

# A STUDY OF HOW KEATS USES SEASONAL IMAGERY TO MERGE THE SUBLIME (DECAY, DEATH, ETERNITY)

Risha Ghosh<sup>1</sup>, *Research Scholar, Dept. of English, Kalinga University, Raipur.*  
 Dr. Papri Mukhopadhyay<sup>2</sup>, *Research Supervisor, Assistant Professor, Dept. of English, Kalinga University.*

## ABSTRACT

*John Keats' poetry is deeply infused with seasonal imagery, which he uses as a philosophical and aesthetic tool to explore the interplay between the sublime (decay, death, eternity) and the pastoral (abundance, renewal, fertility). While Keats' pastoral landscapes are rich with sensory pleasures and natural beauty, his sublime elements introduce themes of impermanence, mortality, and transcendence. This study will examine how seasonal imagery in Keats' poetry serves as a bridge between these contrasting elements, reflecting his meditation on time, existence, and artistic immortality.*

*By focusing specifically on autumn as a season of transition, this research will analyze how Keats employs the imagery of autumnal ripeness and decay to symbolize both fulfillment and inevitable decline. Through a close reading of "To Autumn," "Ode to a Nightingale," and "Ode on a Grecian Urn," this study will investigate:*

- *How autumnal imagery embodies the paradox of growth and decay, celebrating abundance while foreshadowing death.*
- *How the shifting mood in Keats' seasonal descriptions reflects his engagement with the sublime and the pastoral.*
- *How autumn, as a poetic symbol, encapsulates Keats' contemplation of time, impermanence, and artistic legacy.*

*By focusing on autumn as a single parameter, this study will provide a detailed analysis of Keats' seasonal philosophy, offering insights into his Romantic vision of nature and its relationship with human experience.*

**Keywords:** *John Keats, Seasonal Imagery, The Sublime, The Pastoral, Romantic Poetry, Autumn, Mortality, Nature, Time.*

## 1. INTRODUCTION

### 1.1 KEATS' POETIC LANDSCAPE: A FUSION OF THE SUBLIME AND THE PASTORAL

One of the most celebrated figures of English Romanticism, John Keats invents in his verse a new poetic landscape of a peculiar combination of the sensual wealth of the pastoral and the intellectual depth of the sublime. Paying close attention to the natural world, the fleetingness of human experience, and the enduring potency of artistic expression, the work of an Art slave is characterized by his important engagement with the natural world. Unlike the surrounding writers, who attributed nature with specific moral or political functions, Keats concentrates his effort on nature as a space of aesthetic and emotional resonance. According to Wordsworth, nature was a moral mentor and an agent of spiritual education for Shelley, it represented revolutionary potential and idealistic transformation as a symbol. On the other hand, Keats sees nature as a place of sanctuary and beauty, as well as as a reflection of death, the latter being a theme present in most of his poetic work.

The use of seasonal imagery, especially of autumn, plays a central role in Keats' involvement with nature. This season is particularly about the thin-line division between growth and decay, abundance and decline. Autumnal

imagery, advanced by Keats' mastery with it, becomes a means of reflecting the interplay between experience and transience in his poems, poems in which the sign of the beauty of the natural world is always the sign of its passing. So he attains a special poetic synthesis, that of a coalescence of the lurid serenity of the pastoral with the majestic, and yet penumbral vastness of the sublime.

In Keats' poetry, autumn has acted as a means of rich metaphorical landscape in which Keats speaks of this equilibrium. On the other hand, it represents the highest natural abundance, orchards bow under the weight of ripe fruit, fields shine in a golden grain, and the world seems at one with its harvest. It is the realm of pastoral, a literary genre of which the pastoral life and the bounties of the earth are idealized. However, autumn also cannot be divorced from the coldness, \_and\_ fall of leaves, \_and\_ the shortening of day, all of which are signs of mortality, change, even death. These are the markers of the sublime, the way that nature, its power and time's relentless advance are so large or both that they crush or shatter the ability to comprehend them; these are what the sublime is.

However, the power is in this duality. Whereas Keats does not pull apart the pair of the pastoral and the sublime, he joins them together into a coherent poetic vision. From his autumnal scenes, no less than depictions of seasonal change, are not also meditations on the human condition, the pleasures of the present, and the shadows of impermanence. To Autumn is an aphoristic poem, in which Keats exalts the imagery of the season and creates a world that is also philosophically and emotionally profound, a world that is sensuously alive and gently waning. It produces a poetic mode which affirms the value of beauty, even as such beauty is acknowledged as transitory.

