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ODE ON MELANCHOLY'S THREE STAGES OF THE INDIVIDUAL- NATURE RELATIONSHIP

*Adnan Al Zamili*¹, *Mohsen Hanif*²

¹PhD Candidate Department of Foreign Languages, Kharazmi University, Tehran, Iran.

²Assistant Professor Department of Foreign Languages, Kharazmi University, Tehran, Iran.

Corresponding Author: [1adnanalzamili@gmail.com](mailto:adnanalzamili@gmail.com), [2mohsen.hanif@gmail.com](mailto:mohsen.hanif@gmail.com)

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ABSTRACT

This study discusses the individual-nature relationship in John Keats's "Ode on Melancholy" in light of Samuel Taylor Coleridge's poetic theories concerning this concept which are incubated by his poem, "Dejection: An Ode". Furthermore, it presents, in a poetic expression, a critical analysis of Keats's ode as strong mutual relationship between individual and nature. The sensory relationship of Keats with nature is the main focus of this study keeping into consideration that is identical with Coleridge's poetic theories. Coleridge's opinions concerning the individual-nature relationship are exposed consistently in "Dejection: An Ode". The relationship starts, according to Coleridge, when the individual perceives nature then ascends to form spiritual unity and becomes one with it. In Keats's "Ode on Melancholy", the individual-nature relationship is a beneficial one that is the unification is achieved due to the active role of both of them which makes it easy to apply Coleridge's theories that imply the same point of view.

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INTRODUCTION

Keats thinks that nature displays two different poles: physical and spiritual. The physical pole is temporarily and is connected to the physical world of the physical existence, whereas the spiritual pole, by which the individual appreciates and be aware of the world through his senses, is eternal. Keats believes that the imagined beauty is superior and higher in level to beauty which is perceived due to the fact that senses are temporary as compared with the eternal creative power of the imagination, so he says “heard melodies are sweet, but those unheard are sweeter” (Keats, 1899, P. 135). Keats claims that nature is “the mutual vivifying breath that issues in their conspiring is both creative spirit and sensual exaltation” (Vendler, 1983, P. 285). The individual-nature relationship is a self and non-self-fusion and is a particular connection of man and nature. Via his imagination, the individual then recreates what he sees in nature, however, the new world that the individual recreates in his mind is “nothing but of the holiness of the Heart's affections, and the truth of Imagination. What the Imagination seizes [...] must be truth [of] a life of sensations rather than of thoughts” (Keats, 1899, P. 274). The poet creates a world in his mind through a process of poetic inspiration and then in the same state of mind he reproduces that world in a poetic language in an effort to evoke the same feelings in the reader. Imagination in writing is mental creation of the verbal expression.

The final level of the individual-nature relationship according to Coleridge is emerged from giving the individual an active role and elevating the mind. Associationism and pantheism, Coleridge believes, restrict the initiative and freedom of the moral will and are incompatible with his "romantic spirit of freedom" (Edi. Muirhead, 1930, P. 42), as well as his Christian believe. Coleridge argues that there is a parallelism between the relation of the individual to nature and God's relation with the world. The individual, being part of whole, is integrated to nature while God equalizes the world. Coleridge thinks “every agent has a life of its own, and yet all are one life; but there is an omnipresent Providence, a higher power that resides over it” (qtd. in Salingar, 1982, P. 280). Although, they are one life, the individual resides over nature in case that his will asserts itself and due to this the mind, in its perception of her, becomes solely active. In a letter to Thomas Pool, Coleridge wrote, “If the mind be not *passive*, if it be indeed made in God's Image, & that too in the sublimest sense – the Image of the *Creator* – there is ground for suspicion, that any system built on the passiveness of the mind must be false, as a system” (Perry, 2002, P. 249). The individual-nature relationship and the God's role as a creator affected Coleridge's poetic creation. Coleridge was also affected by Kant who claimed that human mind perceives the world by time, space and cause-effect relationships which are *a priori* concepts built into it. According to Kant, the mind, in its perception of the world, is active and free of passivity. Kant founded “a philosophic dualism that was to frustrate and challenge continental philosophy for more than a century” (Curran, 1993, P. 77), but enabled Coleridge to initiate a philosophical basis concerning the autonomy of human mind. This philosophical tendency adopted Plato's view that embraced separating objective world from the world of ideas and gave superiority to the ideas which were formed in human's mind. Plato emphasizes that the “objective world is not a real world. It is the world of Ideas

