiencing the details of the object through heightened perceptions and intuiting qualities or realities of the object not otherwise perceived – an oft-cited example is Keats's odes. Amazingly, this hypothesis about Keats's theory of impersonality or simply objective correlative can be equated and aligned with the term called 'abstraction' and its prominent exponent, Suhrab Sipihrî in Persian literature. Considering such a perspective in mind, the present study is to foreground the manifestation of the terms impersonality and abstraction or simply objective correlative in the poetical vocations of Keats and Sipihrî who lived in two remote continents of the world: Asia and Europe.

Key words: Objective Correlative; Abstraction; Eliot; Sipihrî; Emotion; Perception

Résumé

Que signifie Eliot corrélat objectif était la conversion des émotions, et non pas à travers l'expression, mais une corrélatrice extérieure de sentiments intérieurs - ce genre

d'évoquer l'émotion dans le conservateur peut de manière transparente correspondent à la théorie de Keats de l'impersonnalité. Pour Keats, le processus de perception poétique comprend identification sympathique du poète avec des objets naturels dans les moments d'observation intense quand le poète se perd dans un objet, connaît les détails de l'objet à travers les perceptions accrues et de l'intuition des qualités ou des réalités de l'objet n'est pas autrement perçu - un exemple souvent cité est odes de Keats. Étonnamment, cette hypothèse sur la théorie de l'impersonnalité de Keats ou de tout simplement corrélatrice objectif peut être assimilée et aligné avec le terme appelé «abstraction» et son exposant de premier plan, Suhrab Sipihrî dans la littérature persane. Considérant une telle perspective, la présente étude est de premier plan, la manifestation de l'impersonnalité termes et abstraction ou tout simplement corrélatrice objectif dans les vocations poétiques de Keats et de Sipihrî qui vivaient dans deux continents éloignés du monde: Asie et Europe.

Mots-clés: Objectif du Corrélat; Abstraction; Eliot; Sipihrî; Emotion; Perception

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INTRODUCTION

The poet, declares Eliot, does not infuse his writings with his emotions; rather through escaping he impersonalizes his work by choosing objects having no relation with that specific feelings and events which remind him of the personal emotion, memory and feeling. Extrapolating Eliot's view on objective correlative, one is indirectly reminded of Keats's statement, "through suspending

his own self and destroying his own identity, Keats the man becomes Keats the poet. In most of his poems, he tries to destroy his own identity to become selfless and impersonal” (1958, p.34).

Taking into account such a hypothesis, a plausible affinity and uniqueness can be articulated between objective correlative or impersonality on one side and the term called ‘abstraction’ in Persian literature. Dr. Muhammad Shafi Kadkani, affirming the appropriateness of equating these terms, believes that “every work of art is based on abstraction, in which some chosen objects, events, or situations associate the poet’s impersonal ideas or emotions indirectly; in other words, the concrete objects embody the poet’s abstract ideas and emotions”(2002, p.63).

By a strange web of concatenation, a parallelism can now be traced between Keats’s and Sipihrī’s artistic vocations in the light of objective correlative. Suhrab Sipihrī, on this side of the continent, was one of the most heterogeneous hunter of objective realities ever existed in the art and literature of Iran. He was a follower of Nima Yushij (known as the father of modernity and blank verse in Persian literature) who said that:

When an artist faces the realities of life, he would abound with feelings which turn into a piece of art in an appropriate time; hence, the artist’s objective experience leads to creative art. Then art (including poetry) is the result of the artist’s hesitation moment in which he abounds with observations. In this moment the artist retires to create art (poem) by objects, situations, though these objects may arise in poetry by terms such as metaphor, allegory, allusion, metonymy, synesthesia, etc (2001, p.54).

In fact, the poetic process depends upon poet’s active sense of perception, and imagination, which is described by Keats in his comments about the general characteristics of the poets. In a letter written on October 27, 1818, Keats observes that,

as to the poetical character itself...it is not itself-it has no self-it is everything and nothing-it has no character....it lives in gusto, be it foul or fair...mean or elevated...what shocks the virtuous philosopher delights the Camelion poet. It does no harm from its relish of the dark side of things any more than from its taste for the bright one; because they both end in speculation... A poet...has no Identity- he is continually....filling some other body (1958, p.149).