This study will examine how Keats uses the imagery of autumn to negotiate and reconcile the conflict between these supposed opposites. It will demonstrate the way in which the faculty of questioning the faculty is provided by the subtle and the pastoral, for they are by no means hostile to one another, but, present in a poetical landscape together, serve as elements of a meditation upon life and death and upon the continuing search for meaning through art.

## **2. OBJECTIVE OF THE STUDY**

### **Autumn as a Symbol of the Sublime–Pastoral Duality**

Specifically this study intends to examine the complicated, layered function of autumn in the poetry of John Keats as a symbolic and thematic vehicle by which he mingles the pastoral and the sublime. In Keats' verse, autumn is not just the background or mere seasonal setting, it emerges as a central motif that somehow embodies his reflections on the cyclical nature of nature, the beauty of temporal existence and the inevitability of decline. This research consists of the single guiding parameter of examination of autumn as a symbol of Keats' unifying sublime-pastoral duality.

To account for these two traditionally contrasting modes's union, the main point of the task is to critically analyze how Keats's imagery of autumnal season has to be employed. Are the pastoral, and which celebrate abundance, harmony and fertility and the nurturing elements of nature. • Part of the sublime which creates a sense of awe, mortality, vastness and haunting awareness of impermanence.

While Keats does not alternate between these perspectives, he instead places them in a dialogue and creates a deep reflection about transience, aesthetic beauty, and the possibility of artistic immortality in the face of ephemerality of life. For autumn, in this sense, is ripe and not ripe; it is ample and sleepless; it is all emoji and it is quiet. Viewing this through this paradoxical lens, Keats draws the reader to consider the true rhythms of existence.

They will form focused lines of inquiry through which this central objective will be met.

### **i. Examining Keats' Autumnal Landscapes**

The latter element of this study focuses on a detailed textual study of Keats' visual and thematic construction of autumn with special reference to To Autumn, the poem which is generally recognized as the summit of his seasonal poetics. The poem's imagery is a delicate juggling act between fertility and finality, as a particular moment in nature where abundance is at its maximum leads to the first other starting decline. Keats evokes both the sensuousness of

the pastoral and the restful stillness of the sublime through his vivid and tangible examples: “the fruit with ripeness to the core,” and “the soft dying day” and “gathering swallows twittering in the skies.”

This part will examine how Keats’ landscapes simultaneously rejoice the sensual pleasures of harvest and also have a faint hint of the ebbing of vitality. Just as the images of the heavy laden trees, bending with fruit, are also the images of their release and over ripeness. While there is presence, the passage of time is not an overt progression but an almost unnoticed motion; a faint pervasion of change and ennui. Keats effects such dual representation with the result that a complex layering of meaning is accomplished, the poetic moment duly becoming one of temporal and eternal convergence. In the first place, these are landscapes rooted deeply to the world, but transcending it through their emotional, philosophical resonance, by which the autumn becomes a reflection of the human condition.

## **ii. Seeing How Autumn Becomes a Link Between Fulfillment and Impermanence**

This section continues Keats’s examination of landscape, but broadens his method from textual analysis to how he builds autumn as a season but also as a conceptual threshold: a liminal zone balancing what seem to be oppositions of abundance and decline, of joy and sorrow, of life and death. Unlike the spring, which traditionally represents the rebirth and birth and unlike winter, associated with the dormancy and death, in Keats’ image of autumn becomes a time of contemplation of what has come and what will come, it is a transition of what is passed and what is to come.

Keats’ autumn is powerful but resigned to the limitations of his impermanence. It neither mourns nor celebrates in the extreme, but as much contemplates; an emotional register in line with the confrontation of the human with transience. With this, Keats is able to use autumn as a metaphorical bridge for the reader to experience the whole earth as he does, with the ability to also know that fall will some day come. Specifically, this dual awareness has a bittersweet undertone that resonates with a heightened sensitivity to beauty, heightened perhaps because of such awareness of mortality. This atmospheric blend comprises of the notion of the “season of mists and mellow fruitfulness” that symbolizes and brings forth an emotional space for reflecting upon the transient yet significant existence.

This reading of autumn becomes philosophical: it signifies a time where we shall be reminded that fulfillment is of most content when it is limited in the shadow of its own loss. Of all, that makes Keats’ autumnal vision such an emotionally delicate thing is its reverberant intermingling of celebration and farewell.