which is real. This world of Ideas is imperishable, immutable and eternal” (Nath, 2014, P. 22). The third view of Coleridge was based on “prolonged reinterpretation of Protestantism in the light of Plato and of Kant [...] the moral or rational will is now outside the chain of natural causes and effects altogether” (Kumar, 2002, P. 84-85). The individual, In this level of Coleridgean philosophy concerning the individual-nature relationship, gains dominance to repeat “in the finite mind of the eternal act of creation in the infinite I Am” (*Biographia Literaria*, VI, 1983, P. 296), and consciously “dissolves, diffuses, dissipates, in order to recreate” (296). Recreating objects, the individual perceives outward enables him to create a new nature inward.

Negative Melancholic Words in the Individual-Nature Relationship

Keats composed “Ode on Melancholy” embracing a suggestion to enjoy the bursts of melancholy that come across the individual. Keats in this poem does not detail his own problems and misfortunes, but it appears that he addresses or advises a friend or the reader or any unknown person. “Ode on Melancholy” is started by “No, no, go not to Lethe, neither twist/ Wolf’s-bane, tight-rooted, for its poisonous wine;/ Nor suffer thy pale forehead to be kiss’d/ By nightshade, ruby grape of Proserpine” (Keats, 1899, P. 126, lines 1-4) Keats, in the first stanza of “Ode on Melancholy”, uses a heavy amount of negative words – no, nor, not and lists what not to be done when the individual besets by melancholy. He actually, in discussing the idea of bad temperament and melancholy, manages to drive his message in further. Melancholy is reinforced by the heavy negative grammar, and it cannot be avoided by drinking wolf’s bane or by praying for oblivion. It is well-known that a wish of death and a brooding temperament are caused by melancholy; therefore, the infamous dream world is brought to the forefront through Keats’s dreamy invocations and his masterful imagery that glimpsed through all his work. The world in the “Ode on Melancholy” is made up of myth and legend that leads to imaginary results from Greek myth, religion and the splash of colour – ‘ruby grape’.

“Ode on Melancholy” adopts three stages of the individual nature-relationship that are implied in Coleridge’s poem “Dejection: An Ode”. The first stanza of “Ode on Melancholy” exposes, explicitly, the individual’s relationship with nature. The addressee is advised not to interact with nature. This stanza concerns the addressee’s passivity and his inability to identify with nature. Coleridge’s “Dejection: An Ode”, on the other hand, “records an experience, later recollected in tranquility, when the poet had felt excluded from life and bereft of ‘passion’ – a time of severe depression when he had no inner strength to respond or interact with the natural beauty of earth and sea and sky” (Hill, 1978, P. 181), whereas the addressee, in the first stanza of “Ode on Melancholy”, is passive, “settle_ turn into a pond, a stagnant Lethe”. (Scott, 1958, P. 322).

“Dejection: An Ode” is written to Sara Hutchinson as a letter in blank verse. Coleridge's “The Mad Monk” incubates prompts to “Dejection: An Ode” in which the dialogue embraces “nature of poetic creation and the

relationship between the perceiving mind and the external world of nature” (Edi. Hill, 1978, P. 192). The effect of time as well as the individual-nature changeable relationship are implied in dialogue. Coleridge discusses such changing in the “The Mad Monk”: “There was a time when earth, and sea, and skies, / The bright green vale, and forest’s dark recess, / With all things, lay before mine eyes / In steady loveliness: / But now I feel, on earth’s uneasy scene” (Coleridge, 1975, P. 348, lines 9-12).

