



Autumn's Treat or Trick:

A New Historical Analysis of Keats's *To Autumn*

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Abstract:

This study aimed to illuminate Keats's psyche about the juxtaposition of being a poet living in the zenith and ecstasy of romanticism or an assistant surgeon enduring the nadir and melancholy of materialism.

This was quite vivid in his poem *To Autumn*, where he perceived poetry in his life as a treat eternally sweetened his existence as poet, meanwhile, his daily insights infinitely portrayed medicine as a trick that soured his life to extinction.

To attain these aims, the poem "To Autumn" was analyzed via the new historicism theory, which had the role of the magnifying glass that traced and underlined the abstract and tangible things, as they are the autumn season's treats that delighted Keats's goodness and interests and as a protagonist poet. On the contrary, the thoughts and objects, which worsened his evil and greediness as an antagonist assistant surgeon.

The results divulged that Keats vividly painted the golden merits of poetry in autumn, as they were Halloween treats that could please the bright side of his spirit and body. Notwithstanding, he could subtly depict the gloomy horrific deeds of medicine reflected in the nature of the dying season of autumn, which flashed through his dark side as a dresser when he was participating in some medical tasks as if they were Halloween tricks. The new historical analysis of *To Autumn* unveiled that Keats composed the poem to highlight the appetizing treats of poetry that he tasted as a good poet, and the illegal mischievous medical tricks he performed as a apothecary and a dresser.

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Introduction:

It is the schizophrenia of Keats's zenith and nadir of his life; it is the Keatsian coin of ego and superego tossed constantly to decide the two sides of a young English man's fate with a poetic scented history and a blood– stained medical literature. It is controversial to imagine whether Keats was just a romantic poet had no bad deeds before his first grasp of feather in composing poetry, but there is no smoke without fire. *To Autumn's* secret ink explored that Keats perceived poetry as his Halloween treats and at the same time, his past King's College medical tricks.

In *To Autumn*, Keats is portrayed hypnotized by the stings of remorse begotten by his past medical experience as the poem paradoxically depicts him surrounded by three sides and angles of an obscure transcendental meditation. The first side and angle is his character as a genius pupil at Enfield school, where the candlewick of his passion for literature literacy was lit up. The second side and angle is his character as a medical student at Guy's Hospitals chained to the oar to connive the illegitimate organ trade at night to make his living. Finally, the third side and angle is his character as an emerging romantic poet half laying in the dark shadow of the fatal disease Tuberculosis and the sunray of the ecstasy and sweetness of his consuming passion Poetry.

To Autumn is the black box of short trip of Keats's life. On one record, it recorded that he wrote the poem to celebrate the season of his birth and the poetry he read and composed, which he considered it as the Halloween treat of his completely ecstatic life. On the other record, it recorded that he wrote this short ode to confess sins he committed when he was a wound–dresser, and to



express the stings of remorse he had for studying medicine, which he regarded it the Halloween trick of his entirely melancholic life.

Yao (2020) creates a spiritual and materialistic icon of Keats's escapism, which it transcendently appeared to be the poet's cap of invisibility. For the romantic poet was accustomed to cloak in the spiritual and sweet aesthetics of poetry, whenever he was vexed by the materialistic and bitter realities of a nightmare-like previous career and a Mercurochrome- stained life. *To Autumn* is an impressionist pastoral painting of Keats, illustrating the muse of his ecstasy when he died as a mirthful romantic poet, and the muse of his tragedy when he shortly lived as a melancholic wound-dresser. Realistically, the poem depicts why he had the satisfaction to pass away as a non-recollected poor poet has nothing except a wet dark grave, not as a fortunate apothecary with unforgivable sins concealed by a snow-white coat.

Between the lines of the article *Keats, the Novel, and the 1829 Volume: Romance vs. Reality, Facts vs. Imagination*, the Keatsian masterpiece "To Autumn" enthrallingly dissects the immeasurable genius of a young romantic poet with eternal introspection amid the ecstasy yielded by the season of autumn. Nonetheless, Keats romantically and realistically sums up the truthful contradiction of man's mentality and sensation towards good and evil, logic and prejudice, reality and imagination, and life and death, mirroring all of these concepts in the golden and bronze frame of *To Autumn* poem (Lau, 2022).

Regardless of the literary wealth vividly revealed in "To Autumn", Keats authentically concealed his medical and poetic biographical records in the three-stanza poem, attempting to make confession and do penance of the medical tricks he practiced when he was a medical student, through composing a resounding poem in October to be as a Halloween treat, not a trick.

The present research paper was analytically heating the invisible-ink written messages hidden between the lines of the three stanzas of *To Autumn*, which reconciled Keats's contentment with becoming a poet composing poetic romance as a Halloween Treat given to himself in the month of his birth. Simultaneously, the paper was unveiling Keats's pangs of remorse of his previous



position as a novice surgeon used to be involved in so-called illegal medical activities, imagining himself playing a Halloween Trick and ruining the significance of his existence since he came to life in October.

This study was significant, because of the perplexing ambiguity begotten by the transcendental content, which abstractedly and tangibly the poet created for himself first, then to his readers. The significance of this research was literarily phosphorescent as the researcher intensively examined the diction of the poem "To Autumn", synchronizing it with Keats's two personalities in Halloween [one as a wound-dresser and another as a romantic poet].

This research paper was conducted according to the following framework, which is hinging on 'New Historicism', which was established by Stephen Greenblatt.

In the article entitled *A Critical Note on New Historicism* in the *International Multidisciplinary Research Journal*, Bhat states that Stephen Greenblatt was the scholar who coined the term "New Historicism" in his renowned book *The Power of Forms and the Forms of Power in the Renaissance* (1982). The literary approach arose primarily as a reaction to previous critical scholarships such as Formalism, Structuralism, Deconstructionism, and Reader-Response Theory, which sought to re-historicize the text once again. Later in his career, Greenblatt claims that the term "New Historicism" was used inadvertently and that the more appropriate term is "Cultural Poetics". Whatever it is called, its fundamental goal is to place a literary work in its historical context and to focus on socio-cultural circumstances. It also takes into account the available critical literature on the text. It is not restricted only to the older types of critical endeavors, such as historical and biographical scholarships (Bhat, 2014).



However, it situates a text within the entire set of socio-cultural institutions and practices that comprise the history and culture milieu of a specific time and place. Literature interacts in this way as both a product and a producer of a social and cultural conventions and codes. Furthermore, new historicists evaluate texts by incorporating both literary and non-literary documents that the poet may have consulted at the time of writing. A reader is expected to figure out the relationship between the text and the social, political, and economic context in which it is written (Ibid).

As "Materialism" in the British Literature is close to the "New Historicism" in American Literature, concerning the romantic poet John Keats, seemingly he was deluding himself by being in a self-conflict between spirituality versus materialism, forgetting that both of them complement each other.

