



Beauty as a Metaphor: Reading Wordsworthian and Keatsian Poetry through the Lens of Indian Aesthetics

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ABSTRACT

*This research paper examines the intersection between the Romantic poetry of William Wordsworth and John Keats, and Indian aesthetics as a means to locate beauty as a trope within these traditions. This paper examines the notion of beauty in key poems by Wordsworth and Keats along with an understanding of Indian aesthetics concepts. The Indian aesthetics gives a different perspective combining philosophy, spirituality with various forms of art forms and architecture and literature. Understanding Indian aesthetics require an understanding of concepts like; rasa, dhvani, alankara. Wordsworth's celebration of natural beauty and the sublime, and Keats's emphasis on sensory richness and the fleeting nature of beauty, are juxtaposed with the Indian notion of *Rasa*, which emphasizes the emotional experience of beauty, and *Dhvani*, which focuses on the evocative power of suggestion.*

This paper explores how the experience and articulation of beauty - both as idealist essence and in terms of sensory perception - come together across cultures to provide aspects which resonate universally with aesthetic meaning. This type of comparative work enriches our interpretative tools for Romantic poetry by deepening our understanding of how beauty as a metaphor unites the cultural and philosophical terrains of the East and the West, thereby making a vital contribution to valuing the potentials of literary criticism. The study thus reveals aesthetic links among such disparate traditions, and it follows that beauty is an enduring value in human experience.

Western ideas vs Indian Conceptualization of Beauty

In Western literature, beauty is often idealized and connected to notions of truth, goodness, and moral virtue. Influenced by classical philosophy, particularly Plato's Ideal Forms, Western writers depict beauty as a reflection of higher, universal truths. John Keats's "Ode on a Grecian Urn" epitomizes this view, suggesting that beauty transcends time and embodies eternal truths. Additionally, Western literature frequently critiques societal standards of beauty, exploring the superficiality and moral consequences of prioritizing appearance over inner qualities, as seen in Oscar Wilde's "The Picture of Dorian Gray." In contrast, Indian literature embraces a more holistic and spiritual view of beauty, often intertwining it with cosmic and divine elements. Beauty in Indian texts is not merely an aesthetic quality but a manifestation of universal harmony and spiritual depth. Classical works like Kalidasa's *Shakuntala* celebrate the beauty of nature and human beings as reflections of cosmic order. Indian literature also emphasizes the transient nature of physical beauty and highlights inner virtues, drawing from philosophical concepts like "satyam, shivam, sundaram" (truth, auspiciousness, beauty). Indian poets celebrate the beauty of nature, emotions, and metaphysical realms, emphasizing the interconnectedness of all existence. While Western aesthetics often focuses on external appearances, Indian aesthetics integrates the outer and inner dimensions. Both traditions appreciate beauty, but their lenses differ. Western literature may depict a rose's physical allure, while Indian poetry might explore the fragrance (*gandha*) and the emotions it stirs.

Beauty as a Metaphor

As a universally debatable phenomenon that has always been defined as the Orbis phenomenon, beauty contributes to metaphors in cultural and literary traditions. It can be successfully stated that beauty is an important component for enhancing the meanings of the works of literature, art, and philosophy to help the reader or spectator better understand and interpret emotions and philosophical concepts. This paper undertakes a discussion of beauty that occurs in versatile contexts as it aims to explore the role of the metaphor. As a figure of speech, a metaphor conveys one thing by referring to it in terms of something else with similar meanings hidden in it. Where beauty is used allegorically, it goes beyond the physical perception of beauty to represent other aspects and to provoke people's feelings and thoughts. Beauty is and has been an important theme in philosophical studies. Plato thought of beauty as an eternally existing object and the physical beauty which we are able to see is only a copy of it. Plato regarded beauty as a reflection of the divine and the eternal, suggesting that physical beauty is an imperfect manifestation of a higher, transcendent form. In this Platonic view, beauty becomes a metaphor for truth and the ideal, guiding the soul towards spiritual enlightenment. On the other hand, the well-known German philosopher Immanuel Kant in his work "Critique of Judgment" saw beauty as the relation between the subject and the object based on the play between the faculties of imagination and reason. For Kant, beauty serves as a metaphor for the unity and balance that underpins aesthetic judgment, highlighting the importance of individual

