

Primordial Resonance of the Self: A Jungian Analysis of Individuation in John Keats' Poetry

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Abstract

This paper offers a Jungian psychoanalytic analysis of John Keats' odes, exploring how they symbolically represent the psychic growth of the poetic persona. Drawing on key concepts in Jungian theory such as the collective unconscious, archetypes, and individuation, the study demonstrates the relevance of Jungian theory to literary analysis. In particular, it focuses on the concept of primordial resonance and its connection to psychic individuation, and discusses the importance of psychic growth for both the individual and society. Through a close reading of Keats' odes, the paper illustrates how they reflect the process of psychic individuation, showing the poet's own journey towards self-realization and the realization of collective consciousness. The odes' themes and imagery are interpreted in light of Jungian concepts, revealing how they represent the integration of conscious and unconscious elements of the psyche. The paper concludes that Keats' odes provide valuable insights into the concept of psychic individuation and the potential for growth and transformation in both the individual and society.

Keywords: Poetic persona, ode, archetype, symbolism, romantic poetry, Jungian psychoanalysis, individuation, self-realization, unconscious mind, integration

Introduction

Keats aimed to convey the beauty of the world and reflect on the fleeting nature of life through his poetry. His imagery is evocative, transporting readers to the landscapes and emotions he describes. In his odes, he elevates everyday objects and experiences to a transcendent level, and his exploration of themes such as love and mortality is poignant and insightful. Keats thrived in the Romantic era, a movement in English literature known for its emphasis on emotions, nature, and individualism. He is renowned for his exquisite poetry that vividly captures the essence of the human experience. In particular, his odes are celebrated for their sensory language and their exploration of universal themes (Curran, 2017; Woodman & Faflak, 2005). Keats' poetry has been extensively analyzed, with his odes praised for their aesthetic appeal and symbolic representation of aspects of the human psyche (Aske, 2005; Giovanelli, 2013; Khan, 2021; Mishra, 2011). They are considered some of the greatest works in the English language, influencing a number of poets who came after him. This article analyzes the psychic growth of the poetic persona in Keats' odes using Jungian analytical psychology, focusing on three symbolically present stages of development: adolescence, adulthood, and spiritual maturity. Through this analysis, the article explores the themes of growth, self-discovery, and individuation in Keats' poetry, highlighting its psychological depth and complexity.

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Jungian analytical psychology is a psychological approach developed by the Swiss psychiatrist Carl Jung that emphasizes the study of the unconscious mind and its influence on conscious behavior (Jung, 1966, 1976, 2014). This approach has found wide application in the analysis of literary texts, providing deeper meanings and insights into the human psyche (Dobson, 2005). A key feature of Jungian analytical psychology in literary analysis is the concept of archetypes. Archetypes are universal patterns or symbols deeply embedded in the human psyche that can be found across cultures (Leigh, 2011). Characters, themes, and motifs in literary texts can manifest these archetypes, and by identifying and analyzing them, literary analysts can gain a greater understanding of the psychological underpinnings of a particular work (Jung, 1966).

Jungian analytical psychology, developed by Swiss psychiatrist Carl Jung, is an approach that emphasizes the study of the unconscious mind and its impact on conscious behavior (Jung, 1966, 1976, 2014). This method has been applied extensively in literary analysis to reveal deeper meanings and insights into the human psyche (Dobson, 2005). One key element of Jungian analytical psychology in literary analysis is the use of archetypes. These universal patterns or symbols are found across cultures and deeply ingrained in the human psyche (Leigh, 2011). Literary analysts can identify and analyze these archetypes, which can manifest in characters, themes, and motifs in literary texts, to gain a better understanding of the psychological foundations of a particular work (Jung, 1966).

Another essential aspect of Jungian analytical psychology in literary analysis is the focus on the personal and collective unconscious. According to Jung (2014), the personal unconscious is made up of repressed memories and experiences, while the collective unconscious contains archetypes and symbols that are shared across cultures and periods. Examining these aspects of the unconscious can provide literary analysts with insights into the motivations and behaviors of characters in a text, as well as the wider cultural context in which the work was created. Jungian analytical psychology also emphasizes the significance of dreams and symbolism in the human psyche (Wali, 2011). Dreams and symbols frequently offer clues to unconscious desires, fears, and motivations, and literary analysts can use this information to gain a deeper understanding of the themes and symbolism in a work of literature.

