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The Cathexis Reflection of *Ode on a Grecian Urn* by John Keats in the Light of Sigmund Freud's Theory of the Unconscious Mind

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ABSTRACT

***Ode on a Grecian Urn* by John Keats delineates a theory of unconsciousness in the light of Sigmund Freud's psychoanalytic perspective. This study scrutinizes Freud's theory of the unconscious mind in the way which penetrates one of the most memorable and notable poems, Ode on a Grecian Urn by John Keats in the Romantic Period. It shall then carry on perusing Keats in a novel layer, adopting Sigmund Freud's theory of the unconscious mind as a cathexis reflection of the poem. By juxtaposing the psychoanalysis perspective and the noteworthy poem, Ode on a Grecian Urn, the research unveils in what aspects Freud's psychoanalytical interpretation conveys the psychological stimulus behind the poem. The research probes the extent that John Keats's reflection on the poem plays a pivotal role as a cathexis in the sense of Freud's theory of the unconscious mind, which is the area that the reader sees the concepts psychoanalytically articulating in the poem. From the late 18th to the mid-19th century, framing the Romantic Period, this study attempts to disclose the unconscious impulse behind Keats's reflection on the poem by demonstrating how the poem decodes itself as a way of cathexis from Freud's term of Sublimation.**

Key Words: Psychoanalysis, Unconsciousness, Cathexis, Sublimation, Poetry

INTRODUCTION

The term 'Romanticism' exists in its own closed-off realm which refers to a literary and philosophical movement in the late 18th and early 19th centuries. The Romantic Movement is considered the light bearer of the age of reason which appears as a reaction to the point of view of their predecessors who hold the rational circle of Classicism, and, to some extent, the thought of physical materialism reflected by Enlightenment (Wu, 1999: 35). In contrary to the idealist thought of their precursors, romantic writers rub off on the sophisticated perspective of 'returning nature through the power of imagination rather than the logic frame. What Romantics reacted was like the demarcation of the divine from nature itself which had hunted the mystery of the world. The demystification was a jolt of insight for Romantics (Wu, 1999: 41). The point is that romantics hold the idea that the sentiments and senses of human beings decode higher sublimity by pouring out fear, joy, curiosity, ecstasy, and feeling of void, loneliness, uncertainty, and psychic wounds. Only such things are the linchpin of the sublimity of the world in order to make it livable through the mysteries of life (Philips, 2006: 5). Such an idea aligns with Keats's memorable poem, Ode on a Grecian Urn impregnated with uncertainties through profound meditations, attempting to feel the nature of beauty or, on a deeper layer, seeking a kind of recuperation over the tendency of beauty in the poem. In this

sense, the poem is saturated with the feelings of the author which expose the inner self in terms of the unconscious mind Freud embraces.

As the mid of 18th and early 19th-century bear traces of historical circulation from Revolution to Romanticism, the association between the Romantic Period and other major moments enfolds a powerful link in relation to the transcendental perspective. Romantics often hunt for a reflection of returning nature and mirroring the reader through the sublimity of imagination in which the circumstances of time and place have the tendency to fade into oblivion. (Wu, 1999: 23). Such stimuli, particularly related to determining kinds of poetic genres such as lyrics that denominate Romanticism its entitlement romance paves the way for Romantic texts for a kind of recuperation in the realm of escapism. It's the place where Romantic writing is often associated with the light of denying or changing things by holding the inner self, imaginative world, the unconscious mind, endless dreaming, and psychological labyrinths. All the things can be purveyed through an umbilical cord which retrospective window. Considering the fact that Romantic texts enfold a great deal of circulation of other literary forms, Romantics reflect their feeling of satiation in the retrospective perspective which is seen perfectly as the wholeness of entitlement. The era witnessed plenty of literary reflections such as the resurrection of 'old romance' and the dominance of lyric which was an idiosyncratic articulation of the authenticity of its own time. It pinpointed the unique Romantic conception as the 'spirit of the age', or in other words, the Zeitgeist named by Germans.

