



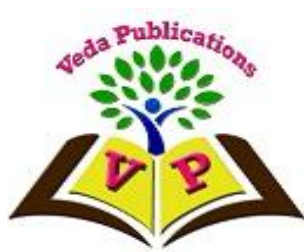
## JOHN KEATS AND KANNADASAN –THE GREAT VOTARIES OF BEAUTY A COMPARATIVE STUDY

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### ABSTRACT

John Keats and the Tamil poet Kannadasan are great worshippers of beauty. This paper discusses the concept of beauty as perceived by both John Keats and Kannadasan. The concept of beauty is in the minds of the individuals. This paper scrutinizes how John Keats and Kannadasan celebrate beauty in their writings and how similar and dissimilar are they in their approach.



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### I. INTRODUCTION

'Beauty' has been described as the combination of all the qualities of a person or thing that delights the senses and pleases the mind. However, it is beyond description because it depends on the taste of the individual. Moreover, it is an abstract word that cannot yield itself for easy definition. The concept of Beauty is in the mind of the individual and hence varies from one person to another and it cannot be termed as universal. It depends on the mind of the seer and is a 'subjective' experience. Both John Keats and Kannadasan are great votaries of 'Beauty' and this paper will scrutinize how these poets commemorate 'Beauty' in their writings and how similar or dissimilar is their

approach. The unparalleled, indescribable cosmic Beauty cannot be imagined in its totality. Further it reveals itself in various segments, as Natural Beauty, Human Beauty, Structural Beauty, Poetic Beauty and rarely as Divine Beauty. The concept of beauty can be identified as the most important feature of poetry. In every poet's mind there is a fact, so vital and so influential to ensue the spontaneous overflow that no one can write a poem without recognizing the feeling of beauty and they realize it in segments. But, the Romantic poets seem to be more sensitive in this aspect, since they are more associated with beauty with all its nuances, as they relate themselves closer to nature. Obviously, then, comes the question of their concept of beauty -- each one has a brilliant answer.



## II. JOHN KEATS - BEAUTY IS TRUTH, TRUTH BEAUTY

To John Keats, beauty is truth telling, as he declares in his most celebrated poem *Ode on a Grecian Urn*, 'Beauty is truth, truth beauty, -- that is all / Ye know on earth, and all ye need to know'.

But the Romantic Poets interpret beauty as a way to resolve the day to day human problems also. Beauty to Keats is relief, to Shelley revolution and change, to Wordsworth is a spiritual journey through personal experiences. Keats was considerably influenced by Spenser and like Spenser, was a passionate lover of beauty in all its forms and manifestations. The passion of beauty constitutes his aestheticism. Beauty was his pole star, as he saw the beauty in nature, in woman and in art. He writes and identifies beauty with truth. He was the most passionate lover of the world as the career of beautiful images and of many imaginative associations of an object or word with a heightened emotional appeal. Poetry, according to Keats, should be the incarnation of beauty, not a medium for the expression of religious or social philosophy. He hated didacticism in poetry. In a letter to his brother he wrote: "With a great poet, the sense of beauty overcomes every other consideration." For Keats the world of beauty was an escape from the dreary and painful life or experience. He escaped from the political and social problems of the world into the realm of imagination. With him poetry existed not as an instrument of social revolt nor of philosophical doctrine but for the expression of beauty. He aimed at expressing beauty for its own sake. Keats did not like only those things that are beautiful according to the recognized standards. He had deep insight to see beauty even in those things that are not thought beautiful by ordinary people, as he records in his celebrated poem *Ode to Autumn*. He says that even autumn has beauty and charm: "Where are the song of Spring? Ay, where are they? / Think not of them, thou hast thy music too". The famous opening line of *Endymion*, "A thing of beauty is a joy forever" strikes the keynote of his entire work. As the modern world seemed to him to be hard, cold and prosaic, he habitually sought an imaginative escape from it. He loved nature just for its own sake and for the glory

and loveliness which he found in it, and no modern poet has ever been nearer than he was to the simple "poetry for earth".