perception and emotional response. When dealing with Romantic poetry, one can come across beauty as the primary focus in the poems by William Wordsworth and John Keats, who employed this concept to depict nature, the world beyond, and the human condition. Recalling Wordsworth's poetry, one can define it as a testimony of the author's admiration of the beauty of nature. For Wordsworth, beauty in nature is a source of spiritual nourishment and profound emotional resonance. Similarly, in the poem "Lines Composed a Few Miles Above Tintern Abbey", the beauty of nature is a metaphor for the interconnectedness of all things and the presence of a sublime, universal spirit. It reflects Wordsworth's belief in the power of nature to inspire and elevate the human soul, serving as a bridge between the physical world and spiritual enlightenment. Analyzing "Ode on a Grecian Urn," one receives the idea of contemplation on a piece that represents eternal values as opposed to the sophomore nature of human existence. Hence the words, "Beauty is truth, truth beauty" (line 49) is a direct expression of Keats's belief that beauty has intrinsic value and can discover truths. The statue and the urn hence symbolize the power of art in as much as it negates time as it tries to freeze time, featuring steady timelessness, thus underpinning the theme of stasis and change. Indian aesthetics offers another rich framework for understanding beauty as a metaphor. Rasa, Dhvani, Alankara are some concepts that help us understand how beauty works symbolically. Rasa stands for emotional essence or flavor while Dhvani stresses on the power of language to suggest meanings beyond what is literal. Here beauty in a metaphorical sense involves both what is explicitly said and what is implicitly understood; where the unsaid carries great significance. Alankara — through stylistic elements that enhance the literary work — focuses on elements that bring out more beauty in it. Using metaphors, similes, and such rhetorical devices help use beauty as a vehicle to convey complex thoughts and emotions. Beauty in the context of a metaphor is present in numerous cultures and literatures, which proclaims its significance and relevance. In Japanese Haiku, nature's beauty often reveals deep truths about human life and its fleeting nature. Sufi poetry, on the other hand, uses beauty to represent the divine and the mystical path toward spiritual unity. Rumi, for example, uses beauty to express the longing for divine love, where it goes beyond the physical to symbolize the soul's desire for a connection with the divine. In other words, beauty is more than just a method of representation, and it does not eliminate the hardships of existence but rather adds depth to the reader's understanding and contemplation of life's philosophical meaning. It can impact people's feelings and thinking in different cultures and the genre of literature, which proves its relevance as a universal motif existing and remaining significant in the sphere of creativity in human history

