

A Lacanian Reading of Human Psyche in the Poetry of John Keats and Faiz Ahmad Faiz



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Abstract *Romantic poetry, as an expression of the conscious and unconscious sentiments of the individual, holds a significant potential to be analysed for psychological contents. Such a view would reveal the personal life and psychological status of the poets. Therefore, the present paper concentrates on the Lacanian reading of the poetry of John Keats and Faiz Ahmad Faiz: the two major romantic poets of two different eras. Lacan divides the development of human psyche into three different stages i.e. 'imaginary order', 'symbolic order' and 'real order' While focusing on the 'imaginary order' and 'symbolic order', this comparative study intends highlighting the similar psychological states of the two poets as expressed in their poetry.*

Introduction

The Romantic Movement is largely regarded as the dawn of the age of reason, whose canons are the straightforward refutation of the trends of preceded age. This movement started as a reaction against the scientific approach of the poets of classical era, whose proponents because of their high literacy perceived the things with reason and logic and demonstrated developing the visionary attitude towards nature and life in their writings. Unlike the atheistic attitude of their precursors, however, romantics with the catchphrase of 'return to nature' emphasised the power of imagination rather logic in their writings. The reason behind this preference as argued by Phillips in his book *Romanticism and Transcendentalism* is that romantics believed that human emotions and senses discover higher truths not through logic, reason or intellect rather through feelings such as awe, fear, joy, delight and wonder. These feelings are the keys to unlock the mysteries of the

world. Imagination is the highest faculty of human perception which became the concern of a poet in romantic era (Phillips, 2006, p. 5).

Also, the Age of Romanticism brought out revolutionary ideas which gave soaring hype to the emotions of the social fabric against the hubris and despotic powerful class. Verily, Romantics raised slogans for the redressal of social evils and ills including their concerns over the suppression of emotional and intellectual freedom of the individuals in a society. This dualistic approach which shaped the Romantic Movement is stated by Quinn when he describes romanticism not as a historical period but a “recurring attitude toward literature and life, in which the emotional and intellectual freedom of the individual is elevated over the traditional norms and strictures of society” (Quinn, 2006, p.370). Thereby, for the Romantics poetry was the medium to reveal their inner selves and subjective concerns.

The Romantic Movement is believed to have originated in Germany. The initiators of this movement were Kant, Goethe and Schiller, however, the work of English romantics holds a far-reaching effect over all other. The romantic age is now known by the poetry of six great poets: William Blake, William Wordsworth, S. T. Coleridge, P. B. Shelley, Lord Byron and John Keats. All the poets of this movement emphasized the significance of the subjective experience. Owing to the belief of freedom of voice and the rejection of existed set of norms and codes, they were considered prophets in time of crisis. Therefore, this movement spread across the European frontiers and reached to East as well, leaving its marks on both Persian and Urdu literature. In particular, Faiz Ahmad Faiz, a famous Urdu Poet, was highly influenced by the European thoughts and aesthetics of romanticism. His poetic collections reflect his personal feelings and the ideas towards social, economic and political condition of the country reflect his inclination towards the romantic torchbearers. Madeeh, the grandson of Faiz, acknowledges the influence of Western romanticism on Faiz's poetry in his book “*Love and Revolution*” (2016). Faiz was profoundly influenced by the English romantic poets, more particularly “Keats” and “Shelley”, however, besides these poets, the poetry of “Houseman”, the contemporary poet, also put a significant impact on Faiz which is vividly seen in the first collection of *Naqsh-e-Faryadi* (Madeeh, 2016, p. 103).

