

# Comparative Study of John Keats' Idea- 'Beauty is Truth, Truth Beauty' with 'Satyam Shivam Sundaram'

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**Abstract**—Beauty in all its varied forms is a source and embodiment of reality, truth and existence that all know by different names as God, Brahma<sup>1</sup>, Allah<sup>2</sup>, Waheguru<sup>3</sup>, Ishwara<sup>4</sup>, Parmatma<sup>5</sup> and so on in various cultures and across nations and countries. Indeed, we naturally love what is beautiful as it takes us nearer to our unknown chambers of heart which remain dormant or hidden unless a ray of light of truth throws the magnificent glory inside us and we realize the presence of God with all His Grace and Blessings. All five senses help us comprehend the nature beautiful all around us, and we delve deep into the eternal pool of shine which is always true and a representation of the Lord. Keats was a true worshipper of beauty. He loved beauty in all its forms. In his prime days, he was attracted towards sensuous beauty and almost worshipped it but in later years, he turned his attention towards beauty as holy and transcendental; being and coming closer to the Indian philosophical theme- 'Satyam Shivam Sundaram'<sup>6</sup> when writing letters and poems of those days. The present paper is the study of John Keats' spiritual intuition of beauty and truth through the lens of Indian religious and philosophical views to arouse the interest among all to study the different religions from the literary point of view so that the distinctions or barriers in the hearts of all be erased. Some of the relevant Indian religious texts are taken here to explore Keats' belief in beauty as truth and an attempt has been made to present the Godliness of Keats which has remained dormant over time.

**Keywords:** Beauty, Truth, God, Transcendental, Death, Satyam, Shivam, Sundaram

## I. INTRODUCTION

"Beauty is truth, truth beauty, - that is all

Ye know on earth, and all ye need to know." (Keats 298)

Beauty comes out of creation, and the creation of nature from time immemorial is true. This beauty is the outcome of God's plan which puts vibrant thoughts in the minds of people who present them in front of us through various modes. As a result, we have all the great books, writers, and artists that inspire us to search the truth within and find the Ultimate Beyond. So, a man starts looking inside, cleanses his feelings and emotions, purifies his heart, removes the dilemmas lurking in the deeper layers of the subconscious and the unconscious and gives birth to the creation which he/she is born for. In this way, such beauty teaches us that there is a blessing showering every moment on us which is the true manifestation of nature and God.

Keats' main objective was to explore truth in beauty and beauty in every sphere of life and this he achieved while following his thought of the 'Silent Mind' and the concept of 'Negative Capability'. Keats' poetry and letters are used here to supply evidence for tracing his mental development. In his early years, he favoured beauty as the sole and supreme religion but with time, he traced the importance of fact, reason and experience. However, during his last years, he again turned to the concept of beauty as the highest truth.

The thought of beauty and truth is primarily one with the Vedantic philosophy<sup>7</sup> about God and the concept of Satyam Shivam Sundaram from Taittiriye Upanishad<sup>8</sup> which claims that God is the manifestation of Truth (Satyam), Joy (Shivam) and Beauty (Sundaram). God is the Supreme Truth and irradiates forever beauty through all His creation which gives us eternal joy. According to Bhagavad-Gita<sup>9</sup>, (10.41), 'Worldly beauty is a spark of Krishna's Supreme Beauty.'

## II. KEATS' POETRY AND LETTERS

Keats' letters and poems disclose that he had a direct connection with Indian religious philosophy. It is believed that he came across a translation of the Sri Bhagavad Gita by Charles Wilkins in 1785. Charles was an Orientalist but an English man who translated the Bhagavad Gita in prose form which caught the attention of Keats and he might have learnt it by heart. John Keats was the supreme flower of romanticism in Britain (in the first quarter of the 19<sup>th</sup> century) but left his physical body in the prime of time. His approach towards beauty was purely holistic which contained the elements of metaphysics and transcendentalism. It was very near to the concept of Satyam Shivam Sundaram which contains the eternal vibes and light of being one with the supreme power even in the

utmost adverse circumstances. Here, one can be joyful while facing the truth in all its colours and surrender everything in the feet of the lord. Keats thinks it in the same way when he says 'Beauty is truth, truth beauty'. Though he has not mentioned God anywhere, the idea is hidden in his saying. This is the reason he has created so many beautiful works and has shown his courage of mind while living out his imagination at such a young period and becoming immortal. Rollo May has said, "The biggest courage is the courage to create and we can reach beyond our death." (19)

Keats is the poet of odes though his sonnets and other poems have their beauty. His odes take us to the journey of the human mind and the experience of life as well as to the intensity and depth one can find in art. These odes open the gate of eternity and also teach us the transitory nature of human life.