Thus the process of poetic perception includes the poet’s sympathetic identification with natural objects during moments of intense observation when the poet loses himself in an object, experiencing the details of the object through heightened sense perceptions and intuiting qualities or realities of the object not otherwise perceived.

Presumably, the poet is not able to reach impersonality without completely surrendering himself to the work and the object under process. This process is termed as Empathy by Fitchener, and the very term, as quoted by Gray, “suggests the artist’s sympathetic imagination, the capacity to forget his own personality and enter

imaginatively into the existence of others and other kinds of existence” (1984, p.72). Put differently, empathy, we may suggest, is an involuntary projection of ourselves into an object. Accordingly, Keats’s poetry is predominantly aesthetic and sensuous in appeal, and it contains empathy as the point of central concern. The idea proposed here will be of use when we see that Keats, at times, metamorphoses himself into objects like animals to experience different situations. In this sense, Keats says “if a sparrow comes before my window I take part in its existence and pick about the gravel...I become a part of all I see” (1958, p.53). Furthermore, the poet’s power of finding objective correlative is based on his compatibility with this world which is created all the way through his sensibilities and perceptions. The poet, in his successfully poetic endeavor personifies the objects as he detaches himself of personal feelings and thoughts.

At a shared sense of dialectics, Eliot’s true and insightful poetic originality was to be gained by submission to ‘tradition’ by impersonality, and by claiming that “poetry is not a turning loose of emotion, but an escape from emotion: it is not the expression of personality, but an escape from personality” (1983, p.121), and by the creation of an objective correlative, an adequate externalization of the author’s private feelings. The idea of the objective correlative which Keats and Sipihrī advocated in their poems is firmly grounded in their power of implying worldly ideas to the readers objectively and not through direct expression. Whereas, most researchers, in comparative studies, try to trace the influence of a text or philosopher on a specific text, we intend to show parallels between the underlying usages of the term objective correlative in two kinds of poetry having entirely different cultures. The parallels are explored through analysis, but the question of manifestation remains in the realm of speculation because cross-pollination of thoughts can never be proven conclusively.

EVALUATION OF KEATS’S AND SIPIHRI’S POEMS

Considering the above hypothesis on the affinities enrooted between objective correlative or impersonality and abstraction we can now draw a parallelism between the works of these two poets, beginning to compare Keats’s *Endymion* and Sipihrī’s *Always*. It is of primary importance to note that both of the poets have implicitly described their Animas, taking into consideration the postmodern Jungian assumption, in these poems. Anima is an archetype or myth which originates in the collective unconscious. Jung declares that “collective unconscious describes the psyche which is not perceptible, I call it Psychoid” (1998, p.436). Hence Anima is spiritual, everlasting, immortal, and human being has longed

for immortality since Plato's times. Poets like Keats and Siphri are in quest of immortality; therefore they describe their wishes in the form of a spiritual quest for the celestial female. Most presumably, Anima appears in the dreams, pictures, poems, and tales in the female figures. Here in the *Endymion*, the female figure (Keats's Anima) appears in the shape of the goddess, or maiden, and for Siphri, she is the "primitive nocturnal nymph of speech". Indeed these female figures are used to objectify a concept or allegorizing a notion, since the poet writes in order to let his Anima appear indirectly; he is actually in quest of immortality, and by impersonalizing his wish, the poet shapes an organic female figure and evokes the same in the readers. The following extract from *Endymion* is a transparent testimony to this fact:

He sinks adown a solitary glen, Where there was never sound of mortal men... Now, if this earthly love has power to make Men's being mortal, immortal; to shake Ambition from their memories, and brim Seems all this poor endeavor after fame, To one, who keeps within his steadfast aim A love immortal, an immortal too (lines. 841-850).