The significance of inner feelings and the subjectivity which are the hallmark features of the poets of Romantic Movement are closely related to Psychoanalysis. In fact, the term ‘Psychoanalytical’ was coined by Samuel Taylor Coleridge (Kitson, 1996, p. 9). Romantic poets commemorate emotions and sentiments, and for such purpose the creation occurs through imagination, dream and psyche not by reason and rationality. Thus, the major concern of the romantic poets is the power of mind, and the interpretation of the works of these poets means the investigation of their mind. Falflak claims in his book *Romantic Psychoanalysis* that Romanticism and psychoanalysis are alike for they both attempt to investigate the mind and study psyche, moreover, like Sigmund Freud's treatment of his patients, romanticism aims at revealing the subjective experience of the writers and

their psychological feelings (Falflak, 2008, p. 8). Furthermore, Bressler also maintains the point of view of Freud in his book, *Literary Criticism: An Introduction to Theory and Practice* that literature is the projection of the writer's unconscious desires and wishes and that literary works can be psychologically analysed to uncover the author's state of mind and psyche (Bressler, 2007, p. 149). Besides the concepts of Freud in Psychoanalytical Theory, some other famous psychologists such as Carl Jung, Jacques Lacan and Northrop Frye also contributed in this field in order to understand the literary works from different point of view.

The present paper consists of the analyses of the poems of two famous romantic poets of diverse cultural background: John Keats, the English poet and Faiz Ahmad Faiz, the Urdu Poet, based on the psychoanalytic theory of Jacques Lacan. Although the works of these poets have been studied and analysed with several dimensions, yet this paper presents a new aspect of their poems: 'Ode to Psyche' by John Keats and 'My Fellow Man, My Friend' *Mery Hamdam, Mery Dost* 'میرے بدمم، میرے دوست' by Faiz Ahmad Faiz, with reference to Lacan's concept of human psyche which is divided into three orders i.e. 'imaginary order', 'symbolic order' and 'real order'. However, the focus is laid on the first two orders. This study also intends to discover the similarities in the life and work of these two poets of different backgrounds.

Lacan's Concept of Human Psyche

The work of both the poets demonstrates the psychological state of their mind. In the opted poems of Keats and Faiz, the inner feelings and subjectivity that is directly related to psychoanalysis is set forth through the use of poetic devices which mirror the power of imagination and the repressed desire about their beloveds. Psychoanalysis holds the features of both language and beyond the language. It also brings into focus the traits of pre-linguistic and pre-social world which are essential in the growth and development of an individual. Every being enters from pre-linguistic and pre-social stage to the linguistic and social world. This transition phase puts a prominent effect on the personality of every child and it happens to appear not without disfiguring his own world when he enters into society, culture and language. Psychologically, the phenomenon of changeover puts a clear impact on the child during infancy that is the focal point of psychoanalysis to deal with the psyche. The sense of lack and fragmentation of childhood time makes the basis of psychoanalytic theory.

In psychoanalysis, the childhood time from pre-linguistic stage is accounted in a twofold way as he considered himself the part of the mother. There is no external reality nor does anything break the mother-child bond of union. Mousley remarks that the child has no idea of the outside world (Mousley, 2000, p. 106).

In the line of theorists of Psychoanalysis, the name of Jacques Lacan is more prominent after Freud. Though his work in psychoanalysis is stemmed and rooted

from his precursors, including Freud yet his share of introducing new approaches into the theory makes him a notable psychoanalyst. He establishes and names the three orders which form human psyche as 'The imaginary order', 'The symbolic order' and 'The real order' likewise Freud's three-part model. Out of these introduced orders, 'the imaginary order' is considered more significant and remarkable in the development of the child. In this stage the child is closely associated with the mother. The first stage begins since the birth of a child and lasts till six months. During this time the infant is entirely united with the mother; feels himself as her part, and enjoys her caring and harmonious response. For Lacan, this initial phase puts an absolute impact on the psyche of the child as he receives uninterrupted care from her. Moreover, the sense of being one gradually transforms and splits when he grows up and encounters the realities of the world around him in the form of images of different objects. Though this stage is still pre-linguistic, the child can neither speak nor able to identify the difference, yet the variety of objects enables him to sense disunity. Even the infant is not able to identify his own detached entity. (Bressler, 2007, p. 153). This stage of realization the self as a separate body is termed 'the mirror stage' or 'the looking glass'. The recognition of these objects makes the child feel the difference. Lacan terms these objects as 'object petit a' because, for the child, they are the cause of desire. These include the sounds of infant's speech which alerts the mother, the voice and breast of the mother. After a certain time when the child perceives these objects missing he then realizes a sense of lack and disintegration which remain with the child throughout his life. For child, the unity with the mother now becomes an illusion. He desperately desires and explores the childhood relation of being one in his whole life which is impossible. (Bressler, 2007, p. 153).