"A thing of beauty is a joy forever" (Endymion, 1818)

"Where youth grow pale, and spectre-thin, and dies" (Ode to Nightingale, 1819)

On the other hand, his letters clearly state his poetical theory and philosophy. In his letter to Reynolds, Keats compared life to a large mansion of many apartments, and described his journey from a mere childish in thought wandering in the dark corridors of mind and then growing delightfully through the brighter chambers of maiden thought and attaining perfection, maturity and the tragic vision which he also found in Shakespeare in abundance and termed it as 'negative capability'.

Keats in one of his famous letters to his brothers: George and Tom Keats on 21<sup>st</sup> December 1817 (Sunday) said, I mean, negative capability, "when one is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." Thus, he introduced the concept of negative capability which aligns with the Indian religious concept of being in the moment and not moving in the past or future; or *Sthit Prajna*<sup>10</sup> mentioned in the Gita.

T.S. Eliot talks about his theory of 'depersonalization' in his essay 'Tradition and the Individual Talent' and says that physical distance is an essential component of a successful work or composition. In terms of S.T. Coleridge, 'willing suspension of disbelief' is a prerequisite for good poetry. Then only a rare piece of work is composed when the land has open space (for a man) to move freely without any obligations of rules and historical pressure. These two ideas exactly align with the idea of negative capability by the romantic star- John Keats.

Roland Barthes in his essay 'The Death of the Author' (1968) has said that when every voice loses its point of origin and the author enters into his death, the writing begins. In the same way, Keats left no self behind and simply swam across the currents of life while being in the dilemmas, doubts, and mysteries of time-bound occurring around him and attained the position among the greatest masters in English literature. Keats' odes present him as a traveller moving from the dark chambers of gloomy and anguish life to the confident ground of ever-widening vistas of feelings, thoughts and emotions by conquering his thoughts.

Here, then only the transitory nature of the present world is left behind or forgotten, and one can travel to the unknown and undiscovered domains of the poet's mind by encountering out-of-body experience, though momentary it is as in the case of Keats's genuine poet.

### **III. KEATS AND THE CONCEPT OF 'SATYAM, SHIVAM, SUNDARAM'**

Satyam Shivam Sundaram is a Hindu concept believed to be taken from the Taittiriye Upanishad. Some consider its origin from the Manduka Upanishad<sup>11</sup>. In general, Satyam Shivam Sundaram means walking on the path of truth embodying goodness or virtues to imbibe spiritual enlightenment for the humanity at large and flowering like a great Sage or Avatar as Buddha, Mahavira, Krishna, Nanak, Christ, Mohammed, Rama, Zarathustra. In simple words, Satyam Shivam Sundaram implies 'Truth is God and God is Beautiful.

Satyam denotes reality. It is free from your own opinion or thought rather it is pure existence. To know such kind of self or reality, a person must be missing and have won over his self otherwise any of his emotion, feeling, thought or presence will pollute it sooner or later. It is a plain and stainless mirror.

Shivam signifies Ultimate Truth, Joy, Auspiciousness, God or Goodness. When one encounters reality in its purest form, one becomes free from all the negativities and lives and dies in that Divine Bliss.

Sundaram indicates Excellence or Alluring. When a blossom blooms to its full, when a bird sings in the silence of woods, when the sun shares its beauty through the dark clouds shedding rainbow, when the little stars fill the dark sky with all their shine; we come across the excellence of nature and God. Moreover, if we are aware, we can experience the 'Unity of Being' with the whole universe.

Satyam, Shivam and Sundaram, additionally and separately, are also mental, emotional and physical beauties among everyone and everything as well; and we can also connect them as Ek (One)-the singularity dimension in Gurbani as well. Now, all of it is also present in the World Literature as prose, poetry and music where the poetry is discussed as prose and sung as music as well. As prose, it is like Satyam; as poetry, it is like Shivam; and as music, it is like Sundaram. It is an interesting fact that poetry also goes as Sundaram and music may also go as Shivam depending on whether we use Raga or Tala; whereas even in Raga, Tala and Melody-‘Satyam, Shivam and Sundaram’ exist. In general, the Sacred Vedas<sup>12</sup> look at it as Satyam, the Avatars or Prophets look at it as Shivam (with Sach approach<sup>13</sup>), and others look at it as Sundaram, for example, the Holy Saints may use Sacred Vedas and Sacred Avatars’ artworks for welfare of humanity as well.