### II.a. NATURE'S BEAUTY

Keats loves nature and its varied charms. He transfigures everything into beauty that he touches with magic hand of chance. Beauty is Keats' religion and he is very romantic in his frank pursuit of beauty and in which he completely forgets himself and the world around him. Being an ardent lover of the beauties of nature, his appreciation of the common objectives of nature is genuine and warm. He loves what is beautiful in nature for its own sake, without attaching any mystical or philosophical meaning or spiritual motive. It is the sensuous 'Beauty of Nature' that appeals to him most. The colours, the scents, the touch, the pulsating music – these are things that stir him to his depths. Thus like a sympathetic observer, he watches and enjoys beauty objectively, and faithfully depicts it in vivid and pictorial languages. In the words of Colvin, he seems to see things invisible to the physical eye, but which "are felt and divined rather than seen." Keats gives an apt description of the background of 'Nature' in keeping with his mood of languor, induced by the warm summer. The beating of the poet's pulse becomes feebler and feebler on account of the feeling of laziness. Under the influence of such lethargic feeling the poet experiences neither the pain nor the pleasure -- pain has no sting, and pleasure has no charm about it. In other words, Keats seems to say that in the mood of languor he has become insensitive to both pain and pleasure. Just then the poet feels interrupted by the figures, as he wants his mind to be totally blank and remain in the mood of indolence. Hence, he asks them that it would be very appropriate for them had they vanished for ever from his sight, and leave him to "nothingness". Critics, in general, view that *Ode on Indolence*, though with the baldest and simplest language must be seen as the starting point for the great odes.

### II.b. SENSUOUS BEAUTY

"Principle of beauty in all things" is a phrase that leads some critics to ascribe to Keats a religion of ideal beauty. The "Principle" is not the super-



sensuous elements, but merely the inductive sum total of the created "things". Separate from the latter, the former would be unreal and worthless. That is, Keats's sensuousness revels in the empirical beauty that takes him to the super-sensuous stage. It is almost impossible to talk of Keats's idea of Beauty without mentioning his sensuousness. Keats, primarily a poet of the senses, loves nature because of her sensuous appeal -- her appeal to the sense of sight, of hearing, of smell and of touch. Keats derives unalloyed pleasure, 'sensuous delight' in nature. He loves the flowers because of their sweet fragrance and beautiful colours; he loves the streams because of the music they create; he loves other objects of nature because of their visual loveliness. In the oft-quoted letter to Benjamin Bailey (Nov.22, 1817), his poignant cry, "O for a life of sensations rather than of thoughts!" has provoked a spirited debate to consider the meaning of the term "sensation. Poetry, for Keats, finds its origin in what he means by "sensation". The term "sensation" while it refers to Keats's sensuousness and his preoccupation with Beauty, seems to mean both empirical as well as the metaphorical senses, and the poet has to necessarily depend upon the use of metaphor to present a meaningful idea of what Beauty is.

Keats has composed *To Autumn* while he lived in Winchester, and the poem seems to present his tranquility in Winchester, approximately from 12th August to early October of 1818. Keats's letter to J.H.Reynolds (1818) shows his serene enjoyment of the season". *To Autumn* has three stanzas, each one consisting of eleven lines. In the three stanzas, Keats presents three different sets of images appealing to three different senses, thus, very strongly reflecting Keats' sensuousness. The first stanza opening with a rich picture of autumn, appeals to tactile as well as the sense of taste: "Season of mists and mellow fruitfulness, / Close bosom friend of the maturing sun. . ." Here autumn is described as a season of "mellow fruitfulness", with the vines, laden with the clusters of fruit spread on the thatch roofed country houses. The juicy grapes bending on "the moss'd cottage-trees" provoke the sense of taste in the readers. Similarly, the apples, the gourd, the hazelnuts and honey make the mouths water and induce the readers to heartily touch and taste them. These

images, however, are visual delight; but, they ultimately appeal to the sense of taste. This very first stanza at once satisfies all the four senses -- tactile, taste, sight and smell. The second stanza appeals to the sense of sight. Keats personifies 'Autumn' and presents it as a country-woman carrying on the Autumn's occupations. Autumn, the woman, is seen "sitting careless" on a granary floor, while her disheveled hair is soft lifted by the winnowing wind. Sometimes, she is found in deep sleep on a half-reaped cropland. Some other time, she is found to wade across a hilly brook taking the load of a gleaner on her head. She is also found to work patiently with her cyder-press to collect juice from the fruits. Thus, autumn has several eye-catching occupations. In other words, Autumn is a woman appealing to our sense of sight very vividly. The third stanza deals with the auditory sense. The poet asks, perhaps, with the tinge of sadness: "Where are the songs of spring? Ay, where are they? / Think not of them, thou hast they music too . . .". In describing autumn, the poet alludes to the spring season, which is one of loveliness and fills one with joyful melody. But, autumn does not have that kind of spring song. But she has her own exclusive music. There is the wailing choir of small gnats, which "borne aloft or sinking as the light wind lives or dies" . Then there are the full-grown lambs bleating loud, the songs of the hedge-crickets, the whistles of redbreast, the twittering of the swallows -- all these appeal directly to the sense of hearing. Leonard Unger in his essay "Keats and the Music of Autumn" (1956) observes that the poem merits greater attention, and the realistic picture of autumn is a merger of beauty and melancholy. *Ode to Autumn* seems to reflect what Keats says in his *Ode on Melancholy* -- "She dwells with Beauty - Beauty that must die". The entire oeuvre of Keats is a master-stroke of the union of Nature and Imagination and any poem can be elucidated in terms of these inseparable concepts, as the poem revels in the celebration of Beauty, now with hilariousness or with melancholy, or sometimes with sublimity.