Here, in the second book of the poem, Endymion arrives at a mysterious place 'where there was never sound of mortal men...' Can this be a realm of immortality? It is actually, the realm which was sought in a love-quest for a maiden visited by the poet in his celestial visions during the first part of the poem. Endymion, during the quest, acquires some knowledge that 'earthly love has power to make Men's being mortal', but through continuous inquiring, 'the earthly love is able to make men immortal as well', hence Keats concludes that, if somebody loves an immortal being, he will be immortal too. There is a wish of immortality injected in these lines; a wish which is hidden in a love-quest which is equated with Keats's personal emotion. So through an imagined self destruction or loss of personal identity, Keats identifies himself with a beloved outside himself, and escapes from the material limits and self-centered condition of ordinary experience, to achieve a 'fellowship with essence'. It appears that neither of the poets, that is, Keats and Siphri did directly mention the Jungian Anima in their poems; therefore they must have objectified it. Wardburg believes,

the goddess visits Endymion in sleep, and when he awakes he resolves to seek her through the world. After numerous confusing adventures he meets an Indian maiden who is sad and home sick, lamenting a lost love. He is sorry for her, and because of this, he falls in love with her, and for a time he forgets his goddess. This seems an infidelity, but it is not really so, for in the end Diana and the Indian maiden turn out to be the same. That is to say, ideal beauty can only be achieved by love and sympathy for the beauty immanent in human life. Endymion succeeds in his quest, but only by apparently compromising his love for a goddess by his love for a mortal (1963, p.142).

Indeed, the poet sets up and searches to solve the basic oppositions between the inevitably mortal pleasures and the conceived possibility of immortal delight in human's life. Thus, it can be said that Endymion's wanderings

become the quest of the poetic soul for communion with the ideal and his agonized vacillation between the maiden and goddess, and the final change of one into the other is taken to indicate the seeming conflict and ultimate harmony of the actual beauties of this world with ideal beauty. The allegory (Anima) totally fails as his own intensity and authenticity of a unique mystical vision invalidates his weak and faltering espousal of borrowed philosophy. However, both of the poets triumph in their bold renunciation of that espousal. The earth is now heavenly, too. The dichotomy disappears and the two (ideal, and reality) realize oneness.

Similarly, in Siphri's *Always*, the poet faces the celestial figure; this nymph inspires the poet in his poetic creation. Husayni explains that "this nymph or celestial figure is an immortal who is leading the poet to the everlasting truth" (1997, p.231). Their poems being objectively dramatic, do not apostrophize the concept of Anima, and there is no evidence with which one can call the celestial woman as being the mistress to either Keats or Siphri, because of the spiritual, celestial, and immortal entity in their poems. Indeed, these descriptions are great examples of the term objective correlative. They associate the poet's quest for ultimate harmony of the actual beauties of this world with ideal beauty. The poets are in their pursuit of ideal beauty, in order to be immortal, because immortality is one of the human's longing. Siphri says:

Speak, O primitive nocturnal nymph of speech!
Under the very emotional boughs of wind,
Give in my childhood, to me.
Amid these black always.
Speak, O colorful sister of perfection!
Fill my veins with softness of intelligence.
Reveal my pulse on roughness of love's breath (lines. 6-12).

To Keats 'A thing of beauty was a joy forever' and a thing is not an abstraction, it is just itself. Only egolessly sensitive and receptive senses are required for its perception. No intuitive faculty is required. Beauty is omnipresent in the world of space and time. Beauty moves towards beauty in any movement. This turns the succession of time itself into a stillness of eternity.

Ode to a Nightingale is somehow saturated with idea of the term 'Empathy'. Gray believes that "it is a literary term coined by Fitchener to suggest the artist's sympathetic imagination, the capacity to forget one's own personality and enter imaginatively into the objective existence of others and other kinds of existence" (1984, p.72). In a thoroughly absorbed contemplation, Keats establishes a complete identification with the nightingale's world in *Ode to a Nightingale* by annihilating his own personality and undergoing what is called an inner mimicry. All these illustrations are intended to mark Keats's sense of beauty, art and impersonality as well, and this is what Siphri craves for in his poem *An Oasis in the Moment*,

If you come to me,
I'm behind nothingness.
Behind nothingness is the place.
In the behind nothingness, the veins of air abound with
dandelions
Which calling of the furthest bush of soil (lines. 1-5).