The Jungian analytical approach to literary analysis posits that a literary work is a reflection of the author's psyche and personal experiences. Through this lens, literary analysts can gain insights into the author's unconscious mind, including their beliefs, fears, desires, and experiences (Dobson, 2005). For example, an analysis of a character's shadow side can reveal the author's own unresolved issues with their own shadow. The examination of symbols and archetypes can also expose the author's personal experiences and belief systems. This approach can also aid readers in understanding the author's motivations for writing a particular work and the themes they explore. By analyzing the author's psyche and personal experiences, readers can gain a deeper appreciation for the work's complexity and the author's intentions (Jung, 1959). Thus, Jungian analytical psychology offers a rich and intricate framework for analyzing literary texts, which provides insights into the deeper psychological underpinnings of a work and its cultural context. By utilizing this approach, literary analysts can gain a greater appreciation for the complexities of literature and the human psyche.

Objectives and research questions

The current paper applies Jungian psychoanalytic theory to analyze John Keats' odes and explore the theme of individuation. By examining the symbolic representations of the poetic persona's psychic growth, the study investigates the contribution of Jungian analytical psychology to our understanding of Keats' work. The objectives of the study are to analyze the role of Jungian theory in understanding the persona's growth, the symbolic representation

of its development stages, and the relevance of Jungian psychoanalytic theory to the analysis of literary devices in Keats' poetry. The paper argues that Keats' poems depict the journey of self-discovery and integration of the unconscious into the conscious mind. By analyzing Keats' use of archetypes, symbols, and myths, this paper demonstrates the relevance of Jungian psychoanalytic theory to literary analysis and shows how Keats' poetry reflects the universal human experience of individuation. More specifically, the paper seeks to answer the following research questions:

- RQ1:** How does Jungian analytical psychology contribute to our understanding of the poetic persona's psychic growth in Keats' odes?
- RQ2:** How does Keats symbolically represent the stages of development (adolescence, adulthood, and spiritual maturity) in his odes, and how do they relate to the themes of growth, self-discovery, and individuation?
- RQ3:** In what ways is Jungian psychoanalytic theory relevant to the analysis of literary devices in Keats' poetry?

Literature Review

Carl Jung's psychoanalytic theory is based on the collective unconscious, which is a reservoir of shared, inherited psychological material that underlies the personal unconscious. It comprises archetypes, which are universal patterns or symbols that appear in various cultural and religious traditions. Archetypes reflect innate human experiences, desires, and fears, and can be accessed through dreams, myths, and symbols. The concept of the collective unconscious and archetypes has been extensively discussed in literature (Dobson, 2005; Faflak, 2008; von Franz, 1995; Wali, 2011). Jung believed that the collective unconscious is present in all humans, regardless of cultural or individual differences (Jung, 1959, 1971, 2014). This concept is applied in various fields, including literature, to analyze symbolism and deeper meaning in works of art. Archetypes in literature convey universal themes and experiences that readers can recognize (Frye, 2020). Jungian analysis is often used in literary criticism to explore the psychological depth and inner workings of the human mind (Dawson, 2008; Khan, 2021; Leigh, 2011). Literary scholars can gain insight into the symbolic and psychological elements of literary works and better understand their meaning and significance by drawing on Jung's theory.

Jung's theory posits that the human psyche contains inherent patterns of thought and behavior that are shared across cultures and generations, known as archetypes. These archetypes can be seen as psychic DNA that shapes our individual experiences, rooted in the collective unconscious. Lawson (2018) argues that this concept of the collective unconscious complements Darwin's theory of evolution, as a form of evolutionary inheritance that shapes our psyche over time. Jung's concept of the archetype is not solely individualistic but can also help us understand how cultural and historical factors shape the human psyche. As Stevens (2015) argues, this perspective can shed light on the relationship between biology and culture and inform contemporary discussions of consciousness, particularly regarding the conscious and unconscious aspects of the mind. By recognizing the importance of the unconscious in shaping conscious experience, we can gain a more complete understanding of the workings of the human mind.