The persona in both poems sees the world as ‘uneasy scene’ and he is passively isolated from nature, as well as it seems unstable and discordant. Coleridge composed his verse letter “Dejection: An Ode”, to Sara Hutchinson discussing his inability to respond to nature. Coleridge's loss is reflected in his “inability to feel; to respond sympathetically to natural joy [...] lies at the heart of his dejection” (Edi. Hill, 1978, P. 194). He feels that his whole capacity for open response as well as the imaginative intercourse with the world that is created is threatened. In “Dejection: An Ode”, Coleridge seems to emphasize that “his creative loss is more profound than the leech-gatherer’s” (196). Coleridge dedicates this poem to nature, also he argues his inability to respond to it; however, there is still some hope of getting change for the better. The individual-nature association in “Dejection: An Ode” is exposed by many contradictory statements but vigilant reading shows that Coleridge’s thoughts have not changed; rather, due to his state of dejection, he feels that nature is dead, also because of his inability to respond to her. Coleridge’s private life affairs affect his relationship with nature and appear at their most evident in this poem. Coleridge, due to his wavering friendship with Wordsworth, felt it is worthy to free himself from Wordsworth’s ideas “[a]s a way of asserting his independence from Wordsworth, [he] is likely to make radical claims that are not fully representative of his view of nature at a given time” (Modiano, 1985, P. 45).

As “Ode on Melancholy” by John Keats which starts with a mythical atmosphere, Coleridge’s “Dejection: An Ode”, implies a superstitious belief about the weather. the individual-nature relationship in Coleridge's “Dejection: An ode” is associated with the word ‘storm’ which, indirectly, refers to images like ‘moon’ and ‘wind’. The state of the wind has a hint to the mood that Coleridge observes: “Well! If the bard was weather-wise, who made / The grand old ballad of Sir Patrick Spence, / This night, so tranquil now, will not go hence / Unroused by winds, that ply a busier trade” (Coleridge, 1912, P. 363, lines 1-4). Coleridge, in these lines up to line 8, imposes his own feelings, which evidently reveal a change, onto the nature he observes. The ‘gentle gales’ in “The Eolian Harp” consists the meaning of ‘dull sobbing draft’ in “Dejection: An Ode”; ‘long, sequacious notes’ and ‘sweet upbraiding’ which are given by the lute is now ‘far better mute’. The poet's hope, that the storm will break out, is explained in the rest of the stanza which consists of a description of a moon likens the one in the epigraph. “For lo! the New-moon winter-bright! / And overspread with phantom light” (Coleridge, 1912, P. 363, lines 9-10), here the moon symbolizes the creative imagination which facilitates the association between the individual and nature. “The New-moon winter-bright!

[...] but rimmed and circled” (Coleridge, 1912, P. 363), represents the persona’s present state of imagination. Inspiration is symbolized by awakening the hope for ‘rain and squally blast’ by the image of the new moon with the old moon in her arms.

In Keats’s ‘No, no, go not to Lethe, neither twist/ Wolf’s-bane, tight-rooted, for its poisonous wine...etc.’, and in Coleridge’s ‘A grief without a pang, void, dark, and drear, / A stifled, drowsy, unimpassioned grief, / Which finds no natural outlet, no relief, / In word or sigh or tear’ – (Lines 21-24); the first stage of the individual-nature relationship “which develops the disparity between internal and external nature” (Edi. Hill, 1978, P. 201) is described clearly. Due to these moods, the personas are incapable to associate with nature. They describe, in detail, the beautiful sceneries before them and they can only perceive nature with their senses, yet they are unable to elevate to the other stages of the relationship due to the fact that they cannot feel, but see the beauty of these scenes; therefore, “the language of cool particularity ... had developed ... to evoke a mood of Life-in-Death frigidity” (Watson, 1966, P. 79).