Pyle (1994) claims that Keats's poetry would have appeared as wilful perversions of the critical tradition. Without the recent success of "materialist" analysis, few would seriously consider attributing materialism to the most aestheticized of English romantic poets, the poet who left instructions for an epitaph that is hardly a materialistic manifesto: "here lies one whose name was writ in water." However, the emergence of the term "materialism" has not made it any easier to determine what it is. It is not the poetry, which is addressed as "materialist" in recent studies of English romanticism; it is the literary approach itself "New Historicism" tended to be perceived materialist.

This study endeavored to steal the limelight at the Keatsian poem *To Autumn*, and introspectively confided the good and evil psyche of John Keats, unlocking ecstatically and melancholically the under-the stairs study room of the young English poet, to puzzle out his good and bad deeds in the would-be Halloween celebration and confession poem as they were treats and tricks. This formal study of Keats's experience between medicine and poetry is the new historic torch to decipher the poetic treats and the medical tricks in "To Autumn". The New Historicism analysis enabled the researcher to explore on one side, the graceful mentality of the poet Keats, composing poetry as a Halloween treat, on the other side, the disgraceful character of the surgeon



Keats, and practicing medicine as a Halloween trick before composing *To Autumn*.

Speaking of Halloween, literally it is the celebration in which children are seen wearing outfits, going from one house to another in a quarter saying "trick or treat" when a door is opened to ask for treats with the implied threat of playing tricks on those who reject (Merriam–Webster, 2022).

Regarding Greenblatt's New Historicism Theory applied in this research, it served through the New Historicist Approach, whose role in this section spotlighted the warming application of confiding the invisible-ink written messages of *To Autumn*, concerning Keats's superego and ego as Greenblatt's theory perceives poetry merely a man's product yielded by social, political, and historical settings. In other words, it is not only a work of imagination has no connection to the real life of the poet (Liu, 1989).

The process of this study was implemented via the new historicist analysis of the Theory of New Historicism.

2. To be Keats the Medic, or the Poetic:

In the current paper, the researcher was integrating John Keats both professionally as a former surgeon and poetically as a romantic poet in the poem "To Autumn", whom he composed to be the artistic gist of his life, which metaphysically resembled the autumn season in the Halloween time with poetic treats of a poet and tricks of a wound–dresser.

Keats's course of life did not spin on a complete duration of a generation. He came to existence on the Halloween in the Swan and Hoop north of London, on October 31, 1795. Abruptly, he passed away in a little room at 26 Piazza di Spagna in Rome, on 23 February, 1821, " with the most perfect ease– he seemed to go to sleep," as Joseph Severn penned in a short, devastating letter to Charles Brown a few days later (Baker, 2011).



As simplicity extraordinarily yields infinite beauty, Keats was born to humble middle-class parents in London, England. He was born on Halloween, which was not astonishingly appropriate for Keats's would always be denoting the paranormal. This would not be revealed when making his acquaintance, but the majority of the archives that have survived depict a picture of an enthusiastic, sincere young lad who adored life and nature. Keats was extraordinary because of his transcendent appetite for composing poetry, which bestowed him to create the most mind and spirit-stirring romantic poems in the canon of English literature (Shmoop Staff, 2010).

Mishra (2018) sensibly visualizes the poetic prosperous psyche of Keats's genius in composing odes. Transcendentally speaking, the young pupil John seemingly dived in a meditative period of fateful introspection about to be a romantic poet being content and cherished by the euphoria of art and beauty, or a wealthy apothecary, gaining fortune without self-satisfaction, except for obeying his guardian's orders and fulfilling that materialistic desire. Therefore, he acted pragmatically at the beginning and studied medicine. However, he abandoned his profile being as an apothecary and turned back to his childhood literary ambition to be one of the planets in the galaxy of English romantic poetry; he had not wanted to show his medical profile of his existence, but the golden side of the coin, which deserved to be revealed only for a romantic poet. Thus, Keats's abandonment of the fortune-making medical career was a blessing in disguise, for if he had not thought of becoming a poet, he would have earned the immortal fame, which is still known until the present time.

Peterson draws the everlasting joyful profile of Keats in the article *The Attics of My Life: Joy Within the Melancholic Lyrics of John Keats and The Grateful Dead*, framing the romantic poet's personality traits and physical features in the golden characteristics of abundance; since Keats always glorified poetry for being his sole beam of hope and the elixir of life. Keats's perception of eternal abundance realistically is choked by the materialistic restrictions of the universe, as it is fraught with dreadful human plights and the melancholy begotten by fatal diseases and poverty. Yet, Keats rescued his spiritual life by drinking his elixir of life [Poetry] all the time, dissolving the yeast of beauty and art in it, killing the



pain of his anguish by the aesthetic pills of poetry's euphoric infinity (Peterson, 2016)

Keats (2013) in *To Autumn*, vividly illustrates his positive capability towards life and the real significance of his existence, optimistically saturating the finale of the year [autumn] with abundant optimism, even if it does not realistically last for keeps, the aesthetics of poetry would immortalize the hopeful moments and spiritually ease the sorrowful times. As it is depicted here, hope versus despair in Keats's *To Autumn*, in an ecstatic introspection, he thinks:

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,
While barrèd clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir, the small gnats mourn
Among the river salallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies. (1820c, lines 23–33)

Speaking of the plights of diseases and poverty, which are commonly inevitable experienced predicaments that man has been having since the beginning of human existence, it is not a cryptic biographical piece of information how the London moon illuminated the birth of John Keats and how the Rome sun set on his death.



Keats received his medical and surgical training at Guy's Hospital. Officially, he never had a medical career, for he was vividly illustrated in a state of euphoria when he started composing poetry at the age of 18. John lived with his brothers because he had little money, and while nursing his brother Tom, he was infected and became ill with tuberculosis and departed his life in Rome at the age of 25. Notwithstanding witnessing a short literary career, Keats produced a truly prodigious quantity of accomplished work. He reached the zenith of poetry, especially the odes, which are considered Keats's chef of d'oeuvre, not to mention his sonnets. One of those odes, *To Autumn*, which is the golden medal of Keats's poetic triumph, as it is one of the most tremendous poems ever come to existence in Britain during the 19th century (To Autumn, 2017).

Roe (2015) in his essay entitled *Dressing for art: Notes from Keats in the emergency ward*, travels in time while contemplating examining the bronze statue of John sitting in an old London Bridge alcove at Guy's Hospital, enlightening that it is not a cryptic crossword to get to know that John Keats was a medical scholar at Guy's Hospital. On Sunday, October 1, 1815, he enrolled there. Four weeks later, he learned that, starting in March of the following year, he would be promoted to the rank of Dresser (akin to an assistant surgeon in the UK's NHS). He passed the examination for his apothecary's license on July 25, 1816, and worked as a dresser until March 1817, when he departed to pursue a career as a bard. His first book, *Poems*, had been in the works for a while and came out practically right way. Its release was typically interpreted as an indication that Keats had permanently switched from practicing medicine to poetry. The choice between poetry and medicine was never fully resolved for Keats; in truth, his knowledge of the one remained to define his consciousness. Early in March 1819, just before he composed the opening verses of "La Belle Dame sans Merci", he stated, " I have been at different times turning it in my head whether I should go to Edinburg & study for a physician." A few weeks later, he briefly considered serving as the ship's physician on an Indiaman. With *Lamia* expected from the press and in a critical condition as late as June 1820, he intended to "attempt what I can do in the



Apothecary line". As we can perceive from a recently discovered first-hand account of Keats working in the hospital in 1816, his medical expertise and his experiences at Guy's found their way to his poems throughout his literary career in frequently unexpected ways.