A central concept in Jungian theory is individuation, the process of psychological maturation in which an individual integrates various aspects of their psyche, and develops a sense of wholeness and authenticity. Individuation is often depicted as a journey or a quest, wherein the individual confronts and integrates their unconscious, acknowledges their shadow aspects (i.e., repressed or unacknowledged aspects of the self), and attains access to their core psyche (Jung, 1978). Jung's concept of individuation has been widely researched

and implemented in various disciplines, such as psychology (Jacoby, 2016), literature (Faflak, 2008; Jackson, 2008), and spirituality (Stein, 2019). In the field of psychology, scholars have examined the role of individuation in mental health and well-being. For instance, studies have demonstrated that individuals who have undergone the process of individuation report greater life satisfaction, resilience, and psychological flexibility (Clark, 2006).

Jung believed that literature is a valuable source of archetypal material since it often taps into the collective unconscious and expresses universal human experiences (Jung, 1966, 2002). The Jungian theory has been widely used in literary analysis to explore the symbolism, motifs, and themes that reflect fundamental human experiences, desires, and anxieties. Jungian analysts assert that poetry, like dreams, reveals the collective unconscious and enables access to archetypal images and symbols that represent universal psychological patterns (Lawson, 2008). Therefore, the use of Jungian theory in poetry analysis involves interpreting the symbols and images in the poem as representations of archetypes, such as the hero, the mother, or the shadow, which can provide insights into both the poet's psyche and the collective human psyche (Richardson, 2001).

Jungian analysis has been applied to various romantic poets, including William Wordsworth and S. T. Coleridge. Analysts have used Jungian archetypal analysis to examine Wordsworth's poetry and argue that it liberates readers from their rigid personas by encouraging them to look beyond societal expectations and embrace their individuality (Ur Rehman, 2011). This highlights the importance of Wordsworth's poetry in shaping a more open and accepting society. Similarly, Shah and Khattak (2016) have analyzed Samuel Taylor Coleridge's poem "The Rime of the Ancient Mariner" through the lens of Jungian psychoanalytic theory. The authors suggest that the poem explores the deep layers of the human psyche by using archetypes, symbols, and dreams that resonate with Jung's theory of the collective unconscious. They claim that the poem's dream-like quality and its use of mythical figures and symbols create an atmosphere that connects the reader to the unconscious, allowing for a more profound exploration of the psyche. Through this analysis, the authors reveal the psychological themes and insights into the human condition that the poem conveys.

Jungian analysis is highly relevant to poetry since it provides a theoretical framework for comprehending the symbolic language of poetry. Fard (2016) asserts that Jung's theory of the collective unconscious and archetypes can aid in explaining the universal symbols and motifs found in literature. The poetic persona, similar to the hero in myths, is on a journey of self-discovery and individuation, and Jungian analysis can assist in unraveling the psychological themes of poetry. By examining the symbols and archetypes present in poetry, one can gain insight into the poet's inner world and how their psyche is reflected in their art. Therefore, Jungian theory can provide a comprehensive framework that aids in interpreting the themes, symbolism, and imagery employed in Keats' poetry.

Keats' odes are often viewed as representations of his individuation process. Faflak (2008) contends that questions of mortality, beauty, and self-identity are central themes in Keats' poetry as he grapples with issues of mortality and the nature of the self. Jungian analysis can offer a rich perspective for comprehending the symbolism and imagery in Keats' poetry, particularly in how the odes depict the development of the poetic persona as he integrates his unconscious and achieves a greater sense of wholeness. The odes can also be viewed as representations of archetypal experiences, such as the pursuit of beauty and the confrontation with mortality, which can deeply resonate with readers on a psychological level.

The above review suggests that the application of Jungian psychoanalytic theory to literary analysis has been fruitful, providing insights into the symbolic patterns and

archetypes in literature, and shedding light on the creative process and the role of the unconscious in artistic expression. Keats' odes offer a rich opportunity for this type of analysis, as they contain themes and imagery that resonate with Jungian concepts of individuation and the collective unconscious.

