



“The Burden of the Mystery”: Keats’s Reflections on Religion and Death

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Abstract

Long time has passed since John Keats died but still his literary heritage continues to inspire numerous researchers. The reason of such interest in Keats’s personality is the universality of themes that he encapsulated in his poetry. Keats’s works incorporate the fears and strivings to grasp all mysteries of the universe illustrating impermanence of life and strength of human spirit. Especially the poet explored the topics of death and religion creating his works “On Death”, “To Autumn”, “Written in Disgust of Vulgar Superstition”, “God of Meridian”, “Why Did I Laugh Tonight?” and “When I Have Fears That I May Cease to be”. Keats is also known for his progressive ideas of personality and process of individuation, which can be compared to the works of Carl Jung. The current research implements analytical analysis of several poems in the implementation of the Jung’s theory of individuality in order to explore the topics of religion and death more accurately. The study aimed to reveal the connection between the ideas applied in Keats’s works and Jung’s framework of individuation. The research made the conclusion that Keats was ahead of his contemporaries fostering the ideas of freedom of the individual from the restrictions of religious superstitions and promoting the power of spirituality and intellectual development.

Key words: Carl Jung; Enlightenment; Individuality; John Keats; Spirituality

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INTRODUCTION

Not all people breathing their last are able to leave a legacy so powerful to be remembered long afterwards. Men of art usually have more opportunities not to be sunk into oblivion. Moreover, even among artists and poets future generations hardly remember even half of them. It is not the same case with John Keats, as during his dramatic short life the poet managed to leave a remarkable literary heritage that is still remembered by the modern community of researchers as well as among the ordinary public. Keats passed away in 25 and he produced three volumes of poetry, letters, and miscellaneous pieces within a four year period of active work. It is hard to imagine what his legacy would be if his destiny was less tragic. While the body of Keats’s works is quite substantial, the topics he raised in his literary pieces related to the most external and perplexing themes of the existence of mankind.

The themes of death, religion, and spirituality pervade the works of John Keats making his poetry philosophy, exalting, and mysterious. “Can death be sleep, when life is but a dream” wondered Keats in his poem “On Death”, but whether he found an answer or not will remain a secret. It is difficult to recall a poet, an artist, or an author whose works were not bound to their experience and personal life. The poems written by Keats are not exclusion from this rule, as the topic of death that became central in his

works made the poet questioning religion and spirituality. The current research is focused on the topics of death and religion in Keats's works.

1. THEORETICAL FRAMEWORK: IDEAS OF THE ENLIGHTENMENT AND JUNG'S INDIVIDUATION

John Keats was a representative of the time that was fond of the ideas of the Enlightenment, he also managed to outstrip his contemporaries in vision towards the world. Being born in the age of transition of the Enlightenment and Romanticism, John Keats drew inspiration from both frameworks. Keats is considered to be the follower of its ideas while the period of Enlightenment was in its final stage. Not by chance the period of Enlightenment is called as the Age of Reason. This period was remarkable for the first substantial scientific attainments embodied primarily in the Newtonian kinematics (Fermanis, 2009, p.15).

This revolution in physics inspired the thinkers of Enlightenment to claim that understandings of the reality and truth are connected to a reason, aesthetics, and ethics that has to free people from superstition and religious dogma (Ibid., p.17). It is considered that the period of Enlightenment brought humanity the ideas of humanism and liberalism ending the rule of Church and decreasing its influence on all spheres of life. In the works of Keats it is possible to find the skepticism towards religious beliefs. Even if the author's works were pierced by romantic symbols and epithets, he was the proponent of knowledge and reasonable explanation of the world.

It is possible to claim that Keats's sense of individuality was conveyed in the theoretical framework of Carl Jung. While Jung was working in a different historical period, the analysis of Keats's heritage points to the ideas fostered by Jung. Specifically, Jung's vision of individual and the process of individuation can be noticed in the works of Keats. According to Jung, a person becomes an individual through the process of differentiation from the general collective psychology (Jung, 453). Moreover, Jung implied that the process of individuation includes the "personal and collective unconscious into conscious" (Jung, 451). The final result of the individuation process is maturation, high sense of responsibility, and strivings towards absolute freedom (Jung, p.454). Such ideas were embodied in numerous works of John Keats where the poet synthesized his ideas of Enlightenment and a strong sense of individuality.

