



Federal Republic of Iraq  
Kurdistan Regional Government  
Ministry of Higher Education and Scientific  
Research  
Koya University  
Faculty of Humanity and Social Sciences  
English Department

## **The Representation of Female Nurse in the Poetry of John Keats**

***A Thesis submitted to the council of Faculty of  
Humanities and Social Sciences - Koya University as  
partial fulfillment of the requirements for the degree of  
Master of Arts in English Literature***

**Hawzhin Hamza Azeez**

BA in English Language and Literature (2014) at the Faculty  
of Humanities and Social Sciences-Koya University

**Supervised by: Asst Prof. Dr. Yasir Al-Jumaili**

**1444 AH**

**March 2023**

**2722 K**



## Supervisor's Approval

I certify that this thesis entitled **The Representation of Female Nurse in the Poetry of John Keats** has been prepared by **Hawzhin Hamza Azeez** under my supervision at Koya University- Faculty of Humanities and Social Sciences and has been submitted for the award of the degree of Master of Arts with my approval as a supervisor.

Signature:



Name: **Dr. Yasir Allawi Al-Jumaili**

Academic title: **Assistant Professor**

Academic position: **Koya University**

Date: **7/3/2023**

## **Head of Department Approval**

Upon the recommendation of the supervising faculty whose name and signature appears below, I have forwarded this thesis for debate by the examining committee.

Signature:



Name: **Hana Muhammad Smail**


Academic title: **Assistant Lecturer**


Academic position: **Head of English Department- Koya University**


Date: *25/ 4/ 2023*


## Viva Examining Committee Approval

We, the viva examining committee confirm that we have read this thesis as entitled **The Representation of Female Nurse in the Poetry John Keats**. We have examined the student **Hawzhin Hamza Azeez** in relation to all aspects of this thesis. In our opinion, it meets the standards of a thesis for the degree of Master of Arts in English Language and Literature.

Signature:   
Name: Prof. Dr. Hamdi H. Younis  
Academic title: Professor  
Academic position: Asst. Dean  
Date: 16/4/2023  
(Chairman)

Signature:   
Name: Dr. Rebwar Zainalddin  
Academic title: Asst. Prof  
Academic position:  
Date: 16/4/2023  
(Member)

Signature:   
Name: Dr. Hamid B. Abdulsalam  
Academic title: Asst. Prof.  
Academic position:  
Date: 16/4/2023  
(Member)

Signature:   
Name: Yasir AL-Jumaili  
Academic title: Asst Prof.  
Academic position:  
Date: 16/4/2023  
(Member and Supervisor)

**Approved by the Council of the Faculty of Humanities and Social Sciences, Koya University**

Signature: 

Name: *Shwan Omar Khithr*

Academic title: **Assistant Professor**

Academic position: **Dean of the Faculty of Humanities and Social Sciences**

Date: *25/5* 2023

## **Dedication**

□ This thesis is dedicated to my parents, who have always loved me and whose excellent examples have inspired me to work hard for the things that I have aspired to accomplish. Thank you for all you have done for me.

□ My brothers, sisters who supported me in my study.

□ My supervisor.

□ My friends who have been a constant source of encouragement.

□ Whoever reads this thesis.

## **Acknowledgements**

The completion of this thesis would not have been attainable without the encouragement and assistance of several individuals. Foremost, I would like to express my most sincere gratitude to my supervisor, Asst. Prof. Dr. Yasir Allawi Al-Jumaili, for all of the ways in which he has helped me throughout my studies, with excellent supervision, enthusiasm, tremendous effort, constant patience, and kindness, as well as his academic experience, which has been motivational. Throughout this time period, he has offered me encouragement, inspiration, great expertise and continual support, real compassion, and his constructive critique that has guided me in the process of preparing this thesis. This thesis could never have been accomplished without his boundless endurance and never-ending devotion. It has been an honor and a pleasure to work with him; I could not have asked for a better adviser.

I would like to convey my profound appreciation to my parents, as well as to my sisters and brothers, for the love, unending support, and invaluable assistance they have provided me. Their patience, provision, understanding have been invaluable, and their constant motivation is indescribable; it has been an inspiration to me.

Finally, I want to express my thanks to all of my friends especially Mr Mohammad A. Karim who has supported me and believed in me during this journey. I am thankful for his friendship and encouragement.



## Abstract

The present study which is entitled (The Representation of Female Nurse in the Poetry of John Keats) is an attempt to examine the manifestation of the nurse figure in the Poetry of John Keats. In his works, John Keats describes female characters variously; they range from the evil seductress of the "La Bell Dame Sans Merci" and *Lamia* to the innocent pure Madeline of *The Eve of St. Agnes* and innocent Isabella of *The Pot of Basil*. This study continues the tradition of investigating female characters in Keats's poetry; however, the main concern of this study is the depiction of the female nurse in selected poems. The study provides interesting observation about the representation of this type of female figure. There is little research about the image of female nurses in English literature in general and almost no study about them in Romantic poetry. Therefore, this study attempts to see how female nurses are featured in Keats's poetry. Understanding the way in which nurses were depicted in his poetry is very important for two reasons: first, it provides a glimpse into the public image of female nurse during Keats's time. Second, it allows seeing whether Keats had created the image of female nurse based on his daily observations of actual nurses in the medical school or he had created his own stereotype. The method used in this study is thematic analysis where the entire body of Keats's poems were examined to look for the portrayal of the female nurse.

The study falls in to four chapters: Chapter One provides a general introduction that consists of three sections. Section One introduces the topic, its significance and the research questions. Section Two examines the relevant literature review that discusses previous studies about female characters in Keats's poetry. Section Three introduces the methodology used in this study as well as the criteria of grouping and classifying different types of nurses. Chapter Two sets the historical context of the study. It consists of two sections: Section One traces the historical development of the term 'nurse' and its implications to make us understand the meanings of the term and its different connotations up to where Keats had lived. Section Two looks back at Keats's medical career: as an apprenticed apothecary, a student at the medical school and as a physician. This would aid the analysis in many ways; it helps comparing the language he used to talk about female nurses with the language used in medical books. Chapter Three investigates the figures of professional nurses. It examines female characters acting as professional nurses who provide care for inflicted characters. The care those female characters' offer could be medical, psychological, spiritual, or even social. Chapter Four examines the poetic nurse; it looks at the other way the term 'nurse' is used in Keats's poetry and how their job is not to prepare medicine or heal characters. These figures are poetically constructed and metaphorically

addressed as a sort of invocation. The thesis ends with a conclusion that sums up the findings of the study followed by a list of references. The study would contribute to the existing literature of female characters in Keats's poetic works.

Keywords: Female nurse, John Keats, romantic poetry, medical humanities, female healers.

## Table of Contents

<b>Dedication</b> .....	vii
<b>Acknowledgements</b> .....	viii
<b>Abstract</b> .....	ix
<b>Chapter One</b> .....	1
<b>Introduction</b> .....	1
1-1 Foreword .....	1
1.2 Literature Review .....	3
1.3 Methodology .....	14
<b>Chapter Two</b> .....	20
<b>The History of Nursing and Keats's Medical Career</b> .....	20
2.1 Nursing in History .....	20
2.2 Keats's Medical Career .....	26
<b>Chapter Three</b> .....	34
<b>Professional Nurse</b> .....	34
<b>Chapter Four</b> .....	55
<b>Poetic Nurse</b> .....	55
<b>Conclusion and Recommendation</b> .....	71
I. Conclusions .....	71
II. Recommendations .....	73
<b>References</b> .....	74
Abstract in Kurdish .....	84
Abstract in Arabic .....	85

# Chapter One

## Introduction

### 1-1 Foreword

During Keats's short life, women played different roles in shaping his individual and poetic personality (Gutiérrez Malhue, 2015). Among those influential women are his mother (Frances Jennings), his grandmother (Alice Jennings), his sister (Fanny Keats), his intimate friend (Isabella Jones) and his beloved (Fanny Brawne). Female characters have attracted the attention of Keats's scholars in many ways. They have been depicted variously in the poetry of John Keats. There is the evil seductress of the "La Bell Dame Sans Merci" and *Lamia* who are "conventional gender stereotypes of seductresses of sexual conscious women" (Banerjee, 2002, p. x). On the other hand, there is the innocent pure Madeline of *The Eve of St. Agnes* and Isabella of *The Pot of Basil* who were victims of patriarchal society (Grixti, 2012). There is another category of women in Keats, they are the goddesses of divine power such as Thea, Mnemosyne (Moneta), Cynthia and Venus (Lau, 1984). The present study continues the tradition of examining female figures in Keats. The primary focus of this thesis is to examine the representation of female nurses in Keats's poetry. It forms the main research question that this study attempts to answer. The thesis investigates the way female nurses are portrayed in Keats's poetic works. The second aim of this study is to investigate whether there is a link between Keats's medical knowledge and the depiction of the nurse figure. This would help understand to what extent Keats's poetry was shaped by his medical study. We may also consider the language choice to see whether it contains medical expressions and terms that were derived from his medical learning.

The study explores a previously unexamined topic. Keats's critics have not addressed this issue before. There is little research about the image of female nurse in English literature in general and almost no study about them in Romantic poetry. Golleneicht (1981) made a brief reference to the idea of female healers and nurses in *Endymion*, however it was not an extensive attempt as the current study intends to do. Moreover, the use of the term 'nurse' appears only in the traditional sense (medical context). Therefore, the study would first historicize the term 'nurse' to consider its origin and implications down history. This would help us construct an understanding of the historical development of the term across ages. The study would also consider the context in which the term 'nurse' is used. This helps to see whether the term is used in medical or nonmedical contexts (religious or poetic senses). The study will look at Keats's language to examine the way he chose to talk about female nurses.

Understanding the way in which nurses were depicted is important for two reasons: first, it provides a glimpse into the public image of female nurse during Keats's time. The study examines the treatment of female nurses and explores the role they play. The analysis will not be limited to the physical description of the female nurses; it also examines other types of support they offer for people in need. Second, the study allows seeing whether Keats had created the image of female nurse based on his daily observations of actual nurses in the medical school or he had created his own stereotype relying on his poetic vision. This requires looking back at Keats's medical years to establish the connection between his medical career and poetic legacy. In other words, the study addresses Keats's medical background and its influence on the depiction of female nurses. The study is also significant because it would contribute to the existing literature of women characters in Keats's poetic works in general.

Some of Keats's critics argue that most of the female characters in Keats poetry are represented as powerful women who are thirsty for dominance and control; some of them are femme fatal, destructive and responsible of men's downfall (Wootton 2006, Łuczyńska-Hołodys, 2013, McCaslin 2017, and Gal 2016). According to them, women are beautiful and supply a peaceful environment for men at the beginning; when men are attracted to those female figures; they use men's weakness to allure and control them. Those scholars argue that those female characters want to suppress men, and are dangerous to masculine identity. Such studies create a negative impression by presenting women as authoritative, seductive, and victimizers. This research argues against this view to provide examples in which women are also represented in a positive way. The poetry of John Keats provides other examples of women who are, wise, meek, caregiving, supportive and mending physical and mental breakdown. The analysis focuses on the female nurse as a stereotype in contrast to the seductive and destructive female figure.

## **1.2 Literature Review**

The scholarly interest in Keats has started with the early decades of the twentieth century. Ever since; a great deal of research has been written on Keats as a poet, letter writer and critic. Various books, articles, theses and dissertations have examined his poetics, the majority of them focused on literary and thematic elements of his works. As far as the depiction of women is concerned, abundant research was conducted by scholars all over the world. The aim of this section is to provide a comprehensive review of previous literature about the presentation of female characters in Keats's works. Since this research continues the examination of female figures in Keats, it is important at this stage to look back at the previous research to see what was the general view concerning female figures in Keats's

works. This would establish a connection between what previous scholars did and what we aim to do in this research. Previous studies will be briefly reviewed to focus on the depiction of female characters. The literature review would include books, journal articles, theses and dissertations. This would help us to survey the thoughts of Keats's scholars in regard to female characters in general.

The survey will be divided into three parts. The first part looks at books, the second examines articles and the third will survey theses and dissertations. As far as books are concerned, there were famous studies written about female characters in Keats's poetry. For example, *Imagination Transformed: The Evolution of the Female Character in Keats's Poetry* (1993) by Karla Alwes. The study argues that feminine characters, in Keats's poetry, are more than just a representation of the female as a loving partner, they serve as barometer for Keats' quest for self-identity (Alwes, 1993, p. 2). This study takes readers into a journey to see how the feminine characters in Keats's poems evolve through time, from meekness to danger to a final maternal and reconciling figure. The relationship between Keats's female and male persona is defined by a cluster of sexual connotations such as 'entrammel', 'ensnared', and 'enthrall' that convey an impression of female attraction, subversive power, and male repulsion. Alwes examined selected poems such as *Lamia*, *Eve of St. Agnes*, *Isabella*, and *The Fall of Hyperion*. In her analysis, Alwes accentuates Keats's effort to reconcile his two supreme ideals: women and poetry. She shows how Keats's female figures – who play various roles in the poems – represent both optimism and frustration as he tries to balance masculinity and femininity in his creative expressions.

Argha Banerjee, in *Female Voices in Keats's Poetry* (2002), examines several significant female characters in the works of John Keats to show the attitudes of a male poet towards women. The book analyzes Keats's feminine figures in light of

his own inner creative struggles, ambiguities, and confusions. In addition, the book attempts to connect the development of these views with Keats's psychological and biographical threads. The study surveys the female figures in Keats's personal life and how they influenced or revealed his attitude towards them, as represented in the poems such as 'A Song About Myself,' *Hyperion*, and *Endymion*. These female characters offer fascinating insights into feminine projections and gender roles in society.

Another study by Małgorzata Łuczyńska-Hołodys *Soft-Shed Kisses: Re-visioning the Femme Fatale in English Poetry of the 19th Century* (2013) interrogates the construction and use of the fatal woman motif in the poetry of canonical male writers of the Romantic and Victorian eras. The book focuses on the representation of *femme fatale* in John Keats's poems. It argues that many of Keats's poems depict female characters either as fatal females or as females who wish to become lethal or dead (Łuczyńska-Hołodys, 2013, p. 220). Female characters such as La Belle Dame from "La Belle Dame sans Merci", Lamia, the titular character of Keats's poem *Lamia*, and Circe from *Endymion* are part of the long list of examples. Furthermore, Madeline from *The Eve of St. Agnes*, who would have been the cause of the death of Porphyro both in the physical and metaphysical senses, and Moneta from *The Fall of Hyperion* who guards the alter on whose steps many men perished, both of these female characters are examples of the *femme fatale* archetype.

There were also journal articles that examine the female characters in Keats. Stanley C. Russell, in "Self-Destroying Love in Keats" (1967), claimed that Keats had suffered a lot due to women throughout his life. Keats remarked that women were "fluid, constant, childish, proud, and full of fancies" (Russell, 1967, p. 82). Keats, in poems like *Endymion*, *Lamia*, and "La Belle Dame sans Merci", wants



to overcome his predicament and pain with women and find a suitable solution. The negative effects of female characters are shown by the fact that they drive men mad, cause them to lose their identities, or even cause their deaths. Female characters in *Lamia* and “La Belle Dame sans Merci” are inextricably linked to the concept of death. Endymion had no choice but to give in to the libidinous lady's demands, and as a result, he had lost his identity. When a man falls in love with a woman, he is cruelly treated, forced to work for her, and held captive and his freedom is taken away.

Adeline R. Tintner, in “Keats and James and The Princess Casamassima” (1973), compares the princess in Henry James's *The Princess Casamassima* to the female figures in Keats's *Lamia*. According to Tintner, Keats' poems *Lamia* and “La Belle Dame sans Merci” depict women as fatal and seductresses; women torment men and turn their living environment into a living nightmare for them. Tintner argues that Henry James borrowed the plot of his novel from Keats's *Lamia*, the fatal woman who will seduce Hyacinth and exacerbate the conflict within him, ultimately leading to his death.

Margaret Homans (1990), in her study “Keats Reading Women, Women Reading Keats”, claimed that Keats' hatred for women stemmed from his belief that women posed a threat to men's lives. In *The Fall of Hyperion*, Moneta is a form that Keats gives to Fanny (and perhaps to lesser degree other women readers) who holds over him the power of life and death. In addition, Moneta's divinity may connect her to the social standing of the female readers caused Keats the greatest anxiety. Yet, Keats makes Moneta a victim like the other Titans. The transformation of a strong woman into a 'fair star' strengthens the male might and identity of the stargazer (or moon gazer). In *The Cap and Bells*, Keats presents a most arresting picture of a female reader. Keats used Bertha Pearl and Bellanine

as sexual objects; they were fascinated by reading *The Eve of St. Agnes*. Pearl was in love with Elfinan, and according to Keats, that is only because Elfinan was handsome and was from a high-ranking society. Keats exacts vengeance on the perceived reasons for his unpopularity: obstinate lady readers who object to objectification. In order to restore his power as a masculine subject, Keats appropriates a feminine voice to transform a female reader into a sexual object.