Historically, the Romantic Period penetrates the deep coherence to set off with its own stimulus about the events of the era that created their writings. To understand why Romantics, rub off on a sophisticated expression and butterfly effect over the literary entitle, it has to make sense the fact of the French Revolution, which "everything was connected with the Revolution in France … not this thing or that thing, but literally everything was soaked in this one event" (Wu, 1999: 24). The interpretation and the way English writers respond to literary world culminates in reciprocal influence. Most importantly, this influential Revolution paved the way for the English Romantic literary world through its imaginative influence that held the attitudes, ideas, and reflections of images and political perspectives. Leading peculiarities of the French Revolution covered the quintessential questions about the nature of the way of life, the fundamental guidance of the community, the principles of human rights, the concept of political objectivity, equity, and the quintessential notion of reason which had been examined, transformed, and altered in many respects. The process was a key constituent of intellectual credentials to the English Romantic Period (Wu, 1999: 25).

The poetical reflections of the era had their share of the idea of revolution. Romanticism sought to create a seminal effect in poetry whereas it drew a bead on political accomplishment through novelty, transfiguration, and defamiliarization. In this sense, Blake's endeavor "to cleanse the doors of perception" through dramatic groundbreaking use of language and literary patterns and Shelley's conceptualization of poetry "as being to strip the veil of familiarity from the world" and "makes us the inhabitants of a world to which the familiar world is chaos" peel off that layer of the remnants of callousness before the Revolution (Wu, 1999: 26). The realm of the imaginative world of poetry took place in the realm of actual reflection that became a state of fact, and the use of language shaped its own status. That's to say, not only did it transform language but also changed the mentality of poetry and of what should be considered a poem regarding the spirit of the French Revolution, which makes us call Romanticism in the light of

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imaginative poetics. On a deeper layer, it is the gospel truth that the French Revolution tended to magnify the author's position by releasing the irreversible power of sensations and thought. Though the period had full of drastic alterations, it is crucial to note that Romantics were in the middle of the ideological conflicts of the 1790s and malevolent political concepts and suppression was mysterious as vital to their imaginative literary path as the foundation head of stimulant of the French Revolution. Shelley and other major Romantics, for instance, had time to have gone through a staggering experience and "have been morally ruined" by what appeared to be the melancholy desolation of all their cherished hopes, and had betrayed the cause of liberty by succumbing to reactionary pressures and turning apostate" (Wu, 1999: 32). In this respect, this shift is, at one point, interrupted by the accretive disillusionment of the language that swathes in desperation and melancholy, which Romantic writing surrenders its utmost mighty insights, or holds its intensified manifestation. Shuttling back and forth between the sentimental transitions beyond the limits and languishing in desperation and depression throughout the period, Romantic poetry seems to reflect the psychological conscience of the French Revolution and, at its utmost complicated, to internalize its fascinating labyrinths (Wu, 1999: 32).

The period of John Keats, an English lyric poet, entailed the edification of poetry struck by intense imagination, seminal enchantment, and the endeavor to magnify a philosophical perspective through his own peculiar pattern. To get a better understanding of Keats and his mighty perspective of poetry requires to look in through the same window, which means the atrocities of the period he experienced, psychological breakdowns and losses of the beloved ones he had to face, or the never-ending feeling of the void he deeply felt through his life. The study profoundly attempts to unpuzzle the missing parts of the magnified picture of Keats's perspective of poetry adopting Sigmund Freud's theory of the unconscious mind through *Ode on a Grecian Urn* in order to discern the manifest stimulus behind his imaginative literary circle. Therefore, the first thing to be aware of Keats is how his odes can reflect the psyche. Considering the magnificence of the structure and sublimity of expression entails plenty of details about his psyche. Keats defines himself as other when he expresses that "Poetry should be great and unobtrusive, a thing which enters into one's soul, and does not startle it or amaze it with itself but with its subject" (Wu, 1999: 237). He becomes so entrenched in his mind that the magnificence of deepness and the phrase of perfectly imperfect swathe in the influence of estrangement. That's to say, to understand every single detail behind the stimulus Keats holds over his perspective of poetry by digging deep down into how he sees things from a psychoanalytical perspective (Schmitz, 2012). Leon Waldoff (1985) indicates how Keats's feeling of loss of the family members makes him watch his own dexterity through the "feelings of separation of anxiety", particularly the loss of his brother, Tom, and his mother (Waldoff, 1985: 179). In other words, the poem, Ode on a Grecian Urn, reflects Keats's life from a deeper perspective by tapping into Freud's theory of the unconscious mind in terms of Keats's magnificent writing pattern. In this respect, it plays a pivotal role to mention that Sigmund Freud gets involved in the heart of the psychological manners of Romanticism as he reflects on a literary and analytic path. Keats and Freud cross paths at every turn. For Peter Hulme, "Freudian theory offers the one model of reading we have that can claim to make the text speak more than it knows" (Wu, 1999: 420). Also, Peter Brooks states that "there ought to be, there must be, some correspondence between literary and psychic process, that aesthetic structure and form, including literary tropes, must somehow coincide with the psychic structures and operations they both evoke and appeal to" (Wu, 1999, 420). This research leads off Keats and