Beauty as a Metaphor in Wordsworthian Poetry

William Wordsworth (1770–1850) is considered to be one of the key English romantic poets who found the Romantic Age in English writing with the 1798 joint distribution of *Lyrical Ballads*. For about two centuries William Wordsworth has been considered one of the most influential Romanticist journalists and he had been read by numerous of the extraordinary Romanticist authors. Wordsworth frequently addresses childhood, memory, and the natural world in his poetry. "The Prelude," "Tintern Abbey," and "I Wandered Lonely as a Cloud" are among his most well-known compositions. Wordsworth's works are replete with the metaphor of beauty that is used to investigate serious philosophic and emotional experiences. This respect to the natural world, therefore, indicates that he understands that beauty is more than just ornament but the means through which profound concepts about nature and humankind alongside the divine can be conveyed. At the same time, in Wordsworth's works, the figure of nature functions as allegaic to the sublime, a term which points to the magnificent and even dreadful greatness of the nature that cannot be encompassed by the ordinary human experience. For example, in the poem "Lines Composed a Few Miles Above Tintern Abbey," Wordsworth has tried to depict the portrayal of the natural scenes and the mode of their influence on the mind in very quiet and deep poetic manner. The "steep and lofty cliffs" The "plots of cottage-ground" are not simply picturesquely; they are a sense of the timeless: the existence of nature and the infinite of man's spirit within it. According to Arthur (1963), the purpose of Wordsworth's work is to "seek beauty in meadow, woodland, and the mountain top and to interpret this beauty in spiritual terms". (p. 308). He creates a passion for sensual beauty of nature. Wordsworth characteristically depicts natural beauty in terms of spiritual renewal as a form of personal growth. In "Tintern Abbey," he turns his back upon his earlier experience with the landscape and how its memory has supplied him with "tranquil restoration" in moments of weariness and distress. The beauty of nature does not stand as a passive backdrop in Wordsworth; rather, it is an active factor that nourishes the human spirit. It is hence consoling and friendly, inasmuch as it creates a sense of connection between the past, the present, and the future in one harmony. This concept is the foundation of Wordsworth's usage of the concept of beauty, with memory and imagination occupying a special position in the poem. In his seminal work "Ode: In 'Ode Intimations of Immortality from Early Childhood," he tells how the view of beauty in nature reminds him of childhood and lost innocence. Youth lose the "visionary gleam," but the beauty of nature remains of a time when the world seemed filled with infinite possibilities. This nostalgic beauty forms a bridge from the earthly to the divine, pointing out how by memory and imagination we may again connect with deeper truths and insights. Wordsworth's poetry is often the elevation of even commonplace scenes and objects to the sublime. In "I Wandered Lonely as a Cloud," the poet portrays a field of daffodils with such realism that their beauty symbolizes joy and inspiration found in ordinary moments. Those daffodils do not symbolize flowers; instead, they give off sentiments of an infinite emotional and spiritual veneration. Through it, Wordsworth presents the idea that there is beauty around us in every epic of creation, and we can access that if we hold the ability to seek it. For Wordsworth, nature is a moral and ethical preceptor. The beauty of nature is always treated as a symbol with Wordsworth for moral and ethical verities. In "The Prelude," William Wordsworth relates a childhood experience of stealing a boat and the subsequent feelings of guilt and awe that took over as he was rowing through the moonlit waters. The beauty of the scene is used as a contrast to present a post-lesson on the strength of the turbulent nature and the lessons that it holds for people. Through this and other poems, Wordsworth suggests that the beauty of nature is not just visually pleasing but also morally instructive, offering lessons in humility, reverence, and interconnectedness. Wordsworth consider beauty of the natural world as an expression of divine. In "Lines Written in Early Spring," he reflects on the harmony and tranquility of nature, suggesting that the beauty he perceives is a manifestation of a higher, spiritual reality. The lines, "And 'tis my faith that every flower / Enjoys the air it breathes," (line 15-16) imply a belief in the inherent goodness and divinity present in the natural world. This esteem for nature is thus entirely commensurate with the more general Wordsworthian Romantic ideology, which views nature as a reflection of the divine and further as a specifically necessary font of spiritual inspiration and moral wisdom. Viewing William Wordsworth's use of beauty as a metaphor through the lens of Indian aesthetics, particularly the concepts of Rasa, Dhvani, and Alankara, offers a rich

and nuanced understanding of his poetic vision. Indian aesthetics provides a framework that deepens our appreciation of how Wordsworth's work arouses emotional states, suggests deeper meanings, and uses poetic devices to enhance expressions of beauty. *Rasa*, or the feeling emotional experience of art, is the axis on which Wordsworth's poetry revolves. As a matter of fact, most of his descriptions of nature evoke "Sringara *Rasa*," which obtains love, beauty, and attraction. For example, in the poem "Lines Composed a Few Miles Above Tintern Abbey," the serene landscape embodies Sringara *Rasa* and is capable of evoking an emotional link between the poet and Nature. At one time, it would evoke feelings of love and admiration towards the beauty of the landscape, speaking to a harmonious relationship with nature. In relation to that, this emotion-based resonance is closely linked to the Indian aesthetic principle that art should bring about a kind of feeling that creates deeper understanding in human experience. According to Wordsworth, man must come into contact with the natural beauties found in flowers, trees, lakes, rivers, cataracts, rills, brooks, cascades, clouds, vegetation, and foliage in order to undergo moral rehabilitation and achieve mental peace. Indian classical poetry has always been moored to this love of the natural world. Wordsworth's aesthetic spirit revolted at the face of materialism, "Dear God, I'd rather be a pagan." Another important aspect of Wordsworth's use of beauty as a metaphor in his poetry is the power of suggestion intrinsic in poetry. *Dhvani* symbolizes the striving of words to suggest deeper, often unspoken layers of meaning that outgrow the literal meaning of the words. The beauty in "Tintern Abbey" is lifelike and, further, serves to represent something other than mere physical description—including themes about memory, continuity, and spiritual renewal. The tranquility of the scene—the beauty of it—is to arouse feelings toward peace and reflection when pointed toward the eternal and the infinite. This suggestive beauty in the poetry of Wordsworth goes together with the *Dhvani* concept, where the poet ironically projects the true poesy at the very level of suggestion that will evoke deeper meanings and emotions beyond what appears within the text. *Alankara* which means the aesthetic use of exaggeration and pompous language has a function in Wordsworth's representation of beauty. There is explicit use of figures of speech such as metaphors, similes, and personification which Wordsworth uses in order to create a pleasant and emotional language used in the descriptions of nature. In "I Wandered Lonely as a Cloud", the main object, the daffodils, is given a human trait of dancing whereby they are depicted as being joyful. Even in the context of this poem, *Alankara*'s function is not merely to ornament but it helps to engross and embrace the reader's feelings toward the scene described. The daffodils become a sign of hope and the happiness that can be found in real life, reflecting Wordsworth's belief in the omnipresence of beauty. Another aspect of the idea of '*Rasa*' which is characteristic for the Indian Aesthetics, is described in Wordsworth's poetry as nature as a guide to morality and spirituality. At the beginning of "The Prelude", he narrates childhood event in which he steals a boat and the subsequent guilty and reverential pleasure that stems from punting through the moonlight. The scenic beauty makes one experience *Vismaya Rasa*, this leads to increase in ethical perception, as a result resulting in an understanding that nature has the ability to teach man how to live. This is the moral and emotional response which corresponds to the Indian belief that the exposure to beauty can bring the ethical and spiritual awakening. Wordsworthian approach to the common place mirrors the Aesthetic principles of India where-in the beauty of life means the serendipity of the ordinary things of life. This democratization of beauty, where even a field of daffodils or a single cloud can raise depths of happiness and thinking, aligns with the Indian view that the divine pervades all of creation. In regard to the poem "I Wandered Lonely as a Cloud," the beauty of daffodils strengthens a deep internal and spiritual elevation which is fundamental to the religious aesthetics of the Indian culture and its belief of finding divinity in everyday life