Keats was a diligent and successful student at Guy's. He took part in lectures, dissection classes, and ward rounds; he became licensed as an apothecary; and he made it through demanding duty weeks as a dresser, a job that required medical knowledge, real-world experience, sound judgment, and a strong stomach. As John Bernard has demonstrated, each of Guy's three senior surgeons took turns every three weeks covering a week of duty, and for that week, one of his Dressers was supposed to be at the hospital twenty-four hours a day, seven days a week (Ibid).

Dubovsky (1981) sketches Keats fleeing from the devilish revulsion of practicing medicine to the divine ecstasy of composing poetry in March 1817. He abandoned medicine due to the appealing inspiration he had received when he had several of his poems published by Leigh Hunt in *The Examiner*, and predominantly by an article portraying him and Shelley as heralding a newfangled school of poetry. According to a peer, Keats developed to adopt a poetic style of attire "à la Byron" and that he had no 'no idea of Fame or Greatness, but as it was connected with the pursuits of Poetry... and that greatest men in the world are Poets, and to rank among them was the chief object of his ambition'.

At that juncture, Keats became aware of his temperaments' unsuitability for carrying out surgical treatments, justifying to a friend that this was 'inability due to an overwrought apprehension of every possible chance of doing evil in the wrong direction of the instrument'. His final operation was a phlebotomy of the temporal vein. 'I did it with the utmost nicety; but reflecting on what passed



through my mind at the time, my dexterity seemed a miracle and I never took up the lancet again.' (Ibid).

Barnard (2007) juxtaposes John Keats's character as a dresser committed to various overwhelming medical responsibilities with the character of a poet being preoccupied by alluring poetic capabilities in the article entitled '*The Busy Time Keats's Duties at Guy's Hospital from Autumn 1816 to March 1817*'. Keats had mastered the profession of medicine while mastering his poetic career simultaneously. Yet, during the six months from September 1816 to March 1817, which was the second phase of his employment as a dresser at Guy's Hospital, Keats struggled to balance the commitments of his medical career with his poetic aspirations. One is that he was able to balance both at once, and the other is that he gradually reduced his medical duties at the hospital in favor of poetry. Consequently, Bate [a distinguished biographer of Keats], points out that Keats's profession as a poet commenced overdoing his would-be abandoned profession as a junior surgeon in October 1816 when he was 'possibly...making some half-hearted arrangements for continuing at Guy's Hospital', but he was 'more probably ...using every spare moment to go over his poems carefully'.

To Autumn divulges the obscure memories veiled by Keats concerning the contrasting perspectives of his Halloween celebration. Paradoxically, his glorification of the season of autumn, including Halloween's treats mirrors his good reminisces when he was a pupil at Enfield School and when he began composing poetry at the age of 18. In the intervening time, the poem *To Autumn* illustrates his detestation of the season of autumn, specifically Halloween's tricks, which reminds him of his flashbacks to the hard times and dreadful experiences he had passed through when he was a medical student at Guy's Hospital and later when he was promoted to be an assistant surgeon.



However, he used to enjoy celebrating Halloween by fulfilling his passion for reading poetry as a child, and composing it as an adult as poetry always connoted to Keats pleasure and indulgence. However, the celebration of Halloween in October 1816 definitely was a bloody memory fraught with gruesome nightmares at Guy's hospital when he was a medical student burdened with many dressing responsibilities and occasionally seemingly suspicious of being an eyewitness and a partner in some grisly medical duties.

Grovier (2019) doubts whether John Keats was a graverobber or not. The article published by BBC CULTURE raises a controversial question about the romantic English poet; did John Keats steal corpses from cemeteries. This is a close examination of some of the 19th century author's most admired works, such as his well-known odes written 200 years ago in the spring and summer of 1819. Grovier reveals an unsettling obsession with the feel of cemetery soil and the merging of one's self with cremated remains– a hands-on obsessiveness that goes beyond an anxious awareness of one's own mortality. It nearly seems as though the poet is secretly confessing to something sinister, perilous, and extremely disquieting.

It is renowned that Keats had a deep fascination with dying and that his spirit leaned toward passing away as a soulful state. Death is referred to repeatedly in his poetry as a subject of obsession. In his famous poem, *Ode to a Nightingale*, he famously confesses that "for many a time" he has been "half in love with easeful death", to whom he softly whispered "soft names in many a mused rhyme". "Now more than ever," AS Keats puts it, "seems it rich to die, /To cease upon the midnight with no pain" (Ibid).

In the article published by The Keats-Shelley Review, Professor Shrileena Ghosh traces the surrounding conditions of the provocative accusation of Keats's involvement in grave snatching, but where there is smoke there is fire. She



asserts that it is evident through examining Keats's short poem 'Give me women wine and snuff', which was composed while he was a student at Guy's Hospital. Editors have frequently disregarded its six lines, which were jotted down on the front of a fellow student's notebook, as "nonsense," "jocular," and "trivial." This study provides the first accurate transcription of the poem's original handwritten text as well as a description of the poem in several Keats editions. It is funny and perceptive comments on student life and some of the brutal rituals of the dissection room. Besides, what they disclose, become palpable when read thoughtfully in the context of Keats's life and studies at Guy's (Ghosh, 2016).

Elgadi (2020) sheds light on how Keats was suspected of complicity in stealing dead bodies from cemeteries. The medical professors at Guy's Hospital unwillingly were to accept the grave thieves' gruesome dexterity as if they were monopolizing the criminal business of body snatching, since they routinely wrench bodies from graves just hours after burial. Therefore, those renowned, skilled surgeons were not accustomed to dirty their hands as they directly never involved in the negotiations of purchasing and lifting the cadavers; instead, they used to delegate this grubby task to their assistants, one of whom possibly will have been John Keats. Rationally speaking, Keats completed his apprenticeship with the English surgeon and pharmacist Thomas Hammond in 1815. He was soon elevated to the post of dresser, which bestowed him a privileged vantage point inside operating halls where he acquired hands-on experience at the shoulders of more experienced surgeons.

Erickson (2019) justifies accusing Keats as a grave robber by perceiving him as a submissive novice surgeon who had to do the dirty job on behalf of the eminent doctors by procuring recently buried bodies for their anatomy experiments in exchange of paying for their lectures with hefty tuition fees, was merely acting as a messenger (porter). Thus, some biographical evidence cast doubt on the idea that Keats was a body snatcher, just because his poetry was always seen as subtle and sublime.



Seemingly, Keats the medic unwillingly carried out his trainers' orders of making deals with the outrageous bloody body snatchers just to make a living temporarily and consequently he heaved a sigh of relief when departed the life of medicine at Guy's Hospital in March 1817. Even though, he quitted his medical job, for the rest of his life, he kept recollecting his profession as a dresser running dirty business, as it was symbolized to him by the dreadful tricks practiced by some people during Halloween. Unless, he was not given time to compose sweet poetry as it symbolized to him the Halloween treats [sweets or money], he would carry on doing tricks, which biographically were seen in Keats's life as his participation in body wrenching.

