

Both Keats and Kannadasan as Being Highly Philosophical Poets Laying Focus on both Optimistic and Pessimistic Views of Life in Their Poetical Works: A Note

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Abstract- This paper throws light on the Keats and Kannadasan focus on both optimistic and pessimistic views of life in their poetical works. Both are said to have admired human love and poetry, which has elevated their reputations and dignity to the highest heights. In the poetry world, identically twins differ in their countries and ages. And also both of fly away from the present readily world. Then both of life and writing pessimism and hope dislikes the physical life of pains and illness.

Index terms- Human love, pathos, pessimistic, optimistic, reality, physical life

I. INTRODUCTION

Keats and Kannadasan are said to have eulogised human love and poetry which are supposed to have elevated the reputation and dignity to great heights. No doubt, both are the bards and birds of passion and mirth living in the field of poetry and handling paradoxical dictions in their poetic outpourings. Being intensely philosophical and psychological, they are found deeply pondering over nature and associating it with life. Possessing also anthropomorphic faculty of personifying the inanimate natural objects with life, they both personify nature in numerous contexts. Both are also considerably mythological laying an emphasis on traditions and their poems are the manifestations of traditions. While Keats lives in Greek mythology, Kannadasan lives in Hinduism relying on the two great epics, the *Ramayana* and the *Mahabharatha*.

There are many paradoxical elements in their poetry. Both Keats and Kannadasan are sometimes optimistic but they immediately lose their hope and become

pessimistic, for they have minds oscillating between the two philosophical thoughts. They are neither exclusively optimistic or pessimistic. They sometimes favour escapism and are also ready to face the challenges of life. Keats is pessimistic throughout his odes; it is very obvious in his '*Ode to a Nightingale*'. He is dejected by the fever and fret of the world where youth grows pale and specter thin and dies. He favours active flight to the world of the Nightingale. Even in his option for the flight, he first seeks the help of the Bacchus and then changes his mind and flies on the wings of poesy. He cannot be there in the world of the nightingale for a long time and that is why he returns to the present world of realities.

Kannadasan also wants to fly away from this world of realities. He openly puts forth his requirement for two minds, one to remember the realities and the other to forget. He mainly flies with the help of Bacchus. However, both the poets wish to be in a fancied world for both are winged and fancied poets who believe strongly in fancy. No doubt, they are shunt, between fancy and reality. However, both are optimistic sometimes. Kannadasan is optimistic knowing the fatalistic features of the present. He concentrates only on the soul and its bliss. His prose writings such as '*Nambikkai Malargal*', '*Kadaisipakkam*' and affluent '*Arthamutla Indumatham*' manifest his optimism. He strongly advocates that if one wants to live cheerfully, he can even live own problems. No one is inferior to another. He who feels inferior can forget his complex by comparing himself with those who are really inferior to him. Then, he is comparatively superior. If

one realises his faculty and frailty, he prepares himself to face any challenges and become victorious. He expels the negative thoughts from his mind and becomes positive in his life. Keats boosts the dull basis of his in his 'Ode to Autumn'. Autumn is not inferior to any other season. It has its own merits. The reason does represent maturity, ripeness and mellow fruitfulness. It incorporates its own melodious choristers. This poem is a fine illustration for Keats' optimism.

Both Keats and Kannadasan are identical twins in the world of poetry through they differ in their nations and ages. Being the fanciful and winged poets, they are found to be flying as fowls to swim in their own fancied sky, spreading their wings over the fauna and flora. Both want to be active and indolent simultaneously confidence and escapism, pessimism and optimism, active flight and indolence, life and death, love of beauty and love and ignorance of the same are some of the salient paradoxical aspects in their poetry. Both are the bards of passion and of mirth:

*"Bards of passion and of mirth
ye have left your souls on earth;
have ye souls in heaven too*

*double-lived in regions new" (Ode to Poets – Keats).
They need the help of Bacchus to be away from the
terrestrial world of fever, fret and weariness:*

"My residence is in a beautiful cup;"

*The heart of John Keats aches and he desires to be
numb. He seeks the help of Bacchus and poesy:*