Interpreting I Wandered Lonely as a Cloud & Lines Composed a Few Miles above Tintern Abbey through the lens of Indian Aesthetics

In "I Wandered Lonely as a Cloud," the beauty of the daffodils invokes the "Sringara *Rasa*," the *rasa* of love, beauty, and attraction central to Indian aesthetics. Indeed, Sringara *Rasa*, one of the principal aesthetic feelings in Indian aesthetics, relates to the aesthetic pleasure from visual and emotional beauty. The very description of the daffodils "fluttering and dancing in the breeze" by Wordsworth explains this truth and draws out an emotional rapport between the observer and the outside world of nature. That sight of the daffodils sets the poet in a merry and delightful mood, portraying how beauty impacts human emotions. It is this emotional resonance which becomes central to *Rasa* where one's experience of beauty is not mere observation but an emotional state deeply realized. *Dhvani*, or the power of suggestion in poetry, plays a great role in the use of beauty as metaphors in Wordsworth. *Dhvani* finds its definition in the capacity of words to evoke deeper meanings and raise emotions other than their literal sense. The image of daffodils in the poem speaks much more, apart from a picture of a pleasing scene, and elevates the feeling of unity, oneness with nature, and a far deeper spiritual elevation. That the daffodils, according to Wordsworth, stretched in "never-ending line" along the turn side of the lake, subtly suggests the infinite and continuousness of nature, redolent with themes of eternity and timelessness of beauty in nature. This is the hallmark of *Dhvani*—the power of the poem rests not in what is stated but in what it evokes. *Alankara*, or the use of figurative language and embellishments, strengthens the aesthetic and emotional beauty of Wordsworth's portrayal. For instance, in this poem, Wordsworth puts many poetic devices into service in order to give life to the scene. The daffodils seemed to dance: "dancing"; even compared to stars that shine and twinkle on the milky way, thus evincing a vivid and energetic image, which amplifies the beauty of the scene. This use of *Alankara* not only makes the poem beautiful but also enhances the interest of the reader in the imagery, so that the joy and vitality of the daffodils get experienced. The metaphor of the daffodils as stars shall suggest a cosmic dimension of their beauty, in which the natural world is connected with the celestial, thus generalizing the ideas of unity and transcendence shown in the poem. We also find Wordsworth's portrayal of the daffodils based on the Indian aesthetic principle of finding beauty in the common, ordinary thing. That ordinary field of daffodils turns out to be a source of great emotional and spiritual upliftment, reflecting the important belief in finding beauty and divinity in the everyday life. Poet's experience of the daffodils brings about a transformation, lifting his spirits, and filling his heart with pleasure. This metamorphosis is parallel to the Indian Aesthetic conception of raises of Beauty consciousness to a higher level of inner Joy, termed as "Ananda." This state of joy, where Wordsworth describes his heart "dancing with daffodils" toward the end of the poem, epitomizes joy and enables one to view the manner in which beauty from nature stirs deep emotional responses and spiritual fulfillment. The rhythm and structure also carry the lines' emotional and aesthetic effect, appealing to sensibility enshrined in Indian poetics. From the solitary poet, it thus moves on to the joy of daffodils, signifying a shift from an individual's self-insulation to communion with nature in perfect harmony. Such a progression is reminiscent of the journey in Indian aesthetics from the outside to the inside, from