The passivity of the persona in the “Ode on Melancholy” to interact with nature comes from fearing death. The addressee is advised not to be in touch with poisonous objects, whereas in “Dejection: An Ode”, the persona’s genial spirits fail is the cause of his inability to associate with nature. Coleridge says “And what can these avail / To lift the smothering weight from off my breast? / It were a vain endeavour, / Though I should gaze forever / On that green light that lingers in the west” (Coleridge, 1912, P.365, lines 40-44), to show the actual reason behind the persona’s incapability to associate with nature is losing his ability of imagination that ‘it were a vain endeavour’ even if his genial spirits were restored, so that the interaction should come from without, from nature herself, since the interaction cannot be achieved from the genial spirits of within only; in spite of that, he says ‘I may not hope from outward forms to win/ The passion and the life, whose fountains are within’ which means that the persona can achieve unity with nature neither through nature’s power of influence nor through his own creative powers which reflects the hopelessness and the dejection the person suffers through his relationship with nature.

O! Heaven! the thousand fold combinations of Images that pass hourly in this divine Vale, while I am dozing & muddling away my Thoughts & Eyes — o let me rouse myself – If I even begin mechanically, & only by aid of memory look round and call each thing by a name – describe it, as a trial of skill in words – it may bring back fragments of former Feeling – For we can live only by feeding abroad. (Perry, 2002, P. 109)

Melancholy Nourishment of the Individual-Nature Unification

In the second stanza that incubates: “But when the melancholy fit shall fall / Sudden from heaven like a weeping cloud, / That fosters the droop-headed flowers all, / And hides the green hill in an April shroud” (Keats, 1899, P. 126,

lines 11-20), the persona moves from the first stage in which he is passive, just watches the objects of nature, in complete separation from them and from what not to do when beset by Melancholy, to what to do. A detail Keats mentions in a letter to his sister and brother shows that for him the idea of melancholy suddenly appearing as being debilitating, almost changing the world. A careful reading for this stanza can clearly draw allusion to melancholy (Burgos & Bocco, 2020; Carranza Romero et al., 2020; Abulela & Harwell, 2020; Akpur, 2020; Bello & John-Langba, 2020; Chipeta et al., 2020). The sudden fall of melancholy that is described by Keats, and the suffering of the imagery for it 'hides the green hill in an April shroud' and turns 'droop-headed flowers'. According to Keats, although life has its pains; however, happiness can be understood by the assistance of sadness for which he attributes a type of preciousness. Keats recommends "the victim of "the melancholy fit" to "glut thy sorrow on a morning rose, / Or on the rainbow of the salt sand-wave, / Or on the wealth of peonies," or, finally, to "feed deep, deep upon [thy mistress's] peerless eyes". (Atkins, 2009, P. 46). Also he uses a rain image which cuts visibility is called a "shroud," an obvious death reference, also the rain temporarily hides the view or hill; 'heaven' as the source of melancholy in nature as well as 'Fit' that suggests the possible intensity, inescapableness of melancholy and unpredictability; the green hill gives the impression of aliveness, productivity, fairness, lushness and it possesses these characteristics whether they can be seen at a certain moment or not., but 'April' is a time that suggests melancholy may be fruitful since nature during this month renews itself, comes alive after winter's harshness and barrenness. The second stanza suggests enjoying beauties of this world as fully as possible and thereby welcome melancholy. Although the 'morning rose' is beautiful, but it is a short-lived, i.e., the experience is transient from passivity of individual-nature relationship to be more active and positive as he starts to be positively affected by the surrounding nature rather than passive observer. The rainbow produced by the wave is short-lived and beautiful; also it implies the idea that individual-nature relationship is transferred from negativity to the positivity. The last four lines represent a turning from nature to human in that 'mistress some rich anger' denotes to the imagery of wealth; 'feed deep' implies eating intently which ties the natural and the human worlds and the second stanza's two divisions together. The words 'Emprison', 'feed deep' and 'glut' denote to passionate involvement in experience; eating imagery on the other hand suggests that melancholy becomes part of, incorporate into and nourishes the individual. The lover enjoys her beauty 'peerless eyes' in spite of the object of her angry is raving. The entire poet's speech in this stanza concerning the individual's sadness; however, he describes it with nature imagery. Also he personifies nature when he says the 'weeping cloud,' the 'droop-headed flowers' as well as "Keats personifies melancholy and locates it in a complex web of relations" (Barfoot, 2006, P.216), which embraces the second stage of the individual-nature relationship.