## **iii. Exploring Keats’ Poetic Technique**

Thirdly, the last analytical lens explores the craft of Keats as to how his poetic technique enhances the thematic amalgamation of the pastoral and sublime. Keats’ choices of style are not just for access but essential to the emotional and philosophical content of his work. His diction is vivid, musical, precise and full of multisensory textures that draws the reader into the experience of the natural world that he is creating. The pastoral mode is typified in that the terms such as ‘mellow,’ ‘oozing,’ ‘twined in flowers,’ are sensory full.

In Keats’ use of symbolic contrasts (fullness and falling, light and twilight, movement and stillness) one has a tension that enlivens the poem’s deeper meanings. With this symbolism it enforces the reader to look deeper in the scenes it paints and remind them of the frailty underneath the most bright scenes. Keats’ odes are frequently structured in this meditative arc: observation leads to meditation which leads to either acceptance or insight. This rhythm in a structure tells us the movement of season and evolution of emotions, thus ability of a cycle, which runs nature and human experience.

Besides, tonal modulation has a crucial role in Keats’ technique. The progression from the nonsense of early stanzas to the sensible resignation of later lines enables the poetry to emulate the emotional trip taken in facing with impermanence. By means of such techniques, Keats is able to use language as both a sensory medium and a philosophical instrument in the construction of poems that seduce the senses and draw the reader into a state of deep reflection. In his poetry he welcomes the ephemeral and turns art into a gesture toward permanence against the arbitrary and ephemeral.

This study aimed to deepen the understanding of Keats' perception of nature, time and art with a focus on autumn as both a seasonal phenomenon and a construct in a symbolic sense. Finally, it will contend that autumn is not simply a backdrop in Keats' poetic imagination, but the very medium through which he achieves conversation of opposites, the tranquility of acceptance, and the haunting attractiveness of beauty lived with death.

### 3. RESEARCH QUESTION

Firstly, but more broadly, how does Keats use autumnal imagery, i.e. decay, death, eternity, to merge the sublime with the pastoral: abundance, renewal, fertility, and what does it say about his view of transience and artistic legacy?

In the light of this background, the intellectual spine of the study deals with this research question, permeating a thorough thematic and symbolic examination of how Keats treats autumn as a complex metaphor. Interrogating Keats's use of the pastoral in his seasonal imagery, the question seeks to explore how his seasonal imagery creates a poetics of a poetic space that is aesthetically rich and philosophically profound.

On the basis of this question, the study is able to explore and address several interrelated questions:

- A focused thematic analysis of Keats' autumnal symbolism

It entails finding out and interpreting the patterned pictures, motifs, and narrative constructions attached to the season of autumn in his poetry. This analysis will shed light on how Keats bestows dual significance on autumn by celebrating the fullness of its sensuality on the one hand, and on the other hand, acknowledging its transitory nature. The thesis conducts an investigation into Keats' seasonal landscapes for the emotional and philosophical tensions that are embedded therein. With this research question, we have an opportunity to dig deeper into the emotional undertones of Keats' verse—joy of one kind and its panacea, joy, are matched by melancholy, the measured, destruction and creation, wild pleasure, and absences. The tensions between Horton and Lambdin reflect something more general that Keats was interested in, pertaining to the impermanence of human experience and the desire for permanence through art.

- A comparative reading of Keats' treatment of autumn across different poems

The central text to be used in the analysis of this poem will be *To Autumn*; in addition, I will reference other of Keats' poems where autumnal or transitional imagery is present, including both *Ode to a Nightingale* and *The Fall of Hyperion*. By giving a comparative analysis this will bring out the consistencies and developments in the poetic vision of Keats, giving a complete picture of the theme of autumn in his oeuvre.

### 4. LITERATURE REVIEW

This literature review places the present study in the academic discourse on John Keats, Romantic poetry, and the symbolic and literary representations of the imagery of seasons in general, and autumn in particular. Based on key works of literary criticism, philosophical texts and comparative analysis influencing our understanding of Keats' poetic vision especially themes of transience, nature and artistic permanence.