Methodology

Primordial resonance refers to the intrinsic connection that human beings have with the collective unconscious, which is a repository of all human experience and knowledge deeply rooted in the human psyche (Jung, 1959, 1976, 1978). This connection enables individuals to access a deeper level of consciousness, leading to the process of psychic individuation. Psychic individuation involves integrating the unconscious and conscious mind, leading to the development of a unique and fully realized individual (Jacoby, 2016). According to Jung, psychic growth is crucial for leading a fulfilling life and contributing to society (Jung, 1978). He suggested that individuals who can integrate their unconscious and conscious minds can better deal with life's challenges and derive meaning from their experiences. Moreover, individuals who have undergone the process of psychic individuation are more likely to live an authentic and genuine life (Smith, 1990). The Jungian theory provides a framework for individuals to develop a deeper understanding of themselves, their place in the world, and enrich their appreciation of literary works.

The current article combines the above Jungian archetypal analysis with close textual reading. Close textual reading is a method of literary analysis that involves a detailed examination of the language, structure, and themes of a text to uncover the underlying meanings and messages conveyed by the author through their use of literary devices (Culler, 2010; Smith, 2016). In this article, close textual reading and analysis are employed to explicate Keats' poetry by examining the language, imagery, and symbolism used in his odes. This analysis provides insight into the unconscious processes that underlie psychic growth and the stages of the individuation process represented by Keats in his odes. The article demonstrates the value of Jungian psychoanalytic theory for literary analysis and sheds light on the significance of psychic growth for individuals and society.

Findings and Discussion

This section provides a brief explanation of the three stages of psychological development that are revealed through a symbolic reading of the growth of persona in Keatsian odes. These stages are discussed in greater detail in subsequent sections of the findings. The first stage of adolescence is exemplified in the two odes, "Indolence" and "Psyche". The analysis of "Indolence" reveals that the persona is content in the numbness of indolence on a summer day and is not drawn to imaginative endeavors such as love and poetry by the "shadowy figures." The persona encounters projections of the unconscious in the three robed figures, but it is unreceptive to their messages regarding the need for productive interaction with the unconscious. In contrast, the analysis of "Psyche" demonstrates that the persona moves from relishing numbness to reveling in the joys of creative imagination. It encounters the feminine aspect of the unconscious in the form of the Greek goddess Psyche. The persona worships Psyche as a "goddess" by acting as her priest but does not yet form a complementary relationship with this aspect of itself. The integration of psychic polarities, which is necessary for the process of individuation, is a lifelong journey. In the world of dreams, fantasy, and imagination, the anima or animus mediates a range of possibilities, from the body's sexuality and materiality to the spirit's intimations of the absolute:

In Jungian theory, the lifelong process of individuation requires the resolution and integration of polar aspects of the psyche. In the dialectic, the animus or the anima presents to the woman or the man aspects which at first she or he experiences, or has been acculturated to experience, as “other,” but which for that very reason must be integrated into a developing self-identity. In the life of dreams, fantasy, and imagination the anima or animus comes to mediate the whole gamut of possibilities, from the body’s sexuality and materiality to the spirits’ intimations of the absolute (Sugg, 1992, p. 377)

The second stage of psychic growth, which is adulthood, is related to the “Nightingale” ode. In this ode, the persona establishes a deeper and more rewarding reciprocal connection with the unconscious through the exercise of active imagination. The persona is flexible enough to access the dark aspects of the self, the unconscious, through its unification with the “immortal bird,” singing under the “Queen-Moon” in “some melodious plot / Of beechen green, and shadows numberless” (lines 8-9). However, the persona's refusal to accept the darker aspects of life suggests a lack of maturity.

In the third stage of spiritual attainment, the development is demonstrated through the “Melancholy” ode in terms of the acceptance and integration of the dualities of life. In “Melancholy,” the persona declares that “in the very temple of Delight/Veil'd Melancholy has her sovran shrine” (ll. 25-26), pointing towards the ideal of achieving a state of assimilation of psychic polarities, leading to an integrated self-attainment of wholeness where joy coexists with melancholy. Wali (2011, p. 42) explains that the image of “temple” suggests a place where we can let go of our everyday worries, unite with ourselves, and find new energy and possibilities for life. The persona's further development occurs in the “Ode to Autumn” as it has achieved wholeness and the ability to accept life as it is. The cyclic recurrence of seasons teaches the persona to embrace the natural cycle of life, symbolically revealing its psychic growth in the ode. The subsequent sections provide a more detailed examination of how the persona in Keatsian odes undergoes a transformation that occurs in three distinct stages of development, ultimately culminating in its readiness for individuation and a life of harmony between psychic polarities.