In second stanza Keats exposes what to do at a time when a melancholic mood strikes. Essentially, this boils down to embracing melancholy through searching about beauty in the world of nature. The persona overcomes his sorrows by looking at objects from nature like a 'peony', a 'rainbow' that appears over the

sea or a 'morning rose'. Importantly, the things which are mentioned above are temporary; the 'globed peonies' quickly become brown and wilt, a rainbow fades, and a morning rose blooms in the morning. Part of the beauty of these natural objects seems to come from the fleeting nature of their existence. The person should embrace his melancholy by bearing witness that beauty in the world is temporarily by nature; therefore, beauty contains and even intensifies melancholy. Impermanence and links and unifies melancholy and beauty in that beauty must die and a joyful person is always bid 'adieu' by 'Joy'. Pleasure that is experienced by human is yielded to the process of 'turning to poison' due to the fact that time eventually brings about its end; therefore, a poignant sense of sadness is inherent in beauty gives the knowledge that beauty will one day be gone.

Though the first stanza focuses on intoxicants and death in discussing nature, the second stanza symbolizes nature as the connection between beauty and melancholy and presents nature in a way that helps melancholic people. In fact, nature in this stanza is somehow a representative of melancholy itself due to the sense that nature's beauty is inseparable from the cycle of life and death. The impermanence of beauty in nature imbues it with a sense of melancholy which nourishes beauty in the rain nourishes flowers. As 'weeping' the nourishing rain cloud is described. After all, tears can be a sign for both sadness and for something beautiful. Beauty and 'weeping' help making a sense on melancholy. Peonies, rainbow and roses are beauties that aid embracing and making the mood of the melancholic individual. Nature is a reminder that without melancholy, beauty would not exist.

Describing the nature of 'joy' by Coleridge embraces the possibility of seeing reciprocal relevance between activity and passivity which is implied in the individual-nature relationship. Coleridge says: "This beautiful and beauty-making power. / Life, and Life's effluence, cloud at once and shower, / Joy, Lady! is the spirit and the power, / Which wedding Nature to us" Coleridge 1912, P. 365, lines 63, 66-68). In such a way Coleridge's 'joy' here, and Keats's 'joy' mark the power that the individual possess as well as denote the condition that he finds himself in. The individual and nature, through the second stage, are in perfect unity, they are 'wedding' in order to prepare for the third stage of the interaction. Coleridge says "Which wedding Nature to us gives in dower/ A new Earth and new Heaven," (Lines 68-69). The individual is given the power in the second stage to achieve a union with nature, and then rise above this union to create a 'new Earth and new Heaven', an idea is applied by Keats when he says "Aye, in the very temple of Delight/ Veil'd Melancholy has her sovran shrine" (Lines 34-35). Then, for that reason, according to Keats's point of view, 'Melancholy' becomes a kind of goddess who rules over the 'temple of Delight'. Thus, Keats' suggestion is to enjoy the bursts of melancholy that come across the reader: "She dwells with Beauty — Beauty that must die; / And Joy, whose hand is ever at his lips / Bidding adieu; and aching Pleasure nigh, / Turning to poison while the bee-mouth sips: / Aye, in the very temple of Delight / Veil'd Melancholy has her sovran shrine" (Keats, 1899, P. 126, lines 21-26).