Following the same trajectory of Hindu and yogic philosophy, there is a concept of Sat-Chit-Ananda (described in the sixth chapter of Tejo Bindu Upanishad<sup>14</sup> and the sage Ribhu<sup>15</sup> describes the nature of ‘Atman’ as ‘Sat-Chit-Ananda’) identical with the idea of Satyam Shivam Sundaram. Some consider it to be the same as God or Ultimate Reality. Others believe it is the experience of being one with God (Aham Brahmasmi) or (‘I Am That’). But a common translation is ‘Truth-Consciousness-Bliss’. In the Vedantic philosophy given by Sri Adi Shankaracharya<sup>16</sup>, it is the supremely blissful experience of Pure Consciousness, Unity and Ultimate Reality. Sri Aurobindo considers it to be the eternal and unified presence of the soul beyond time, matter and space. It is a purely subjective experience which nobody can transfer to anyone else rather one has to earn it by oneself by cleansing one’s inner train of thoughts.

#### **IV. VALUE OF NUMBER THREE IN RELIGIOUS PHILOSOPHIES ESPECIALLY HINDU PHILOSOPHY**

We all move in three divisions of time i.e., past, present and future. In the Hindu philosophy: beyond the materialistic world; the trinity of divinity is worshipped as Brahma (Creator), Vishnu (Preserver) and Maheshwara (Destroyer). Divinities in the form of femininity are also envisioned as the counterparts of males respectively as Saraswati, Lakshmi and Parvati. Yoga teaches us Karma Yoga, Gyana Yoga and Bhakti Yoga. The primordial sound is referred to as OM(Omkara). This mystical sound is a composite of three syllables A-U-M. Moreover, there are three instruments to study the world around us namely body, mind and intellect. Further, there are three bodies- Sthula (gross), Sukshma (subtle) and Karana (causal). Adi Shankaracharya had given three states of consciousness namely Jagruti (waking), Swapna (dream) and Sushupta (deep sleep). Gita talks about three gunas viz. tamas, rajas and sattva which affect our body and mind. Ayurveda says that all human beings suffer due to an imbalance of three doshas (humors) in the body namely vata, pitta, and kapha. To achieve the highest state of mind through pranayama in yoga, there are three steps- puraka (inhalation), kumbhaka (stopping the breath) and rechaka (exhalation). In addition to it, dharna (concentration), dhyana (meditation) and samadhi (trance) are further ways to reach the Ultimate. Three aspects of life are Jeeva (self), Jagat (world of objects) and Ishvara (God). Krishna said in Gita that lust, anger and greed are the three paths to self-destruction.

Moreover, in science, the electron, proton and neutron are three components of atoms and nothing is free of that. Three pillars of Sikhism are Akal Purukh (God), Cosmos and Man. Three refuges are mentioned in Buddhism i.e. The Buddha, the Dharma and the Sangha. In Jainism, three gems or jewels are important for right living namely Right Vision, Right Knowledge and Right Conduct. In Islam, the number ‘786’ consists of three. In Christianity, three represent the entities of God viz. the Father, the Son and the Holy Spirit. Additionally, the three Prophets of Judaism are Abraham, Isaac, and Jacob. The Greek philosopher Pythagoras considered the number three to be the perfect number of Harmony, Wisdom, and Understanding. The three virtues of Humata, Hukhta, and Huvarshta (Good Thoughts, Good Words, and Good Deeds) are a basic tenet in Zoroastrianism. In the same way, there is a lot of importance of number three in different ideologies and religions around the world.

#### **V. KEATS AND THE SENSUOUS BEAUTY**

Nothing lures a visual perception better than beauty.

“A thing of beauty is a joy forever: its loveliness increases; it will never pass into nothingness.” (Endymion, 1818)

However, it is the physical beauty that people get attracted to first and find pleasure. Aesthetics, the branch of philosophy, is primarily an appreciation of physical beauty even though it has some other dimensions too including spiritual and emotional. But it is the need of the hour to be free from the cage of physicality because the maximum energy is trapped here most of the time. Physical appearances may be deceptive and can mislead us.