comes to an end with Keats's poem, *Ode on a Grecian Urn,* deploying Freud's psychoanalytical pattern, 'Sublimation'.

DISCUSSION

Ode on a Grecian Urn holds intense use of language and epic reflections at every turn. The poem also indicates how John Keats plays mind games and reflects his unconscious realm placing elaborately chosen words like "urn", "quietness", and "silence" as well as "slow time", "unmoving", "not yet defiled" referring to different realms or characters as a reflection of his unconscious mind. In this respect, what is seen or emplaced in the poem has a tendency to mirror beyond things as they embrace and, at some points, can demonstrate a deeper understanding critic, it is significant to be a stickler for the details in the way which the perception of the reader tends to conquer the idea of "literal-minded expectations about meaning" (Wu, 1999: 420). Both are prudent of the 'referential fallacy' and anticipate attributions beyond what is expressed for the quintessential perspective. This kind of reading of defiant appears as mental forms concentrating on the unconscious mind throughout the texts. This conception can be particularly associated with the psychic circle in the Romantic literary world. (Wu, 1999: 420). The psychoanalytical perspective begins with family issues and ends with the last breath of a human being, and the memorable poem, *Ode on a Grecian Urn* is full of mysteries of the psychoanalytical realm surrounded by the chosen words and symbols. Psychoanalysis seeks mental structures over an individual in the way which uncovers inner war and how it proceeded in time (Pun, 2018: 48). One of the impeccable examples of the psychoanalytical process, the poem, *Ode on a Grecian Urn* provides literary evidence for John Keats. For David Shaddock, "poems provide space to their readers, in therapy too, space is created for the patient to be able to breathe and thus withstand the pain of destruction" (Shaddock, 2020:194). That's to say, Keats's poem reflects his own escapism from his psychic wounds oppressed on his unconscious mind. His choice of words and attribution to Greek history and more can be associated with the journey he goes through. In the light of the psychoanalytical process, David Shaddock also mentions that "the poet and by extension the therapist, must seek her readiness for the work, including the work of witnessing trauma, in her innermost place of darkness and silence" (Shaddock, 2020: 194).

Considering the fact that this philosophical perspective embraces the crux of the matter as the use of language, chosen attributions, and even mythological references represent beyond the literal meanings. Having considered all the details in *Ode on a Grecian Urn*, the reader follows the white rabbit through the choice of words and tumbles down the deep hole which is associated with Keats's 'innermost place of darkness and silence' (Shaddock, 2020: 194). Moreover, the moment the psychoanalysis perspective takes over the mental structures through the attributions in the poem is the moment the readers are invited to get involved in decoding things beyond literal expectations. For Shaddock, the poet expects the reader to get involved in reverie "in order to be able to dream their experience" (Shaddock, 2020: 194). He also states:

> *The next two poets that we meet are the epic Virgil and Dante with Aeneid and Purgatory respectively, traveling us to the underworld, the unconscious. In the case of Virgil, his hero, Aeneas, descends to the land of the dead to meet his father. (Shaddock, 2020: 194).*

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As in the quotation can be seen, the sorrow, pain, destruction, loneliness, abandonment, and loss of beloved ones, the poet's experience can appear in the guise of different silhouettes through their work of art, which Keats's poem tells it all with its magnified reflections in terms of the psychoanalytical realm. In this sense, the other major example comes from Dante:

> *Dante's transcendence from Hell through Purgatory to Paradise resembles, even more, the process of psychotherapy. Hell reflects the blocked self while Purgatory reflects the therapeutic journey itself." (Shaddock, 2020, 194)*

In the journey, all catastrophes they face interplay with the journey of the inner self reflecting the psychic dramas at a deep level. As in this example, Keats's mental journey begins with his odes and letters which call upon a play of fantasy in order to make his psychic wounds less painful by deploying his poems as sublime that spark off till he, himself cannot feel that suffering. This is the way Keats and his poem; Ode on a Grecian Urn appear in the light of the psychoanalytic realm. On the other hand, David Shaddock points out how revitalizing imaginative tonal labyrinths of poetry paves the way for a redemptive light of suffering. In other words, he attempts to state that poetry is capable to liberate 'The innermost place of darkness and silence is where you will find your true self.' Shaddock also does not fail to notice that:

> *A third, potential, space between imagination and reason, between outer and inner reality, with its own independent existence and which can hopefully lead to an imagined self-inventive way of existence, 'a path to a living connection with a vitalizing other. (Shaddock, 2020,194)*

Considering the fact that Keats's approach to poetry through his obsession with beauty and permanency, concealing himself behind the magnificent words, allusions, metaphors, and beauty of odes, particularly in Ode on a Grecian Urn, permanency of Urn can open up new spaces for him to liberate from his unconscious mind at a deeper layer. In *Creative Writers and Daydreaming,* Freud penetrates the importance of fantasy and wish fulfillment. The concept of the dream realm penetrates the deep coherence to Freud's theory of the unconscious mind. In Freud's theory, fantasy can be seen as the linchpin of neurosis while it can also play a vital role to reflect a work of art as 'sublimation' named by Freud himself in order to reverse the darkest deepest desires fostered by the unconscious mind of a human being (Wu, 1999: 420). The writer also has a tendency to proclaim this sort of outpouring in the disguise of the reversed dimension of fantasy:

> *We give the name of an incentive bonus, or a forepleasure, to a yield of pleasure such as this, which is offered to us so as to make possible the release of still greater pleasure arising from deeper psychical sources. In my opinion, all the aesthetic pleasure that a creative writer affords us has the character of a fore-pleasure of this kind, and our actual enjoyment of an imaginative work proceeds from a liberation of tension in our minds. (Freud, 1900: 153).*

These lines offer us to get a better understanding of the secretive realm of dreams. The crux of the matter is to release the mental anguish through a greater formative work of art that makes sense to provide traumatic diminution of effect. Keats's poem, Ode on a Grecian Urn allows himself to release the fact that it contrives to deny the idea of nothing is permanent and that life itself shuttles between hope and despair or two thin lines as ahead and trailing edge or believing in something that makes human being to hold on to life or fading away through the mental anguish. In the poem, the urn indicates "the fundamental impossibility of controlling

imagination and the desire impelling it toward a finer conception of its object" (Waldoff, 1985: 179). Waldoff's statement entails the idea that the urn as an object, in the poem, is embedded as a dream which carries all possibilities of Keats's unconscious mind. The author sees the object as a place in a way that fulfills his dream to make it permanent the significance lodged with the sense of loss of his beloved ones in the sense of Freud's theory of the unconscious mind embedded in terms of sublimation. Moreover, Waldoff states that the urn stands for an "undying longing for permanence" that signifies:

> *"an unending quest conducted at the deepest levels of the mind by the silent work of the Imagination, which repeatedly seeks to heal an insistent sense of loss and to deal with its more conscious complement-penetrating awareness of the transience of human life and a concern with philosophical questions raised by that awareness." (Waldoff, 1985: 179).*