4.1 Keats and the Romantic Tradition : Despite the fact that most scholarship on Keats locates him among other English Romantics, his personal poetic voice is often called out by scholars as something singular. Both M.H. Abrams (1971) and Harold Bloom (1976) have argued that, although Keats shares with his contemporaries a concern for nature and imagination, his differs because in a more sensuous manner and with an ambivalence which sets it apart. Whereas Wordsworth and Shelley are didactic or idealistic, Keats' involvement with nature is primarily aesthetic, emotional, reflective. Keats' poetry famously embodies the 'Romantic ideology,' as Jerome McGann (1979) put it, but more frequently, Keats resists any notion of totality and his poems remain caught in an ambiguity and contradiction.



4.2 Seasonal Imagery in Romantic Poetry : Romantic poetry uses the symbolic use of seasons, especially the autumn constantly. Romantic poets, as critics like Jonathan Bate (1991) have it, seemed to be in the habit of using seasonal change as a metaphor for human experience, precisely towards mapping out cycles of growth, decay, and renewal. As such, Keats' *To Autumn* has been fairly often viewed as reaching a pinnacle of seasonal poetry in this respect. For instance, Helen Vendler (1983) perceives the poem as a quiet philosophical ode, contemplative on the totality of life and the acceptance of its dying. This is indicative of the tranquil tone and structured stanzas that represent the kind of mature artistic control that Keats achieves from this point onwards and is markedly removed from the more turbulent emotional registers of his earlier odes.

4.3 The Sublime and the Pastoral in Keats' Poetry “ Keats' work has been particularly ruminated over in terms of aesthetic categories such as the pastoral and the sublime. The most important text for the Romantic sublime is the one that popularized the term—Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757)—in which the sublime is characterized by the vastness, obscurity, and evocation of awe and, often, of death or of the infinite. Keats is doing something to this tradition very subtly; he often opposes scenes of rural life and natural abundance with various evocations of the dead weight of time or mortality (that is: he opposes the pastoral with the sublime).

At one time, T.S. Eliot, along with F.R. Leavis, had dismissed Keats' work as being too sensual and therefore not intellectual enough. Throughout, later critics such as Jack Stillinger (1978) and James O'Rourke (1998) have argued for both the philosophical depth of Keats' aestheticism in the ability to keep such contradictory impulses as joy and sorrow, or fullness and fading in poetic tension. *To Autumn*, for example, O'Rourke reads as a meditation on the temporality of beauty and the impossibility of one being able to save a moment of perfection.

4.4 Artistic Immortality and Poetic Legacy :It has been remarked by scholars for years that the theme of poetic immortality was a preoccupation of Keats's. Many of his odes struggle with the idea that although human life is transitory, the work of poetry can be lasting. Keats, for example, ponders the frozen permanence of the images on the urn and the fleeting passions of life in *Ode on a Grecian Urn*. In the Romantic poetics, this is also the interplay of the time bound experience and the timeless representation and critics like Stuart Sperry (1973) and Christopher Ricks (1984) have pointed out how Keats' autumnal imagery helps carrying on the dialogue. The seasonal cycle in *To Autumn* is both a natural phenomenon and a metaphor for poetic legacy whereby the harvest is gathered, life wanes, and though the stillness passes, so does the beauty.

4.5 Comparative Studies and Keats' Distinctiveness : Keats has also been read comparatively with poets such as Wordsworth and Shelley to help clarify his specific poetic ethos. Wordsworth frequently sacralizes nature as a moral exemplar, Shelley invests it in the service of revolution, but Keats habitually dwells on nature's material loveliness and transience. In contrast to the prevalent Romantic tendencies, Susan Wolfson (2000) asserts that the resistance to moralize or idealize nature is in itself a marked departure from most of the other Romantic poets such as Wordsworth. Based on the argument that his poetry takes pleasure in immediacy of sensation and of its complexity of the emotional response, she claims that his poetry creates a more open ended involvement with natural imagery.

#### Summary of the Literature Review

The totality of the existing literature on Keats' nature as a symbol only emphasizes the depth of Keats' use of nature as a symbol and the nuances of his treatment of the sublime and pastoral. Yet, despite a good deal of critical recognition of the philosophical aspects of *To Autumn*, few have considered the figure of autumn as a striking symbolic bridge between fulfillment and impermanence within a broader vista of Keats' poetic works. But this study aims to contribute to and further the field of criticism on the topic of autumn as a unifying metaphor expressing Keats' sense of time, mortality, and the redemptive power of art by presenting an integrative, focused analysis of how Keats does indeed do this in Romances.