The idea of desire holds the fundamental significance in Lacan's thought. He believes that every human naturally possesses the trait to have desire which is the key feature of psychoanalysis. Contrary to the general definition of desire he explains this very term in a particular way. Lacan's concept of desire is particularly related to unconscious desire that is entirely sexual. Moreover, in the subject matter desire means lack. Evans also suggests that "desire is not a relation to an object, but a relation to a lack" (Evans, 2006, p. 38). According to Lacan, the desire of a person often centres for others and for something else. That's why mother becomes the principal desire since her role is divided and takes the place of the other. It is father and the other members of the family with whom the mother is responsible to take care of them. Thus, the harmony and care of the mother towards the child prominently diminishes and the infant senses disunity, fragmentation and lack which run in his entire life. All this happens in the second stage, which is termed "the symbolic order" (Evans, 2006, p. 39). In the symbolic order, all that child realizes is because of father and the other beings in the family who represent culture of society in different ways. Bressler says that the child now enables that there are realities which divert the care of his mother from him to the others and it

is impossible for her to carry out the erstwhile dyadic unionship of the imaginary order. Thus, the child learns to make the difference among the relations while experiencing the loss. The phenomenon of being apart from mother results with complete distortion and it is not possible to regain that lost pleasurable status (Bressler, 2007, p. 154).

The consequences of disunity of child-mother relationship put a lasting effect on the psyche of the child. This psychological state of feeling lack is based on Lacan's psychoanalytic theory. His idea of lack and disintegration is associated with desire. Evans states that "it is a lack which causes a desire to arise" (Evans, 2006, p. 98). The phenomenon of feeling lack starts right from the mirror stage and is continued in the symbolic order in arousing the desire of the mother. Thus, the child lives with a desperate hope of loss and fragmentation as the state of the two fold unionship is entirely impossible to get back in the whole life. Bressler asserts that "nothing can fulfil the desire to return to the imaginary order and be at one with our mother" (Bressler, 2007, p. 155). This absolute and perpetual loss of relational unification provokes the person to find alternative art for satisfaction. Words, symbols, images, manifestation of nature are the tools which are used to fill the gap of separation. A famous French feminist Julia Kristeva impressed by the psychoanalytic theory of Lacan states that absence of union of mother and sense of fragmentation and loss can be recuperated through words and symbols. Hence the words, figures of speech, signs are the most significant and supported means through which a person can undo the feelings of lack to some extent and also can regain the happy relation of mother to some degree (Mousley, 2000, p. 109).

Discussion

John Keats, the younger romantic poet in the second generation of romantics, was born in October 31, 1795 in Moorgate, London. Among all the English romantic poets, he is regarded not only a true aesthete but also a poet who bore much distressing circumstances of life. As a boy, he was not a timid or effete. In the words of Cowden Clark maintained by White in his book *John Keats: A Literary Life* that Keats's passion at time of boyhood age was almost ungovernable, usually adds a comic image of 'wisp-of-straw conflagration' to the life events (White, 2010, p.8). His early life largely revealed the characteristics of his mother whose nature was regarded as 'saturnine' in appearance, lively in independence and vivacious in manners. However, the colourful days soon vanished when he turned seven and heard the news of his father's sudden death. The later years came with one after other rude jolt, such as the stringent irony, remarriage of his mother, death of his mother and of younger brother Tom, migration of George to America etc. Upon all these sufferings, one unforgettable and intensely terrifying pain was the death of his mother who returned with bad health after four years of her second