2. PURPOSE OF THE STUDY

The presented research aims to reveal the connection between the Keats's ideas towards religion and death and the Jung's framework of individuation. Additionally, the current analysis has the goal to recognize the synthesis

between Keats's visions of church and the ideas of Enlightenment. Keats's multiple texts are analyzed, like "Written in Disgust of Vulgar Superstition", "God of Meridian", "On Death", "To Autumn", "Why Did I Laugh Tonight?" and "When I Have Fears That I May Cease to be" as well as the letters to his friends. The analysis of Keats's literary heritage is intertwined with Jung's framework and the ideas of Enlightenment.

3. ANALYSIS OF KEATS'S WORKS

3.1 Biographic Roots of Death and Religion in Keats's Poetry

When writing to his friend John Reynolds, Keats characterized his perception of life as "the Burden of the Mystery" (Letters to Reynolds, 1918). In order to make this 'burden' easier, the poet advised to turn to the light of knowledge. Life was a burden indeed. Keats encountered with the severity of loss at the age of nine when his father died in a tragic accident that, as some scholars believe, led the future poet to question the matters of life and death (Corcoran, 2009, p.321). In the letters to Reynolds, Keats compared life to be in the mist and a "large mansion with many apartments" revealing his personal perception of existence. During that time, a 22 year old poet had to look over his ill brother who later on will die due to tuberculosis. A year before his brother's death, Keats lost his mother to the same disease (Bloom, 1987, p.29).

According to experts, Keats had aggressive and energetic nature that made him a troublemaker in school and later on, after the loss of his family members, the poet transformed this abundance of energy to his passion for knowledge (Corcoran, 2009, p.323). The trauma was very damaging for Keats making him to isolate himself from the world and dedicate his life to poetry and education. Other sources imply that while being a medical student and susceptible person, Keats was shocked by the state of the medicine in the 19th century (Wassil, 2000, p.419). Performing the surgery without anesthesia and high incidence of death are considered at least partial reasons for leaving this field by Keats and dedicated his life to poetry (Ibid., p.422). Keats had to encounter with the death himself despite of the desire to find the way out of 'the mist'. The poet died at the age of 26 sufferings from tuberculosis and mental health problems leaving for the future generation his legacy embodied in numerous works (Hewlett, 1950, p.15).

It is possible to claim that in his personal experience Keats related to Jung as well. Jung witnessed his father's crisis of faith, who was a priest in a local church. Jung implied in his later works that Christian theology made it impossible for his father to have a personal experience of God (Jung, p.452). Such experience made Jung come to the conclusion that the 'organized religion' was an obstacle rather than help for individual's experience of

spirituality. The analysis of Keats’s works produces the same conclusion, the poet as well as the psychologists seen the ideology of religion different to spirituality. In his essay “Dogma and Natural Symbols,” Jung states that “Dogma is like a dream, reflecting the spontaneous and autonomous activity of the objective psyche, the unconscious” (p.47). As well as Keats Jung saw religion as an escape of people from reality or conscious.

Joseph Severn, who accompanied Keats on his trip to Rome wrote to his friend in England “Keats is desiring his death with dreadful earnestness—the idea of death seems his only comfort—the only prospect of ease—he talks of it with delight—it soothes his present torture—The strangeness of his mind every day surprises us--no one feeling or one notion like any other being...” (Joseph Severn to John Taylor, 1821). Such “dreadful earnestness” is understandable, as Keats knew what his fate was. His experience matches his writing and topics the poet raised in his poetry.