mundane to transcendent. The beauty of daffodils mediates between these two realms so that he may transcend his loneliness and feel a sense of unity and belonging.

In a nutshell, reading "I Wandered Lonely as a Cloud" with an Indian aesthetic—*aesthetics*, more precisely *Dhvani*, *Rasa*, *Alankara* adds further meaning to Wordsworth's use of beauty as a metaphor. Indeed, from this angle, duality in this very poem evokes strong emotional responses as *Rasa*, generates deeper meanings like *Dhvani*, and shows figurative language like *Alankara* that captures all the arcane and subtleties innate within Wordsworth's poetic vision. This cross-cultural perspective underscores that, more than anything else, beauty has been a central theme of human thought and creativity from the very heart and proves how sensitivity towards natural beauty might foster emotional, spiritual, and philosophical enlightenment. From these aesthetic laws skillfully employed, Wordsworth enjoins both joy and meaning to be found in the everyday beauty of nature, transforming ordinary experiences into moments of profound significance.

On the other hand, in "Tintern Abbey," Wordsworth accomplishes *Rasa* by drawing on the serene and sublime beauty of nature to evoke "Santa Rasa," or the emotion of tranquility and peace. The general effect of the "steep and lofty cliffs" and "plots of cottage-ground" on the poet's thoughts arouses a correct and peaceful introspection right from the beginning of this composition. The poet raises the reader to a condition of quiet reflection. This is an emotional state that lies at the core of what this poem wants to express, since Wordsworth resorts to the beauty of nature not to describe a scene but to provoke an emotional response that is both soothed and reflective. The peace and oneness with nature that Wordsworth depicts finds a strong resonance with *Santa Rasa*, reflecting the harmonious relationship between the human soul and Nature. *Dhvani*, or the suggestive power of poetry, helps more resoundingly to deepen the layers of meaning in "Tintern Abbey." Wordsworth's description of the landscape is overflowing with *Dhvani* because the physical beauty of the scene evokes higher spiritual and philosophical insights. For example, when Wordsworth describes the "tranquil restoration" that this landscape's memory confers onto the soul at moments of fatigue and trouble, he is doing much more than telling a personal story; he is alluding to some deep general truth about the healing powers of nature. In this way, the beauty of nature becomes a metaphor for spiritual revival and continuation. It is a suggestion transcending the literal description, bringing out the eternal truths with regard to the continuous resort which absolute beauty of nature avails for solace, inspiration, and edification. In this way, the evocative power of the language that Wordsworth employed squarely falls in *Dhvani*, inviting readers to look beyond the immediate imagery and ponder deeper connections between nature, memory, and spiritual well-being. *Alankara*, or the use of figurative language and embellishments, intensifies the aesthetic and emotional impact of "Tintern Abbey." Wordsworth resorts to various poetic devices, such as metaphors, similes, and personification, in order to heighten the natural scenery and charge it with symbolic meaning. For example, the "wreaths of smoke sent up, in silence, from among the trees" personify nature as if it were a living and breathing tide contributing to some greater, harmonious life. This *Alankara* drifts not only the further beautification of the poem but also deeply economizes the reader's experience with the text, allowing them a vantage on the landscape as Wordsworth has it: alive, dynamic, spiritually significant. The vivid imagery and figurative language really set the readers onto a full tapestry to plunge headfirst into contemplation and emotional experience. In Wordsworth's poetry, there is a sense of democratization of beauty since he celebrates even the simplest element of nature, which resonates with the Indian aesthetic belief that beauty and divinity are part of every component of day-to-day life. He gives minute attention to ordinary elements of the landscape, like "pastoral farms" and "orchard-tufts," raising them to a level of profound significance. It joins the Indian view that even the most prosaic aspects of creation can reflect as well as inspire awe of the divine. Overall, reading "Lines Composed a Few Miles Above Tintern Abbey" through the lenses of *Dhvani*, *Rasa*, and *Alankara* from Indian aesthetics gives richer and more nuanced appreciation of Wordsworth's use of beauty as a metaphor. This approach shows how the suggestive power, depth of emotion, and richness in figurative speech of the poem meet the Indian aesthetic principles applied, therefore underlining the universality of the pursuit of beauty, spiritual perception, and feeling. The poetry of Wordsworth is very much in tune with this Indian aesthetic philosophy: beauty is only a means toward deeper perception of and relationship with the world and serves properly as an introduction to the deeper relationship between man and nature. If one looks at it from this cross-cultural perspective, one may underline that in human thought and creativity, inviting readers to explore the deeper emotional and philosophical dimensions of his work.