As the quotation indicated, Keats can be considered to have believed that the urn occupies the major crux of the poem as a symbolic dimension of his true desire, which is something to make it permanent the image of his beloved ones who passed away when he needed them most. Furthermore, he holds the idea that he, in this way, internalizes the fact that he immortalizes his beloved ones who were soaked in this sublime imaginative unconscious mind. In other words, they never fade away and they never abandon him, which is directly related to Freud's unconscious perspective at a deeper level. It's significant to note that Keats had repeated losses during his lifetime. These lines hardly describe the intensity of his pain, despair, and mental anguish. But the thing is that his unconscious mind penetrates the deep coherence of the sense of loss. It begins with:

> *"the death of his brother Edward when Keats was six, there followed the deaths of his father when he was eight, his grandfather Jennings when he was nine, his uncle Midgley at thirteen, his mother at fourteen, his maternal grandmother of at nineteen and finally his brother Tom when he was twenty-three. In addition, six months before Tom's death, his brother George was virtually lost when he left for America." (Hamilton, 1969: 3)*

In one of his letters to Fanny Browne, Keats stated "I have never known any unalloyed Happiness for many days together: the death or sickness of someone has always spoilt my hours" (Hamilton, 1969: 3). It is crucial to be familiar with the sense of loss Keats experienced in order to discern the impulses behind the unique poem, Ode on a Grecian Urn in the light of Freud's theory of the unconscious mind. In this respect, Waldoff argues that Keats's never-ending unhappiness culminates in familial loss, which refers to the root point a child's unconscious mind takes shape:

> *"Provides a structure or context within the unconscious processes evident in the poetry may be seen to work with cohesion and unity of purpose in the direction they give to the imagination." (Schmitz, 2012)*

Keats's life can be attributed to the primal subtext that is fundamental to the poem, *Ode on a Grecian Urn.* That's to say, his mother abandoning him before her death can be perceived as a breaking point through the lenses of Freud's psychoanalysis frame whilst struggling with the sense of loss, he experienced in the absence of his mother could be seen as the foundation head of the impulses for Keats to veer off in a new direction through his perspective of poetry, particularly the odes. At the same time, it is worth noting that all the pain and suffering led him

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to have a career in medicine as a way of defense mechanism for how to deal with it. "The painful and gradual decathexis of the beloved parents which the adolescent is forced to perform serves as an initiation into how to mourn. The individual who has passed through the decisive experience has learned how to give up a major love object" (Wolfenstein, 1966, 123). As in the lines indicated, Keats's tendency toward medicine and writing poems is a way how to cope with all the pain, which one never fails to discern that, in life, a person finds himself in medicine if he loses his beloved ones or sickness is a matter of his life, or if someone wants to be understood and a way out to describe the intensity of the sense of loss, he places himself in writing. Otherwise, one can watch his own end with mental anguish. Hence, nothing is surprising when Keats reflects his innermost darkest desire through his unique poem, *Ode on a Grecian Urn* by using it as a recuperative path. According to Freud,

> *Each person's psychosexual development includes the surpassing of previous 'love-objects' or 'object-cathexes' that are tied to earlier sexual phrases (the oral phase, the anal-sadistic phase, etc.); however, even well-adjusted individuals still betray the insistent force of those earlier desires through dreams, literature, or 'Freudian slips'; hence the term "return of the repressed". (Dino, 2015)*

In other words, the excerpt recites Freud's psychoanalytic theory of the unconscious mind at a deep level. For Freud, repression is the area that releases unconscious energies tapping into the interpretation of dreams, literature, and the choice of words. To make sense of this dynamic through Keats's perspective of poetry, the symbols and the attributions of the poem can be counted as his darkest deepest desire to fulfill. According to Peck and Coyle (1993), the outpouring of a literary work can be perceived as "a symptom of the author who produced it, or as analogous to the relationship between the dreamer and his or her dream, as if the work is a symptomatic reproduction of the author's infantile and forbidden wishes" (John and Coyle, 1993: 188). That's to say, it's perfectly normal to think of the poem, *Ode on a Grecian Urn* as a dream that Freud's theory overlaps the way the unconscious mind works by reflecting the imaginative realm of psychoanalytic insights. Therefore, it is the gospel truth that Freud's psychoanalytic perspective has an umbilical cord on the interpretation of the unconscious desires of Keats in his poem as dreams mirror the repressed dynamics in the unconscious mind. Explicitly, Keats's poem takes place in the symbolic fulfillment of his deepest desire. According to Freud, a literary work resembles a dream. They both rely on some deep coherence at a deeper level. In both processes, the unconscious system never ceases, and they partake in the ingredients of fantasy (Trilling, 1972: 282). It depicts "the key to the secret of dreams is that their meaning is the fulfillment of a wish" (Freud, 1972: 40). Keats's perception of permanency and beauty embedded in the poem is a way of saying that he yearns for the beloved ones he lost, and he is soaked in the endeavor of immortalizing them.