Three Stages of Psychological Development

Adolescence: “Indolence” and “Psyche”

In the first stage of psychic development, the persona in “Indolence” represents the ego, the conscious aspect of the psyche, which dissociates itself from the unconscious represented by the figures of Love, Ambition, and Poesy. In this ode, the persona disconnects from meaningful experiences of the inner and outer world. Its fantasy world exists solely for heedless pleasure, and it refuses to recognize the complementary opposite.

For Poesy! – no, she has not a joy,
At least for me, so sweet as drowsy noons,
And evenings steep'd in honied indolence;
O, for an age so shelter'd from annoy,
That I may never know how change the moons,
Or hear the voice of busy common sense! (ll. 35-40)

The final two lines of the “Psyche” ode represent the opposing aspects of the psyche: the conscious and unconscious. The moon is a common symbol for the feminine, representing the anima/unconscious, while “common sense” symbolizes reason, representing the conscious aspect of the psyche. In this ode, the persona ignores both aspects of its psyche. The number three is significant in this ode, as it is considered a holy number associated with

superhuman power. The three visits of the figures suggest spiritual development and emphasize the persona's need to contemplate the messages coming from the unconscious. However, the persona rejects the spirits of love, ambition, and poetry in favor of “honed indolence,” which symbolizes a state of withdrawal from life into a self-created reality where only the pleasurable aspects of life are experienced.

The persona in “Psyche” avoids confronting the figures of love, ambition, and poetry as they represent aspects of life that require it to face reality and feel deeply. However, the persona is hesitant to do so as it fears death, decay, and pain. The three figures visit the persona three times to try and awaken it from its state of lethargy, but the persona chooses to remain in a state of indolence. The three visits symbolize the importance of paying attention to messages from the unconscious. The persona's reluctance to engage with these figures is a reflection of its preference for a life of ease rather than facing the realities of life:

So, ye three ghosts, adieu! Ye cannot raise
My head cool-bedded in the flowery grass;...
Fade softly from my eyes, and be once more
In masque-like figures on the dreary urn;
Farewell! I yet have visions for the night,
And for the day faint visions, there is store. (ll. 51, 52, 55—58)

The persona's declaration that it will not be moved by inner voices from the “flowery grass” is later contradicted in “Nightingale” and “Melancholy,” where it confronts the paradoxes of life. Symbolically, the “masque-like figures on a dreary urn” foreshadows the persona's imaginative engagement with the Grecian urn in the “Ode on a Grecian Urn.” The final two lines summarize the theme of the odes, using the metaphors of “visions for the night” and “faint visions” for the day.

Keatsian odes aim to unify opposites in the physical and mental worlds. This is often expressed through metaphors of light and shade in subsequent odes. In “Indolence,” the persona is disconnected from significant experiences in the inner and outer worlds due to fear of death, decay, pain, and end. The persona's refusal to acknowledge the messages from the unconscious, represented by the three figures, highlights the need to reflect on them. In “Ode to Psyche,” the poem demonstrates a transformation of the persona from one of indolence and sensory numbness to one of imaginative creativity and romantic love. The persona's journey into the forest represents a journey into the unconscious aspects of the self, which have been shrouded in mystery and darkness.

I wander'd in a forest thoughtlessly,
And, on the sudden, fainting with surprise,
Saw two fair creatures, couched side by side
In deepest grass... (ll. 7-10)

The forest symbolizes the unconscious and the female principle or the Great Mother. The discovery of Psyche and Eros in the mid-forest can be interpreted symbolically as the contra-sexual archetypes of anima and animus, representing the psychic attraction of the conscious to the unconscious. Cirlot (2002) explains the symbolic significance of forest:

Forrest's symbolism is complex, but it is connected at all levels with the symbolism of the female principle or the Great Mother... Since the female principle is identified with the unconscious in Man, it follows that the forest is also a symbol of the unconscious. It is for this reason that Jung maintains that the sylvan terrors that figure so prominently in children's tales symbolize the

perilous aspects of the unconscious, that is, its tendency to devour or obscure the reason (2002, p. 112)

In the latter part of the ode, the persona sings a hymn that praises love and creative imagination through the metaphor of the myth of Psyche and Eros. The persona commits itself to imaginative creation and integration of seemingly opposite aspects of the psyche to better integrate the self. It desires to build a temple in the “untrodden region” of the mind where “branched thoughts” can praise the goddess Psyche, showing greater confidence in accessing the unconscious. The paradox of “pleasant pain” alludes to the persona's ability to synthesize opposing aspects of the psyche, leading to their exploration and integration in later odes such as “Nightingale,” “Melancholy,” and “Autumn.”