Therefore, in Keats's masterpiece "To Autumn", on one hand, the poet appears in a state of gratification for being a sensuous poet treating and sweetening his life with aesthetic poetic sweets and odes resembled chests of gold for the season of autumn, particularly Halloween. On the other hand, the poet seems in a status of negative capability for having the unwilling intention to become a slaughtering medical doctor tricking and provoking others' lives with bloody works and high-tuition fee lectures resembled ghosts and nightmares to him in the season of Halloween celebration in *To Autumn*.

Gale (2016) with a Keatsian letter, introduces the atmosphere that inspired Keats to compose "To Autumn", saying that he composed a poem titled "To Autumn" in 1819, which it was included in his collection *Lamia, Isabella, The Eve of St. Agnes, and Other Poems* the following year. The poet penned the poem while residing in Winchester, a county in Hampshire in southern England. Keats used to go for an hour's walk every day before supper. He traversed the meadows and the Itchin River on Sunday, September 19, 1819, while enjoying the pleasant weather. Two days later, he penned a letter to his friend Joshua Reynolds outlining how *To Autumn* came to be:



How beautiful the season is now--- How fine the air. A temperate sharpness about it. Really without joking, chaste weather--- Dian skies--- I never liked stubble- fields so much as now--- Aye better than the chilly green of the Spring. Somehow, a stubble- field looks warm--- in the same way that some pictures look warm. This struck me so much in my Sunday's walk that I composed upon it.

The would-be ode "To Autumn" mirrors how Keats considered his practice of poetry as the Halloween treats, meanwhile the practice of medicine reflected how he detested his former job as people loath doing tricks in Halloween.

3. Research Design.

Inasmuch as this research tackles the new historical analysis of Keats's *To Autumn*, to find the answer for the research questions, what are abstract and concrete terms, which decipher the two character of Keats as a protagonist poet and antagonist dresser in the poem? How does the poem portray Keats's poetry as a Halloween treat and Keats's medical post as a Halloween trick? A qualitative method was applied by means of the new historicist analysis of "To Autumn" composed by the poet himself. The poem [or the so-called ode] *To Autumn* was new-historically interpreted via the new historicism approach regarding some parts of the poem camouflaging the poet's ideas and beliefs about his practice of medicine and poetry, summing up all his life in the nutshell of the Halloween autumnal poem.

Employing the New Historicism Theory on this unique- natured poem was to disclose Keats's psyche of self- approving and disapproving by illuminating his poetic career as the Halloween treats and his medical career as the Halloween tricks.

The current research paper did not meet any hindrances to negotiate access to the data of the study, since the research design is descriptive. The source of data is accessible as the instruments (materials) used for data collection were Keats's life history and the poem [*To Autumn*]. Furthermore, the researcher had accessed to some journals and reviews, which were concerned with the poet's medical apprenticeship and the duration of his stay as a dresser at Guy's Hospital



as well as the obscure circumstances that begot accusing Keats as a graverobber. Not to mention the biographical literature that facilitated the researcher's comprehension of how Keats reached the zenith of his poetry, especially after composing the poem *To Autumn*, and how all the aforementioned sources of information significantly functioned in solving the jigsaw puzzle of this research aims, which vividly visualized the topic argument of the present study.

Apropos the "New Historicism Theory", it was executed via applying a New Historicist Discipline, whose purpose was to decode and divulge the hidden meanings in some parts of the poem, which presented Keats's life's bright and dark sides painted in "To Autumn" in the scope of the terminology used by the bard to convey some positive and negative aspects.

The source of the data is several. Firstly, the researcher had a fresh look at some biographies and letters showed John Keats's personality as a romantic poet with a euphoric mood composing the aesthetics of the finest genre of literature as if he was distributing Halloween treats, especially in *To Autumn*. Although, he could reach the zenith of his poetic career after some financial and health ordeals. There was an insisting need to lurk about in the Keatsian personality, particularly during a specific time of his apprenticeship at Guy's Hospital. When he was a would-be obedient dresser with a woeful mood unwillingly accomplishing medical duties and some gruesome anatomical tasks as if he was participating in doing Halloween tricks, which were cryptically confided in his poem *To Autumn*. The precise duration from September 1816 to March 1817 in Keats's life record at Guy's Hospital empowered the researcher to collect the necessary data required for decoding the poem "To Autumn" in terms of highlighting the parts, which on one hand, they depicted Keats's positive capability and how he considered his poetry as Halloween treats. On the other hand, some parts of the poem illustrated Keats's negative capability, as well as



how he cogitated his practice of medicine as Halloween tricks. The other source of data was Keats's poem *To Autumn*.

4.1: Analysis.

The young English romantic poet John Keats wrote a poem titled "To Autumn", on 19 September 1819 while he was in one of his most enthralling autumnal walks by the bank of the Itchin River in Winchester, southern England. It was the transcendent Keatsian poetic mirror, which reflected the large kernel of the poet's life truth in a petite nutshell. It was the cheerful-gloomy moment led Keats to this final introspection of his life. On the golden leaves of the trees, he was lost in reverie by recollecting the time that he had devoted in his life to poetry as recollecting the Halloween treats. Meanwhile, on the edges of the rusty sickles, he remembered the awkward time that he wasted in practicing medicine as remembering the Halloween tricks.

4.2: Keats's Treat or Trick in the Halloween of *To Autumn*

To Autumn is the Romanticism-terraced panorama of Keats's divine landscape, where he worships art and beauty and as a romantic poet transcends anyone else. Keats lavishes spiritual and materialistic attention to the Mother Nature during the golden and bronze season of autumn, for it is the ecological time of his birth, and the merry period of sensuous generosity, especially the poet saw the light of day in the Halloween of 1795. "To Autumn" is Keats's personal lavish gift presented to fulfill his poetic self-satisfaction and to apologize to the whole nature for deserting it while he has been busy with his medical duties at Guy's Hospital since he spent one Halloween or two perhaps in the dissecting room there. In the poetic present of Halloween, which is wrapped in glossy reddish bronze Halloween wrap, tied with three golden stanzas like ribbons with eloquent carved eleven lines inlay, Keats authentically approved his delusion of grandeur true and sound. He masterfully depicts in the poem what can cheer someone's spirit and body up and what can devastate them forever. When he composed the poem in September 19, 1819, he assured that his personality as a romantic poet is transcendently superior to his character as a surgeon. Notwithstanding, when he was on the deathbed in Rome, his mental



exertion was fraught with allusions about dying as a failed poet; then nobody would remember him at all.