marriage. His love for his mother was so deep and emotional that in time of her illness he often spent his time at the door of her chamber while holding a sword in his hand in order to protect her from any mishap. He used to cook food and read for her stories so as to make her come out from the pain of disease (Rossetti, 1887, p. 14). All these trials and tribulations snatched the freedom of his life. The sense of vicarious responsibility, suffering and miseries turned his life too subjective. The disintegration of the members of family from one another also bore a gloomy impact on his life. It is therefore, the strong desire of unification and the dream of happy life; no matter with the members of family and with his love, became the central idea of his poetry.

The poetry of Keats, like the work of the other poets of the romantic movement, to a great deal reflects his personal feelings. However, for Keats, the sense of beauty overrides every other consideration. The poetic tenet of Keats rests in the idea that poetry and art should be the source to make an appeal to the senses in evolving the impression of beauty, loveliness and exquisiteness so as to feed the faculties of the storm-hurled man exhausted by the fever and fret of the real world. Sensation, to Keats, is preferable and important condition. By means of sensation, on the one hand, he comes into communion with the canon of beauty and, on the other hand, tries to dwindle his sorrowful state which is induced by relational upset. All his poems, odes, songs and sonnets project his desire of ideal life. In other words, through the objects of nature and art, and mythological tales, he undertakes to mitigate his melancholic feelings.

The poem 'Ode to Psyche' reveals the poet's feelings of love. The word psyche in general sense means 'spirit' or 'soul', however, Keats does not consider it literally but brings it out from the border of language to the domain of Greek mythology in order to project the idea of supreme beauty. In Hellenic art, 'Psyche' is a goddess of supreme beauty who loves and is loved. The poet intends to register his feelings of love imbued with beauty in the ode together with the effect of green nature and the beauty of Greek art so as to incarnate his mortal love with the eternal beauty and love of the goddess. Furthermore, the poet also strives to overcome the pain of disintegration with his beloved through this symbolic character. According to Lacan: the language of signs and symbols either from nature or from any other spectrum are indispensable means to diminish the sense of lack and separation from the much-loved person. The poet, through the incarnated imagery, recovers his feelings of separation while going into the imaginary world of Psyche and Cupid. In other words, he contends to reach the status of Psyche and Cupid. Besides this, it is the beauty of nature that arouse his senses to feel the love sentiments of the couple fully buried in the soft grass and delicate petals of flowers. On the surface, it is sylvan beauty that allures his sense perception and drift his imagination to the beauty of art which eventually culminates with intellectual beauty in the hope to make his unfulfilled love like the immortal love of the couple.

Text

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, beneath the whispering roof
Of leaves and trembled blossoms, where there ran
A brooklet, scarce espied:
Mid hush'd, cool-rooted flowers, fragrant-eyed,
Blue, silver-white, and budded Tyrian,
They lay calm-breathing, on the bedded grass;
Their arms embraced, and their pinions too;
Their lips touch'd not, but had not bade adieu,
As if disjoined by soft-handed slumber,
And ready still past kisses to outnumber
(Keats, Ode to Psyche, 1819).