Commenting on the lines Husayni(1997) says "here the poet impersonalizes himself to become one with nothingness, where, there is no trace of industrialization, the dandelions of the poem call people; however, this can be the poet's utopia" (p.64). Another parallelism can further be drawn between the objective description of autumn in Siphri's *Simple Color* and Keats's *Ode To Autumn*. Siphri in *Simple Color* says:

Sky, bluer, water bluer.
I'm on the veranda, Ra'na is near the bond.
Ra'na is washing clothes.
Leaves are falling.
It is a forlorn season, my mother said in the morning.
Life is an apple, said I, it should be bitten by its peel....
It's full sunshine.
The starlings came.
Ladanums appeared recently.
While I crack a pomegranate says aside:
I wish the seeds of these people's hearts were visible.
The pomegranate juice spurts into my eyes; I become tearful.
My mother laughs.
Ra'na does too (lines. 1-14).

The first view of the poem is its title, *Simple Color* signifying Siphri's genius and gift of phrasing, and this is displayed throughout his poetry. Here, in this scene, autumn is shown by the pictorial images and objects, like 'the falling leaves', 'the starlings came', and 'Ladanums appeared recently'. The latter refers to the special kinds of birds that appear during the autumn season, which is accompanied with the poet's eating the special fruit of autumn, 'pomegranate'. The poet actually conveys the autumn scene not through a direct description, but through certain objects and situations. The view has tactfully made objective so that it can as well be seen by the eyes as felt by the heart. The external situation is adequate to convey the emotional scenic of autumn in a characteristically Siphrian way. Instead of communicating the scenic view of autumn directly, the poet has embodied them in a chain of objects and situations, which suitably communicate the same to the readers. Furthermore, in the line 'life is an apple, which should be bitten by its peel', objective correlative is foregrounded by the combination of bitterness, and sweetness in the life which is associated in an apple. Here, Siphri metaphorically imagines 'life' as 'an apple' which implies the combination of both suffering, and enjoyment in one's life; the life sweetness is the flesh of an apple, and its bitterness is the peel. Here, the objective correlation of the things indicates one's capacity to live with binary oppositions, not to act to identify the moods and modes of sufferings of the other, or one's own, though it is the way of translating into more

easily apprehended tongue.

Additionally, the line 'I wish the seeds of these people's hearts were visible', is a palpable example of objective correlative - what is made clear from this sentence is Siphri's longing for people to be honest, like the 'pomegranate' of the poem whose body is honest and whose seeds are clear and visible. The next line 'the pomegranate juice spurts into my eyes', alludes to Siphri's dramatic interest, and tends to confront the reader within the scene.

Whereas Siphri alludes to autumn season by using natural objects, Keats describes it as a harvester; he personifies a concept, and invites the reader to visualize the literal term in the human shape. In fact, *To Autumn* reminds us of the Keats's letter to Hamilton Reynolds, in the September 21st in which he says:

how beautiful the season is now- how fine the air. A temperate sharpness about it. Really, without joking, chaste weather-Dian skies-I never liked stubble-fields so much as now-Aye better than the chilly green of the spring. Somehow a stubble plain looks warm- in the same way that some pictures look warm (1979, p.96).

Here, again, Keats draws the picture by words, his genius and gift of phrasing is demonstrated by word-combinations like 'a temperate sharpness' in the air, and the 'stubble- fields'. By referring to Dian and other Hellenic allusions, he asserts his fondness of classical myth; he prefers the excitement of the chase to the delights of love. Hamilton believes that "Diana was the goddess hunter of the moon and of chastity" (1921, p.46), and Blackstone claims that "in this letter, Keats is both subjective, and objective. Objective, in mediating the dry bracing quality of the white land air that Keats so much loved; and subjective, in welcoming the friendliness of sundrenched spaces" (1959, p.34). Keats here reflects on the reconciliation of the opposites, that is, the warm sense, and the chilly sense. He does it by producing such phrases like 'the chilly green of the spring', and 'warm stubble-field', in order to associate autumn's atmosphere with 'a temperate sharpness in the air'. He opens his poem *Ode to Autumn* in:

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch- eyes run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimmed their clammy cells (lines. 3-13)