3. Beauty as a metaphor in Keatsian poetry

Keats the youngest and the last of the Romantics blossomed out precociously as an accomplished poet and faded away prematurely in his early adolescence. He was, according to a critic "The bloom whose petals were ripe before they blew". As his innate poetic talent flowered early in his life, he enriched English poetry by prodigiously contributing to his rich harvest of poetical work. While Wordsworth, pioneer of the Romantic tradition of poetry, appeared as a high priest of Nature, Keats, who was the last of the second generation of poets was iconized as a high priest of Beauty.

While the later romanticised Beauty with a paganistic notion and enshrined her cult in the temple of his poetry, the formerspiritualized Nature with a Pantheistic belief and worshipped her as a manifestation of God.

Like Wordsworth Keats too imparted a spiritual signification to all beautiful objects and phenomena not only of tangible and visible elements but also of all abstract and imaginary things. Keats' exuberantly romantic and aesthetic attitude sharpened his intellectual response to beauty and awakened in him a visionary power by virtue of which he perceived beauty in all forms of manifestation. With the gradual maturing of his poetic mind, his beauty-perceiving ability extended to embrace 'beauty' in art, sculptor, architecture, and above all in things abstract like love, music, songs, dance, solitude, melancholy, and dejection. His poems abound with his feelings for all such aspects of life. If we evaluate Keats' concept beauty in the light of his poetical works, we have to make a perspective analysis of his poems on beauty from the inception of his poetic career. There exists the need to trace out the efflorescence of his philosophy of beauty in his imaginative mind, which basically had been preoccupied with exploring mysticism by virtue of which he visualizes the divine existence in every article and phenomenon of nature. While Wordsworth was an outright worshipper of Nature, Keats was a high-priest of Beauty whom he worshipped in the temple of poetry. A point of dissimilarity, however, is perceived in their intuitive perception of nature.

Keats's creative mind has created a spiritual perspective that allows him to transcend his idea of beauty and find beauty in all things natural, including flowers and animals, birds twittering, clouds floating, rivulets flowing, the sun rising and setting, the sound of a nightingale, an engraved urn, pastureland, verdant fields of crops, and the doors and windows of mediaeval castles. This belief in the beauty of tangible things gradually took the metaphysical and mystical viewpoint for every abstract excellence like beauty, truth, joy, love, romance, indolence, solitude and melancholy. Keats' poetical works which reveal his notion of beauty show his sensitivity to the Hindu sway of philosophic influence. His poems make us believe that he is inspired by the Vedantic explication of three terms, Satyam Shivam Sundaram, crystallized in the Gita. He is supposed to have read the Bhagwat Gita translated into English by Charles Walkins in 1785. The version of the holy book with its description of spiritual concept seems to have implanted in his imaginative mind the concept of transcendental significance of three attributes of God. Keats conceptualizes beauty as truth and truth as beauty with the philosophical conviction that the words manifest the God. This philosophy of the concept culminates in the last line of Ode on a Grecian Urn. George Santayana a critic of Keats supports this view in the following words "We know on excellent authority that beauty is truth that is the expression of the ideal, the symbol of divine perfection and sensible manifestation good".