The poet, in the aforementioned lines, with the effect of consummate beauty of nature and the goddess, goes into the ideal world of eternal love. In other words, the objects of nature and art supply a massive stock to stir the emotions of the poet. His museum of aesthetics casts a far-reaching impact on his psychology which results to grow in him an eager desire of unification. The desperate exploration of the quest of something lack during aimless wandering in the forest consciously send him in the world of dream where Cupid and Psyche, being entirely oblivious from the pains of life, compassionately love to each other. They entwine their hands; however, their lips remain parted as if they again kiss to each other after sleep. Through this unstopped movement the poet desires for lasting beauty and perpetual passion to love. In the heart of the most scenic place that is roofed by the leaves of the trees there are two lovely figures lying close to each other on the bed of soft grass decorated with the delicate petals of fragrant flowers to celebrate their passionate sentiments alongside a practically hidden but flowing stream. The entire atmosphere stimulates the poet to incarnate the beauty and the burning passion of the adorer to his beloved. Thus, the deliciousness of beauty of nature which he drinks through senses not only energizes his psychological state but also prompt him to achieve immortality for the sake of the fulfilment of fragment desires.

In addition to this green beauty, Keats also admires the unsurpassed beauty of the goddess. Her loveliness, to him, leaves the attractiveness of 'Phoebe', the goddess of moon and the evening star 'Vesper', far behind. Their brightness in the face of Psyche is like galaxy among the stars. In other words, the sparkling and elegant appearance of Psyche lightens the moon. Through this embodying description the poet eagerly and passionately acclaims the matchless beauty of his beloved. It is his charming and enchanting appearance that burns him like candle. In other words, through this symbolic approach, the poet tries to make his desire

fulfilled while going into the perfect world of Psyche and Cupid. The feelings of incompleteness regarding Fanny are achieved in the company of these lovely creatures. The following lines illustrates the physical beauty which is, to poet, supreme and unsurpassed. He attributes all these qualities to Fanny.

Text

O latest born and loveliest vision far
Of all Olympus' faded hierarchy!
Fairer than Phoebe's sapphire-region'd star,
Or Vesper, amorous glow-worm of the sky;
Fairer than these, though temple thou hast none,
(Keats, Ode to Psyche, 1819).

Beauty, the paramount catchword of the poet abundantly and enchantingly appears in this poem that reflects the inner world of the poet through various objects. Belonging to neither side, it can assuredly be stated that the phenomenon of beauty is something that stirs the emotion of the poet to bear the burden of the worldly rigorousness. Including this established conception that Psyche is a symbol of supreme physical attractiveness there is also another representation of it which suggests the idea of beauty of soul. It is the inner beauty which makes people feel the pain of sorrows of the others. Besides this, the beauty of this category also gives eternal pleasure even amid of miseries. The poet through this epitome of beauty which is unprecedented, matchless and unsurpassed even from the Greek goddesses which suggest the empowerment of the divine characteristics so as to attain highest level of peace. The shift of the concept of beauty from its physical form to spiritual form presents the intellectual capacity of the poet through which he eventually gets relief from the harshness of the real world. In this ode, through symbols he gets satisfaction of heart and mind while getting escape from the harsh and unexpected realities of the actual world. Such level of satisfaction through symbols is dealt in the later stage of Psychoanalytical Theory which is termed as 'symbolic order'. The inclusion of different symbols at one time help the poet to forget the sufferings of reality at another time also give him the realization of sense of lack. According to the concept of Lacan, they are the 'object petit a' which indicate the desires of a person and the sense of lack. Thus, Keats, through the various symbols, expresses his feelings of disunion in order to get his desires fulfilled while going into a world of imagination.

Faiz Ahmad Faiz, a winner of Noble Peace Prize, was born in February 13, 1911 in Narowal District, Punjab. He is a well-known poet of Urdu literature of the twentieth century. His poetic career starts by the late twenties of the twentieth century when he fell in love with an Afghan girl whose family migrated from Afghanistan and settled in Faisalabad, the industrial city of Pakistan. During the time of Faiz, the view of literary heritage was two-fold i.e. aesthetic approach and

purposive approach of art. The aesthetic approach merely considers the work of art in terms of its form and aesthetic appeal rather than focusing on the social and political issues whereas; the purposive approach deals with the phrase 'art for the sake of cause' or 'art for the sake of life' while straightforwardly rejecting the principles of aesthetic approach. The poetry of Faiz covers both the shades of art.