Garma (1966) depicts "the traumatic, rather the wish-fulfillment genesis of dreams, a classic example of which occurs when the ego has been threatened by a devastating, traumatic event". (Krupp, 1962: 74). In this sense, dreaming can be perceived as an endeavor to struggle with the deepest threat by shielding it through the sublimation termed by Freud. In terms of reference to Keats's poem, *Ode on a Grecian Urn*, some significant dynamics that have been stated before as the mechanism of Freud's theory of the unconscious mind appear throughout the metaphors, attributions, mythical symbols in order to immortalize his deepest darkest desire. The outpouring of the poem can be seen as an endeavor to fulfill his innermost darkness wish and, at a deeper level, to decathect the introject and thus reverse the lost object matter to something

noble, hidden, or sublime. The urn is seen as an object of the deepest desire that employs an anchoring matter for Keats. The poem begins with unique metaphors like "unravish'd bride of quietness", "foster-child of silence and "slow time". The reader takes a step into Keats's imaginative poetic world in which he creates the Urn. Even if Ancient Grecian Urn is illustrated with scenes or names that change from time to time at face value, his Grecian Urn is a way of his sense of internalizing the idea that the urn is tied up to his obsessed notion of permanency as the urn stands for the eternal window to reach his deepest desire in the sense of immortalizing his beloved ones by saying "quietness", "silence", and "slow time". Additionally, by addressing the urn as "Thou", it can be seen as an invocation as if it is a sort of ritual to fulfill his wish. Towards the end of the first stanza, the reader cannot fail to notice the striking lines, "What mad pursuit? What struggle to escape?", "What pipes and timbrels? What wild ecstasy?" (Keats, 2017:141) These last two lines explicitly refer to his own unconscious journey by creating a scene that penetrates the tumult of his mind deeply. On the other hand, in "What wild ecstasy?", the line, the choice of word "ecstasy" is an impeccable point for Keats as it reflects someone, himself, "to stand outside of or transcend oneself, from Greek *ekstosis*" (Britannica, 2019). At a deeper level, from Freud's psychoanalytic perspective, it mirrors that he attempts to stand outside of his mental inner war and to transcend his mental anguish by attributing all hidden details to his unconscious mind. One gets a certain impression as soon as he comes to realize the umbilical cord between the word choice of "ecstasy" and its depth meaning. It means;

> *"in mysticism, the experience of an inner vision of God or of one's relation to or union with the divine. Various methods have been used to achieve ecstasy, which is a primary goal in most forms of religious mysticism. The most typical consists of four stages of four stages: requirements gathering, design, implementation, and testing. (1) purgation (of bodily desire); (2) purification (of the will); (3) illumination (of the mind); and (4) unification (of one's being or will with the divine)." (Britannica, 2019)*

By presenting the invocation fostered by Keats's unconscious mind, the poem pushes the reader to see the hidden meaning of the deepest darkest desire. In the light of Freud's psychoanalytic perspective, the hiddenness is used as "dream work" to make it clear this complicated process. For this process of dreaming, the deepest desires are in the disguise of dreams that appeared in symbolic structures One can consider the poem as Keats's dream which represents his innermost darkest desire. From Freud's concept of dream work, two labels appear as the "manifest" and "latent" functions. The first one stands for the image that is remembered from the dream and the latter one signifies the hidden meaning of the dream. The reader cannot fail to get that Freud utilized dreams as an instrument for decoding repressed desires. That's to say, the same journey is an impeccable one for Keats's journey of the inner self. Therefore, every single word he chooses acknowledges Keats's true desire at a deeper level as in the use of "ecstasy". The repressed impetus of the unconscious mind takes place in dreams as encoded forms. That's why it requires depth analysis to release the true reflection. In a sense, Freud's endeavor to analyze dreams can be uttered only on the surface of an iceberg that paves the way for the unconscious mind entrenched in the psyche. (Murfin & Ray, 1997:311). Freud's theory, in this respect, attempts to employ Keats's unique poem, *Ode on a Grecian Urn* as an instrument to decipher Keats's unconscious mind and then delineate the deepest darkest desire lodged within the id. Keats's poem is inclined to reach the true meaning of the author to fulfill his poetic satiation by decoding the unconscious energies embodied in a sense of the symbolic realm which he is constantly nudged to recuperate.