### III.KANNADASAN – KANMANI THENDRAL – THE DARLING BREEZE

The Tamil poet Kannadasan, who ebulliently displays his poetic craft to both the elites as well as



the commoners, is no less in demonstrating his robust imagination. Kannadasan's celebration of Beauty though akin to that of Keats, shows a different kind of thought-process. Kannadasan is a prolific writer who has catered to many themes like family, children, country, devotion, agriculture and such other areas. He seems to be at his best when he sings of love that blends with imagination, fanciful thoughts, while Nature imagery takes protean shapes. 'Imaging' is the correct term to describe Kannadasan's creativity that alternates between depression and exalted mood, as seen in Keats, and as the poet gives vent to either of the moods

*Kanmani Thendral* is a long poem with 115 lines and divided into unequal stanzas. 'Thendral' is the gentle breeze, and 'kanmani' is a term of endearment, and so it can be translated as 'Darling Soft Breeze'. But, 'Thendral' here, refers to the title of the magazine started by Kannadasan, which had to be terminated unfortunately. The poem then, is the 'Elegy on the Death of a Magazine'. *Kanmani Thendral* is 'Darling Thendral' and does not denote the gentle breeze. Nevertheless, the poet begins his poem by commemorating the gentle breeze, as he enjoys its activities in several areas. 'Thendral' is personified as a beautiful, young virgin. The soft breeze raises from the Pothigai hills like a string, crawls and unsteadily practises walk in the sky, like a gasping lonely lady, comes down and wobbling lands on the earth. The poet in his imagination enjoys this lovely Zephyr, imaged as a pretty young lass and her woozy gait in the sky, in the first four lines. In the next five lines, Kannadasan describes this beautiful girl's performance on the earth. She gently steps on the head of the sand, flows around the creepers and comforts them, lightly touches the flower heads, softly sips from the rippling waters of the river, provides utmost pleasure to the Vaigai river and titillates the robust Ponni river. She who dances thus tied up, is called 'Thendral', the Zephyr or the gentle breeze –

*kan mayakkam kontu manthala iyil kaalpaavi  
/ currakoti kalukku murrum cukamaliththup /  
poththala iyil kaiko thip purrala iyil  
vaaycuvaithu / vaaythavarai inpam vaari  
etuththu vanthu / vaikai nathiyinilum valar*

*ponni Meniyilum. / kaivaiththu natanamitum  
kanniyinith thentralenpaar!* (261).

Sensuousness cannot be better delineated. All the five sensory feelings -- the sight, smell, sound, taste and touch -- are pithily displayed. As said earlier, it is a 'process', an assimilation of outer stimulus and inner response, and in Finch's words, it is the 'language of sense', which is also the language of imagination.

Kannadasan creates a space for thendral, the Zephyr, which is naturally a cosmic space, of the sky and the earth. Keats has a concrete object, the Grecian Urn, and mythological figures, Cupid and Psyche, over which he builds his delightful sensuous images. On the contrary, Kannadasan's subject is an abstract, invisible element that could be felt only. The poet's skill could create lush sensuous images that marvellously display the blooming activities of the breeze in just two stanzas of the poem. The reader apparently cannot miss the sensuality suggested in some of the lines. In the second stanza, Kannadasan enjoys talking about the pre-occupation of the other poets with thendral. These great poets saw this swaying breeze, stunned, swung and enraptured, kissed it and composed full songs. They gave a face, mouth and eyes to this enchanting soft wind. They happily called it a child, a lady, and lovingly said that the wind blessed them with grand fame. In the third stanza, the poet touches the subject-matter of the poem, that is, to write about his heavy grief about the loss of his beloved magazine *Thendral*. He says that though this soft breeze patted the head of the ancient bards, what he saw in his mind was a different one. This Zephyr walked into the portals of all the five sensory organs, tapped the five senses, then pulled out his wisdom, reached many and made them sip its sweet milk –

*cennaap pulavaravar ciranthotta  
thendralinum / yaan kanta thendral  
akatthazhakil veraakum! / aimporiyaam  
vaacal anaiththullum nataipottu /  
aimpulalainth thotten arivaith  
thannakketuththup / paipozhil vaaythorum  
paravic capaiyatainthu / pallayiravarkkup paal  
kotuththa thendralathu!* (262).