3.2 Keats’s Perception of Religion and Spirituality

When analyzing Keats’s tragic experience and his morbid interest to death, it would be possible to assume that the poet turned to religion for answers. Keats chose another path (Barth, 2006, p.286). Moreover, he constantly criticized religious beliefs contrasting them with the advantages of knowledge. At the same time, some scholars link Keats’s vision to the ideas fostered by Enlightenment that appreciated reason and individuality opposite to authority. Specifically, in his letter to Leigh Hunt, Keats criticizes of the religious cults claiming that “the horrid subject of the dreadful Petzelians and their expiation by Blood—and do Christians shudder at the same thing in a Newspaper which they attribute to their God in its most aggravated form” (Keats, A Letter to Leigh Hunt, 1817). The atrocities committed by some religious cult made Keats detach himself from any form of religious beliefs.

According to Carl Jung, religion is more than an inherent set of beliefs or a method of worship where, but “the attitude peculiar to a consciousness which has been changed by experience of the “*numinosum*” (Jung, p.19). The term introduced by Jung relates to the state when a person experiences the sublime or the numinous, one should, in effect, be altered and alleviated in all aspects of his life. Jung’s perception of spirituality and religion was not embodied in straightforward scepticism, as it was in Keats’s works. The psychologist claimed that it is crucial for people to be careful with the religious ideology. Moreover, it is worth noting that Jung, as Keats, had problems with identifying spirituality and attitude towards religion (Ostas, 2011, p.335). Jung synthesized his dual perception of religion only after his long scrutiny of the miscellaneous religious practices of different cultural backgrounds.

Moreover, following the ideas of Enlightenment, Keats manifested his perception of religion in his sonnet “Written

in Disgust of Vulgar Superstition” where his negative attitude towards this matter is straightforwardly expressed:

The Church bells toll a melancholy round,
Calling the people to some other prayers,
Some other gloominess, more dreadful cares,
More harkening to the sermon’s horrid sound. (1-4)

While the author does not emphasize the power of reason directly, he expresses his ultimate unacceptance of the dogma. As it was noticed earlier, Keats praised knowledge and characterized it as the only way out of “the Mist” of life. It is not a surprise that the title of the sonnet reflects his vision of religion, which he considered to be opposite to the clear thought. While the text of the sonnet does not contain direct negative characteristic of church and religion, Keats uses such epithets as “gloominess” and “horrid” aside the main attributes of religion like “payers” and “bells”.

Such utilizations of epithets point to the associations which Keats had with the church and probably were attained with the deaths of his family members. At the same time, the poet implements “other” in two occasions showing that Keats wanted to distance himself from religion. Keats’s phrasing is quite revealing for the word “other”, which suggests that the church’s prayer is separated from what Keats might perceive as genuine or even important (Rohrbach & Sun, 2011, p.229). It is possible to note the tone of Keats’s sonnet, he shows his scepticism to people who are willing to put themselves into the gloominess and horrid of prayers. Further on, Keats writes:

Surely the mind of man is closely bound
In some black spell; seeing that each one tears
Himself from fireside joys, and Lydian airs,
And converse high of those with glory crown’d. (5-9)

“Black spell” and “closely bound” are two metaphors the poet uses to reveal the blindness of his contemporaries who willingly turn to “those with glory crown’d”. Keats shows his lack of understanding of people who avoid joy in life due to the postulates of dogma. Keats continues:

Still, still they too, and I should feel a damp, -
A chill as from a tomb, did I not know
That they are dying like an outburnt lamp;
That is their sighing, wailing ere they go
Into oblivion; - that fresh flowers will grow,
And many glories of immortal stamp. (9-14)

Keats refers to the theme of death again claiming that all people are destined to the same ending. He states that those overwhelmed with religion will die “like an outburnt lamp” avoiding joy of life and true knowledge. The metaphor of “outburnt lamp” compares religious mindset to emptiness and senseless of existence in the grip of superstition. Keats predicts that such practices will go “into oblivion” and new enlightening ideas will enter the minds of people that reflect the metaphoric expression “flowers will grow”. In an optimistic juxtaposition to the closing lines, Keats terminates the sonnet with a prediction that

the genuine prayer will be tuned for the glory of the “immortal stamp” (Gigante, 2011, p.483).