To observe *To Autumn* imaginatively, is to observe Keats's one-pound coin tossed by the bank of the river Itchen. From one side, you can see the polished bright side of Keats's profile as a romantic poet being straight and content with his life as he is hugged by unlimited art and divine beauty, which always preoccupy him when composing poetry. The goodness of creating poetry and spreading it portrays Keats as a very generous man giving priceless gifts and money to children in fancy dresses on the Halloween. Therefore, Keats's absolute confidence of writing *To Autumn* derives from his certainty in life that definitely believes in being good and friendly to people, animals, nature, and the whole universe. Thus, Keats's profile as a poetic hero appears on one side of his poem's golden coin.

On the other side of the coin, you can see the bloodstained and mossy side of Keats's profile as a hogtied dresser at Guy's Hospital being disinterested and obedient to his future medical career as he is trapped by vomit-provoking atmosphere and devilish medical cruelty, which always accompany him when practicing medicine. The awfulness of practicing medicine and the dark involvement of Keats in some illegal anatomical affairs sketch Keats as a Dracula or a very grisly man stealing people's money and threatening cheerful children on the Halloween. Hence, Keats's decision of abandoning medicine is made to atone his evil deeds for as it is claimed; taking part in the bodysnatching, and participating as an assistant surgeon in dissecting those corpses, which perhaps belong to poor families. Furthermore, Keats quits the loathsome medical life at Guy's Hospital, for he feels that being unwillingly accustomed to run those illegitimate medical activities, would turn him more cruel to people, animals, and nature, whom he loves and gets inspired by them. Consequently, Keats's profile as a medical villain emerges from the other dark side of *To Autumn* coin.



In the poem, Keats as a poet and a persona illustrates himself one time grateful to his existence with nature, but another time he is miscreant to his presence in the setting of *To Autumn*. The healing simplicity of being a poet and the dreadful perplexity of being a former assistant surgeon draws Keats lost in joyful autumnal reverie of poetry and conscious with low-spirited introspection caused by his past medical expertise. The dual mentality of Keats's persona presents daintily the poet thankful to write poetry, which pleases himself and other people. Meanwhile he shows himself in anguish repining about the stings of remorse he is having, because of doing more harm than good in carrying out illegal medical duties, which would leave him in an agony of infinite guilt of harming dead people.

Since the poet celebrates the season of autumn and the approaching Halloween in particular, the positive-aspect terms exist in the poem are vividly considered as they are the goodness of treats that Keats has given to the world during Halloween. However, the negative –aspect terms, which hide in the poem are subtly perceived as they are the bad deeds of tricks that he has done to the universe during Halloween.

Keats's *To Autumn*'s Treat symbolizes his poetry, and Trick symbolizes his medicine. To operate the New Historicist analysis, it is necessary to shed light on the positive concepts of the poem to see the invisible ink used by the poet to praise poetry. At the same time, it is important to examine the darkness of the negative concepts of "To Autumn" in order to glimpse the phosphorescent abstract and tangibles words inserted by Keats to condemn medicine.

The following poem *To Autumn* was the abstract safe house, where Keats could conceal the Halloween treat and trick of his life:

SEASON of mists and mellow fruitfulness!
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eaves run;
 To bend with apples the moss'd cottage-trees,



And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.
Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drowsed with the fumes of poppies, while thy hook
Spares the next swath and all its twinèd flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozyings, hours by hours.
Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,
While barrèd clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir, the small gnats mourn



Among the river salallows, borne aloft

Or sinking as the light wind lives or dies;

And full-grown lambs loud bleat from hilly bourn;

Hedge-crickets sing; and now with treble soft

The redbreast whistles from a garden-croft,

And gathering swallows twitter in the skies.

—John Keats

To begin with, Keats daintily opens the golden curtains of the poem with a very appealing scene of autumnal wisdom fruit of every hue moisturized by drops of dew as pearls. This awe-inspiring scenery is a positive aesthetic allusion to Keats when he determines to devote each single drop of ink for composing beautiful poetry, not for medical notes. Keats is optimistic and adores life and he only senses it through poetry. As by nature he was born in the autumn of 1795, Keats considers the season that has the finale of Halloween as his soul mate; extremely generous with soft and pleasant tactile quality fruit, which connote the sensory images he tastes in creating poetry. Thus, Keats is ecstatically joyous with the season of his birth as a poet and positively reflects the softness, sweetness, and the prosperity of his poetry using the terms [mists] and [mellow].

However, in reference to the poet's medical experience with medicine, the words 'mists' and 'mellow' can signal a stereotype of Keats. The term [mists] as accumulations of fog on soft fruit is an encrypted flashback of the poet's secret nightlife at Guy's Hospital when he is seen in the past as an assistant dresser taking part in the illegal gruesome business of purchasing dead bodies from the grave robbers amid the foggy atmosphere. Socially speaking, Keats is obedient to run those cruel medical duties on behalf of his superior surgeons, first to make a living as an assistant and a bloody courier. In addition, to have his name not mentioned to the police by his tutor, in case of he refuses to do so. Culturally, it is evident that the term [fruitfulness] has a negative aspect not positive one only; for it refers implicitly to the filthy [Richness] that goes to the body snatchers and the surgeons, as freshly buried corpses, whose flesh still soft and warm as it is understood via the term [mellow], was a gold mine in England at that time. In



the second and third lines of the poem, it is not deniable that the poet introduces his best friend 'autumn' or 'poetry' as they are the beams of his life. Keats heaves a sigh of relief when he decides to become a poet having poetry as his sole companion enjoying the enthralling mild weather of autumn under the tender sun. However, he abruptly recollects when his friend [poetry] departed him for the certain reason of medicine; being involved in the body organs trafficking, which is symbolized by the terms [maturing sun]. The adjective 'maturing' indicates the process of financing business gained from the dead bodies, which are already lifeless, yet they can provide a liver or a kidney to make a certain wealthy patient alive just like the sun; it has no life, but it spreads life to the whole universe.

Furthermore, the use of the gerund [**conspiring**] hides a negative perspective about the conspiracies of stealing graves agreements held among the body snatchers to fill their pockets with infinite Pounds. It is negatively perceived in the verb [**load**], and the term [bless], which demonstrates the satanic blessings of the illegal fortune and the medical blessings of the medicine prosperity in England. Notwithstanding, referring to Keats's poetry, it is apparent that his practice of poetry [**load**]s his life with serenity and [**bless**]es his existence as good man with ataraxia.

Poetically speaking of the two verbs [**load**] and [**bless**], it is very vivid that they express the poet's gratitude and positive attitude towards the mesmerizing autumnal view, shaped by the warm temperature of the September sun, which is originally his poetry. The positive aspect of loading and blessing Keats's life with sensuous poems, connote Keats's zenith of poetry as the sweet grapes are good for healthy life as well as the climbing fruit plant [**vines**] denotes the poet's struggle of supremacy through poetry.

The fifth line of the first stanza illustrates Keats taking Nature as a preferable cozy shelter, which is painted in green as the phrase [the moss'd cottage-trees,].



Meanwhile, the nature-inspired poetry of Keats resembles a tree resplendent or it is in the poem [**to bend**] with mouth-watering ripe red apples. The existence of the infinitive [**To bend**] here is positively used by Keats, as it signposts the poet's future with poetry, which later after his death turns to be full of wisdom, especially apple trees always symbolize science and creativity.