### 5. METHODOLOGY

This study does use a qualitative literary analysis framework, with close textual examination and interpretation. The methodology is set to reveal deeper symbolic, thematic, and philosophical levels of Keats' autumnal imagery in the

broader Romantic and literary context. The research uses both primary poetic texts and a large range of scholarly and philosophical sources in an attempt to shed some light on the confluence of the sublime and the pastoral, specifically as they appear in the image of autumn as Keats's metaphor.

### 5.1 Data Collection Methods

The body of the study will be selected primary texts by John Keats, taken up as the primary literary corpus for the work. This selection of Keats' poetry has been made on the grounds of rich seasonal imagery, thematic complexity, and being central within Keats' poetic output:

"How the ode 'To Autumn' will be used as the main text of study" With its most explicit treatment of the autumnal theme, it glorifies the maturity and abundance of nature yet also recognizing with a certain subtlety the humor of inevitable decline and the other unkindness of death.

This first poem I analyzed was "Ode to a Nightingale." This poem presents the balance and tension of the ephemeral sensory experience and the need for permanent experience of artistic transcendence. Autumnal imagery is analyzed as a media through which the beauty as well as evanescent nature of the natural world is presented.

However, it will read "Ode on a Grecian Urn" – While the lack of overt seasons suggests such, this poem deals with the paradox of the beautiful still and the ephemeral nature of life, giving a good view into Keats' take on art and the sublime in general.

Besides these primary texts, a variety of secondary sources will be consulted in order to place the analysis in a broader context and as a means of further analysis on their own. These include:

- It represented scholarly literary criticism of Keats' use of seasonal imagery, Romantic aesthetic engagement and nature interpretations in his poetry. These sources will back me up theoretically and the trend in the Keatsian studies.
- Philosophical and aesthetic texts, particularly those relevant to the concepts of the sublime and the pastoral. Key references will be Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* and the classical pastoral tradition of which Virgil's *Eclogues* are an important text. These works will help make clear the aesthetic frameworks upon which and in which Keats both draws and reconfigures in his own poetic landscapes.
- Comparative literary studies, especially those examining Keats in relation to his Romantic contemporaries, such as Wordsworth and Shelley. These will allow Keats' autumnal imagery to be situate within wider Romantic dialogues about nature, beauty, and impermanence.

### 5.2 Data Analysis Techniques

Aim of the current study is to interpret the texts and materials collected in a layered analytical approach. These are the techniques to be employed:

- **Close Reading and Poetic Analysis:** It will be done very detailed textual analysis on how Keats uses language—his diction, meter, syntax, and figure of speech. The emotional and philosophical tensions found in the poetry are revealed through sensory imagery, tonal shifts and structural patterns, to which special attention will be paid.
- **Thematic and Symbolic Analysis :** The analysis will examine the deeper meanings of Keats' seasonal references through inquiring what autumn works as a symbolic mediator between the pastoral ideal and the sublime thought of death. The autumnal framework will then explore key themes (transience, fulfillment, decay, artistic immortality) that are tied to the autumnal cycle.

Comparative Literary Analysis: To illustrate Keats' vision of autumn, we will determine how Keats' (and individual poem's) connections to classical influence (i.e., Virgilian pastoral) as well as Romantic contemporaries (i.e., Wordsworth's spiritualized nature, Shelley's idealized revolution) develop and influence Keats' perspectives toward autumn. The comparative angle of vision will, however, draw attention to the uniqueness of Keats' vision and the subtle complexity of his seasonal symbolism.

## 6. Expected Outcomes

The results of this study are foreseen to provide further insight into John Keats' poetic vision that is not only more sophisticated than previously thought but diabolically adds to knowing about Romantics as a whole. This research is devoted to studying the symbolic role of autumn in Keats' poetry to demonstrate the sophisticated harmony of aesthetic beauty and philosophical depth, which he finds. Three key areas of impact were organized into the expected outcomes.

### 6.1 Understanding Keats' Seasonal Philosophy

This research will also articulate one of Keats's unique seasonal philosophies, the representation of autumn as one of its central outcomes. The paper attempts to show that Keats' 'autumnal' imagery is more than descriptive: it functions as a conceptual bridge between two strong poles of existential opposites: the sensual pleasures of nature against the grim reality of transience.

In Keats' poetry, autumn is supposed to appear as a reconciliatory season, a season of philosophy, in which growth and falling, life and death do not appear as opposing but rather as coexistent in natural cycle.