“All that glitters is not gold” (William Shakespeare)

And we can say for sure that Keats’ action of meditating and creating poetry of such immense height at such a young age is an example of life. Nonetheless, Keats’ first perception of beauty is related to the sensuous in which all the five senses are involved. He

caught the rare glimpse of physical beauty in all the nobler actions with the same intensity and vigour. His imagination charms the physical world like death, decay, and deception with a new colour and fills us with awe and wonder. For, he gave a lovely sketch of the lady in one of his poems:

“I met a lady in the meads,  
Full beautiful – a faery’s child,  
Her hair was long, her foot was light,  
And her eyes were wild”

Thus sings the artist and captures the enthralling beauty of nature in all its hues.  
Keats and Intellectual Beauty

Moving further, intellectual beauty which is the result of honest and dedicated work (karma) is reflected in one’s pure knowledge (Gyana), intelligence, complete absorption and talk with the ideas being sorted out, evaluated and evolved by the essential energy of the mind. Here, the poet searches inside and reflects upon the possibilities which can generate and create exquisite beauty in the form of art. Keats wrote in one of his letters:

“Do you not see how necessary a world of pains and troubles is to school an intelligence and make it a soul?”

Keats further added that beauty enlightens the mind, and the power of reason and experience sharpens the intellect which results in the creation of more beauty around us. Here, an artist enters the higher dominion of Heaven and smoothly walks in the province of spirituality merging with the whole nature or universe.

## VI. KEATS AND SPIRITUAL BEAUTY

“Whatever the imagination seizes as Beauty must be true whether it existed before or not.” (In a Letter by Keats)

Keats in his later days became a more sensible man and one can notice the tipping point from where he was singing. He used to believe that the inner beauty of a soul is achieved as a journey through a life of pains and suffering and by being one with them or by identifying oneself with the extremities of life. He considered himself to be on a pilgrimage to purify his soul and find spiritual beauty through his various poems as ‘Ode to Nightingale’, ‘Ode on a Grecian Urn’, and ‘Hyperion’. When the right thought and right action meet, it is the result of the right feeling (Bhakti) in between.

“In the universe, there are things that are known, and things that are unknown, and in between, there are doors.”

(William Blake)

Robert Browning is another English poet and a Vedantic in his conception of God and believed that God is the Absolute Truth. In his poem, “Rabbi Ben Ezra” he says:

“And God and infinite  
Be named here  
With knowledge Absolute”

Having a good command over the Hindu philosophy, he may have formulated this concept and said, “God is truth and truth God.”

According to Indian philosophy, when the tuning of three in different shapes sets right, a man realizes the Ultimate or Super-Conscious Mind. When a man (Jiva) and the world (Jagat) meet in the artist’s mind, God or Divine Light permeates. The tendency of being involved in indolence (tamas) leaves its place and one experiences the active mode (rajas) from where he comes in clearer daylight of being in the state of (sattva) Nirvana, Kaivalya or Samadhi<sup>17</sup>.

Transcending all the three stages of a seeker’s journey towards any art form or yogic life, one experiences ‘Wise Passivity<sup>18</sup>’ or in yogic terms- the ‘Turiya<sup>19</sup>’ stage where all boundaries are crossed. According to Swami Sivananda<sup>20</sup>, it is a stage where one rests in Satchidananda (Ever Existing, Ever Conscious, Ever New-Bliss). If Keats had lived longer, he would surely have attained such a state of mind as he said in one of his poems,

“Heard melodies are sweet, but those unheard, are sweeter.”

## VII. KEATS' JOURNEY AS A LOVER OF BEAUTY AND TRUTH

Keats synthesized the idea of oriental thought with all its glory and light. He was conscious of the beauty around him in all forms. He worshipped it in all forms and styles and expressed it fully till his last breath. He had, unlike others, all passion and keen eyes for beauty and defined poetry in terms of the imaginative process. M.H. Abrams supports the idea and points out, "Poetry is defined in terms of the imaginative process which modifies and synthesizes the images, thoughts, and feelings of the poet."

Keats followed only one religion, the religion of beauty. It ran in his blood and breath so it became a routine for him to sing daily the beautiful creation. For him, the beauty of the heart is of supreme importance. Keats himself said once "I have loved the principle of beauty in all things" which proves that he had a strong liking for the natural beauty which has the power to heal. Nature is all-inspiring because of its varied hues, colours, sound, touch and odour. And surely Keats had drunk deep from the river of nature's everlasting beauty and made himself immortal. His poems and letters reveal his mysticism and humanitarian value. Keats said,

"Nothing ever becomes real till it is experienced."