The seventh and the eighth lines of the first stanza, vividly paint a Keatsian Halloween still life. Spontaneously, it is a natural process of the season of autumn, when such fruit like [**gourd**] and nuts like [**hazel**] become ripe and ready to gather and eat. Later on, a type of gourds such as pumpkins are emptied and shaped to be used for a prop to decorate the show of Halloween holiday celebration. In addition, the hazel shells concealing the delicious optimism-stirring nuts [**With a sweet kernel**] after they turn full grown, can be a good treat for children knocking the doors saying, "Treat or Trick!", or even they can be an alluring treat to cherish a bunch of hungry squirrels. That is the social contextual perspective of Keats's positive intention for choosing the terms [**gourd**] and [**hazel shells**]. Poetically saying, the poet portrays that the existence of such delightful fruit and leisurely Halloween kernels looks like the evocative sensory images that stir people's minds and assure that an entity of sensation produces a pleasure forever. Nevertheless, with to Keats's medical experience and his medical life at Guy's Hospital, the two terms [**gourd**] and [**hazel shells**] elucidate negatively the dreadful process of re-digging graves and snatching freshly buried bodies from them. For the fruit gourd, particularly a pumpkin when it is hollowed out and carved as a Halloween lantern to keep the evil spirits away as well as the hazel shells, especially nutshells when their kernels are taken out, they resemble the medical surgeries, which involve taking brains out of dead bodies' skulls. It is true that is not literally described, but it is worth foreshadowing through Keats's negative use of the two verbs [**swell**] and [**plump**] as the act of swelling gourds represents the necessity of having larger pumpkins on Halloween to fight more evil spirits. Moreover, in turn to the time when Keats was an assistant dresser and had to cooperate secretly with the grave robbers or as they were called (Resurrection Men), who wished more evil and death to have more corpses to steal from cemeteries. Besides, the act of



plumping hazel shells symbolizes the way of shaking coffins, which refer to the hazel shells as they are a type of kernels has a hard wooden-effect layer.

In the ninth line of the same stanza, where Keats's poetry expectations imply the zenith of his poetic fame after his death. The adjective [later] followed by the flora term [flowers] points out that Keats subconsciously believes in himself as a poet, whose last odes, including *To Autumn* would be infinitely appreciated in the near future after his death. Keats's final poems resemble immortal [**later flowers**]; the enthralling extent of sensory images Keats employs in his lyric "To Autumn" intensively evokes the personality traits and physical features of flowers, as they are actual flowers with visual, tactile, olfactory, kinetic, and gustatory sensations. The positive usage of the phrase [**later flowers**] with the hard laboring flying insects [**bees**] mirrors Keats's icon as a sensuous poet composes enchanting poems for the intellects who value poetry and extract art and beauty from it as the bees value the existence of flowers and absorb nectar from them.

The second stanza of the poem highlights a repeated word, which is [**flowers**] proceeded by the negative- aspect adjective [**twined**]. The term exist in a poetic context that depicts a very lucid account of the harvest time in the season of autumn, where some primitive harvesting tools like hooks and sickles used to harvest crops. However, the term [**hook**] at the end of the sixth line of the stanza is followed by the verb [**spare**], which decodes Keats's intention of saying that the sharp-edged white weapon [**hook**] avoids cutting the next swath, including its twisted flowers. Therefore, the hook saves the lives of the twisted flowers [**twined flowers**], but soon they will be threatened to be cut. The adjective 'twined' is here worth attention, for it is associated with Gothic scenes related to Dracula and the Halloween celebration. In reference to Keats's life as a dresser and a poet, he remembers the time that he devoted to his medical duties at Guy's Hospital and how his ideas of poems were about to be



choked and dead. The gloomy perspective of the terms [**twined flowers**], reminds the poet when he was about to forget and abandon poetry amidst his medical responsibilities as an assistant surgeon preoccupied by surgery tools, which can hide behind the term [**hook**]. If the flowers in the second stanza are compared to, the flowers mentioned in the first stanza, the first one connotes Keats's fame of producing sweet poetry to be enjoyed by people for goods. The other one connotes Keats's stereotype of practicing medicine and involving himself in the gruesome activities of grave stealing as the word 'twined' always symbolizes horrific death, which in its turn, it refers to snatching corpses from graves. Culturally, Keats imagines the goodness that he does through composing poetry [**later flowers**], would vanish by his bad deeds begotten by his accusation of being a graverobber. Socially speaking, the dresser feels the stings of remorse for being forced to accomplish illegal medical tasks, and he decides to abandon medicine in order to have his poems/later flowers as a bad omen flourishing all the time, not to be twined flowers and dead to be the nadir of his life.

It is apparent that Keats's apprenticeship at Guy's Hospital leads him as a romantic poet in a low-spirited introspection. When he had no time to write poetry, because of the time-consuming medical duties at the hospital, he thought about the time that he spent at Enfield school, when he learnt a lot about how to read and write poetry. He fears that he would lose his wisdom gained through poetry, as the term [**apples**] in the first stanza of the poem suggests. This interprets the purpose behind using the negative- insight compound noun [**cider-press**]. If those delicious ripe apples, which symbolize Keats's poetic wisdom, were not gathered, they would, stay hanging on the tree rotten as well as they would not be useful for anything except for squeezing to turn into cider. Hence, Keats considers his poetic career as something good for health and deserves respect by people, unlike his practice of medicine, which would make his poetic apples decayed and can damage people's health as an alcoholic beverage.



The masterpiece of *To Autumn* swiftly ends in an ecstatic and melancholic style in the third stanza. Keats's diction throughout the whole poem solely mentions three seasons [Autumn], which is the subject of the poetic work, [Summer] the natural hearth season that warms Keats's inspiration to compose poetry, and [Spring] the season that is an ancestor to the season of summer. The finale of the poem portrays Keats yearning for the divine beauty of nature of the awe-inspiring purple and coral clouds accompanied by the mesmerism of the birds singing as in the phrase [**songs of Spring**]. Yet, Keats intentionally ignored mentioning the season of winter in the last stanza, although he uses some terms as clues to the coming of the bitter season. In reference to the cultural and social context of Keats's life, it is obviously decoded that the poet detests winter as it connotes to him harsh bitterness and sickness in life. Figuratively speaking, Keats positively uses the verb [**bloom**] in the third line of the stanza *While barrèd clouds **bloom** the soft-dying day*, as a poetic prompt prediction about his abrupt death, for he reaches the zenith of his poetic career after his death in Rome, Italy. Therefore, the poet's repressed sentiment and intellect grows and develops successfully at the end of his short life. In other words, Keats prefers to die as a bard, not a dresser, for poetry is the only way to soft natural death as in [**soft-dying day**], unlike dying as an assistant surgeon at Guy's Hospital, has frequently witnessed gruesome death through involving himself in stealing graves and selling body organs to medical students. In addition, perhaps the biter gets bit! Keats always has qualms about participating in the grisly business of collecting corpses from grave robbers, imagining that one day; he would be in a serious trouble, killed by one of the body snatchers, and have his body sold to a certain medical school in England.