Akiko Okada's study "Japanese Scholarship on Keats" (1990) is a survey of many books and articles written by Japanese scholars that make some interesting observations about women depiction in Keats. The poem *Lamia*, according to Okada, depicts Keats' search for comfort and pleasure in a woman, but he only finds pain and shock. When males in their lives tried to get away from their pain and suffering, they turned to women for solace, but they were unable to find it. This could be the reason why female characters in Keats's poetry can't give the men the comfort they look for.

Deirdre Coleman, "Keats, women, and the demon poesy" (1991), focuses on a few of the more obvious works that plainly speak about femme fatale characters. Coleman compares the female character in John Milton's *Paradise Lost* with John Keats's "La Belle Dame sans Merci" and *Lamia*. In these texts, women are featured as terrible characters who take advantage of men's weaknesses to seduce them. Coleman argues that Keats's "La Belle Dame sans Merci" is "a romantic tale of enchantment, seduction, and disillusion in which a knight-at-arms is disarmed by a bewitching female figure who is at one and the same time a mature woman" (Full beautiful), a faery's child, and also a type of untamed animal" (Coleman, 1991, p. 81). Another *femme fatal* figure is Lamia, the snake lady; she is another deceiving elf, an enchantress who beguiles a young innocent victim (Lycius). Coleman emphasizes the role of "physical beauty as a dangerous

weapon used by femmes fatales to attract their victims; women's lovely appearance disguises their cruelty as honey hides a bitter poison" (Coleman, 1991, p.83).

Keats's sensitivity to the fragile masculine-feminine border is highlighted by Greg Kucich in his article "Gender Crossing: Keats and Tighe" (1995), which shows how these crossings have activated and varied interpretations of gender in his own time and our current reactions. This article examined Keats's own admission of women's subjection to the class of 'roses and sweetmeats' and his inclination to associate his imaginative aim not only with sexual potency, but also with the male exploitation of the feminine in his poetry. In this study, Kucich argues that Keats attempts to manage power through an aggressive approach to a position that is masculinist. In both of Keats's *Lamia* and 'Ode to Psyche' women are placed in subservient positions, making it apparent that if a woman possesses strength and power, she may exert authority over men.

Susan Wolfson, in "Keats and the Manhood of the Poet" (1995), argues that the most passionate men are those who mock romance and mistreat and belittle women. It is the developing process that has an effect on Keats's view of the social reality of woman as it exists beyond the soft nest of the boyish imagination. The change from woman in the boy's mental nest to woman in reality is a transition from adoration to disgust. Susan detected a strange coldness in Keats's remarks on love and women, which she interpreted as Keats's description of women in Keats's letters to Fanny Brawne, in which personal and societal factors have contributed to Keats's views. The character of *Lamia* is the extreme power that renders everything and every attitude flammable, creating a smoke screen to hide the complexity still lurking beneath *Lamia*'s seductive, demonic, and fragile 'feminine brilliance', as described by Keats in the poem.

Keats's feminine characters have also been studied by Niamh Davies-Branch, who published "The female body dissected: Anatomy and John Keats", which was undertaken in 2019. In this study, Branch argues that Keats uses an anatomical vision to analyze female bodies in his poetry in a similar way to Cooper's lectures; to learn more about their shape and structure (Branch 2009, p. 1). In the Victorian period, men and women's anatomy were depicted in science and literature quite differently. By using natural metaphors, Keats and Cooper simultaneously eroticized and romanticized the female body by presenting it as body pieces that were sexual, submissive, and attractive. Keats depicted the female body's many parts as though they were individual erotic flowers. While studying under Cooper, Keats penned "Calidore" and "To Mary Frogley", two poems in which he employed natural metaphor to depict aspects of the feminine form, imbuing women with nature's passivity. Through his botanical dissection, Keats represented each element of the female anatomy as a distinct and sensual flower that combined to form the ideal lady.

In "A Gendered Approach To Synaesthesia Using the Poetry of John Keats and Emily Dickinson" (2010), Lindsay Lucky-Medford concentrated on synaesthesia, which requires the reader to experience one sensation through the transmission of the other. Lucky-Medford believes that Keats longs to use women as subordinate to men in his poetry because women are beings who exploit their sexuality to manipulate men. The desire for jealousy, possessiveness, and aggressive behavior all stem from the female gender. She embodies both the sublime and the macabre in equal measure. The presence of women is harmful to males because of the way women entangle themselves in intense relationships. Medford used evidence that could be seen, heard, and felt in Keats's poetry to show and prove that Keats used a woman as a deceiving creature. When it comes to the

interplay between sensuality and the physicality of love, works like *To Mary Frogley*, *Isabella*, *The Eve of St. Agnes*, *Lamia*, and *Endymion* stand out. In his poems, Keats employed several terms and phrases that referred to females and women to overwhelm masculinity. *Lamia's* picture is synaesthetic since she is a combination of the beautiful and the hideous. She's characterized as having the physical characteristics of both a woman and a serpent.

In their study, "Dream: A Brief Comparative Study of Nerval and Keats" (2015), Safoora Torkladani and Pyeam Abbasi discuss the female figures that appear in Keats's poems. From their perspective, Keats's female characters may be broken down into two distinct conceptions. The first group is made up of women who are weak, fragile, and reliant on other people. They do nothing but daydream and wish, while the second group is made up of women who are powerful, aggressive, and harmful to the males in their lives. Both ideas highlight women's deficiencies. The finest examples used to illustrate this concept are *Eve of St. Agnes* and "La Belle Sans Dame Merci". In all instances, it just highlights the negative aspects of the female characters.

In "Performative Femininity and Female Invalidism in John Keats's "La Belle Dame Sans Merci" and S.T. Coleridge's *Christabel*" (2016), Ana Gal argues that Keats and Coleridge used performative identity to establish feminine invalidism as a socially acceptable kind of femininity. Gal believes that Keats' poetry includes women who seduce men mercilessly. For example, the lady in "La Belle Dame sans Merci" appears to purposely mimic parental conduct and subservience to weaken the knight's defenses so that she may make her last predatory assault and use him for her own benefit. In *Lamia*, the principal predatory technique of the serpentine monster is to take the form of a beautiful lady to lure men to their fate. *Lamia's* display of domestic femininity makes

Lycius vulnerable and exploitable, since he is unaware that his life is in danger. In Keats' poem, Gal finds that a female's identity and influence are also seen as damaging and destructive to their own reputation and to a masculine, patriarchal society.

Frat Karadaş in “The Collective Phallic Gaze, the Evil Eye and the Serpent in John Keats’ *Lamia* and Yashar Kemal’s *To Crush the Serpent*” (2020) compared Keats’ *Lamia* to Kemal’s *To Crush the Serpent* in terms of the role of serpentine gaze. The significance of the gaze in history, religion, and mythology, as well as its communal function and relationship to mythological/historical hostility towards women, are discussed in the context of these two works. Karadaş argues that Keats’s *Lamia* demonstrates the binary symbolization of good and evil and the building of the serpentine evil eye through the phallic gaze. Keats used *Lamia* as a female character who became notorious as a witch who used her enchantment powers to kill and eat young men and children. The evil eye and the snake are two of the most well-known symbols of a woman's profane stare, and they are deeply ingrained in popular culture's allegorical drama. They are serpentine beings with magic eyes that represent a danger to the holy male worlds, and the counter-gaze of women is more often linked with profanity in *Lamia* and *To Crush the Serpent*.

In addition to the books and articles that have already been listed above, there are a number of theses and dissertations that examined the depiction of female figures in Keats’s works. For example, in his PhD dissertation “Engendering death: Keats and the Female Figure” (1998), Deborah Ellen Lewis, examined Keats’s obsessions with creative success, the feminine, and destruction. The author applies Freudian conceptions of death and femininity to female figures in selected poems by Keats. He argues that in *Endymion*, the female figure brings

death to the male character. Moreover, in “La Belle Dame Sans Merci”, the death-pale warrior is a kind of living death; after his sensual encounter with a lady, he is unable to return to her elfin grot or re-enter the world. Additionally, there is a strong relationship between the feminine and death in odes like “Ode to a Nightingale”. The bird is feminized as a ‘light-winged Dryad’, whose singing inspires the speaker to remark that today, more than ever, it seems rich to die. “Ode to Psyche”, the resurrected goddess, is glorified by an also deathly ‘pale-mouthed prophet,’ and “Ode on Melancholy” characterized a feminine figure that seemed to be capable of destroying manly delight, whose ‘soul shall taste the sadness of her might, And be among her cloudy trophies hung’ (29–30). Keats's desire to control both death and the feminine is shown to be at odds with the dominance of the death-dealing female characters in his poetry.

Another dissertation by Michela Grixti “My Demon Poesy: The Portrayal of Women in the Poetry of John Keats” (2012) investigates the representation of women as deceptive seductress. Grixti explores Keats' goddess ladies in *Endymion* and *The Fall of Hyperion: A Dream*. Keats venerates his deities but also exposes how they give agony to the male characters. Isabella and Madeline are often seen as patriarchy's victims, although their choices partially influence their own destiny. Keats had a confused perspective on women, so it's natural that he blames them for men's misery. The scholar also discusses women as seductresses and villains in *Lamia* and “La Belle Dame sans Merci”.

Another study on female characters in Keats' poetry was conducted by Laura M. Ortega's “The Commodification of Queer Virgins in Shakespeare, Spenser, and Keats” (2015). In the third chapter of this thesis, Ortega focused on John Keats's “La Belle Dame sans Merci”, *The Eve of St. Agnes*, and *Lamia*. The female figures of La Belle and Lamia were seen as weird or strange creatures in

society. In “La Belle Dame sans Merci”, the patriarchal subject's worst fears come true: a seductive and dishonest woman makes the male lover seem unimportant. Lamia is portrayed as both a virgin and a seductress. With *The Eve of St. Agnes*, we see a virgin who is entirely pliant to patriarchal demands on her body and agency, but Porphyro saw her as a liar. Ortega argues that Keats's depictions of female virgins are 'queer' not because they want to be with another woman, but because their acts undermine the prevailing definition of woman. The story of “La Belle Dame sans Merci” starts with the knight praising her beauty and taking her, and ends with her emasculation. Keats may represent La Belle Dame, Madeline, or Lamia ‘as though they had two conflicting natures, one engaging and beguiling, the other abandoning and pitiless’ (Ortega, 2015, p. 61).

In her thesis “The Ambivalent depiction and presence of the feminine in the work of John Keats” (2015) Lili Gutierrez-Malhue focuses on female characters who are depicted as submissive and unnatural creatures and who have taken aggressive action to restrict the freedom of men. These characteristics are opposite the positive feminine characteristics that women are defined by, like sensibility, compassion, and maternal love. Female characters' negative, whining, immature, and lack of willpower, sexual passion, uncontrolled emotions made them unattractive to the speaker. “Sharing Eve's Apple” is one of Keats's poems which were purportedly published in 1818. The title hints at the poem's content by alluding twice to the Christian account of Adam and Eve, with the apple indicating temptation and the forbidden. “Women”, is the title of one of the poems. In the first few lines, woman is shown as ‘flippant, vain/ Inconstant, childish, proud, and full of fancies’ (1-3), conveying immaturity from the female figure.

As one can see from the list above, there is plenty of research that looked at the depiction of female characters in the poetry of John Keats. Most of the studies



mentioned in this review have dealt with negative images of female characters; some of them are seductresses, victimizers, *femme fatal* and demons. This study will continue the previous research about female characters in Keats; however, it explores positive examples of female characters. The study will look at women who are healers, caregivers and supportive mentors. The poetry of John Keats is replete with such female figures that repair bodily and psychological illness.

### **1.3 Methodology**

This section focuses on the methodology which will be applied in this research. Since this study attempts to understand how Keats talks about female nurses, the analysis will be thematic and qualitative. According to Helene Joffe, thematic analysis is one of the most popular qualitative data analysis techniques used in social sciences, literary studies, psychology and health sciences (2011, p.217). It requires in-depth textual analysis. It emphasizes the role of context in understanding the text. It involves the use of all sorts of data. Qualitative analysis also looks at what language does and how it is used in the text; it is a sort of discourse analysis.

Since the publication of Clarke and Braun (2006), which became a landmark, thematic analysis has achieved immense popularity and entered qualitative data as a well-known and credible technique of analysis. There are a few helpful manuals on how to do thematic analysis, such as (Boyatzis, 1998), (Joffe and Yardley, 2003), and, (Braun and Clarke, 2006). Thematic Analysis is used to solve a wide range of research problems that need a distinct theoretical framework. The flexibility of thematic analysis makes it appropriate for analyzing a broad variety of data sources, including conventional, face-to-face, and focus group data, as well as textual data from qualitative surveys. It is the process of detecting patterns or themes. Through careful examination of a variety of texts and their relationships to one another, it

provides significant historical and cultural insights across time. It is a powerful technique of qualitative analysis that provides researchers with the ability to draw fresh ideas and perspectives from the data they analyze (Maguire and Delahunt, 2017, p.3351-3353).

Thematic Analysis is a technique for methodically detecting, categorizing, and providing insight into meaning patterns (themes) throughout a data collection (Nowell et al, 2017, p.2). It enables the researcher to comprehend communal or shared meanings and experiences by concentrating on meaning across an entire data collection. These themes may be developed and comprehended by applying human experiences and other qualitative research methodologies to the data gathered for research purposes. This is the optimal technique to do qualitative research on any given text. The purpose of a thematic analysis is to recognize themes, which may be defined as recurring patterns in the data that are significant or intriguing, and then to make use of these themes in order to address the study or make some kind of statement about a problem. An effective thematic analysis does much more than merely summarizing data; rather, it interprets the data and makes sense of what it means. It gives an introduction to a method of doing research that might otherwise seem unclear, mysterious, philosophically tough, and excessively complicated. It helps researchers get started with qualitative research by showing them how to code data and carefully evaluate it. Thematic analysis is mostly defined as "a method for finding, interpreting, and reporting patterns (themes) in data" (Braun & Clarke, 2006, p. 79).

Themes are proactively built patterns (or meanings) produced from a data collection that address a research topic. Thematic analysis is a technique for qualitative data in order to find, examine, and report on recurrent themes (Braun and Clarke 2006). With thematic analysis, a social scientist can explain or

package interpretation of the data so that it looks like a description of social facts or observations is coming together. Thematic analysis, therefore, is a method for systematically identifying, organizing, and offering insight into patterns of meaning (themes) across a data set. Through focusing on meaning across a data set, an active process of reflexivity is required for thematic analysis. In this process, the researcher's own experiences and perspectives play an important role in deriving meaning from the data (Braun and Clarke, 2012, p.57).

The investigation of the present study is limited to poetic works of John Keats. In doing so the current study uses thematic content analysis to analyze the depiction of nurses. Examining the thematic analysis of female nurses will allow us to have better understanding of Keats's expression and points of view towards women. Thematic analysis is an appropriate method for this study, in which the researcher is attempting to collect information about Keats's perspectives, opinions, knowledge, experiences or values as far as the depiction of female nurses is concerned; the researcher looks at Keats's language as evidence of how he chose to represent these female figures in his poetics. Since qualitative research methods enable researchers to investigate the ideas, values, and motivations that explain why certain actions occur, the primary objective of the current research is to gain a better understanding of the portrayal of female nurses in Keats's poetry. It provides an in-depth study of the image of female nurses as depicted by Keats. The purpose of thematic analysis is not limited to counting the number of phrases or words inside a piece of writing; rather, it investigates both the explicit and implicit meanings included within the data. This thesis connected Keats' time experiences to the medical lectures he attended.

There are many steps involved in thematic analysis. The first step of the data analysis is Familiarization, which is a process shared by a variety of qualitative

analytic approaches and is the foundation of effective thematic analysis. Since my study is about John Keats's poetry, the first step was to familiarize myself with John Keats's poetic works in order to understand this overwhelming amount of data. It requires being attentive, seeing patterns, beginning to ask questions, etc., as opposed to just observing and noting the information contained therein. In practice, this involves reading and rereading all of John Keats's poetry and taking notes.

After gaining an understanding of the whole poetic work of Keats, I proceed to generate codes, which is the second step. Coding is the systematic and extensive production of meaningful labels, while familiarization is the act of making casual observations, which is reading and rereading Keats's poetry. Codes vary in what they record or emphasize, ranging from the segment's obvious meaning to more hidden or abstract notions. Thematic analysis does not require every poem and line of Keats' poetry to be coded. The codes must be significant in representing the interpretation of the data in connection to the research question, which is 'the female nurse in Keats's poetry.' These codes are more detailed and numerous than themes, yet they indicate the context.