In spite of people's fallacious beliefs about the grieving quality of autumn, Keats describes it as a pleasant and sensuous season of the year, so he nullifies this common belief about autumn. Keats's poem is characterized by complete objectivity. The poet neither

keeps himself absolutely out of the picture, nor does he expresses any emotion whether of joy or melancholy. He gives the objects of feeling, not the feeling itself; it is communicated to the reader by a skilful objective equivalence of imagined sensory impressions. In Keats's *To Autumn*, the reader is brought face to face with nature in all its richness of tint and form, it is a lyric of Keats's objective, unbiased sense of creativity; on the other hand, the poem breathes the spirit of Greek poetry. There is the Greek touch in the personification of autumn, and there is the Greek note in the poet's impersonal manner of dwelling upon nature. Autumn is described as the season during which there is a lot of mists in the air and during which fruits come to maturity. In the lines, *Close bosom-friend of bless*, Keats personifies 'the sun and autumn' as two intimate collaborators who work together to bring about the ripening of fruits. In other words, Keats objectifies the season of autumn to help the sun in bringing the fruits to maturity. Though, the word 'conspiracy' seems to be a paradox, yet it does not refer to any evil or wicked ties between the objects used in the poem, rather it has been reasonably wrought as the gateway of the mystic realm of nature (the season and the sun). Keats has introduced and suggested the change as a law of nature.

Embroidering on the same issue, Wheelwright argues that "Seasons are archetypes; there is a mystical submersion into cyclical time, a kind of immortality to the mysterious rhythm of Nature's eternal cycle, particularly the cycle of the seasons" (1962, p.114). In the preceding lines of the poem, 'with fruit the vines that round the thatch-eaves run' Keats tactilely draws the picture of the vines becoming loaded with grapes. The vines run round the edges of thatched roofs. It is the sun which brings the grapes to maturity. Autumn cooperates with the sun in this process, here; again by calling upon the natural objects the poet associate his readers with autumn and its extraordinary beauties in an objectively Keatsian manner. In some other lines of the poem, Keats goes on saying that, during autumn the branches of the apple tree are bowed nearly to the ground with the weight of apples, this becomes an object of greeting and a welcome note to all the trespassers to come and eat apples right from the tree. Autumn is shown with all its fruits that are filled with sweetness through and through, and this can imply that the blessings of this unpleasant season are far more than any other season of the year. After the 7th line of the first stanza, Keats, in a Sipihi-like use of pomegranate, uses other objects to communicate facts and emotions connected to autumn:

To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, next flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimmed their clammy cells (lines. 7-11)

The objective bounty of autumn is shown through and

through; the pumpkin grows bigger and bigger, and the hazel nuts are filled with a sweet kernel. Certain flowers also bloom in autumn. The bees suck the sweetness of these flowers in order to make honey. Here, again, Keats by using the external situations and natural objects presents the picture of autumn with its full entity before the eyes and heart of the readers. The poet, never in actuality, mentions the name of autumn directly in his ode, other than the title, he actually foregrounds it in the reader's feelings using objective correlative.

In the next stanza for which *Ode to Autumn* has become a touchstone, Keats personifies autumn as a woman performing different tasks associates with that season. Autumn is depicted as a harvester sitting carelessly in the field during a winnowing operation: as a tired reaper fallen asleep in the midst of reaping, as a gleaner with a load on the head, and as a cider-presser watching intently the apple-juice flowing out of the cider-press. All these mechanical operations are characterized by complete objectivity; the poet keeps himself absolutely out of the picture. He gives the objects and situations of feelings and concepts, but not the feelings itself. The reader is brought face to face and heart to heart with nature with all her richness of tint and form, and this is how it foregrounds itself in an objective correlativity of Keatsian manner and mood.

In an amazing similarity, Sipihi in *The Solitude of Sight* illustrates autumn while objectifying his personal emotions and concepts. The poem opens in:

The pines, too tall,
The ravens, too black
The sky blue enough.
The stone fences, observations, and abstractions;
The garden path continued as far as naught.
The tin roof is ornamented by sparrows,
The sunshine straightforward,
The soil satisfied.
As far as eyes could see
There was the autumn's cleverness (lines. 1-10)

Here, like Keats, he calls upon the natural objects such as 'ravens', a black bird which signifies autumn in Persian literature; it aptly implies the democratic tone of the poet for representing the season through a most deserted bird in Iran. The bared trees and paths in autumn are evoked by 'the pines too tall' and 'the garden path continued as far as naught' keeping himself aside, the poet represents autumn through his abstractness or objective correlative. Though the atmosphere of the poem is rainy and wet, yet the poet never mentions that, it has become objectified through situations like the hidden sparrows under the tin roof, and the soil which is now satisfied. The implication and feeling of the rain is given to the readers but not the feeling itself. The 'tin roof ornamented by sparrows' and 'the soil satisfied' are parts in the poem signifying objective correlative, because the poet associates humidity, instead of expressing the rain directly. In some other parts of the poem, autumn is personified by the poet invigorating its

presence in phrases like 'as far as eyes could see' and 'there was the autumn's cleverness'.