*"My heart aches and drowsy numbness pains
my sense as though of Hemlock I have drunk –*

*'Oh for a draught of vintage that hath been
Cool'd a long age in the deep-dwelled earth"*

Tasting of Flora and country green

Dance of Provencal song and sun-burnt mirth'

*'Oh for a beaker full of the warm south
full of the true, the blushful hippodrome" (Ode to the
Nightingale).*

Both Keats and Kannadasan can be identified as romantic poets. Romanticism is nothing but revindication of imagination and rehabilitation of senses. The Romantic age is noted for its aesthetic sensibility, sensuousness, pictorial description and fictitious elements. Choice of simple diction and common themes are some other appalling features of the age. Moreover, it does concentration inner experiences. Abercrombie opines that romanticism is

the total withdrawal of the poet from external experiences to concentrate on internal experiences. Both the poets do mainly centre round internal experiences. Peter states that romanticism adds strangeness to beauty. Romantic poets beautify their poems by adoring beauty. "Beauty is Truth; truth beauty" says Keats. No doubt, romanticism depicts the sharpened sensibility and heightened imagination. Romantic age worships at the shrine of nature. Wordsworth is the poet of pantheism in worshipping nature. Keats is a poet of senses while Shelley is a visionary poet. Romanticism is also marked by pictorial descriptions and sensuous depictions. All features of the Romantic age are found in the poetical works of Kannadasan. His verses and prose, pieces are romantic, being richly tainted with fancy and picturesque qualities. His poems are also aesthetic and pantheistic.

The romantic poets of England did experiment with a new type of diction rejecting the fashions of the metaphysical poets. In place of urbanity, artificiality and accuracy, polish and refinement of the poets of the Age of Pope, they wanted to express the supernatural in a natural way, and the natural in a supernatural way. They provided music and sweetness to poetry. They made poetry a thing of dream and vision too by showing how poetry could be exploited 'to express common things in an uncommon way and adding strangeness to beauty. They beautifully enriched imagination and exploited Nature as a rich source of joy and imagery, thereby making poetry a vehicle for expressing individual joy and sorrow. Just like Keats, Kannadasan is also a worshipper of nature, and pantheistic. In his 'Pushbamalinga', he incorporates the philosophy of life with Nature. He is found pondering over the natural vegetation and animals, comparing them with the aspects of our multifaceted life. For instance, pondering over the secrecy of creation of the jack fruit, he does explore the truth that life is delicate through it has a theory surface. Plantain tree stands for generosity, tender coconut represents the sageous life. Leopard is the capitalist. Both the poets are highly philosophical presenting their philosophy in a simplified manner so as to make it appeal to all:

*'Where are the songs of spring, aye where are they?;
think not of them - thou hast thy music too'*

(Ode to Autumn – Keats)

"There are crores of people inferior to you; think

*of them and be satisfied”
‘Leave it, Let him go and asleep
who is mortal on earth’. (Kannadasan)
Both are sensuous poets whose poems appeal to all
the five senses:*

*‘I cannot see what flowers are at my feet
nor what soft incense hangs upon the boughs
but, in embalmed darkness, guess each sweet
wherewith the seasonable month endows
The grass, the thicket and the fruit tree wild;’
(Ode to the Nightingale).*

Keats is able to visualise small, sight, touch and taste but all by imagination.

Both Keats and Kannadasan are both pessimistic and optimistic and both detest the physical life of pangs and pathos. They think that the world is full of miseries and weariness. Keats was dejected with the death of his two brothers who were victims to the slow killing Tuberculosis. Later, he himself fall in the clutches of the same. The loss of his brothers made an indelible impression on his mind. He could not digest these miseries. He wanted to ignore the terrestrial world of fever and fret:

*“Fade away, dissolve and quite forget
what though among the leaves hast never known
the weariness, the fever and the fret
here, where men sit and hear each other groan,
where palsy shakes a few, and last grey hairs
where youth grows pale and spectre thin and dies
where but to think is to be full of sorrow
and laden eyed despairs” (Ode to a Nightingale)*