Robert J. Barth claimed that Keats acknowledged the existence of God, but he did not accept the existence of religious thought; yet, the ideas embodied in Keats’s poetry has given hope and joy to generations after him (Barth, 2006, p.297). At the same time, it has to be noted that Keats accepted not the conventional image of God, but more of its archetypal form believing that God exists on the level of human psyche. The poet promoted the individuality and the human thought opposite to religious prejudices. Keats neither characterized nor specified how he saw God, but his poems reflect his perception clearer.

At the same time, Keats acknowledged that God resides in the human heart, are visible in the writing “I am certain of nothing but of the holiness of the Heart’s affections and the truth of the Imagination... I have the same Idea of all our Passions as of Love they are all in their sublime, creative of essential Beauty” (Keats, Letters to Benjamin Bailey, 1817). This quote states that the ability of people to love is already the embodiment of divinity and essential beauty. “God of the Meridian” is a case in point.

Jung and his followers have not confronted the concept of religion, they rather replaced the notions of “soul”, “evil” and “God” with the psychological terms trying to explain the strivings of human being towards the spirituality. Jung implied that “unity and totality stand at the highest point on the scale of objective values because their symbols can no longer be distinguished from the imago *Dei*” (Jung, p.31). Here Jung connects people’s collective beliefs in God to the collective unconscious that, according to him, reside in the psyche of every individual.

As Keats, Jung claimed that in order to become individual, a person has to differentiate from the collective conscious, which was impossible while he/she is following the dogma. At the same time, Jung has his personal interpretation why people tend to turn to a church and to believe in its postulates. He insisted that the striving of human being towards religion relies within a collective pool of unconscious (White, 2013, p.90). The psychologist did not find the influence of church on the social life of people as the most significant factor of its affect.

Despite the absence of clear definition of God in Keats’s vision, there are several references in his letters where he speaks about a “Creator,” and a “High Power”. Keats’s letter to Haydon claims “but here I am talking like a Madman of greater things that our Creator himself made!... I hope for the support of a High Power While I climb this little eminence ...” (Keats, A Letter to B. R. Haydon 11 May, 1817). It is crucial to admit that, despite being in love with the ideas of Enlightenment, Keats’s views refer to agnosticism. Supposedly, Keats believed that someone/something was responsible for creating this

world because he refers to “High Power” and “greater things” Keats actually uses the similar epithets that the religion concerns God and his deeds (Scott, 2003, p.5).

At some point, Keats’s perception of God can be confusing or even controversial. The poet despises religion yet considering that ‘greater things’ are the responsibility of ‘Creator’. However, there is a crucial distinction in the views towards God, as Keats’s view implies that soul-making stems from self-exploration of an individual’s consciousness which, in effect, enables a person to be in the closest proximity of divinity, where divinity depends upon communication with direct, tempo-spatial realms. In the “God of the Meridian” Keats reveals his perception of God:

God of the meridian!
And of the east and west!
To thee my soul is flown,
And my body is earthward press’d:
It is an awful mission,
A terrible division,
And leaves a gulf austere
To be fill’d with worldly fear. (1-8)

In this poem, Keats continues claiming that greater things are the domain of God, while human bodies are “earthward press’d”. Keats acclaims that such destiny is awful, as the poet is striving for greater knowledge (Slote, 1958, p.39). Keats reveals that he has “worldly fears” acknowledging that his soul will flow. Here the author recognizes his ultimate fright of death and sinking into oblivion; he cannot accept the fact that his life will fade away eventually. It is also possible to suggest that while mentioning such epithet as “worldly” and referring to “division” Keats concerns the difference between the physical and spiritual. Such vision is characteristic of the Romanticism that considered higher matters to be the domain of the spirit rather than the body. Further on “God of Meridian” reveals:

Aye, when the soul is fled
Too high above our head,
Affrighted do we gaze
After its airy maze –
As doth a mother wild
When her young infant child
Is in an eagle’s claws.
And is not this the cause
Of madness? – God of Song,
Thou bearest me along
Through sights I scarcely can bear;
O let me, let me share (19-20)

Keats strives for obtaining the ultimate knowledge calling to God for sharing it with him. For portraying the moment of death when a soul is separated from the body, Keats employs a beautiful allegory of an eagle grasping his claws into a prey. Further on, Keats reveals how death generates conflicting emotions referring to madness. Keats implemented his fears, expectations, and aspirations

into the words of the poem. He is willing to encounter with the higher power and at the same time, the poet was afraid of death knowing that this process can be painful. Unfortunately, Keats encountered with the painful and agonizing ending, desiring to join with the Divine and to finish his sufferings.

Nevertheless, Jung separates between religion and spirituality and deems humans’ spiritual needs as central and profound as the archetypal patterns which administer our lives; yet he has a persisting doubt about the organized religion though his father was a protestant preacher. Jung reckons that authentic spirituality “was doomed to clash with the materialistic earth-bound passion to conquer matter and master the world” (Jung, p.43). Furthermore, Jung suggests that the deformation inflicted on the truthful spirituality became visible at the time of the Renaissance, in the period of which according to Jung, the clerics managed to restore the rule of church embodying their strivings into the restoration of the antique spirit. It is a well-known fact today that the image of the spirit was a disguise for the Church, but an attempt to renew the idea of medieval Christianity that was embodied in the art of that period (Jung, p.43).

Keats’ ideas encapsulated in his poetry were similar. The poet admitted that behind the mask of gloominess and the imposition of restrictions to joy and satisfaction from life, the Church tries to restore its power to influence people. As the framework of the Enlightenment underlined, people have to be reasonable in order to find their personality. It is possible to find the similar concepts in Keats’s and Jung’s beliefs as well.

4. DEATH AND INDIVIDUATION IN KEATS AND JUNG

Despite the fact that in his last period of activity, Jung became interested in mysticism, initially he dispelled the myth of death being a mystery. Jung emphasized that while it is difficult to interpret death, yet people do not have either to fear or to avoid this topic. According to Jung, the main purpose of the acceptance of death is the part of human life. Moreover, he underlined that “death is an archetype, rich in secret life, which seeks to add itself to our own individual life in order to make it whole” (Jung, p.302). Jung sees the perception of death as the concept existing in the collective conscious, where the fear of dying relates to the same collective fight of unknown.

In other words, death seeks to stimulate behaviours such as reflection, introspection, and more inclination to one’s soul, like an activation of a more acute sense of reality, including that aspect of self that exists outside space and time. Consequently, death strives to enrich the individual’s life and make it complete when one keenly fuses the opposites, life, and death. Justifiably, death is, by and large, a shunned topic and simultaneously very much

allied to one’s wholeness. As the result, Jung elaborates how these two opposite notions that cannot combine. He claims that being in the grips such fear minimizes the chances of individual to enjoy life (Jung, p.306).

Keats’s philosophy about death and Jung’s ideas on the same theme are similar. Death for Keats is a lingering premise that he wholeheartedly assimilates into his consciousness. His love and the hour of his death happen to be “the two luxuries to brood about over in walks, [Fanny’s] loveliness and the hour of death” (Keats, A Litter to Fanny Brawne 25 July 1819). Coupling these two themes in his deliberations would seem highly paradoxical, but in Keats’s intensity of feeling one would glimpse a sort of connection. Keats expresses his passionate intention to die, as in this case he wishes to leave only because he knows that tuberculosis will bring him suffering and agony, which he was afraid of throughout his entire life.