The third step is Theme Development. I was in a good position to begin the theme-building process once I had a thorough understanding of the dataset through familiarization and coding of those parts related to a female nurse. The research questions provide the groundwork for the researcher to make informed decisions about which parts of his poetry to include and what to say about them, so that the resulting themes convey accurate and insightful data about female nurses. This method gives the researcher the chance to eliminate less promising ideas and pursue more promising avenues before settling on a definitive collection of themes.

The fourth step is called Reviewing Themes. I spent significant time with the data, initially by taking notes during the encounters and afterwards by reading (and re-reading) Keats's poetry. All parts of the data had a thorough grasp of the female nurse. This phase lays the groundwork for the analysis that will follow.

The fifth step is Defining and Naming Themes. The themes and any subthemes that are found within the data will be 'refined and defined' in this phase of the process. The nurses are divided into three major types. The first one is the professional nurse, the second one is the aged nurse, and the third one is the poetic nurse which was led by Keats's fondness of nurses.

Producing the report is the last phase, which entails writing up the whole analysis of those poetic works that contain the term 'nurse' implicitly or explicitly as well as an explanation of the results of analysis. As a result of careful reading, the researcher was able to identify recurring themes in the poems and determine their level of explicit or implicit relevance to the thesis. Sub-themes, themes, and codes all branch out into more general categories.

As for grouping and categorizing nurses, the research considers the various implications of the term 'nurse' and the context in which it occurs. It is very important for the study to present a clarification about the term 'nurse' and its implication and how the study would employ it. Since the term is very broad and varies over historical time, its employment also varies considerably. Throughout the analysis, the researcher encountered diverse employment of the term depending on the numerous occupations associated with it. For examples, the term 'nurse' traditionally refers to any female who involves in the act of providing medical care for ill people. In this sense, a nurse can be a healer who takes care of patients with physical pain. Not very far from the medical context, the term 'nurse' has also

another implication; it can refer to midwives who help expectant mothers in their pregnancy and child birth. Another category of nurses is also connected with child birth and care; it is the ‘wet nurse’ whose profession is to breast-feed an infant of another woman.

However, the term ‘nurse’ has also another implication, it can be used to refer to the profession of providing personal teaching and mentoring for young people, especially females of aristocratic families. For example, during the medieval period, many resident governesses – who were also called maid nurses – were hired by royal and noble families to look after their household. The nurses taught good manners, social graces, conversation codes, etiquette and deportment and table manners to young girls of the families. Technically, they were female servants who were employed to tend, train and protect the children of upper class families. They were also responsible of religious and spiritual guidance for the young girls (Kersey, 1980, 189; Hanawalt, 1998, p.96).

As we can see, the nursing profession covers various roles played by women that range from medical care to social and pedagogical responsibilities. Although these professions may sound different, they share main principles such as providing care and attention. The analysis of this research will take into consideration all the various professions and view the term ‘nurse’ as a collective term that synthesizes more than one occupation such as the medical, religious and educational. In other words, any reference to the term nurse in Keats’s poetry will be examined to identify the context in which the term is used and the implication it renders. Therefore, when the research refers to the nurse, it does not necessarily mean the one with medical skills; it refers to other types of nursing professions.

## **Chapter Two**

### **The History of Nursing and Keats's Medical Career**

The aim of this chapter is twofold. Firstly, it traces back the development of the nursing profession down history. Secondly, it provides background information about Keats's medical career. It is very important at this stage of the research to look back at the history of nursing as a profession to have an idea about its origin, and the duties and responsibilities entrusted to nurses. It is equally important to look back at Keats's medical training to see how important medicine was for his poetic genius. Therefore, this chapter consists of two sections; the first addresses the nursing history and the second addresses Keats's medical career.

#### **2.1 Nursing in History**

The origin of the term 'nurse' is the Latin word 'nutrire', which means to nourish (Bakshi, 1995, p. 261). The 'nourishing' aspect of nursing has persisted for centuries because the origins of nourishing and medicine are linked in eastern and western ancient civilizations. As a humanistic practice, nursing is deeply connected to the essence of care, which includes human nature in both disease and health (Bahçecik and Alpar, 2009, p. 699). The profession of nursing originated among illiterate women who learned how to heal others through the use of plants and herbs. These women became experts in the art of healing; their main duties include support of patients in everyday care such as bodily needs and elementary comfort, cleaning of patients and providing them with proper food. In addition, there are other types of nurses such as midwives who provide care for pregnant women and help childbirth. Nurse midwives are rooted in history and exist in all nations across the world. Other types of nurses are known as wet nurse; a woman

who is employed to breastfeed and care another woman's child when the actual mother would not or could not do so. Wet nursing is an ancient practice, common to many cultures (Laskaris, 2008, p.459).

The nursing profession has a long and illustrious history of devotion and commitment to improve the health and well-being of people, families, and communities throughout the whole range of medical issues and in every possible environment (Lanara, 1993, pp. 83-87). There is an opinion that the oldest hospitals have existed in ancient Mesopotamia. At the end of the 2nd millennium B.C., there is evidence that royal doctors at Assyrian and Babylonian courts cared for sick court singers in what were likely rudimentary hospitals or nursing homes (Cilliers and Retief, 2002, p. 60). Female nursing duty was confined to caring for and breastfeeding infants. They aided women throughout labor and the post-delivery period, in which the baby is handled and supervised by a nurse (Elhabashy and Abdelgawad,2019, pp. 4-6).

In ancient civilizations, women's participation in health matters is an ancient tradition. Some evidence for this activity can be found in early historical texts. In ancient Greece, women in every home were primarily responsible for providing nursing care, a tradition that arguably remained until the mid-20th century. Therefore, access to nursing activities in the ancient world was dependent on the social status of women throughout these eras (Theofanidis, and Sapountzi-Krepia, 2015, P. 792). In ancient times, women were the only persons who can treat other women for a wide range of illnesses and disorders. Historians have consequently come to the conclusion that nursing was thought to be of little relevance to the growth of medical knowledge and that it was the responsibility of Greek women to work as nurses. Women also worked as herbalists and assisted physicians in



setting bones (Basford and Slevin, 2005, p.11). Ancient Greek sanitariums (Αναρωτήρια) also offered some type of organized nursing, laying the groundwork for Greek nursing (Angelaksi et al, 2020, p.754).

Public health made huge progress in Roman civilization. 'Deaconesses' was a title given to these ladies. They were the forerunners of modern nurses since they provided care to patients, poor in their homes, prisoners, and others. Given that the Deaconess Order in apostolic times tended to the ailing poor in their homes as well as in hospitals, this may be considered the earliest 'visiting nurse' (Blainey, 2011, pp. 214-215). The profession of nursing arose from Christian principles of providing care for the ill, and the majority of nurses considered their work to be a calling (Gilliant-Ray, 2003, pp. 344-5) (Osiek, 2005, p. 364).

In the early Byzantine period, a big and specialized group of doctors, medical assistants, and nurses provided care for the sick people. Their primary responsibilities were psychological support for the patients; regular care; comfort; cleaning and feeding; and administration of prescribed medications (Miller, 1997). The majority of nursing care was delivered by nuns and monks as an act of religion and a form of prayer. As a result, nursing evolved into a vocation and a spiritual service (Kourkouta et al, 2012, pp.175-177).

Until the Middle Ages, women therapists actively practiced nursing mostly with female patients. Therefore, it is arguable that the expansion of Christianity constituted a crucial turning point in the history of nursing. Female therapists of all social classes transmitted information about the therapeutic properties of plants and 'drug' combinations. Due to people's disregard for cleanness, the medieval era in northern Europe was marked by diseases. Superstition, mysticism, persecution of freethinkers, and religious tyranny were prevalent. The nursing profession has

decreased in these gloomy times (Whaley, 2011, p. 7) (McGarvey et al, 2000, p. 1093). The majority of nurses' time was devoted to ministering to pregnant women, observing the beginning and end of life, and caring for ill children, regardless of their socioeconomic level. They served as herbalists and empiricists, preserving therapeutic knowledge via apprenticeship and oral tradition. They sat by the bedside and used whatever substances and rituals were available to alleviate pain and suffering, as all women do (Achterberg, 1991).

By the Renaissance period, nuns and monks in Europe had founded the first charitable hospitals for the impoverished. The majority of the hospital staff consisted of low-income, uneducated women whose only previous job experience was caring for their own sick family members (Theofanidis and Sapountzi-Krepia, 2015, p.796). The act of nursing existed alongside with surgery which has been practiced for a very long time (McGarvey et al, 2000, p. 1093). During the Renaissance, devout women were learning about and then putting their knowledge into practice as nurses. The sisters received practical training in the delivery of home nursing by caring for the sick and elderly within their own order as part of their education in the medical and health sciences (Dietz, 2011, pp. 26-47).

Around the middle of the eighteenth century, Europe saw the progress of modern nursing (Tuyakul and Meepring, 2021, p.32). During the nineteenth century, the progression reached its peak, and the practice of hospital nursing in London experienced significant evolution. The majority of hospital nurses in 1800 were charwomen or illiterate working-class women. It was common for them to be employed at full pay with no previous nursing experience, and they got no training. Creating beds, washing incontinent patients, assisting weaker patients in and out of bed, emptying the slops and making poultices were some of the essential duties of nurses (Helmstadter, 2008, p. 4). Nursing duties consisted of controlling

the patient's environment, preventing infection, preparing the necessary equipment, and providing care for the patient. It was typical for a nurse to give continuous care for a patient before, during, and after surgery (McCarvey et al, 2000, p.1093).

Florence Nightingale, the woman during the Crimean War in 1854, is the iconic figure of contemporary nursing, renowned for her dedication to serving the destitute and ill and elevating the standing of the nursing profession (Theofanidis and Sapountzi-Krepia, 2015, p.797). A woman's passion, conviction, and deep vision elevated nursing from a domestic service to a profession. Nurses should get hands-on training in institutions designed specifically for this purpose. Because of the establishment of this institution, Nightingale was able to turn nursing from a disreputable profession into a responsible and acceptable job for women. Nightingale thought that every woman, at some point in her life, would be a nurse in the sense that nursing included having responsibility for someone else's health (Shetty, 2016, pp. 144-145). As the compassionate character of a nurse was being formed by Nightingale, it was important to attribute the nursing profession to the compassion ethos (Straughair, 2012, p. 161). Nightingale defined the nurse as the manipulator of the environment, which includes the patient's as well as the nurse's verbal and nonverbal exchanges with the patient. Both a caring mindset and action were required (Wagner and Whaite, 2010, p.226). 'Biblewomen', another organization referring to a missionary female group, was first used in London in 1868 in connection with a female evangelist named Ellen Henrietta Ranyard. Ranyard made an effort to reach sick and poor women in the poorest areas of London. Working-class Biblewomen stayed up all night caring for sick women. It was proposed that nurses, like Biblewomen, be sent to the poorest regions of the population, where they would not only offer medical treatment but also live among

the residents, pray with them, and encourage them to take better care of themselves physically and spiritually. This motivates the patients to take care of their own needs rather than rely on others (Denny, 1997, p. 1178).

By the year 1880, the movement through the operating room had become a standard feature of the nursing school's general education curriculum. Nurses stepped into the job of supporting the surgeon since they have the skills necessary for surgical practice in the modern-day (McGarvey et al, 2000, p. 1093). By the late nineteenth century, operating room nursing had gained such prominence that it was acknowledged as nursing's first specialty. At the time, nursing tasks included maintaining a patient's surroundings, avoiding infection, preparing required equipment, and caring for the patient throughout surgery. The operating department was assigned a competent nurse who was responsible for the tasks associated with accompanying the surgeon (McGarvey et al, 2000, pp. 1093-4).

As far as Keats is concerned, during the six years of his medical career, especially the ones he spent in Guys Hospital, he was familiar with actual nurses and their professions. Guy's Hospital was one of the early medical institutions that appointed nursing staff by the Court of Committees in 1725 (Ripman, 1951, p. 125). Ever since, lectures and training courses were given to the nursing staff at the medical school of the hospital. Applications for appointment as nursing staff were received for preliminary training courses before joining the wards. Keats, as a medical student and a surgeon dresser must have seen them daily in the hospital wards. He was definitely familiar with this profession and responsibilities assigned to nurses.

## 2.2 Keats's Medical Career

This section examines Keats's professional life in the medical field; it focuses on the medical knowledge that was available to him, namely the theoretical background and the practical training that he received. It also explores the personal experiences that Keats went through when he was studying at the medical school. Keats's perspectives on medicine and poetry will be explored too. After the death of his mother in 1810, his grandmother has agreed with his legal guardian, Richard Abbey, to apprentice him to a well-known apothecary, Thomas Hammond in 1811. Hammond was the family doctor and neighbor. Keats moved to live with Hammond; he lodged in the attic above the surgery for four years. During the period he spent with Hammond, Keats was responsible for a variety of tasks such as learning how to “bleed and vaccinate, treat wounds, set bones, extract teeth, and apply leeches, cups, and poultices” (Ziegenhagen, 2002, p. 287). He had nonstop interaction with sick people, including men, women, and children, and was preoccupied with concerns about the origins of their illnesses and treatment options (Wells, 1959, p. 60). After spending four years as an apprentice, Keats followed in Hammond's footsteps and enrolled at London's prestigious Guy's Hospital School of Medicine for a year and a half on October 1, 1815. At Guy's Medical School, he had the unique chance to work as an assistant to one of the staff surgeons, Astley Cooper, one of the greatest surgeons of the nineteenth century. This experience gave Keats both practical and theoretical knowledge; he was better prepared for practice than most of his colleagues and successfully passed the exams (Smith, 1984, p. 394). The training Keats received was standard for an aspiring apothecary or apothecary-surgeon. After getting his license to operate as an apothecary on July 25, 1816, he spent few months at Guy's

Hospital studying as a surgeon and working as a surgeon's dresser (Duff, 2018, p. 367).

Keats' medical education was extensive and comprehensive; it covered the important intellectual topics of the day, and it was more in touch with early nineteenth-century philosophic and political contexts and modes of knowing than a standard education (De Almeida, 1990, pp. 4-9). He learned how to diagnose and cure sickness and conduct minor procedures. Keats also studied a variety of scientific subjects, from chemistry and physics to biology and physiology. Keats's lecture notes cover a wide range of medical topics, from exact measurements of the body to more abstract ideas. His *Anatomical and Physiological Note Book* shows how much he learned about the most accurate medical information (Ziegenhagen, 2002, pp. 286-7). Keats's days started at 7:30 a.m. with lectures on topics including midwifery, experimental philosophy, and dentistry. Before commencing his shifts at Guy's hospital on Monday, Wednesday, and Friday and St. Thomas's hospital on the other three days of the week, he attended chemistry lectures for one hour on Tuesday, Thursday, and Saturday mornings (Motion, 1997, p. 77).

The following certificate is taken from a page in the Register of Apothecaries' Hall for 1816. It includes a selection of the most important lectures that he attended, given by some of the most renowned professors (Goellinicht, 1984, p. 23). The Register form reads the following information:

July 25<sup>th</sup> 1816.

189 Mr. John Keats of full age- CANDIDATE for  
a CERTIFICATE to practice as an APOTHECARY in the Country.  
An APPRENTICE to Mr. Thomas Hammond of Edmonton  
APOTHECARY FOR 5 Years

TESTIMONIAL from Mr. Thomas Hammond-  
LECTURES.

2- COURSES on ANATOMY and PHYSIOLOGY

2-THEORY and PRACTICE OF MEDICINE.

2- CHEMISTRY.

1- MATERIA MEDICA

HOSPITAL ATTENDANCE

6 MONTHS at Guy's and St. Thomas's-

as

MONTHS at

168 Examined by Mr. Brande & approved.

The knowledge of pharmacology, medical botany, and the methods of experimental surgery and chemical treatments practiced on most of the patients who were deemed incurable made up the majority of those admitted to Guy's Hospital for the purposes of research and therapy. Keats served as a care assistant at the hospital, able to exercise independent judgment, prescribe medications, change bandages, dress wounds, perform tooth extractions, and perform minor operations. He would have maintained patient records, made preliminary diagnoses, followed surgeons on their daily rounds of patients, and made observations on their situation.