At the beginning of his poetic career, the work of Faiz, to a great deal reflects his personal feelings. In other words, his poetry expresses the emotions of unconquered love. Madeeh mentions the acknowledgement words of Faiz in his book *Love and Revolution* that: I fell in love as happens to everyone at that age. I was 17 or 18 and I fell in love with an Afghani girl who was my playmate when I was a child. Her family had moved from Afghanistan about the same time as my father. They lived in a village near Lyallpur and my sister was married in that same village so I would go there often to see her. One morning I awoke and saw a beautiful girl feeding her parrot. One look and I was smitten. We would look at each other and eventually I progressed to holding hands in secret but it never went beyond that. Her parents married her off to a rich 'Zamindar'. It was a great blow and depressed me for quite a while (p. 51).

In the poem, 'My Fellow, My Friend, the poet despairingly expresses his feelings of disunion through the manifestations of nature. For the poet, the realization of disunion: according to Lacan, for a child, comes when he notices that he is no more the part of his mother as she is also involved with the other entities, occurs because of the external factors such as, family difference, ideological difference, social restrictions etc. compels him to go into the world of imagination where, through the beauty of nature, he achieves the level of integration. The desire of union, like that of child as Lacan says, is possible only through imagination. In other words, in order to make his wishes and desires come true, he dreams of a world where everything is exalted to ideal perfection. It is therefore, the poet conveys his dreamy feelings with the use of both concrete and abstract imagery from nature in order to counter the hardships and forlornity of real life. In other words, these objects symbolically provide the poet a sense of accompaniment.

Text

روز و شب، شام و سحر میں تجھے بہلاتا ہوں
میں تجھے گیت سناتا ہوں، ہلکے شیریں
آبشاروں کے، بہاروں کے، چمن زاروں کے گیت
آمدِ صبح کے، مہتاب کے، سیاروں کے گیت
تجھ سے میں حُسن و محبت کی حکایات کہوں

| Transliteration | Translation |
|--|--|
| Roz-o-shab, sham-o-sahar, mn tujhe bahlata rahon | Day and night, I would cheer you, morning and evening make ... |
| Mn tujhe geet sunata rahon, halke shirin | Songs and new songs to please you, honeyed honeyed, heart-quieting |
| Absharon ke, baharon ke, chaman zaron ke geet | Songs of cascades, and springtides, and flowery meadowlands, |
| Amad-e-subh ke, mehtab ke, saiaron ke geet | of breaking dawns, of moonlight, or of the wandering stars |
| Tujh sy mn husn-o-muhabat ki hikayaat kahon | or tell you old romances of shining eyes and love |

In the aforesaid lines, the poet desires for the moments of union. Through the variety of spatial, temporal and terrestrial objects he shows her great affection for his beloved. He fantasies a world where he would sing the melodious and heart-quietening song for his love. Nature with its all-inclusive beauty, sharpens his power of imagination and for the completion of desires, he again comes back to these manifestations. It is pertinent to say that the idea of desire holds the fundamental significance in Lacan's thought. He believes that every human naturally possesses the trait to have desire which is the key feature of psychoanalysis. Contrary to the general definition of desire he explains this very term in a particular way. Lacan's concept of desire is particularly related to unconscious desire that is entirely sexual. Moreover, in the subject matter desire means lack. Evans also suggests that "desire is not a relation to an object, but a relation to a lack" (Evans, 2006, p. 38). According to Lacan, the desire of a person often centres for others and for something else. That's why mother becomes the principal desire since her role is divided and takes the place of the other. For the poet, his beloved is his desire. He feels a sense of lack in her absence and this sense of lack is fulfilled by these manifestations. In other words, to him, all these fascinating evidences are beautiful only in the company his love. As the role of mother is divided by the external factor, in the same way, the life of lovers is interrupted by different external factors such as, social constraints, family background, geographic differences etc. In order to disencumber the barriers, the poet through the museum of aesthetics lock himself up in the ideal world of love. The museum of aesthetic which includes the various objects of nature; as according to Lacan are 'object petit a', not only stir the poet's desire but also satiate his sense of lack and the feelings of love interlaced with the idea of integration. The beauty of his parted beloved is further expressed in the following lines through different objects such as 'whiteness of crystal, 'redness of wine' and 'the fragrance of night' etc.