Kannadasan makes an obvious reference to the five senses and their inevitable service to



motivate thoughts. The rest of the poem pays a great tribute to the magazine, also imaged as young lass. The poem also talks about some of the personal incidents that happened in Kannadasan's life. Nonetheless, nature imagery falls in naturally and makes the poem enjoyable, which otherwise would have become heavy and monotonous. *Kanmani Thendral* is a poem that conveys the romantic rapture and romantic melancholy at the same time through beautiful sensuous images.

### III.a. NATURE'S BEAUTY

Nature imagery comes handy to him to reveal his disposition at that moment. In the poem titled *Thalaivanaith Thedi* -- 'In search of a Leader', the poet finds space to pay a high tribute to nature's beauty. He says that there are innumerable stars in his sky, varieties of flowers scattered everywhere in his garden, and many valuable gems are founded in his sacred rivers. Obviously, the natural Beauty described -- the stars, the flowers and the gems -- point to the innumerable thoughts that happen in the restless mind of the poet. Some thoughts, like the stars continue to twinkle in the deepest layer of his mind, some blossom like pretty flowers but fade away at once and some more thoughts emit brilliance like superior gems. All these images are lavishing tribute to the cosmic beauty, of which Man is the greatest principle. At the same time, the images symbolically indicate the mind or the imagination of the poet -- as vast as the sky, as broad as the garden and as deep and clear as the running river. The reader should also note how crisply Kannadasan marks the poem with sensuous appeal. The sense of sight, touch, sound and smell are suggested at once.

Kannadasan prays to the merciful Thaippaavai to bestow her blessings on those pitiable men, and also correct the exploiting selfish-minded men, to become kindly to provide a little milk-gravy to the poor. --

*elaar iyalaar iruppum varavumena /:  
thunpam ilaatha ulakam cothanai illaatha  
manai /anpin vazhiye arampurakkum  
nallamanam /inpam pirakkaum ena  
vazhankum iivuttaiyor /tanpaar porullaic  
camautamaiyaakkavarum / ponpor kunankal  
'pukazhukke uyir kotuppaar'/enpaan*

*tamizhukku ilakkanamaay vazhvorai/ ninpaal  
anaiththu neel kazhuththil maalaiyittu/  
enpotu cerkka ezhuntharulvaay thaipaavay!  
(20).*

The poem clearly indicates what Kannadasan means by 'Beauty'. The luring external beauty should seep into the mind, and bring out the inner beauty of a person. Kannadasan's aesthetics seems to reflect Baumgarten's explication that 'aesthetics' pertains to Truth, Beauty and Goodness. Two other poems in the same volume replicate the similar idea. Both the poems are pleas to Rains: *iti*, *puyal*, *mazhaiyai ezhukave* - 'Arise as Thunder, Storm and Rains (123-24), has six stanzas, each with four lines indicating what would happen if rain fails to pour down -- if the sky sleeps, the world will also sleep; so, dear God, bestow us with your gem-like rain.

The poet apparently has to enjoy this beautiful earth. Then follows the three stanzas. In the last stanza, Kannadasan endearingly calls the rain, father and mother, and requests to pour down its honey drops in the country, fill the rivers with gushing waters so that all created things survive. (124).