The advances in evolutionary theory and medical technology marked the start of modern scientific medicine. Keats had instant access to some of the newest and most important medical theories of his time (Chandler, 1991, p. 166). Keats, as a student, saw the 'rise of surgery' when the scientific method was prioritized, and profited from the advances in physiological anatomy and pathology that happened during this time. In academic medicine, there was a big change that made it easier to do more observational and experimental research (Bertonèche, 2014, p. 158). His studies at Guy's Hospital allowed him to seek membership in

the Royal College of Surgeons. His legal guardian didn't protest about the expenses of this membership; he gave enough money to acquire books and instruments and rent accommodation (Motion, 1997, Goellinicht, 1984). Keats worked as a surgeon's dresser on one of the eight wards at Guy's Hospital, which were all dedicated to training. Besides attending lectures, he also attended sessions of dissect specimens. He was also compelled to observe the surgeons and doctors as they treated patients while walking the wards.

As for the impact of medical training on Keats's poetry, many critics investigated the strong connection between the two professions. It is true that Keats abandoned the profession of medicine in favor of poetry soon after obtaining his medical license; he continued to consider that a poet and a medical practitioner are morally connected. He saw poetry as a potential therapeutic agent. It is quite evident that many medical terms that he took from his courses and patients' situations, symptoms, and solutions can be found very clearly in his poetry. His job as an apothecary gave him a lot of ideas for his often fragmented imagery, which he either remembers consciously or unconsciously in his great odes (Evans, 2002, p. 31).

Rather than burying his scientific past, he chose to start his career as an artist, making sure that he never get rid of his old books on medicine, and always appear to return to those early readings as a source of reference. They are, in fact, the roots of this remarkable reconciliation between medicine and poetry that, in British Romanticism, is undoubtedly unique to him. Reading Keats's letter to John Hamilton Reynolds' of May 3, 1818, one is reminded that Keats would never stop praising medicine as a way to keep 'every department of knowledge' going (Bertonèche, 2014, p. 153):



Were I to study physic or rather Medicine again, I Feel it would not make the least difference in my Poetry; When the Mind Is in its infancy a Bias Is in reality a Bias, But when we have acquired more strength, a Bias Becomes no Bias. Every Department of knowledge we see excellent and calculated towards a great whole. I Am so convinced of this, that I Am glad at not having given away my medical Books Which I Shall again look over to keep alive the little I Know thitherwards

(John Keats: Letters: To J H Reynolds, 3 May 1818)

One way to understand Keats's poetry is to consider his medical background. When reading and studying Keats's poems, it is crucial to remember that he was also a physician. Through the medium of poetry, Keats seeks relief from his bodily and mental suffering. For Keats, poetry serves as a conduit and a method of treatment. Psychotherapy sessions appear often in his poems. (Kangune, 2018, p. 135). Moreover, Keats had extensively read Burton's *Anatomy of Melancholy* and he drafted some of his famous poems of the pages of the book such as *Ode to Psyche* (White, 2022, p.4). Keats in his poem stated that, a poet is "A humanist, Physician to all men." (*The Fall of Hyperion*, I. 189–190). After abandoning his career in medicine, Keats considered poetry to be a type of medicine or a method of self-improvement (Epstein, 1999, p. 55). His notion that poetry had the power to medicine and cure ailments for which the medical sciences had no response was a major contribution to his conception of a poet as a physician. He was under the impression that poetry has the ability to soothe, treat, and make up for the hurt and anguish of other people (Ghosh, 2018, pp. 44-45). Since the characteristics of a good physician match those of a good poet, poetry itself becomes a type of physic that functions as a medicine by elevating and purifying the mind. Poetry may be seen as a source of life and vitality for those who believe, just as Keats and the majority of his time believed (Chandler, 1991, p. 167). By seeing the similarities between them, Keats was able to envision the possibility of combining the two (medical study and poetic emotion) when theory

meets practice. In fact, Keats belongs to a long line of writers and doctors, including Rabelais, William Carlos Williams, Tobias Smollett, and, of course, Anton Chekhov. To be a part of a lineage in which personal and professional consequences are interwoven, Keats is one of the few medically trained authors who never practiced medicine (Bertonèche, 2014, pp. 154-155). When Keats's contemporaries like Anton Chekhov, a famous poet-physician after him, were sufficient to avoid an impossible predicament, they were able to enjoy the joint enjoyment of a Mrs. Medicine and a Miss (tress) Literature—"Medicine is my lawful wife, and literature my mistress." Whenever I get exhausted with one, I spend the night with the other" (Anton Chikhov's letter to his friend Alexei Suvorin on 11 September 1888). The young Romantic apothecary John Keats would have found this to be more of a curse than a blessing (Bertonèche, 2014, p. 154), Keats shifted his focus away from medicine and toward the more humanistic and literary techniques of human suffering that he had seen throughout his medical studies (White, 1999, p. 74).

Quitting the hospital did not imply a complete rejection of medicine. Keats had previously been instructed to heal the body. Thereafter, he would cure the mind by examining the root and purpose of suffering, by expanding the Wordsworthian notion that "poetry depends on a state of good health in the poet," and by seeing poetry itself as a therapeutically redeeming power (Motion, 1997, p. 131). Evidently, his medical background aids his artistic ability to clearly express death and suffering. His medical experience is converted into emotional art (Kirpikli, 2019, p. 213). While searching through Keats's poetry, every now and then a medical ring may be heard in some of his poems. Keats used pictures, concepts, and sometimes even the technique, the method of thinking about things that he had learned during his medical studies. He refers to the poet as a physician, demonstrating that the two things, to which he committed his life, first medicine

and, subsequently, poetry, were not mutually exclusive (Goellnicht, 1984, p. 11). For Keats, being a poet-healer was the climax of his journey to achieve the literary identity that he envisioned for himself. As a poet-healer, his aim was to alleviate the pain of others. From Keats's perspective, healing the body and soul were inextricably intertwined, and achieving a balance between the two was a constant quest (Holstein, 1987, pp. 33-34).

Keats never quite abandoned the possibility that he might return to medicine. He saved his textbooks and notes, advised his friends on their health, and nursed his brother Tom through the final stages of his illness in 1818. Near the end of his life, when he had almost no money left, he thought about becoming a surgeon-apothecary on an East Indies trading ship (Motion, 1997, p. 132). After March 1817, nonetheless, he did not return to the hospital. Keats spent the rest of his life carrying with him the thoughts, feelings, and emotions that were sparked in hospital. His poetry is a strong representation of this lifetime dedication for healing others from their agony and misery (Ghosh, 2018, p. 33).

Since this thesis deals with nursing, it is important to mention that themes such as healing, curing and nursing are very recurrent in his poetry. They were also important for Keats as a person, especially when we consider his family history of illness. Keats belongs to a family that was condemned with a tuberculosis disease, his mother, uncle, brother and even he died of it. Such tragedies would make nursing a necessary and important practice. Keats had experienced the act of nursing twice in his short life. The first experience occurred in 1807 when his mother returned home after her second marriage. She felt ill and consumptive and remained in bed for several months and Keats was responsible of nursing her. The nursing responsibilities included monitoring her medicine, fixing her meals, reading to her and guarding her door as she slept (Wolfson, 2001,

p. 113). The other experience took place in 1818 when he was nursing his dying brother Tom who had also contracted consumption and died of it. On the other hand, Keats was himself nursed by close friends and loved people. In 1820, Keats fell seriously ill and he was nursed by his fiancée, Fanny Brawne, and her mother at Wentworth Place. On his final journey to Italy, he was nursed by his friend Joseph Severn until his death. Even his career as a physician is closely associated with nursing profession. During the years he spent at Guy's hospital, he was in direct contact with nurses and knew about their daily routines.

## **Chapter Three**

### **Professional Nurse**

In the preceding chapter, Keats's relationship with medicine, the impact that medicine had on Keats's poetry and the history of the nursing profession have been studied. They gave us some basic ideas about the connection between Keats's life and medicine. In this chapter, the relationship between Keats's medical education and the depiction of female nurses will be investigated. It is claimed by Donald C, Goellnicht (1981), Keats's medical expertise suggested for him the imagery and scenarios to depict female nurses who cure physical and psychological ailments. In addition, it focuses on the aged female nurses who accompanied the characters and served as a source of direction, advice, and support.

Keats's medical knowledge and practice provided him with images to describe many of his personas and their physical and mental suffering in a medical way. However, this study would additionally contribute to the connection between Keats's medical knowledge and the depiction of female nurses. When Keats's male characters were going through difficult times in their lives and needed a boost of confidence, they sought it from others, namely nurses. As far as Keats's works are concerned, the poet makes clear and overt references to nurses using a variety of phrases throughout his poems. In his poetry, Keats used the term 'nurse' 21 times in various contexts.

The first example of female nurse occurs in *Endymion*. Keats started working on *Endymion* in 1817, by that time; Keats had already quit his medical career. However, his medical information was still fresh. In this long narrative poem, Keats had employed too much of his medical knowledge in describing the physical and mental suffering of his characters in a medical way (Al-Jumaili, 2018,

p. 208). As far as the term ‘nurse’ is concerned, it appears six times as a noun and a verb. In Book One; we meet the first female nurse (Peona) who acts as a professional nurse for her 'brain-sick' brother (Endymion). Peona’s name is very suggestive and is always associated with healing functions. The name is derived from the Greek god of medicine (Paieon or Paeon) who healed the wounds of the gods in the Trojan wars (Lemprière, 1833, p. 1093). In Homer, Paeon was depicted as a physician healer who healed the wounds of Mars and Pluto (Ibid). The name Paeon was also mentioned by Ovid who introduced him as a healer for Hippolytus. De Selincourt argues that the healing function of Peona was suggested to Keats through the ‘wise Paeon’ who is mentioned in Spenser’s *Faerie Queene* (Evert, 2015, p. 168). In Keats’s *Endymion*, the healing functions of Peona start early in the poem. Endymion who attended the festival for Pan felt unwell and the signs of melancholy were spotted by the crowd who attended the ceremony:

But there were some who feelingly could scan  
 A lurking trouble in his nether lip,  
 And see that oftentimes the reins would slip  
 Through his forgotten hands: then would they sigh,  
 And think of yellow leaves, of owlets cry,  
 Of logs piled solemnly. - Ah, well- a -day,  
 Why should our young Endymion pine away!  
(*Endymion*, I, ll.178-184)<sup>1</sup>

In the festival, everyone was happy and having good time except Endymion who is depicted as fallen into a state of trance in which he experienced a melancholic dream. He is represented as having physical and mental conditions:

Thus all out-told  
 Their fond imaginations,-saving him  
 Whose eyelids curtain'd up their jewels dim,  
 Endymion: yet hourly had he striven  
 To hide the cankering venom, that had riven  
 His fainting recollections. Now indeed  
 His senses had swoon'd off: he did not heed

---

<sup>1</sup> All the subsequent quotations are taken from (John Keats, 1915, *The poetical works of John Keats*).

The sudden silence, or the whispers low,  
 Or the old eyes dissolving at his woe,  
 Or anxious calls, or close of trembling palms,  
 Or maiden's sigh, that grief itself embalms:  
 But in the self-same fixed trance he kept,  
 Like one who on the earth had never slept.  
 Aye, even as dead-still as a marble man,  
 Frozen in that old tale Arabian.

(*Endymion*, I, ll. 392-406)

The extract above contains many medical terms such as 'cankering venom', 'fainting', 'swoon'd off', and 'trance'. Even the phrases 'eyes dissolving' suggest a pathological condition or physical weakness. Endymion's condition displays some symptoms of what is known in the nineteenth century as 'Nervous Fever' which is "an illness sharing many of the symptoms of melancholy and also induced by emotional stress" (Goellnicht, 1981, p. 257). Keats must have known about these symptoms through a course (Practice of Medicine) taught by William Babington and James Curry at the medical school of the Guy's Hospital as it was mentioned in section 2.2 in previous chapter. Babington and Curry point out that the symptoms of Nervous Fever include:

General languor and lassitude; -- ... dulness and confusion of thought; -- sadness of mind and dejection of countenance; -- respiration short, with frequent sighing; -- disturbed or unrefreshing sleep: -- ... dull pain in the head, especially the occiput; -- giddiness ... sense of anxiety and oppression ... and excessive faintness, especially in the erect posture (Babington and Curry, 1802, p. 58).

The medical account in the passage above provides the physical symptoms of fever that match the description of Endymion's case. If we compare Keats's description with Babington and Curry's, we may notice that Keats has used his medical knowledge to describe Endymion's situation. Going back to Endymion's state, the crowd was tearful and anxious about the condition experienced by the young prince. They tried to wake him up but he continued in his faint. He was lost in melancholic dreams (Lowry, 1940, p.55). Then Peona appeared; she acts like a

nurse who cures his physical and mental sufferings. Peona was featured as a 'midnight spirit nurse' who is capable of alleviating the symptoms of his disease and restore his health. Seeing her sick brother in a critical situation, Peona began to treat Endymion in a professional way. She took him 'Into a shady, fresh, and ripply cove' where she lulls him to sleep. She offers healing comfort for his melancholic mind (Goellnicht, 1984, p.178). As we can see in the following extract, Peona knows more about nursery than anyone in the crowd:

Who whispers him so pantingly and close?  
 Peona, his sweet sister: of all those,  
 His friends, the dearest. Hushing signs she made,  
 And breath'd a sister's sorrow to persuade  
 A yielding up, a cradling on her care.  
 Her eloquence did breathe away the curse:  
 She led him, like some midnight spirit nurse  
 Of happy changes in emphatic dreams,  
 Along a path between two little streams,—  
 Guarding his forehead, with her round elbow,  
 From low-grown branches, and his footsteps slow  
 From stumbling over stumps and hillocks small;  
 Until they came to where these streamlets fall,  
 With mingled bubblings and a gentle rush,  
 Into a river, clear, brimful, and flush  
 Peona guiding, through the water straight,  
 Towards a bowery island opposite;  
 Which gaining presently, she steered light  
 Into a shady, fresh, and ripply cove,  
 Where nested was an arbour, overwove  
 By many a summer's silent fingering;  
 To whose cool bosom she was used to bring  
 Her playmates, with their needle broidery,  
 And minstrel memories of times gone by.

(*Endymion*, I, ll. 407-435)

Peona's skill in mitigating Endymion's pain is so evident and effective. When she sees him pale and not feeling well, she brings him away from the celebration noise. Knowing that he needs rest, she puts him to sleep. She cradles her ill brother and 'guarding his forehead with her round elbow' (l. 416). As Hrileena Ghosh states, Peona "exerts herself in the care of her patient and tries to



enter sympathetically into his distress. Determining that the best course of action is to let her brother rest” (Ghosh, 2020, p.231). In the original draft of the poem, Keats has assigned Peona more professional skills in nursing Endymion. The procedures she follows in dealing with Endymion’s case sound more medical. She checks his temperature, through ‘putting her hand against his cheek’. Feeling his high fever, Peona immediately leaves to bring ‘cold water’ from ‘dark wells’. She also brings a ‘snowy napkin’ and ‘squeeze’ it to ‘cherish her poor brother’s face’, ‘forehead’, ‘eyes’ and ‘lips’. As we can see from the original manuscript, her procedures are medically accurate:

She tied a little bucket to a Crook,  
Ran some swift paces to a dark wells side,  
And in a sighing time return’d, supplied  
With spar cold water; in which she did squeeze  
A snowy napkin, and upon her Knees  
Began to cherish her poor Brother’s face;  
Damping refreshfully his forehead’s space,  
His eyes, his Lips: then in a cupped shell  
She brought him ruby wine; then let him smell,  
Time after time, a precious amulet,  
Which seldom took she from its cabinet.

(*Endymion*: cancelled passage)

The extract might have been inspired by Keats’s medical knowledge, specifically of fever. Keats uses two important substances which are used in healing fever, namely cold water and wine. Peona is described as an experienced nurse, she knows about the effect of cold water to reduce the body temperature. She also brings “ruby wine” to Endymion and asks him to “smell”. Again, this procedure might be known to Keats through his medical studies. Keats seems to be familiar with ‘oenotherapy’ (the use of wine for therapeutic purposes). Wine has been used as a medicine long time ago and it is continuously prescribed for medical purposes. According to Philip Norrie, in Eighteenth century England, hospitals regularly used wine as a medicine and the leading English physician William Heberden (1710-1801) advocated the use of wine to benefit health

(Norrie, 2018, p. 17). In the Nineteenth century, “Thomson’s London Dispensatory contained a chapter on wines, listing ten formulas for medicinal wine” (Ibid). Thus, it is safe to argue that during his days at the Guy’s Hospital, Keats learned about the importance of both cold water and wine in stimulating ill health and restoring physical power. In his medical notebook, there are references on treating fever and high body temperature. Keats wrote “if a Man have[sic] a pulse have a quick unhealthy irritable pulse, the cold bath will sooth the pulse lowering it with respect to quickness, and increasing its diameter. Wine although stimulant gives to the body great additional strength” (Buxton, 1970, p. 9).