In Jungian psychology, psychological wholeness involves integrating oppositions such as the conscious and unconscious, masculine and feminine, mental and physical, and old and new. Jungian therapy aims to achieve this integration through a conjunction of opposites, rather than a fusion. The unconscious prompts the ego to become aware of these irreconciled oppositions and integrate them. The “Ode to Psyche” embodies this transformation of the poetic persona and desire for integration and wholeness through the interpretation of its symbols and imagery.

Adulthood: “Nightingale”

The persona's psychological state in “Indolence” and “Psyche” is that of an adolescent stage, making lopsided projections. The persona engages with the internal world in ways that lack reciprocity. In “Indolence,” the persona refuses to engage the shadowy figures, while in “Psyche,” it offers itself as a worshiper to Psyche. The persona either runs away from authentic experiences or relishes in pleasure without acknowledging the darker side of life. In “Nightingale” depicts the persona's journey to the realm of the “immortal bird” where the persona experiences a profound sense of drowsy numbness, leading to an exploration of the paradoxical aspects of human life and creative endeavors. The bird's song is of eternal beauty in a world of embalmed darkness, in contrast to the world of the persona where pain and transitory nature are prevalent. The more it discovers about the dark side of the mind, the greater its awareness of darkness in the outside world. Through its imaginative union with the “immortal bird,” the persona wishes to fade away and forget the weariness and fever in the outside world: “My heart aches, and a drowsy numbness pains/My sense, as though of hemlock I had drunk” (ll. 1-2). Unlike in “Psyche,” where the persona is oblivious to the darker aspects of the mind while worshipping the beauty of Psyche, the unification with the nightingale and its world of “embalmed darkness” brings a keen awareness of the principle of pleasure complemented with the principle of pain. The bird's song is of eternal beauty in a world of “embalmed darkness,” which is in contrast to the world of the persona, where “palsy shakes a few, sad, last gray hairs, / Where youth grows pale, and spectre-thin, and dies” (ll. 25,26).

The persona is keenly aware of the principle of pain and the transitory nature of the realm of temporal existence, wishing to join the sweet-scented world of the bird, under the throne of “Queen Moon.” The symbolic association of the bird with darkness and the Moon is loaded with meaning. Explaining the psychic symbolism of the complementary symbols of the moon and the Sun, Stewart (1998) states:

The Moon's light is soft and gentle and is equated with the feeling function, the collective unconscious and imagination. These qualities are in contrast to the burning heat of the Sun, which relates to intellect and to thinking. The light of the Moon reveals the world of stars that are hidden by the light of the Sun;

creatures emerge in the moonlight that lies hidden during the light of day, in much the same way as hidden parts of us are revealed through imagination that the light of the Ego would blot out. (p. 227)

The darkness of unknown regions is accessed where the moon rules and the nightingale sings an eternal song of surpassing beauty, heard by countless generations of men. The persona is inspired to explore the paradoxical aspects of human life and creative endeavors while the bird is “pouring forth [its] soul abroad.”

The voice I hear this passing night was heard
 In ancient days by emperor and clown...
 The same that oft-times hath
 Charm'd magic casements, opening on the foam
 Of perilous seas, in faery lands forlorn. (ll. 63, 64, 68—60)

The aforementioned lines imbue a simple avian melody with a mythical quality by endowing it with the antiquity of ages, thereby imparting a sense of genuineness and potency. The speaker no longer perceives the bird or its song as mundane or commonplace. Instead, the very same melody is elevated to a symbolic representation of the unknown facet of the psyche, namely the unconscious. This is achieved by invoking references to mythology and antiquity, as well as by using a metaphor of treacherous waters to augment the symbolic image of the nightingale. Through this ode, the speaker engages with the totality of existence - both its attractive and repulsive facets. However, the speaker is not yet equipped to reconcile the opposing polarities within his/her own self, or in the external world, where pleasure/pain, beauty/ugliness, and light/darkness coexist inextricably. The word “forlorn” marks the termination of the speaker's connection with the bird. Although the experience is fulfilling in itself, it remains transient, and the speaker is unable to derive any lasting fulfillment in the realm of mortals to which he/she inevitably returns.