3.1 An Investigation of Ode on a Grecian Urn & Ode to a Nightingale through the lens of Indian Aesthetics

Of all the great works of Romantic poetry, John Keats's "Ode on a Grecian Urn" stands one of the most towering, an idea of beauty allied with deep philosophical broodings. Under the light of Indian aesthetics—Dhvani, Rasa, and Alankara—the poem gives rise to much deeper levels of meaning and emotional resonance. Within these Indian aesthetic principles lies a rich framework for understanding Keats's use of beauty as a registering metaphor of eternal truth, where the silent urn would turn into a dynamic image symbolizing timelessness and human experience. Keats's "Ode on a Grecian Urn" overflows with Rasa, notably Shringara Rasa, which is the sentiment of beauty and love, and the Shanta Rasa, which is that of peace and tranquility. Shringara Rasa is described in the description of the lovely embrace caught in the moment just before their kiss. This entire scene, full of sensuality and tension of unfulfilled desire, evokes deep emotions focused on the timeless appeal of love and beauty. The timelessness of that moment in time, untouched by age, lays further stress on the idealization of beauty and the ache of love. Simultaneously, the Shanta Rasa permeates the poem through the overarching tranquility and stillness of the urn. The scenes depicted are serene and composed, offering a sense of eternal peace and calm that transcends the transient nature of human life. This dual evocation of Rasa underscores the complexity of human emotions and the timeless truths that art can capture, making the urn a powerful symbol of both beauty and serenity. Alankara, or the use of figurative language and ornamentation, is an element masterfully employed by Keats throughout "Ode on a Grecian Urn." The whole work is full of vivid imagery, metaphor, and simile, all of which increase the aesthetic appeal of the poem. Take the example of the urn itself: its being described as a "Sylvan historian" and an "Attic shape" increases the beauty of something which is already alluring by its very shape and brings in many overtones of history and culture. The metaphorical language makes the inanimate artifact of this historic period into a living testament on the artistic and cultural heritage. The elaborate descriptions of pictures, such as that of a sacrificial procession, equip Alankara with a rich, intricate picture, engaging the reader's imagination. Thus, such ornamented use of language corresponds to the principles of Indian aesthetics, in which Alankara increases the sensational and emotional effect of a work. In the "Ode on a Grecian Urn," Keats proceeds to use Dhvani in an evocative narrative which transcends the mere description of the urn. When he calls the urn a "still unravish'd bride of quietness" and a "foster-child of Silence and slow Time," what he does is tell the story of timeless beauty and silent tales. The forever-chasing lovers, the musician playing through eternity, the sacrifice about to take place—all speak through their stillness. It is then that such suggestive images evoke in the reader mind deeper themes about art, beauty, and eternity. Keats' subtle reference to such deep ideas, through silent scenes on the urn, aligns him with Dhvani in a way, showing how potent suggestions are in bringing out deeper truths. His comparison of beauty with truth resembles the Indian philosophy of 'Satyam Shivam Sundaram', as he says, "Beauty is truth, truth beauty". Keats prefers beauty in permanent form rather than temporary beauty. The beauty of art and literature is permanent and such beauty makes its creator immortal too. Likely Keats is immortal through his literary creations. He tries to prove this in the following lines, "She cannot fade away, though thou hast not thy bliss, For ever wilt thou love and she be fair!"

Overall, we get more insight into the themes of Keats's "Ode on a Grecian Urn" and the depth of feelings contained in the ode through Dhvani, Rasa, and Alankara. Dhvani brings out the power of suggestion in the Poem, inviting us to discover the profound truths within the urn's silent images. The timelessness of beauty and eternally serene tranquility are mirrored through Shringara Rasa and Shanta Rasa, respectively. Enriched with rich imagery and ornamentation, Alankara enriches the sensorial and emotional experience and thus converts the urn to an intricate and elaborate symbol of artistic and cultural heritage.

On the other hand, Keats' "Ode to a Nightingale" too can be viewed against the backdrop of traditional Indian aesthetics: dhvani, rasa, and alankara. In the poem, he expresses a feeling of longing and depression, which strikes a familiar note with the Indian aesthetics of rasa, particularly the feeling of Shanta rasa. The singing of the nightingale portrays an escape from the world of ordinary reality, capturing thereby something divine and, hence, beyond worldly limitation. This suggests a correspondence between it and the theory of dhvani, or the power of suggestion and resonance in poetry.

Keats has used brilliant imagery and metaphors describing the song of the nightingale and its effects on the poet's senses. Such expressions correspond to alankara, or poetic ornamentation. It is the similes and personification that make the lines beautiful, so profoundly deep, looking and leaving behind an effect typical of most Indian aesthetic traditions, which is wonder and enchantment. Further, the repetition of some of the phases and motifs adds more to the aesthetic value, making the poem more unified and coherent in its structure.