Peona’s skills of ministering Endymion are not restricted to medical stuff only; she uses other skills such as music to provide healing hands. She sings a lullaby to calm her sick brother down. Some critics see Peona’s song as full of and rendered ‘with Delphic emphasis’ (Evert, 2015, p. 168):

Hereat Peona, in their silver source,  
 Shut her pure sorrow drops with glad exclaim,  
 And took a lute, from which there pulsing came  
 A lively prelude, fashioning the way  
 In which her voice should wander. 'Twas a lay  
 More subtle cadenced, more forest wild  
 Than Dryope's lone lulling of her child;  
 And nothing since has floated in the air  
 So mournful strange. Surely some influence rare  
 Went, spiritual, through the damsel's hand;  
 For still, with Delphic emphasis, she spann'd  
 The quick invisible strings, even though she saw  
 Endymion's spirit melt away and thaw  
 Before the deep intoxication.

(*Endymion*, I, ll.489-502)

Some critics commented on the virtue of her singing they argued that the act of singing can also be considered as part of the healing process. According to Goellnicht, Peona’s Delphic song had helped Endymion restore his physical health and mental tranquility (Goellnicht, 1981, 256):

Thus, in the bower,  
 Endymion was calm'd to life again.  
 Opening his eyelids with a healthier brain  
 (*Endymion*, I, 11.463-465)

Thanks to Peona that Endymion's physical, mental as well as psychological ailments have been healed. Her healing procedures were medically specific and probably Keats had them featured in the poem based on the medical knowledge he acquired during his days at Guy's hospital.

Historically and religiously, nurses have been associated with sisters due to the fact that their vocation requires compassion, care, and tenderness. After spending the night at his sister's home, Endymion's mind was clearer, and he felt like he had seen a glimpse of paradise. He thinks highly of his sister, Peona because she looked after him. For this reason, Keats referred to her with the phrase "sisterly affection":

He said: "I feel this thine endearing love  
 All through my bosom: thou art as a dove  
 Trembling its closed eyes and sleeked wings  
 About me; and the pearliest dew not brings  
 Such morning incense from the fields of May,  
 As do those brighter drops that twinkling stray  
 From those kind eyes, - the very home and haunt  
 Of sisterly affection. Can I want

(*Endymion*, I, 11.466- 472).

Sisterhood is associated with close and compassionate relations or a commitment to each other. Sisterly terms, reinforced by friendliness, conveyed closeness linked with familial bonds. Nursing may have looked like a natural way to live up to expectations of sisterhood (Lahiten, 2007, pp. 186-7). Nurses take the shape of angels, mothers, and sisters (Montgomery, 2013, p. 59).

In Book Two of *Endymion*, Keats presented another female nurse, Venus the goddess of beauty. As Endymion was taken into a chamber of light, he saw a young mortal boy sleeping peacefully and surrounded by Cupids. He was told that

the sleeping youth is Adonis who died of a boar attack. According to the mythology, Venus was accidentally pierced by an arrow slipped from Cupid's quiver. By the time she was shot, she glimpsed the beautiful mortal Adonis and from that moment she was thoroughly captivated and fell in love with him. Venus decided to abandon all her previous lovers and chose Adonis and followed him to the wood where he lived (Salem and Salem, 2000, p. 123). Venus knew about Adonis' love for hunting, she warned him from the wild beast of the forest. Adonis did not listen to her and one day he chased a wild boar that attacked Adonis and caused him fatal wound that ended his life. Since mortal Adonis was madly loved by Venus, she pleaded to Jove (the king of gods) to restore his life. Jove accepted her plea and allowed Adonis to rise once in a year every summer to unite with Venus and then returned to his slumber all winter.

Keats has used this story to introduce Venus as a female nurse who 'healed up' Adonis' mortal 'wound' and 'medicined' his death:

For when our love - sick queen did weep  
 Over his waned corse, the tremulous shower  
 Heal'd up the wound, and, with a balmy power,  
 Medicined death to a lengthened drowsiness:  
 The which she fills with visions, and doth dress  
 In all this quiet luxury; and hath set  
 Us young immortals, without any let,  
 To watch his slumber through. 'Tis well nigh pass'd ,  
 Even to a moment's filling up, and fast  
 She scuds with summer breezes, to pant through  
 The first long kiss, warm firstling, to renew  
 Embower'd sports in Cytherea's isle.

*(Endymion, II, 11.481-492)*

The above extract contains medical terms such as: 'love-sick', 'waned corse', 'wound', 'drowsiness', 'healed', 'balmy', and 'medicined' to describe Adonis' condition after the boar attack. Venus had played the role of sympathetic female healer. She bathed Adonis' 'waned corse' with her 'tremulous' tears and

healed up 'his 'wound' with 'a balmy power'. The healing functions of Venus had a magical curative power, they not only healed his physical ailment, they 'medicined' his death too. With her magical touch, Adonis was resurrected to life again. When Endymion arrives, it was the start of summer and the two lovers were together and passionately embrace each other. The story of Venus and Adonis is very connected to the story of Peona and Endymion. In the two stories, there is a significant healing episode practiced by female figure acting like a nurse (Van Ghent, 1954, p. 8). Both of them show a young man depending on a female healer to restore health and vitality.

In Book Four, Keats presents another female nurse, Cynthia, the goddess of the moon whom Endymion spends his journey trying to find. Cynthia comes in a long line of female characters who act as a healer. The opening scene of Book Four features Endymion in a state of struggle between his affection for his former heavenly love (Cynthia) and the yearning for his earthly love (Indian Maid) (Lowry, 1940, p. 135). He is depicted in a diseased state of a 'tortured brain' which begins to 'craze'. Endymion's tortured brain is not a sign of physical illness; it is more of an emotional nature (Al-Jumaili, 2018, p.233). The use of terms such as 'loving', 'hated', 'misery', 'weal', 'passion slew me', 'tortured brain', 'craze' can be seen as linguistic cues suggesting that Endymion's case is emotional, not physical. His emotional dilemma weighed upon his soul heavily. His ailment stems from a psychological discontentment; he is slain by his passion. According to Goellnicht, Endymion is "thrown back into melancholy madness and self-pity; and once more a female character, acting as a nurse, ministers to him" (Goellnicht, 1984, p.185). Endymion pleads for Cynthia to be his 'nurse' to cure his emotional ailment:

Dear maid, sith  
 Thou art my executioner, and I feel  
 Loving and hatred, misery and weal,  
 Will in a few short hours be nothing to me,  
 And all my story that much passion slew me;  
 Do smile upon the evening of my days:  
 And, for my tortur'd brain begins to craze,  
 Be thou my nurse; and let me understand  
 How dying I shall kiss that lily hand.—  
 Dost weep for me? Then should I be content.  
 (*Endymion*, IV, II 112-121)

In the extract above, Endymion appears to be so desperate and pleads to Cynthia as the only hope for him to recover. Endymion invokes Cynthia the beloved, not the goddess to 'smile upon the evenings of [his] days'. The use of the term 'nurse' is suggestive; it suggests that Endymion is requesting the lady's compassion not the deity's blessing to cherish him from a weak condition. Cynthia is the second female character that plays an important role in Endymion's life. Although she does not offer a medical care as we have seen in the previous examples above, Cynthia was requested by Endymion to be the 'nurse' who can save him from the bewildering state and put an end for his suffering. Endymion pleads to her to be his nurse and be merciful with him, to pity him and forgive him because he is full of griefs. He sought solace in Cynthia despite his desperate situation. Considering his predicament, Cynthia was his only hope for recovery. Soft, smiling, and light are terms that describe the setting in which the nurse is working. Endymion asks her to smile upon the evening of his days. Moreover, he described himself as 'tortur'd brain'. It means that he is physically and mentally ill, that is the reason why he begs her to be with him. In other words, his emotional distress can only be settled by Cynthia's grace. Once again, Endymion appears to depend on a female figure that mitigates his ailment. Cynthia has shown sympathy for the suffering of Endymion and sends a moonbeam to the ocean floor, where he 'felt the charm to breathlessness, and suddenly a warm of his heart's blood':

On gold sand impearl'd  
 With lily shells, and pebbles milky white,  
 Poor Cynthia greeted him, and sooth'd her light  
 Against his pallid face: he felt the charm  
 To breathlessness, and suddenly a warm  
 Of his heart's blood:

(*Endymion*, III,11. 103-108)

By the virtue of Cynthia's pity, Endymion was healed and his emotional struggle is calmed down. His emotional ease can be seen through his physical appearance, his "blood no longer cold/ Gave mighty pulses" (ll.305-306). According to some critics, Keats draws upon his medical knowledge to comment on Endymion's condition. As Goellnicht states, "Keats chooses a physiological change to represent spiritual healing, a strong pulse being a common measure of health" (Goellnicht, 1984, p. 184).

In *Hyperion* (1819), Keats offers another example of female nurse. Thea, the Greek goddess of sight and vision, is represented as a female nurse for Saturn who had lost his kingdom to Jupiter. In writing *Hyperion*, Keats has used a lot of medical knowledge to describe the dilemma of the Titans and their falling state. Keats was also nursing his dying brother (Tom) by the time he was writing the poem. This may explain some of the medical allusions contained in the text and may also explain the importance of the role of nurse exercised by Thea. The poem starts with a description of Saturn as a defeated god who suffers physical and emotional pain:

Deep in the shady sadness of a vale  
 Far sunken from the healthy breath of morn,  
 Far from the fiery noon, and eve's one star,  
 Sat gray-hair'd Saturn, quiet as a stone,  
 Still as the silence round about his lair;  
 Forest on forest hung about his head  
 Like cloud on cloud. No stir of air was there,  
 Not so much life as on a summer's day  
 Robs not one light seed from the feather'd grass,  
 But where the dead leaf fell, there did it rest.

A stream went voiceless by, still deadened more  
 By reason of his fallen divinity  
 (*Hyperion*, I, 11.1-12)

The opening scene features Saturn in a state of physical collapse which is caused by a mental breakdown. He sits by himself lamenting the loss of his kingdom and power. He appears as a weak and dethroned god in a banished and diminished state. As far as Saturn is concerned, Keats uses a medical image to describe the 'gray-hair'd' god who is depicted in a diseased state. For example 'His old right hand lay nerveless, listless, dead' (I, 18), and when he speaks, it is 'As with a palsied tongue, and while his beard /Shook horrid with such aspen-malady' (I, 93-94). These images of disease are 'external manifestations, reflections, of his spiritual state of sterility' (Goellnicht, 1981, p. 293).

Saturn's situation reminds us of Endymion's; as Endymion relied on Peona, Saturn turns to Thea, Hyperion's wife, for comfort and mitigation. Thea is another variation of Keats's female nurses. In the following extract, she is presented as the only person who can help Saturn and can get him out of his depressed state:

It seem'd no force could wake him from his place;  
 But there came one, who with a kindred hand  
 Touch'd his wide shoulders, after bending low  
 With reverence, though to one who knew it not.  
 She was a Goddess of the infant world;  
 (*Hyperion* I,11. 22-26)

The following passage provides another evidence of Thea's nursing skills that appears to practice it toward the old sick Saturn:

One hand she pressed upon that aching spot  
 Where beats the human heart, as if just there,  
 Though an immortal, she felt cruel pain;  
 The other upon Saturn's bended neck  
 She laid, and to the level of his ear  
 Leaning with parted lips some words she spake  
 (*Hyperion*, I, 11. 42-7)



The act of pressing is very suggestive; it is medically adapted from Keats's observations of some patients examined by physicians at Guy's hospital. The detailed description above provides a clear image of Thea's procedures of motivating Saturn to come out of the depressed state. Thea is depicted as the "softest natured" deity with a physical might. She possesses an effective recuperative power with which she attends Saturn's distress. The merciful goddess inclines towards him with her healing hands to touch the 'aching spot' where the 'cruel pain' is seated. Her other hand is pressed upon Saturn's 'bended neck'. Thea's inclining body and Saturn's bended body suggest an intimacy between a dependent patient and a careful nurse. Thea's touching hands had balmy effects; they seek "to rouse Saturn from his self-anaesthetization" (Bari, 2012, 126). With her touches, she cured his 'weary griefs' and 'melancholic eyes'.

Thea's therapeutic acts are not restricted to physical healing; her eloquent speech had also important effect on Saturn's spirit. She speaks 'some mourning words' in a 'solemn tenour and deep organ tone' to motivate the anguished Saturn. Her words come like a bell to bring him back to reality:

"O wherefore sleepest thou?"  
 For heaven is parted from thee, and the earth  
 Knows thee not, thus afflicted, for a God;  
 And ocean too, with all its solemn noise,  
 Has from thy sceptre pass'd; and all the air  
 Is emptied of thine hoary majesty."  
 (*Hyperion*, I, 11. 54-59)

.....  
 Thea was startled up,  
 And in her bearing was a sort of hope,  
 As thus she quick-voic'd spake, yet full of awe.  
 "This cheers our fallen house: come to our friends,  
 O Saturn! come away, and give them heart;  
 I know the covert, from thence came I hither."  
 (*Hyperion*, I, 11. 147-152)

Thea's speech with its empathetic sentiment broke Saturn's silence and awakened him from his disposition. Her words have curative effect; they comfort and soothe the dethroned Saturn and made him realize "the monstrous truth" which he refused to accept. Her words revived him; she convinced him to come to terms with reality. The 'Unscathed' god shook off all 'the silence around' and rose as a true king; he is no longer the 'feeble shape' who sat 'quiet as a stone'. With her soothing care, Thea offers Saturn a solace; she listened to him, touched his aching body and spoke into his ears. In other words, 'her care was entirely palliative' (Thomson, 2018, p. 148). The passion of Thea's speech has restored his lost self:

This passion lifted him upon his feet,  
And made his hands to struggle in the air,  
His Druid locks to shake and ooze with sweat,  
His eyes to fever out, his voice to cease.

*(Hyperion, I, 11. 135-138)*

As described by Keats, Thea is the "Goddess of the infant world"; she must have super healing power. For some critics, she may stand for "a ministration of unexpected gentleness" (Bari, 2012, p. 118). Thea's role is very important in this poem; she acts as a female nurse to provide Saturn with medical and spiritual support, 'she touched his wide shoulders' with her 'kindred hand'. The way Thea approaches Saturn suggests she knows more about the art of healing. She bends towards the stooped Saturn as a nurse bends toward a patient. The body language may explain the intimacy between the acting nurse (Thea) and the desperate patient (Saturn). Gökhan Albayrak claims that the adjacency of their bodies 'suggest the soothing and healing closeness' (Albayrak, 2019, p.163). As Thea kneels towards Saturn, the professional nurse examines his face closely. She sees that his plight is caused by a cluster of psychological and emotional states. Some

scholars point out that Saturn's diseased state is a 'result of mental and emotional strain rather than of physical causes' (Goellnicht, 1981, p. 297):

And sidelong fix'd her eye on Saturn's face:  
There saw she direst strife; the supreme God  
At war with all the frailty of grief,  
Of rage, of fear, anxiety, revenge,  
Remorse, spleen, hope, but most of all despair.  
*(Hyperion, II, 11.91-95)*

According to Al-Jumaili, the extract contains lexical clues such as: 'strife', 'frailty', 'grief', 'rage', 'fear', 'anxiety', 'revenge', 'remorse', 'spleen', and 'despair'. The abundance of such emotional states proves that Saturn's problem is not of a physical nature, it is psychological (Al-Jumaili, 2018, p. 217). These terms may have been adapted from Keats's medical studies. As Henry Pettit argues, Keats developed his knowledge of psychology "through his training in surgery" (Pettit, 1943, p. 561). On social and personal level, Keats knows more about such psychological states as he himself suffered from them during his short life. Some critics describe his life as being stormed by melancholy, continued depression, violent swings of mood, indolence, despair, anxiety, and self-dissatisfaction which were reasons for growing despondency (Ward, 1963; Bate, 1963, Gittings, 1968; Sperry: 1973; Walsh, 1981). According to the extract above, Saturn is suffering from mental confusion and bewilderment, and the presence of Thea marks a turning point. She helps Saturn get rid of his negative mood and restore confidence.

With Thea's curative acts, Saturn has restored his confidence and began to reclaim the throne he lost to Jupiter. This is another example of the role of female nurse who heals physical, psychological and even mental aches.

Besides professional nurses, there are other female nurses who can be grouped as aged nurses who offer other forms of care to the people they look after.

Keats created the image of aged nurse based on the real woman like his grandmother (Alice Jennings) in his life. Generally, old nurses play various roles such as guardian, mentor, caregiver, counselor, tutor, administrator, and other duties. In Keats's poems, the aged nurses are not concerned with medical stuff; instead their duty was much to do with emotional support and sympathetic inclination. Keats's poetry contains some interesting examples of 'aged nurses' or 'old nurses' whose role is to accompany important personage to assist them in their daily matters.