Text

کس طرح عارضِ محبوب کا شفاف پلور
یک بیک بادہٴ احمر سے دہک جاتا ہے
کیسے گلچیں کے لئے جھکتی ہے خود شاخِ گلاب
کس طرح رات کا ایوان مہک جاتا ہے
یوں ہی گاتا رہوں، گاتا رہوں، تیری خاطر
گیت بُنتا رہوں، بیٹھا رہوں، تیری خاطر

| Transliteration | Translation |
|--|---|
| Kis tarah aa'riz-e-mehboob ka shafaf bilaur | Or how the crystal whiteness of the beloved's one's cheek |
| Yak ba yak bada-e-ahmar se dahak jata hy | will suddenly be kindled into wine's ruby glow |
| Kaisy gulchin ke liye jhukti hy khwud Shak-e-gulab | How of herself the rose-spray leans to be plucked, and send |
| Kis tarah rat ka aiwan mahak jata hy | a breath of perfume stealing through the dark hall of night |
| Yun hi gata rahon, gata rahun, teri khatir | such song I would keep making, to sing you hour by hour |
| Git bunta rahon, baitha rahun, teri khatir | weaving new notes to charm you, sitting here by your side |

Love, a dynamic, paramount and strengthening passion, exists in the poetry of Faiz. It is such a prevailing desire that awakes in him a quest of dream; for the purpose of an ideal life. The poet in the aforementioned lines admires the beauty of her beloved which arouse his strong emotions of love. Through the luminous objects such as 'the crystal whiteness' and 'ruby glow' the poet describes the charming physical beauty of his beloved which stimulates his desire of integration. He resembles her beauty of glossy cheeks with the crystal whiteness and their modest blush with wine's ruby glow. The whiteness of crystal and the ruby glow of wine are the symbols through which the poet accomplishes his desire of beauty in response to the feelings of lack. Similarly, the scented dark hall of night makes him remember the beloved's breath. These different objects which according to Lacan are termed as 'object petit a' stir the sentiments of the poet. He feels a sense of lack. Thus, the poet constructs an ideal world through imagination in order to forget his loneliness. The company of his beloved is the only mean of happiness. Such source of pleasure, as according to Lacan, is called 'jouissance'. The word

'jouissance' in Lacan's psychoanalysis is associated with imaginary order. It is therefore, the poet, while imagining the beauty of his beloved through the language of signs and symbols strives to reduce the pain of loss. A well-known French feminist Julia Kristeva impresses from the psychoanalytic theory of Lacan says that the absence of union of mother and the sense of fragmentation and loss can be recuperated through words and symbols. Hence the words, figures of speech, signs are the most significant and supported means through which a person can undo the feelings of lack to some extent and also can regain the happy relation of mother to some degree (Mousley, 2000, p. 109). In these lines the poet strives to overpower the pain of beloved's disunity through different objects of nature. In other words, through imagination he escapes into an ideal world where there is no forlornity and disintegration but the company of his beloved. The last lines show the strong desire of union. The poet in these lines wants to celebrate the undying relation of love with the unfinished songs.