4.1 Keats’s Fears of Death in “When I Have Fears That I May Cease to Be” and “Why Did I Laugh Tonight?”

It was admitted earlier that Keats has suffered from the early decease of his family members, which initiated his utter interest in the topic of death. For Jung, a person has to accept death as a natural ending and a central element in the psychic structure without which one would not realize his own individuation. In “Why Did I Laugh Tonight?” Keats appeals to the spiritual forces emphasizing his denial of religious interpretation of death:

Why did I laugh tonight? No voice will tell:
No God, no Demon of severe response,
Deigns to reply from Heaven or from Hell.
Then to my human heart I turn at once (1-4)

At the same time, it is important to understand that Keats is not afraid of death per se, but the failure to accomplish things important for him. For the poet, death is a frustration, as it devalues all significant parts of human life. Death for Keats is the fear, the cure, the cause, and solution of human trouble. He appreciates life and joy as fear relates to the inability to create and write his works. In “When I have Fears That I May Cease to Be” he expresses the similar opinion:

When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,
Before high-pilèd books, in charactery,
Hold like rich garners the full ripened grain (1-4)

The poet reveals that he is afraid to leave this world untimely before he can express his thoughts and finish his works. Perhaps Keats was not content to fully absorb himself in visions of glory and fame for once he reasonably considered fame as his destiny he realized its futility, he began to question its significance and purpose. Keats went through a sort of self-questioning which is mostly experienced by people in middle age. To Keats, who condensed the experience of a life span into a career

of five years, the self-questioning came in his early twenties.

It was not the striving for fame, but the fear not to be able to express himself, as he believed that learning is a never-ending process where it is essential to embrace as much knowledge as possible. Despite the need to explain reasons of death and rationality of life, in both poems, Keats shows his attraction to mysticism and unknown that later on will overwhelm Carl Jung as well. In "Sick Bed Visions" Jung shared his mythical experience "it seemed to me that I was high up in space; far below I saw the globe of the earth, bathed in a gloriously blue light" (Jung, p.451). Such tendency and interest in the mystic traditions point to the desire of Carl Jung, as well as Keats, to comprehend the secrets of life and death. In his last period of literary experience, Keats tends to accept the inevitability of death and the natural cause that will eventually reach him.

Jung set the standards of how a person achieves his individuation; among which are the two discussed concepts: the peaceful incorporation of death; and the unwavering belief in the existence of God. Keats has compatibly met Jung's standards. Therefore, Keats augments his psychic components, alias the personal and collective unconscious besides his conscious, by integrating serene acceptance of death and spirituality. In the ending line of "Why Did I Laugh Tonight?" the poet claims "But Death intenser -Death is Life's high meed" (14). Keats emphasizes that for life to death is an award, as all things in life have to begin and end. Keats applied his philosophy to his visions, poetry and beauty that were keen to his soul and while he fervently dedicate himself to these two, his soul turned often with a sense of comfort, at times even almost of rapture, towards its reward of Death, whose image had never been unfamiliar to Keats's thoughts.

4.2 The Transition of Keats's Perception of Death: "on Death" and "to Autumn"

The analysis of Keats's works reveals a certain transformation of his visions towards death. When comparing the poems "On Death" written in 1814 and "To Autumn" created in 1819, it is possible to reveal the difference in perception of death (Hartman, p.45). While the second work does not refer to death directly, the meaning of epithets and alliterations point to the eternal theme of inevitable path. Perhaps death of one's wholeness is what transpires from such a disconnection from God, or "the absence of God" as Jung puts it. According to Jung, through such false practices the soul becomes in total bereavement of the actual spiritual nurture, the one to one relationship between the Divinity and the human. Keats's perception of death does not relate to religion, but the spirits of nature. In "On Death" the poet acclaims:

How strange it is that man on earth should roam,
And lead a life of woe, but not forsake

His rugged path; nor dare he view alone
His future doom which is but to awake. (5-8)

Keats wonders why people must suffer in the world comparing the death to awaken from such gruesome fate. It was admitted that here Keats shows his belief in "an immutable eternity of absolute being" when referring to death as a salvation from the life (Barth, 2006, p.285). Later on in "To Autumn" Keats revealed his acceptance of the "constitutive function" for himself "mutability and death". Specifically, autumn here is the symbolic representation of dawn of human life; when using such phrasing as "maturing", "ripeness" and "fruitfulness" the poet supports this acclamation. Keats goes on:

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-brimm'd their clammy cells. (8-11)

Keats recognizes that the flowers blossoming in summer will eventually fade away, so as humans enjoy their youthfulness thinking that "warm days will never cease". Such expression shows Keats's sadness regarding the fact that he, as many other people, will eventually encounter his autumn. At the same time, when reading "To Autumn", it is possible to recognize that Keats became reconciled with his lot (Roe, 1998, p.27). This assumption reveals the shift in Keats's expectations from life and death. While the tone of "On Death" is quite pessimistic where Keats bewails the fate of humanity, in "To Autumn", he advocates for acceptance of the natural order:

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,-
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue. (23-26)

Keats insists that spring has already gone and it is impossible to turn things around, yet it is still possible to enjoy the last days of living. Here, Keats romanticizes death, while in "On Death" the poet could not accept his destiny horrified with the painful ending of his mother and brother. "To Autumn" was written two years before his death and when it was published in 1820 the poet recognized the first symptoms of tuberculosis (Matthews, 1995, p.247). However, realizing that his end is near, Keats left poetry claiming "I have a habitual feeling of my real life having past, and that I am leading a posthumous existence." (Keats, Letters to Charles Brown, 1820). Both "On Death" and "To Autumn" have certain similarities reflected in Keats's vision towards death, purpose in life, meaning of living, and eventuality. At the same time, Keats chooses different instruments to reflect these themes. In the first poem, he is particularly straightforward, while in "To Autumn" the poet uses allegory and allusions to the natural way of life from season changes to the life of human.

CONCLUSION

The analysis of Keats’s works reveals that the poet was remarkably insightful and intelligent for his young age. While the poet is considered to be the representative of Romanticism and it is easy to find the relation to this framework in his poems, it has to be noted that Keats’s works embody several traditions. It is easy to find the evidence of his attraction to the ideas of Enlightenment, which is embodied in his emphasis on knowledge and reason. At the same time, Keats has a sense of spirituality apart from religious beliefs that were also found in the ideas of Enlightenment. The poet had visions that exceeded the ideas of his contemporaries, as Keats had the similar perception of individuality as the further developments of Carl Jung.

Jung, Keats considered there is one possibility to undergo the process of individuation successfully through the appreciation of knowledge and constant intellectual progress, even though he has never used such terms. Jung emphasized that the process of individuation related to the differentiation from the collective conscious as well as the ideas. They are relevant today, especial for the Western thought that puts individual above the collective. Keats and Jung realized that the attraction to spirituality is similar among people and the thinkers have the different perception of religion. Jung does not see religion as a threat to the development of individual; he claims it is a natural desire of human being to be a part of collective. Keats perceives the religion as an obstacle to the knowledge and truth, as the poet’s religion restricts people’s life.

Death is the topic, which is both controversial and disturbing for all human beings. For Keats, it was a theme of constant questioning and uncertainty. While realizing it is an inevitable ending, Keats was keeping questioning its nature and purpose throughout his entire life. In his early works the poet expresses his fears to die and to leave this world too early, yet in the end he managed to accept it despite the frustration. It is possible to conclude that Jung also questioned the same issues, as his interpretation of religion and spirituality was quite vague and he showed a tendency to change his opinion towards death and religion from time to time. His attraction to the mystic traditions serves as the representation of his inability to interpret questions that still are bothering humanity.

Keats’s literary heritage embodies the synthesis of advanced concepts on individual, life, death, religion, and spirituality. His striving for knowledge and development was ongoing and despite untimely decease. Keats’s ideas are relevant for the modern times due to

their thoughtfulness and complexity. Interpretation of individual’s relation to life, death, and unconscious still remains topical in the contemporary world. So as Jung, Keats was ahead of his peers presenting breakthrough ideas and perceptions of the environment and inner self.

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