The aged nurse in Keats's *Isabella or The Pot of the Basil* (1818) is one of the important characters in the poem. *Isabella* is a poem that devotes six stanzas to describing Isabella and the nurse's attempts at digging the ground and the results of doing so, (Gammelgaard, 2014, p. 585). She has a significant role in Isabella's personal and emotional life; she is her personal servant, guardian and the only trusted person in the house to be made aware of the romance between Isabella and Lorenzo. She is not only a maid that does everyday house chores; she helps the young lady in her love-sickness. The aged nurse's relationship with Isabella is also one of the only female friendships we see in the poem and gives us a window onto Isabella's more conventional life as a woman. She was very close to Isabella, she 'had been with her on other occasions and knew all about her' (Green, 2017, p. 101). The nurse remains Isabella's ally to the end and the sole person that Isabella shares the details of her most lamentable story and her grief. Her devotion to Isabella, where she helped her finding Lorenzo's dead body, makes her the foremost confidante.

As *Isabella* was directed by a ghost to dig the grave to discover the corpse of Lorenzo, her elderly nurse accompanied her to do so:

When the full morning came, she had devised  
How she might secret to the forest hie;

How she might find the clay, so dearly prized,  
 And sing to it one latest lullaby;  
 How her short absence might be unsurmised,  
 While she the inmost of the dream would try.  
 Resolv'd, she took with her an aged nurse,  
 And went into that dismal forest-hearse.  
*(Isabella, 11. 337, 344).*

See, as they creep along the river side,  
 How she doth whisper to that aged Dame,  
 And, after looking round the champaign wide,  
 Shows her a knife.—“What feverous hectic flame  
 “Burns in thee, child?—What good can thee betide,  
*(Isabella, 11. 345- 349)*

Seeing the body of her lost lover, Isabella is lost in a trance-like state. Her emotional and psychological struggle was so intense. Isabella had symptoms of profound melancholy resulted from the loss of love. Therefore, she went through a deep state of mourning that she became unaware of the surroundings. According to Charles William Hagelman, Isabella's mind is 'forced beyond the limits of its endurance' (1956, p. 26). Her intense emotion is described through physical illness of fever. The aged nurse observes Isabella's feverous reaction to the discovery of Lorenzo's body and goes into a state of wonder:

“What feverous hectic flame  
 “Burns in thee, child?—What good can thee betide,  
 “That thou should'st smile again?”  
*(Isabella, 11.348-350)*

The aged nurse demonstrates her affection and support to Isabella during the hard time. For example, when they found the corpse of Lorenzo, Isabella had a terrible experience. The aged nurse was emotionally supportive and tried to calm her down. The nurse's compassion and care for Isabella can be seen as an instance of selflessness, unlike the ruthlessness embedded by her selfish brothers (Green, 2017, p.101). With her 'locks all hoar', the aged nurse 'kneeled' and 'put her lean hands':

That old nurse stood beside her wondering,  
 Until her heart felt pity to the core.  
 At sight of such a dismal labouring,  
 And so she kneeled, with her locks all hoar,  
 And put her lean hands to the horrid thing  
 (*Isabella*, ll.377-381)

In this context, the aged nurse seemed to be empathetic and engaged in Isabella's plight. She has an access to Isabella's moment of emotional vulnerability. She provides emotional and psychological support for Isabella's depressing state. She plays an essential role in the healing process of Isabella during her lamentation for the lost love. She observes what Isabella has endured and feels overwhelmed with pity and empathy. She becomes her only observer and attentive listener. She serves as a tool that makes the grieving and mourning process easier. Therefore, she is a clear example of a sympathetic aged nurse who assists Isabella with all her might (Thomson, 2018, p.139).

In *The Eve of St Agnes*, Keats features another aged nurse (Angela), Madeline's servant and caregiver. She is an old woman (dame) who is positively represented in the poem. She has a role equivalent to that of Madeline's mother and regards the young lady as her own daughter. Angela is the only person to know about the romance between Madeline and Prophyro. She appears to be sympathetic to their plight and supports their love story and acts as a go-between. Her maternal instinct toward Madeline motivates her to help the young couple in marrying each other; she made a promise to help the lovers achieve their union:

That Angela gives promise she will do  
 Whatever he shall wish, betide her weal or woe.  
 (*The Eve of St. Agnes*, ll. 161-62)

By giving a promise, Angela 'effectively becomes both Prophyro's and Madeline's guardian angel' (Atkins, 2016, p. 58). Angela is not strictly part of

Madeline's house by blood but rather by employment, therefore, she is not part of the fight between the two families (Prophyro's and Madeline's families). Angela is a kind and merciful person; she is the only person in the house who shows sympathy towards Prophyro:

Against his lineage: not one breast affords  
Him any mercy, in that mansion foul,  
Save one old beldame, weak in body and in soul.  
(*The Eve of St. Agnes*, ll. 88-90)

As a nurse, Keats has given Angela a very important role; to protect and secure Madeline's purity and chastity (Fenster and Lacy, 2015, p.223). Angela is attentive to her godmotherly responsibilities; she cares about Madeline's reputation more than anything else. When Prophyro asked to see Madeline in her chamber, the old dame took from him an oath not to harm the young lady. She also reminds him of his moral obligation to marry Madeline once he has been with her in her bedroom. If he does not adhere to these codes, Angela will never go to heaven, she may be stuck in her grave 'among the dead' for the rest of eternity:

“The while: Ah! thou must needs the lady wed,  
“Or may I never leave my grave among the dead.”  
(*The Eve of St. Agnes*, ll. 179-180)

This is evidence that Angela is religious; she is a true Christian figure and a devoted person. Her name is biblical; it suggests religious devout and is associated with angels. Angela could also be linked to the “secret sisterhood” that Prophyro mentioned when he was talking to her. During the medieval period, the term ‘sisterhood’ was associated with nuns who dedicate themselves to serve the community in various roles such as teaching, health care and spiritual guidance.

This might suggest that Angela is a nun who is responsible of mentoring Madeline's physical and spiritual development. She symbolizes the old order of religious and moral values. This was clearly shown when she asked Prophyro to pray and keep to the moral codes in dealing with Madeline. As argued by Jack Stillinger, 'Angela asserts a kind of orthodox middle-class morality' (1961, p. 540). She differs from the other "old dames" who tell fanciful tales, Angela is the only female responsible to teach and instruct Madeline on factual matters. As a nurse, Angela tries to steer Madeline's way "through the growing instincts of her body, and the incomplete, largely erroneous information in her mind" (Houssen, 2010, p. 123). Some critics state that Angela is a descendant of the old nurse (Glorizia) in Boccaccio's *Filocolo* (Colvin, 1917, p.398). Some other critics argued that Angela was modeled on Juliet's nurse in Shakespeare's *Romeo and Juliet*; both are featured as 'experienced guardians of young women's chastity' (Leavy, 2015, p.223). They also collaborate with the lovers to win the hearts of their beloveds. Another study has linked Angela to Mercie in Spenser's *Fairy Queen* who guided The Red Cross knight to meet the Holy Man (Gilbreath, 1986, p. 48):

"St. Agnes! Ah! it is St. Agnes' Eve—  
 "Yet men will murder upon holy days:  
 (*The Eve of St. Agnes*, ll. 119-120)

It is worth mentioning that in *Endymion*, Keats made a brief reference to another aged female nurse. In Book Two, there is an allusion to Amalthea the famous old nurse of infant Jupiter (Zeus). According to Greek and Roman Mythology, when Jupiter was born, he was hidden away from his cruel father, Cronus. Jupiter's mother, Rhea, had the child placed on the island of Crete where he was left for the care of Amalthea. Amalthea is a goat-tending nymph who brought Jupiter up on the milk of her goat. Keats, in the following extract makes



a comparison between the food which was offered to Endymion by Cupid and the one offered to Jupiter by Amalthea:

Since Ariadne was a vintager,  
 So cool a purple: taste these juicy pears,  
 Sent me by sad Vertumnus, when his fears  
 Were high about Pomona: here is cream,  
 Deepening to richness from a snowy gleam;  
 Sweeter than that nurse Amalthea skimm'd  
 For the boy Jupiter

(*Endymion*, II, 11. 445-451)

The extract above features the old nurse Amalthea as foster mother who was responsible to look after Jupiter (Zeus) in his infancy. She provided him with a she-goat to act as a wet nurse in a cave on Mount Dikte in Crete. Besides adoptive mother, Amalthea was also a guardian and a caregiver for Jupiter (Zeus) who continued to rely on her even after he was an adult. She also helped him to fashion his thunder-shield known as the Aegis out of a goat skin in order to increase his strength and might. Although the poem does not say more about this myth, the idea of a female nurse is clearly emphasized. The allusion may also illustrate Keats's preoccupation with the female nurse figure.

As we can see from the examples discussed above, there were two types of professional female nurses. The first is the female healers who provides medical care for inflicted characters such as Endymion, Adonis and Saturn who were healed by Peona, Venus and Thea respectively. The second type is the aged nurse who mainly served as mentors, advisers and supporters. The next chapter will take the investigation of nurses into another level. We will examine the poetic nurse in the poetry of John Keats.

## Chapter Four

### Poetic Nurse

Having discussed the professional nurse in the previous chapter, the aim of this chapter is to look at the poetic nurse in Keats's poetry. Keats's poems contain many examples where the term 'nurse' is used poetically to describe abstract states and inhuman objects in terms of a nurse. This tendency to talk about such states can be attributed to his fondness for the term 'nurse'. Keats's fondness of the term 'nurse' demonstrates his affection for female nurses and the significance of such figure for individuals and society in general. This may explain the creation of various images of untraditional nurse, which will be referred to as a 'poetic nurse'. By 'poetic nurse', we do not refer to the medical sense of the word; we are mainly concerned with the beautiful and imaginative way of expressing qualities such as aesthetic and emotional impact. The main argument of this chapter is that Keats used the term 'nurse' in many of his poems in a poetic way. The analysis will examine how the poet uses the term 'nurse' in a figurative way. Therefore, the analysis will be limited to selected examples, mainly to demonstrate how the poet employs this term poetically.

Keats has always thought of poetry as a healing act, and the poet as a healer. As a poet, he meant to heal the pains of people. On many occasions, Keats spoke of his desire to help others face their physical suffering and psychological agonies (Holstein, 1987, p. 32). This view of poetry reached its highest point in his unfinished work, *The Fall of Hyperion*, when he argued that "a poet is a sage / A humanist, physician to all men" (I. I89–I90). According to this concept, Keats created a harmonious combination between three important fields: wisdom, humanism, and medicine. To be a poet, one should possess the three elements. As

a medical student, Keats realizes that the primary aim of a physician is to prolong life and relieve pain. The desire that poetry should soothe and transcend destruction is perhaps borrowed from his medical career. For Keats, poetry "should be a friend, to sooth the cares and lift the thoughts of man" (*Sleep and Poetry*, ll. 246-47). Metaphorically, a poet can also be a sort of nurse for people's distress. Since Keats's family had a bitter history with illness and death, the young poet was very aware of the role of physicians and nurses in people's lives. The significance of such professions has been echoed in his poetry. Some of his famous poems reflect his interest in such professions, not only by featuring actual nurses but also through their poetic utilization. In the following account, the analysis will focus on the poetic use of the term 'nurse' beyond the medical context.

The first example of the use of poetic nurse can be found in *Endymion* Book Two. We have already seen in the previous chapter how Keats provided us with four figures of female nurses who practiced nursing: Peona, Cynthia, Venus, and Amalthia. After Endymion awakes from his dream, he starts to narrate to his sister Peona, what he saw in the dream. He tells her that he saw a dream in which he was visited by the goddess of the moon, Cynthia, who took him on a journey whereby they visited various realms. Endymion fell in love with the goddess; however, since he is mortal, the love proved to be impossible. Endymion went through a state of melancholy that resulted from being deprived of Cynthia. Endymion knows that his love for Cynthia is unattainable, and this realization is the source of his despondency. Having tasted the beauty for a brief moment, Endymion had to pine for that beauty for a long time. He is now lonely, sad, and disappointed. He had to surrender to time to heal his emotional wound:

Therefore I eager followed, and did curse  
The disappointment. Time, that aged nurse,  
Rock'd me to patience. Now, thank gentle heaven!

These things, with all their comfortings, are given  
 To my down-sunken hours, and with thee,  
 Sweet sister, help to stem the ebbing sea  
 Of weary life.”

(*Endymion*, I, ll.704-10)

Here, these have an interesting representation of time. Keats uses the noun phrase ‘aged nurse’ to refer to an abstract object, which is time. Time is represented as an old nurse who ‘rocked’ and healed the speaker’s melancholy. Endymion’s suffering is not physical, it is psychological. His mind is nourished by sadness as he realizes that his goal is hardly to be achieved. His main sorrow stems from the fact that he has chosen an ideal love that is not made for a mortal creature like himself. He has to combat a negative mental state, which is disappointment. He needs to be nursed out of this aggressive state. Therefore, time has offered patience as a cure for such a negative mental state. The act of rocking is also suggestive; it denotes a physical activity used by nurses to maintain the ability of weak patients to walk. Another denotation of the term refers to a gentle move or sway done by nursing mothers to calm their children and help them sleep. Figuratively speaking, we can think of the abstract ‘time’ in terms of an ‘aged nurse’ rocking the melancholic Endymion to heal his psychological ailment. Being a physician himself, Keats has drawn a similarity between a nurse and time. He sees time as a great healer of most wounds, Endymion is healed with patience. The passage depicts Endymion's predicament and how he overcomes it, which is why he believes 'time' is his only nurse because it has the ability to heal and soothe him. Endymion “has been lulled by a symbolic nurse... time as a symbolized form of timelessness comforts the melancholic Endymion” (Albayrak 2022, p. 98). Patience is the most essential quality for nurses to possess since they are responsible for providing physical and spiritual care to their patients and calming them down when they get agitated. They also have the ability to move someone

gently toward toleration and the capacity to accept what is happening without becoming annoyed or anxious. That elderly nurse has the ability to transform Endymion's environment from one of dissatisfaction into one of consolation. Endymion also acknowledged his sister by name, referring to her as 'Sweet, and said that she is able to support and encourage him during the ups and downs of his weary existence. He made an association between the aged nurse and his sister because both of them helped him get better and overcome his difficulties.

In Book II of *Endymion*, there is another usage of 'nursè. Endymion took a seat for a period of time to gather his thoughts and reflected on his life, youth, and what had happened to him. He began to meditate on his past happiness, suffering, friends, and the maid he had encountered in his daily life. He is on a mission to discover the appropriate response to the problems plaguing his head. Endymion recalls that he had a desire to nurse, heal the age and triumph over his own anguish and misery:

In this cool wonder  
 Endymion sat down, and 'gan to ponder  
 On all his life: his youth, up to the day  
 Mien 'mid acclaim, and feasts, and garlands gay,  
 He stept upon his shepherd throne: the look  
 Of his white palace in wild forest nook,  
 And all the revels he had lorded there:  
 Each tender maiden whom he once thought fair,  
 With every friend and fellow-woodlander—  
 Pass'd like a dream before him. Then the spur  
 Of the old bards to mighty deeds: his plans  
 To nurse the golden age 'mong shepherd clans:  
 (*Endymion*, II, 11. 885-896)

Just like prior example, the verb 'nurse' in the above extract is used poetically. It is associated with the abstract quality which is a noun phrase 'golden age'. In this context, the term 'nurse' does not indicate a medical care, it is used to mean foster or protect. Endymion is thinking of the "old bards" whose "mighty

deeds” are to “nurse the golden age 'mongst shepherd clans”. In this sense, the bards are the metaphoric nurses of heritage of the old times. It seems that Endymion is Keats’s inner voice or mouthpiece. In Keats’s opinion, bards are responsible of spurring others, especially young people, to do great deeds that would inspire prosperous times like the golden ages of the past (Loreck 2005, p. 143). Keats has assigned a very important role to the old bards; they are the protectors and guardians of the legacy of the golden age. He deliberately used the term ‘nurse’ in his description of the bards; the comparison suggests care and responsibility. As the nurses carefully look after their patients, bards, on the other hand, have a great responsibility to look after the golden age for the next posterity.