Another concept which prevails in the poetry of both poets is the issue of death. It seems that necromancy or the subject of decay and death haunts Keats's and Sipihrri's minds. The personification of death in the works of both poets emphasizes the mobility appeals; and the transience of life that is not controllable by human being is objectively demonstrated in their literary works; the phrase 'the transient pleasure' is a plausible fact to that. In some other parts of the poem, while praising death 'yet we think the greatest pain's to die' the poet thinks that death is an awakening (a religious experience). Keats in *Ode to a Nightingale* says:

Darkling I listen; and for many a time
I have been half in love with easeful Death,
Called 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 (lines. 51-55)

As Keats hears the nightingale's song in the darkness, he remembers how on many occasions in his life he has wished for death that would bring a release from the burden of existence. More than ever before, he now feels a desire to die, though he likes to die a painless death: 'to cease upon the midnight with no pain'. The nightingale continues to pour forth its ecstatic melody even when he is dead and becomes completely deaf to it. In this regard Keynes says that "on many occasions in the past he feels attracted by death which ends a man's troubles and brings him peace and comfort" (1946, p.86).

Here, in the second line, death is personified to a beloved which objectively implies the poet's necromantic tendency towards the materialistic world; its ceasing quality intensifies the fearless and amazing quality of death. Furthermore, Keats implores death 'to take into the air his quiet breath /called him soft names in many a mused rhyme', since his quiet breath is gradually taken into the air which brings death more near. In the next line 'now more than ever seems it rich to die', Keats paradoxically and most objectively implies that it is rich to die which is a point to, a kind of dying into a newer life. An in the line 'in such ecstasy! /Still wouldst thou sing and I have ears in vain' the poet, not through direct description, objectifies his own death; his mental interest has been made objective so that its hidden implication challenges one's mind and heart. Consequently, Keats's terminating phrase 'I have ears in vain' is a synecdoche in which the poet objectifies his own death to strengthen the life of the art and music of the bird since ears stand for the soul. Indeed, the outer correlative of inner feelings and the intended concept is transparently implied to the readers in a Keatsian way.

Sipihrri also personifies death in his poems *Traveler* and *The Water's Footsteps*, he says in the latter:

Coming from behind as gently as the steps of death
Putting its arms around our shoulders

And beside the incident, we drink up the warmth of its
Bright fingers like a tasty poison.
Do you remember "Venice"?
And on the quiet canal?
In that rattling quarrel of water and earth
In which time was visible beyond the prism
The shaking boat shook your mind:
The haze of habit always covers the ways of observation
One should always walk with a fresh breath
And one should blow
To wipe the dust off the golden face of death (lines. 164-177).

Shamisa, commenting on this stanza, says that:
there is a vague sense of future prediction of death in every human being. The first line of the poem 'coming from behind as gently as the steps of death' objectively refers to the human's gentle steps, which is attributed to death (1987, p.45).