Keats' "Ode to a Nightingale" has represented the best of harmony in the blend of triad emotion, beauty, and Indian aesthetics. That sense of mortality, beauty, and temporality adds sublime timeless truth and philosophical perception that form vital parts of Indian aesthetic traditions. The language of the poem is arousing, offering great reflections about the nature of art and existence. It invites the reader to reflect upon the mysteries of life, the nature of beauty, and poetry in general.

Conclusion

The exploration of beauty as a metaphor in the poetry of William Wordsworth and John Keats, analyzed through the lens of Indian aesthetics, reveals profound insights into the universal and culturally specific dimensions of poetic expression. Throughout this research paper, we have delved into how Wordsworth and Keats employ beauty as a metaphor to explore themes of nature, transcendence, and the human condition, drawing parallels and contrasts with Indian aesthetic principles such as Rasa, Dhvani, and Alankara. William Wordsworth, a leading figure of English Romanticism, celebrated the beauty of nature as a source of spiritual and emotional nourishment. His poem "Lines Composed a Few Miles Above Tintern Abbey" exemplifies his belief in the restorative power of nature, where beauty becomes a metaphor for the interconnectedness of all things and the presence of a sublime, universal spirit. Through the lens of Indian aesthetics, particularly Rasa theory, we perceive Wordsworth's evocation of Shanta Rasa (the sentiment of peace) and Adbhuta Rasa (the sentiment of wonder), highlighting the emotional essence that art can evoke.

John Keats, known for his sensuous imagery and exploration of beauty's ephemeral nature, engages deeply with the theme of beauty as a metaphor in his odes. In "Ode on a Grecian Urn," Keats contemplates the timeless beauty captured by the urn, juxtaposing it with the transience of human existence. His famous assertion, "Beauty is truth, truth beauty,—that is all / Ye know on earth, and all ye need to know," (line 49-50) encapsulates beauty as a metaphor for the eternal and the profound. Through Dhvani (suggestion) and Alankara (ornamentation), Keats suggests deeper meanings and enhances the aesthetic appeal of his poetry, inviting readers to contemplate the universal truths encapsulated in beauty's transient forms. Indian aesthetics provides a complementary framework for understanding beauty as a metaphor in Wordsworthian and Keatsian poetry. Rasa, with its emphasis on emotional resonance, helps elucidate the affective power of poetic imagery and metaphor. The nine primary Rasas, ranging from love (Shringara) to wonder (Adbhuta), offer a nuanced vocabulary to describe the emotional landscape evoked by the poets' works. Keats's reflections on mortality and the sublime resonate with Shanta Rasa, while Wordsworth's communion with nature aligns with Adbhuta Rasa, underscoring the universal appeal of beauty as a metaphor across cultural boundaries. Dhvani, the suggestive power of language, enriches our understanding of how beauty operates metaphorically in poetry. Both Wordsworth and Keats use Dhvani to imply deeper insights and emotional nuances, inviting readers to participate actively in the aesthetic experience. The metaphorical language employed by the poets transcends mere description to evoke profound emotional and philosophical reflections, resonating with Indian aesthetic theories of suggestion and resonance. Alankara, or ornamentation, enhances the aesthetic appeal of Wordsworth's and Keats's poetry through the use of rhetorical devices such as similes, metaphors, and personification. These Alankaras not only enrich the sensory and emotional dimensions of the poems but also contribute to their enduring literary appeal. By employing Alankaras, the poets imbue their verses with beauty that transcends temporal and spatial limitations, engaging readers across cultures and generations. This comparative analysis of Wordsworthian and Keatsian poetry through the lens of Indian aesthetics underscores the interplay between Western Romanticism and Eastern philosophical traditions. By bridging these cultural perspectives, we gain a more holistic understanding of beauty as a metaphor in literature, enriching our appreciation of its profound impact on human experience. The intersection of Western and Indian aesthetic theories highlights the universal themes and sentiments embedded in poetic expressions of beauty, reinforcing the notion that art transcends geographical and temporal boundaries.

In a nutshell, the study of beauty as a metaphor in Wordsworthian and Keatsian poetry through the lens of Indian aesthetics illuminates the enduring significance of poetic expression in capturing the essence of human experience. Through Rasa, Dhvani, and Alankara, we discern how beauty operates as a metaphor to evoke emotions, provoke introspection, and convey profound truths about existence and the natural world. Wordsworth and Keats, through their respective poetic styles and thematic explorations, demonstrate the transformative power of beauty as a metaphor, inviting readers to contemplate the sublime and the transient aspects of life.

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