The importance of Melancholy is shown by Keats to emphasize that it entwines with beauties of life, thus it entwines with 'Joy, whose hand is ever at his lips' as well as with beauty, 'Beauty that must die'; therefore melancholy is very important condition in life and represents half of the emotions and strengthens the sense of contradiction that this stanza expresses through contradicting, but effective, imagery. Although April is the time of beauty, but is sad and rainy weather leads to the blooming of 'droop-headed flowers'. A morning rose has a beauty that brightens, although it is fleetingly alive. Melancholy is inextricably linked to the human emotions. Delight is found where 'Veil'd Melancholy has her sovran shrine; Joy, forever saying goodbye; Beauty, that inevitably will fade and die; and Pleasure is 'turning to poison' while being enjoyed. The 'wakeful anguish' of the first stanza is created by this an inseparable and essential group in which all dwell together. Melancholy's shrine can be perfectly interpreted by only that who has lost joy and has "seen of none save him whose strenuous tongue/ Can burst Joy's grape against his palate fine; / His soul shall taste the sadness of her might, / And be among her cloudy trophies hung" (Keats, 1899, P. 127, lines 27-30). 'She' that the third stanza starts with refers both to the beloved of the second stanza and to melancholy. The first three lines imply the basis for the advice of the second stanza; pleasure is painful and the phrase 'aching pleasure' denotes the characteristic of Keatsian oxymoron, joy is brief and immediately 'Bidding adieu', and beauty dies. The fourth line shows that during the pleasurable activity of sipping nectar by a bee, it turns to poison which offers specific example of the abstractions of the first three lines. Keats goes on talking about melancholy after having shown the inextricably mixed nature of life. Melancholy is found in pleasure, delight and is 'Veil'd', however melancholy can be seen in delight. The possessor of the 'wakeful anguish of the soul' can taste melancholy's sadness (Al-Blooshi et al., 2020). The tense is changed from present pleasure to future melancholy which emphasizes that each one of them is inseparable part of the other. Keats argues that melancholy, which is like a kind of goddess who rules over the 'temple of Delight', results in a wakeful soul. Zooming out on this idea, the poem discusses a fact that nothing beautiful can continue forever; therefore, the sadness fills anything good and beautiful in life before it is even over, but the poem argues that to embrace this sad fact is the best response to it. The poem ends praising the person who 'can burst Joy's grape against [their] palate fine' and accepts that beauty and melancholy 'dwell' together, and bursts grape represents all the good things in life. 'Joy', one day, will be gone from a world not built to last and with death as a real certainty for life. Thus, the personified Melancholy, in the third stanza, places Melancholy within the 'temple of Delight,' describes her as a type of queen that inhabits a higher level than all that's good about life. Therefore, the 'temple of Delight' is considered as a mythological place in which the goddesses and gods of pleasure, joy, beauty and melancholy mingle (Chen et al., 2020; Codina et al., 2020; Dihor et al., 2020; Al-Blooshi et al., 2020).

The 'temple of Delight' symbolizes the existence of God in this stanza and denotes that the persona ascends the individual-nature third stage of relationship which emphasis that they both are parts of one whole that is God who, at the same

time, is the parts. Therefore, God is part of everything and everything is part of god as “God is a being absolutely infinite, of whom no attribute that expresses the essence of substance can be denied [...], and he necessarily exists” (Spinoza, 2000, P. 188); therefore “if any substance besides God were granted, it would have to be explained by some attribute of God, and thus two substances with the same attribute would exist” (188). In other words, the individual and nature are parts of one whole, which is God whom everything in the universe is a part of him and he is the whole that makes up the universe. Accordingly, the individual and nature are the same. Keats here unconsciously is affected by Coleridge who “found in Spinoza’s idea of God what he describes as an ‘Ararat’” (Muirhead, 1930, P. 47), and he argues that “strong feeling and an active intellect conjoined’ will at first lead a philosopher almost inevitably to Spinoza” (Kumar, 2002, P. 83). In terms of poetry, the ‘temple of Delight’, that symbolizes the house of god, becomes the poet’s mind which, rather than passively perceiving the already existent world, create a new one (Govender & Govender, 2019; Hotar, 2020; Habanabakize, 2020; Kimanzi & Gamede, 2020; Bello & John-Langba, 2020; David & Grobler, 2020).