- If this line of inquiry produces Keats's seasonal landscapes as spaces of reflection that allow him meaning and even serenity in the acknowledgment of impermanence, then it will have meaning as an outcome.

### 6.2 Demonstrating the Complexity of Keats' Natural Landscapes

It also aims to upset reductive readings of Keats as a merely sensualist, and as a maximizer of static beauty. His odes may be rich with figurative language and with harmony, but it will be demonstrated that beneath that surface there is an intensely realised engagement with themes of mortality, loss, and the desiring nature of the human being for permanence.

Autumnal imagery will be the focus of the research in order to reveal the emotional tension and philosophical ambiguity in Keats' representations of nature, in which every moment is beautiful but also knows that it will disappear.

In this manner, Keats' natural landscapes will be seen as intricate symbolic ground showcasing both the fire of the heart and the light of the mind, making readers reflect the uncertainty of life and the ever lasting message of poetry.

### 6.3 Contributing to Romantic and Keatsian Scholarship

Aside from its close readings of single poems, this study hopes to add a meaningful contribution to academic discourse on Romanticism and Keats' legacy as a poet. It will allow it to situate Keats' use of autumn as a microcosm of his larger literary concerns and aesthetic philosophies.

- By so doing, the research will enhance scholarly understanding of how, unlike many of Keats's romantic peers, Keats fashions a poetic word in which the awareness of existence and sensual beauty are not at odds with one other, but are rather interconnected.

- In addition, it will establish a thematic theme for reading Keats's work utilizing seasonal and symbolic examination, prompting further scholarship to investigate how other natural imagery (such as spring, winter, the harvest, sundown, etc.) may operate in a mutually similar manner within his body of work.

Furthermore, by considering Keats' use of Romantic theories of the sublime and the pastoral, the study will provide some means of siting Keats' particular originality within the literary tradition more generally, understanding how it both draws upon and departs from classical and modern precedents.

## 7. CONCLUSION

Keats' use of autumnal imagery means much more than simply celebrating seasonal change; it is a rich metaphor for Keats' poetic and philosophical concerns because his use of autumnal imagery also makes it apparent that the change of the seasons seems to go along with an aging, expiring experience that is replaced by a causeless existence. Keats intertwines the luscious sensory opulence of the pastoral and the startling spaciousness of the sublime in a kind of beautiful balance in his quest to write autumn. His view of nature as a backdrop for human emotion is unique and here converges in that the very nature of nature — the passage of time and extension of space — is a strong reflection of the human condition itself.

Keats makes autumn a symbol of the most abundant, and least enduring life: nature's riches when it is failing. Duality is central to Keats' poetic imagination: joy often has a dark lining, as exemplified by the subtitle of *Endymion*, 'A Poetic Romance' (which, unlike its subhumans, is not capitalized in that book); and beauty is tinged with sadness because it has a tendency to fade. Whereas some of his Romantic contemporaries, such as Wordsworth, who spiritualized nature, or Shelley, whose view of nature contained revolutionary potential, Keats approaches nature sensuously and with philosophical clarity. He does not wish to avoid time and its impact from existing or to go beyond it, but he recognizes transience as one of the intrinsic elements of beauty and meaning.

This research has undertaken a focused study of autumn in Keats' poetry as a symbolic and thematic axis in order to consider how Keats defines the juncture between external world and the inner consciousness. Meditative reflections on the passage of time, on the inevitability of decay, on the human desire to have an enduring something, especially in the medium of art, his autumnal landscapes become rich in imagery and emotional depth. Here, Keats assigns a sense of immortality to poetry itself, a place where momentary moments are kept and ephemeral beauty becomes everlasting.

This study is expected to provide significantly to several fields of literary inquiries. As such, it should have a positive impact on Romantic studies in terms of helping to enrich understanding of Keats' sophisticated involvement with natural imagery and seasonal symbolism. In terms of poetic analysis it will be a methodological framework for explaining how thematic dualities are imbedded in the poetic form, diction, and symbolism. In addition, this research will refine an understanding of aesthetic discourse by examining how Keats modifies the sublime and pastoral traditions in intricate ways, together merging world and idea, to achieve a singularly Romantic expression of both nature and art.

Ultimately, this study reaffirms Keats' status as a poet of profound philosophical sensitivity. Not only portrayal of autumn represent the richness of the physical world, but the messages related with fleeting nature of existence conveys a timeless meditation of how to live beautifully even in the face of inevitable change to the readers.

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