In Book III of *Endymion*, there is another image of poetic nurse used to comment on Glaucus’ situation. Glaucus was a simple fisherman who fell in love with an immortal creature. Just like Endymion, Glaucus was so dreamy and ambitious about his love, he “has longed for passionate joys beyond his reach and found apparent satisfaction in an otherworldly love”(Sperry, 1962, p. 51) In the following extract, Circe is speaking to the enchanted Glaucus telling him that he needs a nurse who would “cradle” and “lull” him:

"Ha! ha! Sir Dainty! there must be a nurse  
 Made of rose leaves and thistledown, express,  
 To cradle thee my sweet, and lull thee:  
 (*Endymion*, III, 11. 573-577)

The above passages does not speak of an actual nurse, the figure of the nurse is poetically portrayed. Literally, there is no such nurse who is “made of rose leaves and thistledown”. It is rather a metaphorical one where the speaker employs the concept of a compassionate nurse to create a beautiful image. The speaker is implicitly drawing a connection between a beloved and a nurse on the one hand and a lover and infant on the other. The two verbs “cradle” and “lull” which are

used in this passage also suggest care through kinesthetic images. For example, the verb “cradle” means “to hold somebody or something gently in your arms or hands”. The verb “lull” means “to cause someone to feel calm, sleepy, or safe” (*Oxford Learner’s Dictionary*). Cradling and lulling are associated with nurses when providing maternal care for infants. Thus, the role of a nurse is metaphorically and poetically employed by the speaker to emphasize the need of lovers of the beloved’s attention. Lovers need care in a similar way that infants need a nurse to cradle and lull them.

Another example of the use of poetic nurse can be found in *Endymion* Book IV. In the following extract, the Indian Maid is singing a song of sorrow. It is one of the famous songs and among the most quoted of Keats’s poetry. The passage shows how melancholy and sorrow are “sincerely felt and luxuriantly enjoyed” (Knight, 2013, p. 118). To some critics, this passage gives a clue about Keats’s concept of sorrow. Keats has recognized the importance of sorrow to the human soul; it can be ‘transformed into a thing of beauty’ (Nagar and Prasad, 2005, p.9), as in the following extract:

"Come then, Sorrow!  
Sweetest Sorrow!  
Like an own babe I nurse thee on my breast:  
I thought to leave thee  
And deceive thee,  
But now of all the world I love thee best.  
(*Endymion*, IV, 11. 279-284)

The speaker of this passage is the Indian Maid. She is portrayed as fostering sorrow as a mother nursing a baby on her breast. The extract introduces a dominant and captivating image of a nursing mother. The verb ‘nurse’ in this extract refers to a particular activity of a nursing mother that the speaker would like to highlight. Literally, the verb ‘nurse’ means give medical and other attention to (a sick person). The context above does not suggest medical care; the verb is used

figuratively. The figurative meaning of the expression "Like an own babe I nurse thee on my breast" is to 'nurture' or 'nourish' someone with the food or other substances necessary for growth. The speaker (Indian Maid) nurses her sweet sorrow like a careful mother nursing her own child and breastfeeding him. This sounds poetic; Keats has borrowed the image of a nurse from the medical field and employed it poetically to create a sense of being in love with his own sorrow. The speaker must first cherish sorrow, and through this experience, she can be acquainted with mankind (Lowry, 1940, p. 144).

The image of the nurse is carefully chosen by Keats to deliver his message concerning his response to suffering. Instead of trying to escape sorrow, embracing pain looks like a better solution. The concept of embracing sorrow is not totally new to Keats; he has developed this concept gradually. For example, in a letter he wrote to his brother and sister-in-law, Keats stated, "Do you not see how necessary a World of Pains and troubles is to school an Intelligence and make it a Soul?" (To George and Georgiana Keats, 14 February- 3 May 1819). Similarly, in "Ode on Melancholy", Keats also talked about the necessity of pain and suffering. Keats realized that sorrow and melancholy are essential components of human life, and individuals should accept them as a schooling process for the soul (Ou, 2009, p. 159). For Keats, profound grief and sadness have positive sides and many gifts to offer. They help our compassion grow by forcing us to lose our sense of self-importance, and then we become aware of the suffering of others. In other words, sorrow is necessary to human beings; it is, as Keats puts it, "The Vale of Soul Making" (To George Keats, 21 April, 1819). To make the connection between the human soul and suffering intelligible, Keats has chosen a beautiful image of a child and nursing mother. Our sorrow is the little child that we passionately nurse.



In a poem entitled “To The Nile” (1818), Keats also used a similar expression to describe the river in terms of a female nurse. The poem is a sonnet written during a competition between Keats, Shelley, and Hunt, and Keats penned the poem within fifteen minutes. The poem is an invocation to the majestic river of the world which is the cradle of one of the ancient civilizations. The poem features the Nile as more than a river; it is personified variously as the ‘son of old Moon-mountains’, ‘Chief of the Pyramid’ and ‘Nurse of swart nations’. One of the interesting images in this poem is that of a nurse. The Nile is invoked as the caretaker of the African nations. Keats utilized the term ‘nurse’ to show the great role of the Nile in nursing not only people but their civilization too. In this context, the noun ‘nurse’ does not refer to an actual nurse; it has been used metaphorically to describe a particular feature of the Nile River. The river has been nourishing and providing food not only to one country but to a number of countries whereby it flows:

Son of the old Moon-mountains African!  
 Chief of the Pyramid and Crocodile!  
 We call thee fruitful, and that very while  
 A desert fills our seeing's inward span:  
 Nurse of swart nations since the world began,  
 Art thou so fruitful? or dost thou beguile  
 Such men to honour thee, who, worn with toil,  
 Rest for a space 'twixt Cairo and Decan?  
 O may dark fancies err! They surely do;  
 'Tis ignorance that makes a barren waste  
 Of all beyond itself. Thou dost bedew  
 Green rushes like our rivers, and dost taste  
 The pleasant sunrise. Green isles hast thou too,  
 And to the sea as happily dost haste.

(To The Nile, II, 1-14)

Nursing, in the above excerpt is not related to a medical context. Keats utilized the term ‘nurse’ to show the significance of the Nile river throughout history. The term ‘nurse’ is a metaphor through which Keats attempts to illustrate how the river tended the African people and gave life to their civilizations. The

personification of the Nile River as 'Nurse' is an effort to come to terms with professional responsibilities (Hassanein, 2019, p. 113). Through personification, the Nile is introduced as a caretaker of the Swart Nations. The Swart nations here refer to the African people. Since the beginning of civilization, the Nile has been the source of life for those people; it nourished them, giving them food and other means of life. This nursing river has turned "the barren desserts into fruitful plains" (White, 1996, p. 148). Moreover, this nurse is not an ordinary one; her identity suggests antiquity, mystery, and magic. She has been there since ancient times, probably since the beginning of the world. There is a long-held belief that the Nile itself is a representation of fertile ground. To some critics, the river is made "an emblem of history tending towards the progress of the individual and the race" (Rossetti and Anderson, 1887, p. 110).

Another interesting example of a poetic nurse appears in *Hyperion*. The poem was written during a very hard time for Keats; he was nursing his dying brother Tom. The theme of suffering is very prevalent in this poem; themes with respect to agonies and strife are also available. Keats suggests that suffering is indiscriminate; it can be endured by everyone. In this poem, Keats used the term 'nurse' poetically to create an image of nursing a personal ailment. After losing their empire to Jupiter, the Titans were gathered in a 'nest of woe' (l. 14) and 'chain'd in torture' (l. 18). When Saturn and Thea arrived at the location where the fallen Titans gathered, they were in psychological and emotional turmoil. Saturn commands them to talk and to suggest a plan to get back their power. Oceanus is the first to talk, and he seems to have accepted this deplorable situation and urges his crowd to "writhe at defeat, and nurse [their] agonies":

In murmurs, which his first-endeavouring tongue  
Caught infant-like from the far-foamed sands.  
"O ye, whom wrath consumes! who, passion-stung,  
"Writhe at defeat, and nurse your agonies!  
"Shut up your senses, stifle up your ears,

“My voice is not a bellows unto ire.  
 “Yet listen, ye who will, whilst I bring proof  
 “How ye, perforce, must be content to stoop:  
 “And in the proof much comfort will I give,  
 “If ye will take that comfort in its truth.  
 (*Hyperion* II, 11. 171- 180)

The verb nurse appears in Oceanus’s motivating speech addressed to the defeated Titans; he encourages them to ‘nurse their agonies.’ Instead of grieving and bemoaning their loss, they need to turn their sadness into the power to overcome the loss and move forward. The verb ‘nurse’ is used to denote the act of nursing. The speaker implicitly draws a comparison between the acts of nursing and comforting. The Titans are not suffering physical pain that needs to be nursed; they are emotionally injured. Therefore, the context does not suggest medical care; nursing here is a metaphor for enduring and absorbing the psychological and emotional ordeal. Oceanus gives the council of fallen Titans a doctrine of progress meant to console them amid the ravages of violent change. His comforting words aimed to alert and awake the Titans, who had become too engrossed with their own suffering. Oceanus offers a far-seeing wisdom that makes comforting sense of revolution and war (Bode, 2000, pp. 32–34). This example is reminiscent of the phrase said by the Indian Maid, "I nurse thee on my breast," in *Endymion*. In the two examples, the verb ‘nurse’ is associated with emotional states, namely sorrow and agony. This may suggest that emotional suffering equals physical suffering; it also requires nursing so as to heal.

Earlier in the poem, Keats had also used the phrase "careful nurse" metaphorically. This took place when Coelus, who is the primal god of the sky and the forefather of the Titans, spoke to his son Hyperion after receiving the news of the Titans' defeat. Coelus issues a directive to Hyperion, who is the god of the sun, to travel to Earth to find Saturn and help him restore his lost empire. While

Hyperion is away, Coelus will keep watching over both the sun and the passage of time (Ferris, 2009, p. 114). The following passage contains another example of the poetic nurse:

“For there thou wilt find Saturn, and his woes.  
 “Meantime I will keep watch on thy bright sun,  
 “And of thy seasons be a careful nurse.”—  
 Ere half this region-whisper had come down,  
 (*Hyperion*, I, 11. 346-349)

The noun phrase ‘careful nurse’ is metaphorically used. Literally, Coelus is not a nurse, and the context does not suggest a medical case. The phrase is used metaphorically to highlight the compassionate role of Coelus as a caretaker for the realms of *Hyperion* during the latter’s absence. The term ‘nurse’ in this context refers to an agent who provides nursing care. In creating this metaphorical expression, Keats probably was thinking of the compassionate nature of nurses in real life, they are caring, watchful, attentive and observant. Implicitly, Coelus is assuring Hyperion that he will be acting the role of the careful nurse to look after his empire when he leaves.

In *Sleep and Poetry* (1816), there is another example of the poetic nurse. The poem was written when Keats was still a dresser at Guy’s medical school and preparing for the surgery exams. However, it was during this period that Keats began to discuss with his friends the possibility of quitting his medical career for poetry. The reason for this decision is that he finds himself more interested in poetry than medicine. In addition to that, Keats believes that a poet is in a way or another physician for the society. As he states in this poem, the object of poetry is not ‘to feed upon the burrs, and thorns of life,’ but to “be a friend to sooth the cares, and lift the thoughts of man’ (ll. 244–247). The use of ‘sooth’ and ‘care’ are probably inspired by his medical career. The poem is all about poetic inspiration, and Keats invokes sleep and poetry as great sources of powerful poetry. According

to Loredana Mihani, Keats attempts to re-establish the significance of poetry in society. Poetry becomes a vital activity for the development of a person's intellect and soul: it refines man's thinking and elevates his spirit, therefore assisting him in coping with loss. Poetry is a great way to feel independent and idealistic, but it is also fun to share with friends. Poetry creates an atmosphere of conversation and friendship, as well as a strong sense of social closeness and cohesion (Mihani, 2015, pp. 94-103). Poetry has the power to establish connections between people. It is inseparable from 'friendly aids' like 'brotherhood' and 'friendliness' (Jones, 1996, p. 40). To make the connection between poetry and medicine more evident, Keats has used some of his basic medical knowledge, especially his knowledge of Botany. The interest in botany is evident, and the poem is abundantly rich in detailed natural images (Goellincht, 1984, p. 89). He metaphorically incorporated images such as 'bay leaves', 'myrtle', 'laurel', 'sooth', 'care'; and 'heal' to describe the abstract states of sleep and poetry. As far as nursing is concerned, the poem contains an interesting image of the poetic nurse:

For sweet relief I'll dwell  
 On humbler thoughts, and let this strange assay  
 Begun in gentleness die so away.  
 E'en now all tumult from my bosom fades:  
 I turn full hearted to the friendly aids  
 That smooth the path of honour; brotherhood,  
 And friendliness the nurse of mutual good.  
 The hearty grasp that sends a pleasant sonnet  
 Into the brain ere one can think upon it;  
 The silence when some rhymes are coming out;  
 And when they're come, the very pleasant rout:  
 (*Sleep and Poetry*, 11. 312-322)

In the above extract, Keats has used the term 'nurse' poetically to argue about the importance of 'brotherhood' and 'friendliness'. The notions of brotherhood and friendliness are highly emphasized; they represent human affection and social bonds (Jones, 1996, p. 40). He sees these notions as very

necessary for a secure life, he would rely on the 'friendly aids' to face 'all tumult', 'desperate turmoil', and 'strange assay'. The friendly aids refer to the abstract states of 'brotherhood' and 'friendliness' which are personalized as a gentle 'nurse' of mutual good" Brotherhood and friendliness become a sort of poetic refuge during hard times. Keats was a sociable person and had many friends. Brotherhood and friendliness may stand for artistic or poetic cultivation. He associates poetry with 'friendly aids that smooth the path of honour'. He states that 'for sweet relief' he will 'turn full hearted' to the 'friendly aids that smooth the path of honour'. Poetically speaking, the speaker turns to his social connections to soothe his pain. In other words, the speaker's 'agonies' and 'the strife of human hearts' (ll. 123–25) are eased by the symbolic nurse of the 'mutual good'. It is also worth noting that the use of 'nurse' in the above context is associated with positive concepts such as 'humbler thought', 'gentleness', 'friendly aids', 'full hearted', 'brotherhood', and 'friendliness'.

Another example of poetic nurse can be found in a poem entitled "Modern Love". This short poem was written in 1818, it discusses the modern concept of love as seen by Keats. The poem starts with a rhetorical question about the identity of love. Then the speaker introduces love from his own perspective. The poem contains powerful metaphoric devices and vivid descriptions. Love is portrayed as a 'doll' made to please people. The speaker uses a doll metaphor to argue about love for some reasons. The 'doll' suggests that love is not real; it is a self-made object. The second reason is that every person dresses his or her doll the way they like. It implicitly means every person loves differently. Although the poem is a denouncement of love, it contains an interesting example of the poetic use of the term 'nurse':

And what is love? It is a doll dress'd up  
For idleness to cosset, nurse, and dandle;  
A thing of soft misnomers, so divine

That silly youth doth think to make itself  
 Divine by loving, and so goes on  
 (Modern Love, II, 1-5)

Just like the previous example, the term ‘nurse’ is associated with an abstract quality. In the extract above, the abstract notion of ‘idleness’ is personified as an agent performing an act of nursing on a ‘doll’ that stands for love. It is quite an equivocal idea; the speaker is comparing the idleness to an agent that ‘cosset’, ‘nurse’ and ‘dandle’ the metaphorical ‘doll’. The three verbs used in the second line all suggest care through kinesthetic images. For example, the verb ‘cosset’ means "to treat somebody with a lot of care and give them a lot of attention, sometimes too much"; ‘nurse’ means ‘to give special care or attention to somebody or something’; and ‘dandle’ means ‘move (a baby or young child) up and down in a playful or affectionate way’ (*Oxford Learner’s Dictionary*). The context in which the verb ‘nurse’ is used does not suggest medical care; it is used in a poetic way to draw a comparison between two different ideas. The comparison holds that just as a doll is nursed by its owner, love is nursed by idleness.