Though he lived in poverty most of his life, he was still a practical man and a good match for other immortal writers like Shakespeare, Milton, Dickens and so forth. P. B. Shelley praised Keats and supported his eternity in his elegy on John Keats:

"The soul of Adonais, like a star,  
Beacons from the abode where the Eternal are."

Beauty is eternal and imperishable so it gives us forever joy, and a trance-like state can be achieved in its company. In the Indian concept of Satyam Shivam Sundaram, it is very clearly depicted that beauty and truth ultimately lead one to the realm of God where all impurity is cleansed and the silent song of the Unknown can be heard in the company of the Omniscient Lord. As Krishna says in Gita,

"The devotees who worship Me with love reside in Me and I reside in them." (Bhagavad Gita: ch.9. v.29)

And a man sacrifices everything here in the feet of the Lord or leaves himself in the lap of nature to protect himself from all oddities of life.

Being known as the Jr. Shakespeare, Keats artistically and beautifully interwoven body, mind and soul. One is incomplete without the other. In his early life, Keats enjoyed only sensuous beauty and sang of it but as he grew mature, he realized the existence beyond and followed the path of logic and reason which gave his character a practical shape. As a result, he turned towards the deeper aspects of life and started looking for the ideas beyond and became a mystic.

Beauty is pure and sacred so it leads one uninterruptedly to the pure knowledge of truth which in the Indian concept is known as Gyana yoga. When one bathes in the pure light, one can touch the mystic realms so far untouched by others. It is just like climbing the stairs upwards and reaching at the top as in Kundalini<sup>21</sup> or diving deeper and touching the ultimate surface having a reservoir full of precious gems and stones. As a result, one finds inner peace, calmness, delight, joy, a heart full of truth and the seat of Divine Grace.

Vedanta says truth is supreme. It has the power to transform one from the worldly circle of maya<sup>22</sup> and be one again with the Ultimate One beyond. It is due to ill thoughts, greed, lust and anger that a man is in the clutches of vices suffers eternally and is engulfed in the cycle of birth and death.

"The body is merely blind dust; go, and ask the soul." The soul answers, "I am enticed by Maya, and so I come and go, again and again," (Sri Guru Granth Sahib Ji, Ang 511)

However, the veil of lie can be raised only when one crosses the boundary of hellish living and comes in direct contact with the truth hidden inside. Keats eventually raised his creative power and came in direct contact with beauty as truth.

Nobody can run away from God because He is the breath and every cell of our body. Everybody loves to be in the adorable company of beauty and truth. Here, all speak to their hearts' content and hide nothing. All reveal what is not known to others, their deepest feelings, and face the truth while creating something in any form. When one comprehends others and shows empathy for others, it means Self or Jiva has transcended the Jagat or material life and has joyfully become one with Ishwara or His creation. Keats incorporated all these ideas through his writing and his love for creation; hence, through his 'silent mind' and the power of 'negative capability', he experienced the Ultimate without fully knowing it.

“Being one with the Ultimate Truth, joy within the self, neither laminating nor craving; equipoised to all living entities, one achieves transcendental devotion to ME.” (Gita, ch.18, sloka 54)

Raising one’s hand for others and reaching out to others without any selfish ends inspires one to experience the beauty of doing unselfish and true work or Karma. This work ultimately becomes a devotion or Bhakti that Keats did; and one forgets one’s ego and merges oneself with the creation proving here that Creator, Creation, and Creativity can be one.

Finally, death is eternal truth and one can face it while living. And it is the most beautiful thing one can experience. Here, one can sing the songs of His praise and glory while being in the company of materialistic things and going through all the ups and downs of daily life.

No doubt, the truth is beautiful and the truth is we all have to die. Dying is delightful as it brings communion with Goodness or Shivam and the reality is experienced. Then this transitory or ephemeral life can be sacrificed in the name of God. And when everybody has to die and meet God at the end, then, why is the fear and resistance to death?

Though Keats died young just at the age of 25 and sans getting any recognition during his lifetime; before dying, he shared his creation with humanity at large and the creative writers of the coming years. Thus, it can be said that a deeper analysis of his works and his mental growth has the power to raise the dead souls from their eternal slumber and put them to work.

It is interesting to note that before dying, he craved death and his last request was to be placed under a tombstone bearing no name or date, only the words, “Here lies One whose Name was writ in Water.”

Indeed, this is the beauty of a great person or artist that he/she lives and dies in his/her creation and loves to leave this world without any special appraisal. However, his poetic fame grew rapidly after he left his mortal body. In 1880, the famous critic of the Victorian age, Matthew Arnold, was all praise for him and declared, “He is, he is with Shakespeare.”