Another poem, *poomazhai pozhivathaaka!* - 'Let the Rain-flowers Pour' (241-47) has been composed during the worship for Rains, conducted by Vaanathi Pathipakam at Kapaaleeswarar Temple, Mylapore, Chennai. The poem has 14 stanzas, each with eight lines, rendered in a strong, dramatic appeal by drawing mythological references blended with sensuous images. The poem begins exclaiming that Kannan is cloud-hued, the sky is his azure body, and the wide-spread rain is also He. In a second, He can collect all the clouds. Let there be thunder and let the rains pour! (241)

### III.b. BEAUTY – THE SUPRA-MUNDANE JOY

Kannadasan also refers to Jagannatha Panditha, one of the renowned Sanskrit aestheticians, who attempts to describe beauty in terms of its blissful impact on the mind. He says that "Beauty is the content of that cognition which produces supra-mundane joy" (35). Kannadasan's poems on Lord Muruga, who lives in the temples of different cities of Malaysia, indicate the poet's varied novel experiences, even though, as a Tamilian he is quite familiar with Lord Murukan and the festivals



associated with Him. For instance, in the poem *Malayaanti* (131), Kannadasan tenderly imagines that the Mother-Goddesses Meenakshi, Visalakshi and Kamakshi are sadly in search of their beloved son in their respective cities, Maduria, Kasi and Kanchi. Lord Siva, the dad who cheerfully wanders in the burning ghats, tries to seek his son in the young, virgin land, Tamilnadu, but alas! could not find him and his grief has not ended. He, the southern Tantapaani, seeking the spotless Penang enshrined with beautiful honeyed flowers, and settled at the foot of Thaneermalai, the kingly hill guarded by the erect trees standing as knights, and where the cool clouds spread like umbrellas and sing lullabies to him, as the water-falls mildly dance for Him. Kannadasan suggests that Lord Muruka has migrated to this place, prefers to stay as a mendicant wearing white ashes all over the body and bearing a staff in the hand, thus ruling both the Malayan and Tamil people. –

*Thanmukilkal kutaipottuth thaalaattap  
ponkaruvi / thalirnatayil aatiyacaiyum / thalai  
nimirntha kuntraththil nilaiyuyarnta  
panmarankal / thalapatthikalaaka ulavum. /  
thaneer maliyatiyil venniru poociyavan /  
thantankai enti ninraan; / tamilnaatu  
makkalukku malainaatu makkalukku /  
thaniyaaka aalukinraan. (132)*

Nature provides all the royal accoutrements to this Emperor who rules over a very wide province, but chooses to show himself a mendicant, rejecting all kingly ornaments. The poet by his novel thinking implies that Divinity is at once a beggar and a king. This poem is a good example of the *Rasa* theory of Indian Aesthetics as prompted by Jagannatha Panditha. If the poem *Malaiyaanti* presents Divinity in novel thinking, the poem *Thailanthuk kilikal* (141-42) -- 'The Parrots of Thailand' -- imparts an empirical, sensual delight by describing the Thai-girls. Kannadasan readily offers a poem to the massage-girl at Hat Zui of Thailand and titillatingly celebrates her beauty, like Keats's Porphyro who enjoys Madeline's dizzying beauty in *The Eve of St. Agnes*. Kannadasan's aesthetics lies in lifting the poem to the epic-mode, by structuring the poem in the great poet Kambar's poetic form. Kannadasan seems to confirm his

declaration in the popular lyric, *oru koppayile en kutiyiruppu* :

In the same Volume five, the poem *Maatharaip paatu maname* (15-17) -- 'My heart, Sing of Women', is a luxurious, sensual poem which again endorses the above mentioned lines. The poem has nine stanzas each with six short lines and does not celebrate an individual woman. Kannadasan describes a lady dancing like a beautiful peacock, dressed in an exuberant saree with flying colours. In that jubilant movement, the edge of the saree moves up and down, the stripes in the saree making an undulating movement, passionately playing on the slim waist of the lady. The rhythm of the poem synchronises with the movement of the dancing lady, the poet thus creating a sensual, visual delight. –

*kotitta munthaanai / koncik kuzhainthaatak /  
kolamayil polavaruvaal /kotiyotum itaiyaata  
/itaiyotum kaniyaatak / kuzhalmooti aati-  
varuvaal. (15).*

The images in the first three stanzas continue to declare the hidden zeal of the poet, who frankly affirms that if he sees such a beautiful girl anywhere, he would at once offer a poem. The lady, with her battalion of splendour would imprison him. He addresses his heart -- O my heart! lift aloft this sportive, petite bird -- who unites with all body and mind -- in a poem mixed with the wine that bubbles in the mind! –

*ootittu kootittu / utalotu cuvaiyittu /  
uravaatum vanci mayilai / ullaththin ulloorum  
/ kallotu kaviyaaki / uyaraththil erru maname!  
(15).*