In the sixth stanza, Coleridge compares second stage past joy with the present dejection. He says: “There was a time when, though my path was rough, / This joy within me dallied with distress / And all misfortunes were but the stuff / Whence Fancy made me dreams of happiness” (Coleridge, 1912, P. 366, lines 76-79), then he emphasize: “But now afflictions bow me down to earth” (line 82). ‘Fruits and foliage’ belong to him as much as they belong to nature due to the fact of his unification with it during the second stage of their individual-nature relationship, however, such natural objects have parted him the moment he has decided to separate from nature, so he says: “And fruits, and foliage, not my own, seemed mine” (line 81). The active role that nature plays in human life is evident in line 85; at human’s birth time, nature gives him the power of imagination that enables him to associate with her. Nature bestows ‘light’ and ‘glory’ on the individual in order for him to be ready for the process of interaction (Hornung, 2020; Janseen, 2020; Chen et al., 2020).

The persona’s dejection, his incapability to respond to nature as well as his losing imagination is uncovered when he says: “For not to think of what I needs must feel, / But to be still and patient, all I can; / And haply by abstruse research to steal / From my own nature all the natural man”. (Coleridge, 1912, P. 367, lines 87-9). The persona suffers inner conflict that causes his separation from nature, although inner peacefulness and settlement lead to unity with nature. He has willingly given himself to ‘abstruse research’ that has kept him in the first stage, then he is capable to turn to nature again through turning to his own inner-self from ‘abstruse research’. Firstly, the individual’s head and heart inner faculties must be harmonized; respond to his own inner-self, then responds to nature because “*Heart & Intellect should be combined, intimately combined, & unified with the great appearances in Nature*” (Jr., 1984, P. 7).

The persona in the following lines “Hence, viper thoughts, that coil around my mind, / Reality’s dark dream! / I turn from you, and listen to the wind, / Which long has raved unnoticed” (Coleridge, 1912, P. 367, lines 94-97), shows his ability to turn to nature from his thoughts, thus, becomes one with her after rising to the second stage assists the persona to ascend to the third stage by releasing his grief and expressing this unity. The persona, in the second stage likens the ‘wind-harp’ which reacts to the ‘storm-wind’, whereas, in the third stage, he likens the ‘wind’ which ‘raves’ and causes the harp releases music. Releasing his pain and grief in a stormy way enables the persona to interact with nature in a hopeful way: “Not far from home, but she hath lost her way: / And now moans low in bitter grief and fear, / And now screams loud, and hopes to make her mother hear” (Coleridge, 1912, P. 368, lines 123-125). The state of harmonious interaction with nature is represented by the word ‘home’.

The persona has the ability to get rid of his dejection and grief after fully exploring them in order to unite with nature, “[T]his exploration is, in effect and even perhaps in intention, a kind of therapy. As Coleridge had argued in the Preface to his *Poems of 179*” (Richards, 2004, P. 181). Also, he has the ability to be completely calm and getting the ability to send abroad his soul. Then, he ends the poem with prayers for a lady to be forever in harmonization with nature: With light heart may she rise, / Gay fancy, cheerful eyes, / Joy lift her spirit, joy attune her voice Coleridge, 1912, P. 368, lines 132-34).

CONCLUSION

This study explores the individual-nature relationship in Keats’s “Ode on Melancholy” in light of Coleridge’s poetic theories concerning the individual-nature relationship that are embodied in his poem “Dejection: An Ode”. The individual-nature relationship passes through three stages, therefore they start exposing and lamenting their passivity and incapability to associate with nature and confronting their problems in earnest, after that they are capable of forming association with her again. The “Dejection: An Ode” proofs that wavering views of Coleridge concerning the individual-nature relationship result from the dejection that he feels, however, in the womb of his contradictory statements he puts forth his original views which have been strengthen at the end of the poem through his calm prayers and the revival of his abilities. Both of the poets try to analyze their relationship with nature in a way that helps the reader to follow both the persona’s and the poet’s transition through the individual-nature three stages of their relationship in the experience related in “Ode on Melancholy” and “Dejection: An Ode”.

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