Keats negatively brings the philosophical scene of the willow trees in the term [**sallows**]. Bearing in his mind that if he does not stop taking part in the illegal medical affairs run for Guy's Hospital, providing them with dead bodies used for



anatomical purposes, his life that is full of poetry wisdom as apple trees [To bend with apples] would turn into [sallows], or a willow tree, which is useless and has no fruit. Rhetorically, it is a Keatsian sign signifies that his future medical profession would externally be very prestigious and a sight for sore-eyes as it is a gold-like willow tree, but it is internally a filthy shamefaced occupation as it has deal with some illegal medical tasks since the sallows grow in wastelands. Consequently, Keats perceives his poetic career as an apple tree, which delights people on Halloweens as treats, and it can heal people's mental and physical diseases. Contrasting sallows that cannot be used for anything except for decoration, and sometimes it can poison children with their sharp-pointed leaves as if the term [sallows] Keats uses to reflect a Halloween trick.

The consequences of being a practitioner surgeon at Guy's Hospital with the stereotype, which demonstrates that Keats has a hand in the vile medical events, run secretly at night in London draws a miserable impression in the last two evil-omened lines of the last stanza. The term [redbreast] is supposed to be written fully as a literary term *robin redbreast*, but due to the necessity of the numbers of syllables, Keats just uses redbreast, which is a type of European brown bird has a front of red feathers in the chest. Apparently, in the literal poetic context the bird sounds aguishly resting in his cozy garden nest whistling on the evil coming of winter, that would keep the robin inside its shelter for a long time as winter in England is too bitter. Figuratively, the use of the term [redbreast] or *robin* secretes in the allusion of **Robin Hood**, the legendary courageous outlaw, who is accustomed to rob from the rich to help the poor. However, the redbreast imaginatively resembles Robin Hood [whistles] whistling on Keats to stop giving a hand to the rich surgeons at Guy's Hospital regarding participating in stealing graves with the body organs traffickers.

Since the term [redbreast] is mentioned at the end of the poem and in reference to the social and cultural biographical context of John Keats's life, the negative meaning of the bird's name robin never shows Keats reminiscing about the final stages of his life. The poet predicts that due to the evil doings that he has participated in at Guy's Hospital, he sees his future as if he is a redbreast,



whose red-feathered chest foreshadows Keats in his deathbed vomiting blood and staining his chest with it.

A fatal disease infects the poet and he is urged to travel to a warm-climate country, which is Italy, where he stays in quarantine in a little room located in the Spanish Steps, Rome. Relatively, Keats inside the little room, which overlooks a Roman heaven on Earth, portrays him as a redbreast in a **[garden-croft]**. Furthermore, his voyage from England to Italy is symbolically depicted by the phrase **[gathering swallows]**; as the birds, **swallows** collectively immigrate looking for warmer places to live in within the coming of winter. Hence, the aforementioned terms used by the poet in the last two lines of the last stanza, highlight the clues to solve the jigsaw puzzle, which pictures Keats as a redbreast in a garden-croft and as a swallow immigrating to Italy to rest in Rome in peace for keeps, never to return to England anymore.

5. Conclusion.

It is new historically to cast aspersions on John Keats's goodness as a romantic poet in his lyric poem *To Autumn*. It is true and quite vivid that the poet's superego stole the limelight of the three stanzas of the poem, and presented Keats as a virtuous young man, had composed the autumnal poem to be bestowed as Halloween Treat on the English poetry lovers for appreciation of the season of autumn's aesthetics.

However, since he composed the poem to celebrate his birthday and Halloween in advance at the same time, Keats was Machiavelli's alter ego. He seemed very adherent of the saying "The end justifies the means", for he wrote *To Autumn* to be a lavish poetic gift presented as a Halloween Treat, hiding his evil deeds inside it as a Halloween Trick. Keats's disapproving use of some terms in his poem denoted the gruesome medical duties that he carried out when he was an assistant surgeon. Thus, those illegal practices were glimmering Keats's



negative qualities in some words of the poem as a Halloween Trick.

Without the insisting necessity of examining the poet's history of poetic career within the cultural and social context, which indicated the time–September 1816 to March 1817–when Keats abandoned medicine, especially executing the grave robbery operations at Guy's Hospital, the poetic treats and the medical tricks belonging to the celebration of *To Autumn's* Halloween would not be traced and decoded.

To Autumn was one of the final finest poetic masterpieces Keats produced, although it was a very short ode, it resembled a crystal peephole that magnified the poetic spells and enchantments of the young English poet and the dresser John Keats. It broadly portrayed the poet's infinite intellect and sentiment reflected on a mesmerizing autumnal landscape enriched with various painstaking living beings and curiosity-making objects. Still, the poem's peephole could magnify Keats's evil spirit lurking in some Guy's Hospital lantern-lit corridors and candle-lighted corners of the poem on account of his secret involvement in the illegal medical anatomical requirements, in which the poem seemed as it was set in a Gothic atmosphere stained with blood and stunk of dead bodies.

The poem gave the impression that it was sheer romance that it would be seen vividly in autumn, especially on Halloween Day. The diction used by Keats apparently showed his abundant poetic generosity that he would present to the whole world as Treats, which were like aesthetic philosophical Halloween Treats pleasing and healing men's psyche on one side. On the other side, the nature of some terms existed in the poem such as apples, sweet kernel, gourd, hazelnut, flowers, and clammy cells would generate physical/tangible Halloween Treats cherishing and gladdening children's fancy hearts on such a celebration.

Yet, due to the negative abundance that dwelled on some nouns and verbs, which carried dual aspects, Keats's devilish soul in a hallucinatory evidence discovered greedy for money, which he used to gain through assisting in purchasing corpses for his supervisors, to make a living and pay for the tuition



fees of his anatomy classes. Through this negative deductive perspective, Keats metaphysically and medically showed himself as a Dracula threatening the world with his gruesome Medical Tricks, unveiling his satanic mask as a dresser and scaring children, not giving them Treats.

Ultimately, from a newly historical critique John Keats's chef-d'oeuvre "To Autumn" mirrored even the dark side of the romantic poet, not only his poetic genius of seeing autumn and Halloween from a transcendental perspective. There was a recent urging to re-examine his work and to observe Keats not only as an innocent poet, yet as an ordinary lad with sinful flaws begotten by his medical experience at Guy's Hospital. On one bank, *To Autumn* daintily painted Keats's poetry sunny days within the golden frame of a protagonist and a good man walking by the river Itchen thinking of composing a poem to be a Halloween Treat for the literary humanity. On the other bank, the poem clandestinely Keats's medical training heavily rainy days within the bloodstained frame of an antagonist and an cruel man walking by the river Itchen thinking of conspiring with grave robbers to steal a freshly buried corpse and consider it as a Medical Trick carried out on one Halloween midnight.