A series of cosmic images that follow in the next three stanzas, declare that such beautiful forms are heaven, gods, and they are the world of divinity where wisdom is imparted through *tapasya*. She, the virgin beauty who tells the story of the world with sky and earth as boundaries must certainly receive an offering of poetic gift. Kannadasan here adds the refrain of the third stanza -- *ullaththin ulloorum / kallotu kaviyaaki / uyaraththil erru maname!* (16) In the last three stanzas, the poet once again records his wish, realizing well that this lively pretty being should succumb to the inevitable, hideous end, described by Kannadasan in an excellent metaphor. 'Before the malicious Fate sends a letter saying, ' take



your farewell and come', and before she gives her feeble, frail and decrepit body to bed, let me make her live -- the 'she', the wisdom, lively like a flowing river. If such a damsel is anywhere, I'll present her with a poem. She, who bonds with me in my blood-stream and life roots, will be hailed aloft in a poem blended with the springing wine-like spirit'. (17) The poem ends with the refrain -- *ullaththin ulloorum / kallotu kaviyaaki / uyaraththil erru maname!* In this short, interesting poem, Kannadasan juxtaposes body/mind, life/death and the physical/metaphysical features with splendid images, making the poem at once sensual and spiritual.

#### IV. JOHN KEATS AND KANNADASAN – THE GREAT VOTARIES OF BEAUTY

At this juncture, one has to remember Keats's love for Fanny Brawne to whom he has written many letters and poems, which demonstrate a strong sensual longing. Charles Ngiewih TEKE observes in his article, "Fanny or the female image is a source of inspiration, a poetic symbol, a repository not only of phenomenal, but of ideal Beauty as well. As a feminine symbol, she is part of the poet's creative psyche and psycho-aesthetically complements his masculinity". This is true of Kannadasan also; one need not spend his/her time and energy to find out his 'she'. Kannadasan did understand the meaning of life, as his many spiritual poems and cine-lyrics attest to the fact. Such a view leads the study to another broad area of discussion, how both the poets are inspired to see Beauty and Love as synonymous.

Like Keats, Kannadasan too seems to be more at home in the touch and taste senses, to enjoy beauty fully. With regards to the sense of taste, Kannadasan like Keats, shows a discrimination between the physical and aesthetic properties of taste that resulted in his discovery of the ambivalence of words as registers of thought and feelings. A good example is *purralaiyil vaaycuvaihu / vaaythavarai inpam vaari etuththu vanthu* meaning, tasting the fresh wavy waters as much as it can, and gathering pleasure as much as it can. The connotative meaning is that the gentle breeze is flowing fresh with newly gathered pleasure. Then, the virgin *thendral* is always young and new. The

reader is reminded of Keats's lines in *Ode on a Grecian Urn*:

Finch states: "Words are abstractions which are experienced physically with the same organs that one experiences food -- the lips, tongue, and palate. But more beautifully, it could be said that words have taste". The critic presents many examples collected from Keats's poems to prove his points. A similar effort can be tried in the poems of Kannadasan also to show that the poet's language is largely the "language of senses" like that of Wordsworth and Keats. The statement at once brings to the reader's mind, Keats's cry in his letter to Benjamin Bailey (1817), "O for a life of sensations than of thoughts!". Throughout his poetry and in his letters, Keats's characteristic mode is to think outwards from the body.

Keats's *Ode on a Grecian Urn* -- a few lines are quoted above -- is replete with sensuous images that portray colourful the pictures carved on the Grecian urn. He describes the trees with leaves and flowers; youthful lovers, melodious musicians, incessant melodies and sacramental ceremonies. In *Ode to Psyche*, Keats builds in his imagination a shrine for the homeless cupid and his lady-love psyche. The poem is full of visual delight, offering tender touch, mild smell and a hushed sound, the most befitting rendezvous for the aerial couple.

#### V. CONCLUSION

Consequently, the crucial fact to note both in Keats and Kannadasan is how sensations provoke imagination to generate lively images that could display appropriate emotions and feelings. Several views have been forwarded by critics and philosophers to this effect. However, the general agreement is no account of sensation supported by science or reasoning could prevail over the dictates of common sense or the deeper instincts of human nature. Stuart Sperry in his book refers to Abraham Tucker's work *The Light of Nature Pursued* (1768), wherein he discusses how the quality of instinct is a more vital conception of the growth of human intelligence. From antiquity, such knowledge has been variously described as instinct, intuition, insight and sympathy, and linked to a kind of sixth sense, "essentially mysterious in its origin and method of operation" (Sperry 24). Another momentous aspect



to note about these two poets is their special involvement with the geographical surroundings and climate that induce them to enjoy the significant beauty prevalent.

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