By providing a semi-accidental situation through 'beside the incident' Sipihrri objectifies the presence of death around every human being, which is like a drink of 'tasty poison'. Similarly, Sipihrri tries to associate death through the Grand Canal of Venice which is being surrounded by the beautiful buildings and palaces; in addition through the auditory images 'in that rattling quarrel of water and earth' the poet evokes the sound hit of water and beach. In the preceding line, 'in which time was visible beyond the prism' Sipihrri indirectly shows that death can be seen through the multi-colored rays of a rainbow, but does not name the relation; put differently, he foregrounds objective correlative which embodies colors in the prism. Furthermore, the line 'the shaking boat shook your mind' reminds the dying person of the previous lines that all these were imagination, and that he is conscious again because of 'the shaking boat'. Associating the Grand Canal of Venice with death as advocated by Sipihrri is justified by Jane Eidi's observation "those who experienced death, coming back to this world, remembered a long canal" (2003, p.35). Additionally, Sipihrri in 'the haze of habit always covers the ways of observation', may refer to the experience of death, which objectively implies to the feelings of man's biased experience. In the next line, the poet recommends the reader to 'walk with a fresh breath', this implies that one should live with new sense of observation in one's existence; the 'fresh breath' of the line objectively invites the readers to gainsay the old ideas for modern innovative perceptions. The poet, in the line 'and one should blow', asserts that one should not be a habitual follower of one's antecedents, instead 'to wipe the dust off the golden face of death', that is, one should not be a monotonous follower of the traditional tendencies to death as being ugly and dark. However, Sipihrri reveals that death possesses the golden face, in this sense, he personifies death again like Keats, foregrounding objective correlative as well; instead of saying that 'death is beautiful', they associate death by some pleasant and beautiful objects to remind the readers that death is not ugly, and to pertain objective correlative, because there is no evidence of their direct presenting of

personal emotions. Sipihrī further says that:

And we should know, life would lose something,
 If the worm did not exist in the world
 Our hands would search something, if death did not exist...
 And we should not be afraid of death.
 Death is not the end of pigeon.
 Death is not an inverted cricket.
 Death is flowing in the mind of locust tree.
 Sometimes death picks up sweet basil.
 Sometimes death drinks vodka.
 Sometime he has sat looking us.
 And we all know,
 The lungs of pleasure abound with the death oxygen (lines. 48-59).

One of the metaphysical concepts among the Romantics is the idea of reconciliation between the creative potentiality and youth, however, it is the creative power which makes the artist lose his intensity as he is grown in years. Therefore, English Romantics like Byron, Keats and Shelley had necromantic desire mixed with their creative potentialities; and their premature death is the satiation of this enflaming desire. By placing such a personal face on such a distant and inconceivable end, both Keats and Sipihrī manage to approach their questions and thoughts of death in a more concrete manner. Both of the artists, by personifying death, introduce a stylistic manner that pervades much of their works.

CONCLUSION

The above study has reasonably demonstrated the manifestation of the term objective correlative in Keats's and Sipihrī's poems. Both the poets have aptly incorporated, in most of their poems, the technique of shifting worldly ideas to the readers by challenging their thoughts objectively and not through direct expression—and this is where the pleasure of reading literature lies. They feel assured that they should write from the mere yearning and fondness they have for the beauty. They may not represent their own subjective voices, somehow they express the unheard voice of the other characters in whose souls they dwell. Through their poetic vocations they somehow coin their impersonality, and through an active imagination as their highest faculty they could make themselves empty in order to receive the outside world rather than the inside world. In this way they could, selflessly and simultaneously, sympathize and empathize with other creatures. So we can boldly suggest that Keats's idea of impersonality paves the way for Eliot's objective correlative. This idea is based on impersonality of the poet in which something other than personal emotion exists. For example, Keats's tendency for immortality wears the gown of Endymion, and his dramatic technique, illustrated in *Endymion*, reveals the poet's wish for immortality. As stated before, dramatizing one's vocations, as incorporated

in the works of these poets, is a way of objectifying the correlativity of the world around their perceptions the application of which was demonstrated in Sipihrī's pictorial poetry. In Keats's *Ode to a Nightingale*, and Sipihrī's *By Hidden Bird*, the tendencies of both the poets to Aestheticism arise by means of objective correlative, containing this message that art is immortal. On the other hand, craving for death appears in the personification of death in Keats's *Ode to a Nightingale* and Sipihrī's *Traveler* and *The Water's Footsteps* through objective correlative, so it can be claimed incontrovertibly that they either try to give objects of feeling, not the feeling itself, or they sympathize with the observed objects, thereafter, converting it to empathy, and consequently putting themselves in those objects. In their poems, they tend to glean and dramatize the worldly pictures around them, and this aptly foregrounds objective correlative in its real sense. It seems that the hidden spring of action often lies in their thought and imagination which sometimes become as vivid and powerful as to qualify for deception as the drama of interior.

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