## VIII. CONCLUSION

Satyam Shivam Sundaram is an Indian concept which has its beauty from an Indian perspective but writers, Fakirs, Gurus and so many others from all walks of life and countries have sung its glory even without knowing it fully. The basic idea of beauty is the same for the East as well as for the West; for the Orientals and the Occidentals; both for literature and for religion; and it is the beauty of beauty that we all share it in silence; and not without using any modern social media apps or artificial intelligence since these things have entered too late in this zone of beautiful beauty-the everlasting territory of truth and God. In addition, Keats’ concept of beauty and truth is very near to it which his writings reveal. Engrossed in his creativity, Keats integrated the concept of Satyam Shivam Sundaram by identifying “Beauty is truth, truth beauty.” No boundary can stop the flow of words flying through our thoughts; and that is why, we all live together. Rightfully said,

“There are no strangers here; Only friends you haven’t met yet.” (William Butler Yeats)

## JOHN KEATS

Born (31<sup>st</sup> October 1795) Moorgate, London, United Kingdom



Died (23<sup>rd</sup> February, 1821)

Rome, Italy

## IX. END NOTES

1. Brahma: A Hindu God referred to as 'the Creator' within the Trimurti, the trinity of Supreme Divinity which includes Vishnu (the Preserver), and Mahesha (the Destroyer).
2. Allah: The name for God in Islam, the originator of both before and beyond the cycle of creation, destruction and time.
3. Waheguru: The name for God used in Sikhism. It means a 'Wonderous Teacher' or 'Wonderous Lord or Enlightener'.
4. Ishwara: It is used in Hindu philosophy for God which means 'Supreme Self, Lord, King, Ruler or Husband'.
5. Paramatma: It is the 'Absolute Atman' or 'Supreme Self' according to the Hindu philosophy.
6. Satyam Shivam Sundaram: Denotes 'truth, goodness and beauty' according to the Hindu religious books.
7. Vedantic philosophy: Hindu philosophy that discusses the fundamental relation between the three: God, the soul or self and the materialistic world.
8. Taittiriye Upanishad: It is a Vedic era text believed to have been composed about the 6<sup>th</sup> century BC and is associated with the Taittiriye school of Yajurveda.
9. Bhagavad-Gita: A 700-verse Hindu scripture which is a part of the epic Mahabharata.
10. Sthit Prajna: The person who has attained the perfect wisdom and has experienced the truth from within.
11. Manduka Upanishad: The shortest among all the canons of 108 Upanishads in the Hindu philosophy and is assigned to the Atharvaveda.
12. Vedas: which means 'knowledge' are the oldest texts of Hinduism and are believed to be written between 1500 and 500 BCE. They are derived from the ancient Indo-Aryan culture of the Indian sub-continent and began as an oral tradition.
13. Sach Approach: Sach means 'true' and in Sikhism, it is believed that no person can reach the realm of God or Waheguru without being true to himself.
14. Tejo-Bindu Upanishad: A minor Upanishad in the corpus of Upanishadic texts of Hinduism and it focuses on meditation and living a practical life instead of just getting bookish learning.
15. Ribhu: One of the ancient Indian sages whose name stands for 'clever, skillful and inventive'.
16. Sri Adi Shankaracharya: 8<sup>th</sup>-century Indian Vedic scholar and teacher (Acharya).
17. Kaivalya or Samadhi: In Hinduism, Sikhism, Buddhism Jainism and Yogic school, it is a state of the highest meditative consciousness.
18. Wise passivity: It is an idea given by the romantic poet William Wordsworth in his poem 'Expostulation and Reply' in the 'Lyrical Ballads'. It emphasizes that when there is a challenge ahead in life, one should look inside through the process of wise passivity without reacting immediately and reach a reasonable conclusion.
19. Turiya: In Hindu philosophy, it is the true self or soul (atman) beyond the three common states of consciousness i.e., waking, dreaming and deep dreamless sleep.
20. Swami Sivananda: He was a Hindu spiritual teacher, a yoga guru and a proponent of Vedanta which is an ancient school of Hindu philosophy based on three primary Hindu texts viz. the Upanishad, the Brahma Sutra and the Bhagavad Gita.
21. Kundalini: Referred to as spiritual energy or life force located at the base of the spine as a coiled-up serpent.
22. Maya: In Hindu mythology, it is known as the magical power through which God can create the world which is an illusion.

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