Spiritual Attainment: “Melancholy” and “To Autumn”

The poem “Melancholy” depicts the persona's understanding of the paradoxical nature of reality, accepting pleasure and pain as inseparable. The inevitability of suffering and loss is a natural law that reinforces this realization, as seen in other odes such as “Indolence” and “Nightingale.” The persona urges those who suffer from melancholy not to seek solace in Lethe or poisonous substances, but to embrace their anguish and recognize its role in enriching their experience of the world. Unlike the other odes, “Melancholy” is written in an imperative tone, warning against seeking numbness and advocating for the preservation of the “wakeful anguish of the soul.” The persona now finds wisdom in indulging neither in numbness nor in rapturous “drowsy numbness” but in keeping the wakeful anguish alive by staying open to it and finding pleasure in the beauty of nature and the beloved.

The rose in the poem is a powerful symbol of beauty, tenderness, charm, and the fragrant aspects of life. It also symbolizes the mandala, representing the quest for the attainment of the center of being (the self) through mandala contemplation. The rainbow symbolizes unity behind apparent diversity, with its seven colors representing shades of white. The persona's integrative vision leads to the realization that beauty and decay originate from the same oneness, and they are two sides of the same coin. This realization can be interpreted as a process of psychic maturity, where the persona recognizes the polarities inherent in its own nature which we may describe in Jungian terms as conscious/unconscious, animus/anima, introversion/extroversion. Through inner illumination, it gains a clearer perspective of the outer reality, where the principle of duality is apparent.

The temple of Delight, mentioned at the end of the stanza, has veiled Melancholy's sovran shrine, which is seen only by the one whose tongue can burst joy's grape against his palate fine:

Ay, in the very temple of Delight
Veil'd Melancholy has her sovran shrine,
Though seen of none save him whose strenuous tongue
Can burst Joy's grape against his palate fine (ll. 25—28).

The stanza represents the persona's spiritual growth, enabling it to experience both joy and sorrow equally. The imagery depicts the persona's journey towards a mature perspective on life, and the symbolism of eating grapes of experience alludes to the enriched realization of the persona about life's travails along with its pleasures. In contrast to the adolescent stage of blindly idealizing reality and projecting its fantasies onto the goddess Psyche in "Psyche," the persona has progressed through personal experience. It now devotes itself to "Melancholy" and recognizes the paradoxical duality of life and the human mind, as depicted in the metaphor of Melancholy's shrine located "in the very temple of Delight."

"To Autumn" presents a simple and holistic metaphor of the internal process of psychic maturity. Unlike other works by the same persona, this poem doesn't rely on far-off places or veiled melancholy to convey its message. Instead, the persona uses the natural world, specifically the autumn season, to create its own mythology of the human psyche. According to Jung (1989), autumn is a symbolic representation of old age and its associated psychological processes.

...there is something sunlike within us, and to speak of the morning and spring, of the evening and autumn of life is not mere sentimental jargon. We thus give expression to psychological truths and, even more, to physiological facts, for the reversal of the sun at noon changes even bodily characteristics.
(p. 31)

"To Autumn" is different from earlier odes as it presents a persona who has achieved a sense of calm and acceptance rather than restlessness and complaints. The persona now appreciates life as it is and incorporates themes from earlier odes into a new mythological structure built around the autumn. The autumn is depicted as a mythic man, whose hair is lifted by the wind while sitting on a granary floor, reflecting the peaceful acceptance of the persona.