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لُغْبَةُ الْخَرِيفِ أُمُّ خُدَعَتُهُ:

تَحْلِيلُ تَارِيخِي جَدِيدٍ لِقَصِيدَةِ جُونِ كَيْتَس "إِلَى الْخَرِيفِ"

علاء بشير القاضي

الْمُلَخَّص:

سَعَتْ هَذِهِ الدِّرَاسَةُ إِلَى إِلْقَاءِ الضُّوءِ عَلَى عَقْلِيَّةِ كَيْتَسِ حَوْلَ تَزَامُنِ شَخْصِيَّتِهِ كَشَاعِرٍ يَتَلَدَّدُ ذِرْوَةً وَنَشْوَةً الرُّومَانِيَّةِ الشَّعْرِيَّةَ مَعَ شَخْصِيَّتِهِ كُمُسَاعِدِ جِرَاحٍ يَبْنِي مِنَ الْحَضِيضِ وَالْكَأَبَةِ الْمَادِيَّةِ.

كَانَ ذَلِكَ وَاضِحًا وَضُوحَ الشَّمْسِ فِي قَصِيدَتِهِ "إِلَى الْخَرِيفِ"، حَيْثُ لَطَالَمَا كَانَ جُونُ كَيْتَسِ يَعْتَبِرُ الشَّعْرَ وَوُجُودَهُ فِي حَيَاتِهِ كَاللُّغْبَةِ، بِشَكْلِ أَبَدِيٍّ مُخَلِّي كَيْنُونَتِهِ كَشَاعِرٍ، وَفِي آنِ الْوَقْتِ، صَوَّرَتِ الْقَصِيدَةُ أَفْكَارَهُ الْيَوْمِيَّةَ بِطَرِيقَةٍ لَا مُنْهَائِيَّةَ عَلَى أَنَّهُ كَانَ يَرَى أَنَّ مُمَارَسَتَهُ لِلطَّبِّ مَا كَانَتْ إِلَّا عِبَارَةً عَنْ خُدْعَةٍ أَفْسَدَتْ حَيَاتَهُ وَكَادَتْ أَنْ تُودِي بِوُجُودِهِ الرُّوحَانِي إِلَى الْإِنْمِحَاءِ.

وَلِتَحْقِيقِ هَذِهِ الْمَسَاعِي، تَمَّ تَحْلِيلُ الْقَصِيدَةِ "إِلَى الْخَرِيفِ" مِنْ خِلَالِ إِسْقَاطِ نَظَرِيَّةِ التَّارِيخِيَّةِ الْجَدِيدَةِ، وَالَّتِي كَانَ لَهَا دَوْرُ الْعَدَسَةِ الْمُكَبِّرَةِ الَّتِي تَقَفَّتْ أَثَارَ كَلِمَاتِ الْأَشْيَاءِ الْمَجْرَدَةِ وَالْمُلْمُوسَةِ، فَهِيَ هَذَا فَصْلُ الْخَرِيفِ، الَّتِي أَسْعَدَتْ النَّفْسَ الْحَيَّرَةَ لَدَى كَيْتَسِ وَأَوْقَدَتْ لَهَبَ مِدْقَاهُ اهْتِمَامَ الشَّاعِرِ النَّصِيرِ. عَلَى غِرَارِ بَعْضِ تِلْكَ الْأَفْكَارِ وَالْأَشْيَاءِ الَّتِي فَاقَمَتْ مِنْ نَفْسِ كَيْتَسِ الشَّرِيرَةِ وَالْجَشَعَةِ وَاعْتَبَرَتْ جِنَاحَ شَخْصِيَّتِهِ كُمُعَاوَنِ جِرَاحِ شَخْصِيَّةٍ مُعَادِيَةٍ لِشَخْصِيَّتِهِ كَشَاعِرٍ رُومَانِيَّةٍ.

أَزَاحَتْ النَّتَائِجُ السَّارَةَ عَنْ كَيْفِيَّةِ رَسْمِ كَيْتَسِ بِوُضُوحٍ لِلْمَرَايَا الدَّهْبِيَّةِ لِلشَّعْرِ الْمُسْتَمَدَّةِ مِنْ فَصْلِ الْخَرِيفِ، وَكَأَنَّهَا لَعِبَتْ دَوْرَ مُكَافَأَاتِ عِيدِ الرُّعْبِ الَّتِي تَمَثَّلَتْ فِي كَوْنِهَا الْجَانِبِ الْمُسْتَشْرِقِ مِنْ رُوحِ الشَّاعِرِ وَجَسَدِهِ. بِصَرْفِ النَّظَرِ عَنْ ذَلِكَ، تَمَكَّنَ كَيْتَسُ بِمَهَارَةٍ شَعْرِيَّةٍ أَنْ يُبْلِغَ الْأَعْمَالَ الطَّبِيعِيَّةَ الْمُرَوَّعَةَ وَالْمُوحِشَةَ الَّتِي قَامَ بِهَا فِي طَبِيعَةِ فَتْرَةِ اخْتِضَارِ مَوْسِمِ الْخَرِيفِ، وَالَّتِي أَوْضَحَتْ الْجَانِبَ الْمَظْلَمَ لِلشَّاعِرِ عِنْدَمَا عَمِلَ كُمُضْمَدٍ لِلْجِرَاحِ يُشَارِكُ بِالسَّرِّ فِي تَنْفِيدِ بَعْضِ الْمَهَامِ الطَّبِيعِيَّةِ الْغَيْرِ الْقَانُونِيَّةِ، لُمَحِّ لَهَا فِي الْقَصِيدَةِ كَمَا لَوْ أَنَّهَا كَانَتْ حَيْلًا وَخِدْعًا عِيدِ الرُّعْبِ. كَشَفَ التَّحْلِيلُ التَّارِيخِي الْجَدِيدَ لِقَصِيدَةِ "إِلَى الْخَرِيفِ" الْغَطَاءَ عَنْ نِيَّةِ كَيْتَسِ لِتَأْلِيلِ الْقَصِيدَةِ مِنْ أَجْلِ تَسْلِيطِ الضُّوءِ عَلَى مَذَاقِ الشَّعْرِ الْخُلُوِّ الَّذِي تَلَدَّدَهُ كَشَاعِرٌ خَيْرٍ مِنَ الْمُنْظُورِ الْأَوَّلِ لِشَخْصِيَّتِهِ، أَمَّا مِنَ الْمُنْظُورِ الْآخِرِ مِنْ شَخْصِيَّتِهِ عِنْدَمَا كَانَ مُضْمَدًا جِرَاحًا وَجِرَاحٌ تَحْتَ التَّمَرِينِ، يُمَارِسُ الْحَيْلَ الطَّبِيعِيَّةَ الْمُؤْذِيَّةَ وَالْغَيْرَ قَانُونِيَّةَ فِي مُسْتَشْفَى جَاي.

الكَلِمَاتُ الْمِفْتَاحِيَّة: جُونُ كَيْتَسِ، عِيدُ الرُّعْبِ لُغْبَةُ أُمِّ خُدْعَةٍ، الْخَرِيفِ، التَّحْلِيلُ التَّارِيخِي الْجَدِيدِ، خَيْرُ الشَّعْرِ، شَاعِرُ رُومَانِيَّةٍ، شَرُّ الطَّبِّ، مُضْمَدُ جِرَاحٍ.