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When it comes to the second stanza, the reader gets a deeper meaning of the poem as it feels that the author reflects his inner turmoil.

"Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!" (Keats, 2017: 152).

Having considered the phrases in these lines, "fair youth", and "thou const not leave" one gets a certain feeling of the eternal attribution to the urn as if Keats craves his beloved ones to be seen as the urn, concretized object or tangible something, or youth itself that is eternal. The sense of loss manifests in the first line as a sort of invocation, longing for permanency, or a dream calling into a world in which nobody can leave or pass away. The second line refers to all the pain one suffers from as a tree's bareness is only associated with doughtiness as in a human being's situation when he goes through a sort of mental anguish, which takes the reader to the world of the rabbit hole of Alice. That's to say, the mental anguish left behind after he lost his beloved parents could seem like pandora's box. Nobody can imagine to what extent psychic dramas redirects their psychoanalytic insights to the unconscious mind at a deep level. Even if it appears like the poem tells a story about a virgin woman who is beautiful, never ages, or never grows ugly at face value, it is but a dream about the author's unconscious mind, which refers to the crux of the reflection of such a poem. The hypercathexis of the sense of loss is intermingled with the concept of the beauty of the woman or the work of art itself, which stems from his idea that he attempts to make his beloved ones permanent. This is what Freud delineates as 'sublimation'. (Stangar & Walinga, 2014). In other words, Keats opts for being a unique and seminal poet who composes memorable poems like *Ode on a Grecian Urn* instead of going mad or committing suicide. Hence, the poem itself and the choice of every single word call upon a play of his fantasy in which everything is possible and everybody he wishes is there with him as exactly he wants. In the last row, his love will be never-ending, and she never grows ugly as in his dreams. One who dives into the psychoanalytic perspective in this respect never cannot fail to get the mother figure Keats's unconscious mind reflects through his ode embedded in Freud's theory.

In the third stanza, the overuse of the word, "happy" for Keats is a way of saying that his beloved ones who are gone and now on the urn reach the ethereal happiness and the real place is here even if the poem seems a reflection of Keats's imaginative world. Keats consecrates every single angle of his own poem and his innermost darkest deepest dream of immortalizing the moments of his beloved ones makes it happen, which is what Freud calls repression in terms of Freud's theory of the unconscious mind as the sense of loss leaves Keats no choice but to bring a sort of defense- mechanism out in order to bear all the pain. Towards the end of the third stanza, "All breathing human passion far above", "that leaves a heart high-sorrowful and cloy'd", and "A burning forehead and a parching tongue", the first line refers to the degree of human being's longing for the ethereal realm of divinity whilst the others reflect the pain left behind its reticence in the light of Freud's psychoanalytic perspective. (Keats, 2017, 123)

As a matter of fact, the fourth stanza depicts, the lines as "And, little town, thy streets for evermore", "will silent be; and not a soul to tell", and "Why thou art desolate, can e'ver return", Keats's seeking for a reason on why he is supposed to lose every single one he loves to reach the sense of sublimity at his depth of unconscious. One never fails to get this scene as an idea of that Keats comes to realize that being abandoned as his life happened is a kind of sacrifice to hit extreme condensation of deciphering his own darkest deepest desire. Embracing the brink of being nothingness is a key matter for Keats to reach the sublimity insight of his art of poetry.

"Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
Beauty is truth, truth beauty, —that is all
Ye know on earth, and all ye need to know" (Keats, 2017, 142)

These lines unveil how Keats culminates in his reliance on his own inner journey which reveals Keats's psyche at a deeper level. By stating "Cold Pastoral", the meaning of the word, "Pastoral" means a multi-layer of perceptions coming from Latin, '*pastoralis*' relating to a shepherd at face value. (Lexica.com). On the other hand, it can also be viewed as one who is a passenger or pilgrim in order to discover his own reality, which can be directly associated with his inner quest embedded in his unconscious mind. Keats's cathexis comes true through his perception of his poems, particularly, *Ode on a Grecian Urn* in the sense of loss. His searching for his ethereal insight overlaps his deepest desire of making the illusion realm, in which his beloved ones are still alive and happy next to him, permanent. That's why Keats's quest for self-awareness penetrates the deep coherence to his obsessed perception of beauty. Considering the fact that the poem, *Ode on a Grecian Urn* is a dream in which he attempts to fulfill his desire entangled in his unconscious mind, it is feasible to believe that his perception of beauty unravels the pandora's box as everything is possible for him, which is associated with his poetry. His concept of beauty as in the lines mentioned internalizes his wish fulfillment. Before writing *Ode on a Grecian Urn,* Keats wrote a letter by stating, "This is the very thing in which consists poetry; and if so it is not so fine a thing as philosophy -For some reason that an eagle is not so fine a thing as a truth" and he continues, "Give me this credit- Do you not think I strive-to know myself?" (Hamilton, 1969, 531). His conceptual angle of beauty relinquishes its role as a literal one and reaches a sort of philosophical perspective. It recites Freud's psychoanalytic theory as it reveals his unconscious motive tapping into his reality in his unique poem. Keats recreates his beloved ones in his poem through his endeavor to make it real his innermost dream. In this sense, Segal (1952) argues "that all creation is really a re-creation of a once loved and once whole, but now lost and ruined object, a ruined internal world, and self". That's to say, the poem has an extreme tendency to recreate the sense of wholeness by spiriting away the sense of loss for Keats in terms of Freudian unconscious insight which is intertwined with the term of 'sublimation' by displacing his innermost darkness wish into the realm of sublimity. Hence, Keats's standpoint of truth is entangled in his creation of poetry. In other words, through the lines, his truth mirrors a sort of spiritual crux that has the capacity to reveal the true meaning of the concept of beauty as a recuperative insight to bear all the pain he suffers psychologically. A phrase arises regarding the sublimity realm of Keats's poem, "Everything in the universe is within you. Ask all from yourself" by Rumi (Wings, 2021). As in the quotation,

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Keats attempts to ask all questions of his unconscious mind through his poem to pave the way for his inner quest.

CONCLUSION

Having into account Freud's theory of the unconscious mind, it is feasible to believe that the author holds traumatic diminution of manifesting such a symbolic poem in the light of sublimation coined by Freud himself. From the psychoanalytic perspective, each person creates his own peculiar defense mechanism and Keats creates his own one by finding his own true meaning in his poetry, particularly his memorable poem, *Ode on a Grecian Urn*. His poem is soaked in a dream he elucidates in a detailed way by reflecting his deepest darkest desire in terms of his unconscious mind. The poem tends to decode the stimuli behind the literal reflections of the words. Considering the fact that it is perceived as a dream it unravels a kind of fusion of the pain. Keats diminishes the magnitude of all the things he suffers during his lifetime. In the sense of the psychoanalytic insight, for him making the moments of his beloved ones permanent through his poem is a key to understanding the quintessential coherence of how Keats's unconscious mind as he makes his path sublime instead of watching his perspective of finitude. Writing this poem and embracing the beauty concept are fundamental indicators of the shield Keats creates to bear all the mental anguish at a deeper layer. The poem pertains to an attempt of coping with the sense of loss by depicting immortality in terms of Freud's psychoanalytic perspective. The poem cannot abstain from the psychoanalytic journey to the unconscious. Keats's repeated losses of the beloved ones in his life show him a way out to struggle with the pain he feels deeply by way of a sort of regressive fusion of his poem, Ode on a Grecian Urn which contrives to be seen as nothing but a dream through his unconscious mind resembled an iceberg waiting to be unraveled.

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