In the odes, autumn represents the culmination of the seasonal cycle, following the spring of "Indolence," "Psyche," and "Nightingale." Unlike the previous odes, the persona in "To Autumn" accepts life as it is, without restlessness or mourning. The personification of Autumn as a patient man at ease with nature contrasts with the persona's searching mind in previous odes. Autumn's calm demeanor and attributes suggest the archetype of The Wise Old Man, which represents psychic integration and assimilation of spiritual guidance. The persona's growth and maturity are reflected in the character of autumn in the ode. Autumn is portrayed as a Wise Old Man who has gained wisdom through observing nature's cyclical patterns. The persona, identifying with autumn, has also gained wisdom through its own experiences. The qualities attributed to autumn, such as patient observation, are metaphors for the persona's own psychic growth. Dunne explains the symbols of The Wise Old Man from a Jungian perspective:

In a woman's dreams, the Self can be personified in female form as a priestess, earth mother, or goddess of love; in a man's it appears as a male guru, wise old man, or spirit of nature. This psychic image of the transcendent

can also be Cosmic Man, a divine or royal couple, a person that is both male and female, young and old, or an animal, crystal, round stone, or mandala. Whatever the symbol, its meaning is wholeness, totality. (p. 89)

The ode to autumn is a celebration of life's cyclical nature and personal growth. The cyder-press image reminds the persona of the importance of hard work and gathering resources for the future. The falling leaves represent the shedding of old habits and beliefs to embrace new experiences. The persona learns from the wise old man of autumn and is encouraged to let go of old patterns and embrace change to continue growing.

Conclusion

The findings of this study have significant implications for our understanding of Keats' odes and the relevance of Jungian psychoanalytic theory. Keats' odes demonstrate his deep understanding of the human psyche, as revealed by his use of symbols and metaphors that reflect his familiarity with Jungian psychoanalytic concepts. Through a Jungian lens, we gain a better understanding of the persona's development as a symbolic representation of psychic growth. This study also highlights the value of Jungian psychoanalytic theory in literary analysis. By recognizing patterns of symbols and metaphors, which can reveal the psychological aspects of literary works, we can identify underlying themes and better understand a work's psychological nuances. Jung's theory of the collective unconscious and archetypes can significantly illuminate our understanding of literary works, providing insights into the unconscious motivations of characters and authors, as well as the broader cultural context in which the work was created.

The current study demonstrates that applying Jungian theory can enhance our understanding of literary works and their underlying psychological themes. Faflak (2009) examines the intersection of Romanticism and psychoanalysis, arguing that the Romantics were not only precursors to psychoanalysis but also explored the same psychological themes and tensions. As such, Romantic literature provides a unique opportunity to study the human psyche, as Romanticism and psychoanalysis share a deep interest in the irrational, the unconscious, and the subjective. By analyzing the works of Romantic poets such as William Wordsworth and Samuel Taylor Coleridge through a psychoanalytic lens, it becomes apparent that their use of language, symbolism, and imagery conveys psychological states and the process of psychic maturation. In this sense, Romanticism challenged the Enlightenment's emphasis on rationality and objectivity and paved the way for psychoanalytic theory by exploring the unconscious and the irrational.

Although psychoanalytic theory can offer valuable insights into literary works, it is crucial to recognize that literature is a complex and multifaceted art form. The risk of reducing literature to a mere expression of psychological themes must be acknowledged. While psychoanalytic theory can be a useful tool in analyzing literature, it should not be the only approach used to approach literary works. Literary works are composed of various elements, including historical, cultural, and social contexts, which are fundamental to their interpretation. Additionally, there are limitations to applying psychoanalysis to literary works. Critics argue that reducing literature to mere psychological themes oversimplifies complex works of art. Furthermore, the application of psychoanalytic theory to literature can be highly subjective since it depends on the analyst's interpretation of the text. It is essential to approach the application of psychoanalytic theory to literature with caution and recognize its limitations. While it can provide valuable insights, it should not be the only method used in literary analysis. Instead, it should be used in conjunction with other approaches to provide a more comprehensive understanding of literary works.

This study suggests several areas for future research in the field of literary analysis. Firstly, researchers could investigate the use of Jungian theory in the analysis of literary works beyond Keats' odes. This approach could potentially provide insights into the underlying psychological themes and symbolism present in various works of literature. Secondly, future research could focus on applying Jungian theory to the works of other poets and writers of the Romantic period. Finally, future studies could examine the psychological effects of reading and analyzing literature through the lens of Jungian theory. This could involve investigating the impact of such an analysis on readers' understanding of the text, emotional response, and overall well-being.

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