Similarities and Differences

In the selected poems of John Keats and Faiz Ahmad Faiz, the first similar characteristics is the singing of songs. In 'Ode to Psyche' the beauty of Psyche which symbolises the beauty of Keats's beloved inspires him to sing in her praise. The poet says 'I see, and sing, by my own eyes inspired ... thy voice, thy lute, thy pipe, thy incense sweet'. Faiz also commemorates the beauty of his beloved in the same way in his poem 'My Fellow-Man, My Friend'. He says that 'such songs I would keep making, to sing you hour by hour, weaving notes to charm you, sitting here by your side'. However, the difference between the song of the poets is based on the difference of culture and poetic heritage. As Greek culture is prominently seen in the poetry of Keats, 'Psyche' one of the Greek deities inspires him to sing. The musing for song, thus, comes from the goddess of love, whereas, Faiz represents the Persian traditions of literature in which the manifestations of nature are employed abundantly. Thus, the evidences of nature inspire him to sing the songs for his beloved.

Both the poets also incorporate spatial and terrestrial elements in their poetry such as in the poem of Keats there is an abundance of the evidences of nature such as 'deepest grass', 'cool rooted flowers', 'blue, silver-white, and budded flower', 'sapphire-regioned star, 'or Vesper', 'Zephyrs', 'streams' etc. A similar kind of elements are also employed in the poem of Faiz. In his poem, he includes 'springtides', 'flowery meadows', 'breaking dawns', 'moonlight', 'wandering stars', 'Chrystal whiteness', 'wine's ruby glow', 'rose-spray', 'night' etc. For both the poets, the different objects of nature, which become the language to express the feelings, are employed differently. For instance, Keats expresses the sparkling beauty of his beloved with Vesper, however, Faiz compares the beauty of his beloved with the Crystal whiteness. Furthermore, in western culture, there

is no such restriction on love making which result no specific reaction on the face of beloved, where as in the poem of Faiz, the 'wine's ruby glow' suggest the blushful cheeks of the beloved which turns red after listening the emotions of love. The redness of cheeks in the poem also suggest the shy mood of the girl.

In the poem of John Keats, there is mythological reference such as 'Psyche', 'Dryad', 'Phoebe', 'Olympians', 'Vesper', 'Aurora' etc. whereas in the poem of Faiz there is no such reference. Owing to difference of poetic tradition based on the difference of culture and geography both the poets still express the same desire.

Conclusion

Beyond frontier demarcation, irrespective of cultural multiplicity and over the spread of ages one thing that remains constantly continued, is human perception towards beauty, more particularly the beauty of woman. Over centuries, or in other words, since the primeval time beauty remained the center of public interest. It has also been regarded as the cause of war, peace, love, victory and poetry too. The impact of beauty, more specifically the beauty of woman, on the work of Keats and Faiz is undenyng. It is their sensory faculty that comes under the chill grip beauty of woman which later on culminates to evoke passions of love. Initially they feel themselves, in imagination, as one soul in two bodies. However, with the passage of time the expectations of being one: since realizing the interruption of external factors, and they sensitize the phenomenon of disunity. It is therefore, poetry becomes the cause to promulgate the depressed feelings in order to get peace of heart and mind. On the chariot of poetry, they ride to the same trajectory, and what becomes their poetic commodity is symbols, imagery: of nature, art and mythology, and rhetorical expressions which they borrow from their precursors. Thereby imagery and symbols, both the poets sensualize the beauty of different objects and in them they trace the sign of their beloveds by means of imagination. For this purpose, the world of fantasy becomes predominant and indispensable as it brings with it the anticipation of the presence of the person dearly loved. The poems of Keats and Faiz retain their feelings of love which assuredly satiate take them out from the pain of loss. On the trajectory of love, both the poets undergo with similar experience which bring revolution in their life. In order to deal with tumultuous and stormy inner state of affairs; on the trip of love, both the poets incorporate symbols in their work which help them to establish their wailing voice. Although, for both the poets, the storehouse of symbols varies on the basis of cultural, geographical and linguistic difference, the intended destination is one. For this purpose, nature, besides art and mythology contributes its role as a mutual indispensable source that lends numerous manifestations so as to convey their emotional trauma.

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