Keats wants to forget the weariness, fever and fret of this world where palsy shakes a few, youth grows pale and spectre thin and finally dies a youth time death. He was full of sorrow and despair after losing Tom Keats, his, younger brother who died of Tuberculosis. This stanza from ‘Ode to a Nightingale’ is an illustration for his personal pathos and pessimism. In his ‘Ode on a Grecian Urn’ he brings out the message that art is superior to life as human life is temporary. He is pessimistic towards human life and physical world. Kannadasan is also fatalistic. He strongly believes in destiny. Everything is destined and man is merely a toy in the treads of the creator. Almost all his prose writings stress fatalism. The following verses are a few illustrations, justifying his pessimistic view:

*“Seemingly possible but never happens
Seemingly impossible but never happens”.*

*Nothing is in the hands of man.
“Man has changed; he has ascended
the tree of religion
“offering this sort of thinking power to man
Is totally bed”*

Kannadasan detests the frailties of man. Man has become a semi-animal, climbing again on the trees. He pessimistically observes the society, Men are hypocrites and society is bitter but sugar coated:

*“Man conceals his evil character within
his heart-blanket”.*

God had hidden the characters of the mankind in their hearts. He criticizes the Iagoic suavity of mankind:

*“Why were you born, my son, why were you?
even before I learn the reason for my birth,
why were you born, dear son?”*

He detests to be born in this painful world. He is not ready to see his son, living in this world of pangs and hardships. Man proposes: God disposes.

*“I want to buy a palanquin to go on Procession but
I returned as a lane tree without any thing;
I want to buy a garland for the bride;
I left it on the sand for withering in the sun”.*
*Man is not successful in all his wishes:
“I kept the auspicious stage; but there was
no bliss; I met the bride;
she wore no ornaments”.*

Here, he perceives the aspects of life, a fair representation of pessimism. In some other verses, he is optimistic and joyous with the happenings of the world. He longs for two minds, one is to forget his worries and another to enjoy the worldly aspects in an optimistic way.

*“Aspiring to have two minds I prayed
to the God”.*

He advocates his theory of acceptance. He has to adapt himself to the situation and life a life of his own. If he is confident to live, he can easily surpass all his miseries and swim even in the deep sea. Where there is a will, there is a way. Heaven is hell, and hell is heaven by his mind.

*“If you want to live, you can live;
Is there no way on earth?
Even the deep sea turns to be the orchard;
If desirous, swim in it with confidence”.*
He is highly optimistic and philosophical;

*“Leave it, let him to and sleep;
who is mortal on earth”.*

To be relieved from all human sufferings, Kannadasan prefers a life of introspection and speculation. Kannadasan is also optimistic in his prose writings. In his 'Nambikkurai Malarkal' and 'Kadaiyip Pakkam', he has included numerous essays, manifesting optimism. He lays emphasis on faith in God as He is omniscient, omnipresent and omnipotent. 'Moolasthanam' and 'Sri Krishna Samrajyam' in 'Nambikkai Malarkal' depict these three aspects of God. John Keats is also optimistic in his last ode 'Ode to Autumn'. This is an ode of perfection and maturity. Autumn is a reason of mellow fruitfulness, personified to symbolise mental maturity. Keats is optimistic and gratified with what he has:

"Where are the songs of spring, aye where are they
think not of them, thou hast thy music too."

He is optimistic in his long poem 'Eve of St. Agnes'. After facing a lot of razor's edges, Porphyro elopes with Madeline, his lady love. The night has gone and they start their fresh life. Porphyro never loses his confidence in his risky task of entering into her palace. Both the poets are escapists. Their pessimistic thoughts propel their minds to flee from miseries. They negate themselves to fly in fancy.

Both Keats and Kannadasan desire to die joyously. Wherever they suffer from lack of confidence, they prefer to invite peaceful death. Optimism also leads them to live, rejuvenate again in the world of misfortunes. To conclude, both Kannadasan and Keats are paradoxical in their treatment of poetic vision as their poems are the faithful representations of their mental situations. Both the poets always think of the two aspects of life:

"Joy in sorrow;
sorrow in joy" (Kannadasan)
"Numbness pains" (Keats)

Both Keats and Kannadasan are highly philosophical with an emphasis on both optimistic and pessimistic views in life.

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