Keats used another term of ‘nurse’ that functions as a verb form in “Acrostic: Georgiana Augusta Keats” (1818) which was written to praise and glorify Georgiana Augusta Keats. Keats was profoundly moved and impressed by Georgina's brilliance, as well as her moral values and her objectivity (Banerjee, 2002, p. 15). The speaker (who is obviously Keats himself) seeks poetic inspiration for writing a verse that would reflect his love and gratitude for his sister-in-law (Georgiana Keats). He admits his incapacities and tries to convince her that affection and brotherhood would make his poem close to her heart. In his opinion, when poetry is written with true emotions, it becomes closer to the heart. While poetry written for worldly fame would not capture heartfelt emotions and consequently would fail to prove its fruitfulness:

Give me your patience, sister, while I frame  
 Exact in capitals your golden name;  
 Or sue the fair Apollo and he will  
 Rouse from his heavy slumber and instill  
 Great love in me for thee and Poesy.  
 Imagine not that greatest mastery  
 And kingdom over all the Realms of verse,  
 Nears more to heaven in aught, than when we nurse  
 And surety give to love and Brotherhood.  
 (Acrostic: Georgiana Augusta Keats, II, 1-9)

As we can see in the above extract, the verb ‘nurse’ is used metaphorically and is associated with two abstract notions which are ‘love’ and ‘brotherhood’. The verb use in this context does not suggest a medical care; it is a poetic employment of the term. Love and Brotherhood are personified as the recipients of the nursing act. This example is reminiscent of a similar example which is already discussed above in *Sleep and Poetry* where “brotherhood and friendliness” are depicted as “the nurse of mutual good”. In a similar vein, the speaker here claims that when we nurse true emotions for people we love it is a “surety” and pledge of “love and brotherhood” we hold for them. The act of nursing is a key in this context; nursing positive emotion can purify human soul and promote empathy. As a physician, Keats realizes the fact that positive emotions such as love, brotherhood and sisterhood had a great impact on the development of the nursing profession. Therefore, Keats had borrowed the term from the medical field with all its connotations and used it poetically to create a beautiful image of nursing emotions.

As can be seen from the analysis above, the term ‘nurse’ has been used poetically by Keats to create metaphorical images about the act of nursing. The qualities of nurses are used not in a medical sense, but in a poetic way. This shows Keats’s fondness of the term nurse. The examples discussed above show a variety of poetic use of the term; sometimes it is associated with positive emotions such as love, friendship and brotherhood as in poems *Sleep and Poetry*, “Modern Love”



and “Acrostic: Georgiana Augusta Keats”. In other examples, the term is associated with negative psychological and emotional states such as disappointment and sorrow and agony as in *Endymion* and *Hyperion*. In other examples from *Endymion*, the term is associated with poets “old bards” who nurse the “golden Age”. Keats has also used the term to describe inanimate objects such as the Nile River which nursed the African nation as reflected in his poem “To the Nile”. In all these examples, Keats used the term ‘nurse’ beyond its medical sense.

## **Conclusion and Recommendation**

### **I. Conclusions**

Female nurse is one of the significant stereotypes of female figures in the poetry of John Keats. The analysis of Keats's poetry shows that Keats was preoccupied with the idea of female nurse. Female nurses were depicted variously and assigned multiple roles to play. For example, besides the main role of healers, they were also mentors and supporters. Chapter Three has concentrated on the image of professional nurses as reflected in his poems. The analysis demonstrates that female nurses can be grouped into two main types. The first type is the healers who provided medical care to inflicted characters. Examples of this type include Peona, Thea and Venus. The female figures of this type are characterized by their therapeutic act and curative power. Their practice and can deal with physical and emotional pain. They are commonly perceived as healers and practice nursing in a professional way. Most of their nursing procedures were medically correct. For example, the passages examined in *Endymion* and *Hyperion* demonstrate how accurate and vivid they are when understood in their medical context. These passages allow us to see how Keats successfully employed knowledge from his medical training to describe female figures practicing the act of nursing.

The other type is the aged nurses who were more concerned with mentoring and censorship. Although they do not provide medical care in the traditional sense; they were also significant characters. They provide other type of nursing such as moral and spiritual guidance as well as social and psychological support. Generally, old nurses play various roles such as guardians, mentors, caregivers, counselors, tutors, administrators, and other duties. For example, Angela, the old

nurse of Madeline in *The Eve of St. Agnes* and Isabella's Aged nurse in *The Pot of Basil* are commonly seen as old and experienced dames; their duties were more concerned with looking after a protégé (mentee). In Keats poems, they are featured as motherly figures who are serving as attendants. Their main role is to accompany the young heroines to assist them in their daily matters. Moreover, they also have some connection with religion; aged nurses were also responsible for maintaining the spiritual faith of the people they take care of.

Keats has created images of poetic nursing where he associates the act of nursing with poetic genius. The images have been derived mostly from the traditional roots of nursing; the nursing roles and responsibilities are metaphorically utilized. The poetic voice employs the act of nursing beyond its medical context; concepts associated with nursing are assigned to abstract qualities and inanimate objects. The examples that were discussed do not deal with actual nurses; they rather present metaphorical nurses created for poetic purposes. Keats's awareness of the suffering of people may be the reason behind creating the poetic nurse.

The study found that there is a strong link between the two careers and many of the practices applied by the nurses. For example, the study has shown that in portraying female nurses, Keats has used knowledge he gained from his medical training as a source to contribute to the image of the female nurse. In other words, Keats's medical training influenced his linguistic choices to certain extent. Examples of medical terms and expressions such as "physician", "medicined", "balm", "cure", "soothing medicine", "waned course", and "heald up the wound" suggest that Keats has drawn upon his medical career in depicting the figure of female nurses.

## **II. Recommendations**

The primary limitation of the current study is that this study has not gone through Keats's letters and plays due to issues related to time and space. Therefore, the current research has examined Keats's poems only. This might be one of the weaknesses of this exploratory study; however, it does suggest a direction for further research. Many opportunities for extending the scope of this thesis remain possible. Since the present research is interdisciplinary, its findings could serve as a basis for further studies that compare the depiction of female nurses in Keats and other writers who had similar medical backgrounds such as Oliver Goldsmith, Anton Chekhov, William Carlos Williams and others. Other possible studies can be conducted to examine the portrayal of poetic nurse in Keats and other romantic poets.

## References

- Achterberg, J., 1991. *Woman as Healer*. Boulder: Shambhala Publications.
- Albayrak, G., 2019. *Dialectical Oscillations in Keats: a Kristevan Reading of Endymion, Hyperion and the Fall of Hyperion*, Ankara: Middle East Technical University.
- Al-Jumaili, Y., 2018. *The Representation of Negative Mental States in the Poetry of John Keats: A Cognitive Approach to His Metaphors of Depression*, Sheffield: University of Sheffield.
- Alwes, K., 1993. *Imagination Transformed: The Evolution of the Female Character in Keats's Poetry*. Edwardsville: Southern Illinois University Press.
- Angelakis, A.N., Antoniou, G.P., Yapijakis, C. and Tchobanoglous, G., 2020. History of Hygiene Focusing on the Crucial Role of Water in the Hellenic Asclepieia (ie, Ancient Hospitals). *Water*, 12(3), pp. 754-771.
- Bahçecik N., Alpar Ş, 2009. Nursing Education in Turkey: From Past to Present. *Nurse Education Today*, 29(7), pp. 698-703.
- Bakshi, P., 1995. Right to Nutrition. *Journal of the Indian Law Institute*, 37(2), pp. 261-264.
- Banerjee, A., 2002. *Female Voices in Keats's Poetry*. New Delhi: Atlantic Publishers and Distributors.
- Bari, S., 2012. *Keats and Philosophy: A Life of Sensations*. New York: Routledge.
- Basford, L. and Slevin, O., 2003. *Theory and Practice of Nursing: An Integrated Approach to Caring Practice*. 2nd Edition . Oxford: Nelson Thornes.
- Bate, W., 1963. *John Keats*. Massachusetts: Harvard University Press.
- Bertonèche, C., 2014. Bloody Poetry: On the role of Medicine in John Keats's Life and Art. *La Poésie scientifique, de la gloire au déclin.*, pp. 153-169.
- Blainey, G., 2011. *A Short History of Christianity*. New York: Penguin Viking Press.

Bode, C., 2000. Hyperion," The Fall of Hyperion", and Keats's Poetics. *The Wordsworth Circle*, 31(1), pp. 31-37.

Boyatziz, R., 1998. *Transforming Qualitative Information: Thematic Analysis and Code Development*. New Delhi: Saga Publication.

Braun, V. and Clarke, V., 2006. Using Thematic Analysis in Psychology. *Qualitative Research in Psychology*, 3(2), pp. 77-101.

Burroughs, C., 1992. Acting in the Closet: A Feminist Performance of Hazlitt's Liber Amoris and Keats's Otho the Great. *European Romantic Review*, 2(2), pp. 125-144.

Buxton, M., 1970. *John Keats's Anatomical and Physiological Note Book..* New York: Haskel House.

Chandler, M., 1991. Romantic Medicine and John Keats. *Literature and Medicine*, 10(1), pp. 165-168.

Cilliers, L. and Retief, F.P., 2002. The Evolution of the Hospital from Antiquity to the End of the Middle Ages. *Curations*, 25(4), pp. 60-66.

Coleman, D., 1991. Keats, Women, and the Demon Poesy. *Sydney Studies in English*, Volume 17, pp. 75-87.

Davies-Branch, N., 2019. *The female body dissected: Anatomy and John Keats*, Chicago: Hectoen International: A Journal of Medical Humanities.

De Almeida, H., 1990. *Romantic Medicine and John Keats..* Oxford: Oxford University Press.

Denny, E., 1997. The Second Missing Link: Bible Nursing in 19th Century London. *Journal of Advanced Nursing*, 26(6), pp. 1175-1182.

Dietz, S., 2011. *Women Religious and Nursing in the Renaissance..* Copenhagen: Danish Nurses Organization.

Duff, D., 2018. *The Oxford Handbook of British Romanticism*. Oxford: Oxford University Press.

Elhabashy, S. and Abdelgawad, E.M., 2019. The history of nursing profession in

ancient Egyptian society. *International Journal of Africa Nursing Sciences*, Volume 11, pp. 1-7.

Elhabashy, S. and Abdelgawad, E.M., 2019. The History of Nursing Profession in Ancient Egyptian Society. *International Journal of Africa Nursing Sciences*, Volume 11, pp. 1-7.

Ellis, H., 1980. Sex, Death, and the Feminine Principle in Keats's Poetry. *ESC: English Studies in Canada*, 6(1), pp. 56-74.

Epstein, J., 1999. The Medical Keats. *The Hudson Review*, 52(1), pp. 44-64.

Evans, G., 2002. Poison Wine\_\_ John Keats and the Botanic Pharmacy.. *The Keats-Shelley Review*, 16(1), pp. 31-55.

Evert, W., 2015. *Aesthetic and Myth in the Poetry of Keats*.. New Jersey: Princeton University Press.

Fenster, T. S. and Lacy, N.J, 2015. *Arthurian Women": A Casebook*. London: Routledge.

Ferris, D., 2009. Fragments of an Interrupted Life: Keats, Blanchot, and the Gift of Death. In: 1<sup>st</sup>. Edition. *The Meaning of Life in Romantic Poetry and Poetics*. New York: Routledge, pp. 103-124.

Forman, H.B.(ed), 1915. *The poetical works of John Keats*. Oxford: Oxford University Press.

Gal, A., 2016. Performative Femininity and Female Invalidism in John Keats's "La Belle Dame Sans Merci" and ST Coleridge's Christabel. In: *Gender in the Vampire Narrative*. Rotterdam: Sense Publishers, pp. 161-171.

Gammelgaard, L., 2014. Interior Space and Description in Keats's Narrative Poetry. *Style*, 48(4), pp. 577-592.

Ghosh, H., 2020. *Keats at Guy's Hospital: Moments, Meetings, Choices and Poems*. London: Palgrave Macmillan.

Gilbreath, M., 1987. *The Apocalyptic Marriage: Eros and Agape in Keats's "The Eve of St. Agnes"*, Texas: North Texas State University.

- Gilliant-Ray, S., 2003. Nursing, Professionalism, and Spirituality. *Journal of Contemporary Religion*, 18(3), pp. 335-349.
- Gittings, R., 1968. *John Keats*. London: Heinemann.
- Goellnicht, D., 1981. *The Influence of Medical Science on Keats's Thought*, Hamilton: McMaster University.
- Goellnicht, D., 1984. *The Poet-Physician: Keats and Medical Science*. London: University of Pittsburgh Press.
- Green, E., 2017. Keats's Sense of Family History: Isabella and The Eve of St. Agnes. *Journal of Language, Literature and Culture*, 64(2), pp. 96-113.
- Grixti, M., 2012. *My Demon Poesy: The Portrayal of Women in the Poetry of John Keats*, Msida: University of Malta.
- Gutiérrez Malhue, L., 2015. *The Ambivalent Depiction and Presence of the Feminine in the work of John Keats*. Santiago: University of Chile.
- Hagelman, C., 1956. *Keats and the Medical Profession*. Texas: The University of Texas.
- Hanawalt, B., 1998. *The Middle Ages: An Illustrated History*. Oxford: Oxford University Press.
- Hassanein, M., 2019. Poetry, Poetics, and Politics in the Nile Sonnets. *CDELTA Occasional Papers in the Development of English Education*, 66(2), pp. 101-132.
- Helmstadter, C., 2008. Authority and Leadership: The Evolution of Nursing Management in 19th Century Hospitals. *Journal of Nursing Management*, 16(1), pp. 4-13.
- Hoeveler, D., 1994. Decapitating Romance: Class, Fetch, and Ideology in Keats's Isabella. *Nineteenth-Century Literature*, 49(3), pp. 321-338.
- Holstein, M., 1987. Keats: The Poet-Healer and the Problem of Pain. *Keats-Shelley Journal*, Volume 36, pp. 32-49.



Homans, M., 1990. Keats Reading Women, Women Reading Keats. *Studies in Romanticism*, 29(3), pp. 341-370.

Housser, K., 2010. Sensuous Embodiment in The Eve of St. Agnes. *at the EDGE*, Volume 1, pp. 115-136.

Johnson M.M. and Martin W.H, 1958. A Sociological Analysis of the Nurse Role. *The American Journal of Nursing*, 58(3), pp. 373-377.

Jones, E., 1996. Keats in the Suburbs. *Keats-Shelley Journal*, Volume 45, pp. 23-43.

Joffe, H., 2011. Thematic analysis. *Qualitative research methods in mental health and psychotherapy: A guide for students and practitioners*, pp.209-223.

Joffe, H and Yardley, L., 2003. Content and Thematic Analysis. In, Marks, David F. and Yardley, Lucy (eds.) *Research Methods for Clinical and Health Psychology*. SAGE Publications, pp. 56-68.

Kangune, B., 2018. *Reading of John Keats' Poetry for Aesthetic Pleasure and Romantic Medicine: An Overview*. Sarnath, A.B.S Publication.

Karadaş, F., 2020. The Collective Phallic Gaze, the Evil Eye and the Serpent in John Keats's Lamia and Yashar Kemal's To Crush the Serpent. *Folklor/Edibiyat*, 26(102), pp. 347-360.

Kersey, S. ,1980. Medieval education of girls and women. *Educational Horizons*, 58(4), 188–192. <http://www.jstor.org/stable/42924397>

Kirpikli, D., 2019. The Principle of Beauty: The Gothic in John Keats's Isabella; or The Pot of Basil.. *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi*, 59(1), pp. 203-216.

Knight, W., 2013. *The Starlight Dome: Studies in the Poetry of Vision*. London: Routledge.

Kourkouta, L., Plati, P. and Ouzounakis, P., 2012. The Meaning of the Nursing in Byzantium. *Progress in Health Science*, 2(1), pp. 75-78.

Kucich, G., 1995. Gender Crossings: Keats and Tighe. *Keats-Shelley Journal*, Volume 44, pp. 29-39.

Lahiten, A., 2007. There's No Friend like a Sister: Sisterly Relations and the Rhetoric of Sisterhood in the Correspondence of the Aristocratic Stenbock Sisters. *Helsinki Collegium for Advanced Studies.*, Volume 2, pp. 180-203.

Lanara, V., 1993. The Nurse of the Future: Role and Function. *Journal of Nursing Management*, 1(2), pp. 83-87.

Laskaris, J., 2008. Nursing mothers in Greek and Roman Medicine. *American Journal of Archaeology*, 112(3), pp. 459-468.

Lau, B., 1984. Keats's Mature Goddesses. *Philosophical Quarterly*, 63(3), p. 323.  
Lemprière, J., 1833. *Bibliotheca Classica*. New York: G.&C. & H. Carvill- H.C. Sleight Lowry.

Lewis, DE., 1998. *Engendering Death: Keats and the Female Figure*. Tuscaloosa: University of Alabama.

Lowry, L., 1940. *An Analysis and Interpretation of Keats' Endymion*, Louisville: University of Louisville.

Lucky-Medford, L., 2010. *A Gendered Approach to Synaesthesia Using the Poetry of John Keats and Emily Dickinson*. Florida: Florida Atlantic University.

Łuczyńska-Hołodys, M., 2013. *Soft-Shed Kisses: Re-visioning the Femme Fatale in English Poetry of the 19th Century*. Cambridge: Cambridge Scholars Publishing.

Loreck, C., 2005. *Endymion and the "labyrinthian Path to Eminence in Art"*. Würzburg: Königshausen & Neumann

Maggs, C., 2004. The Re-Casualization of the Nursing Labour Force at the End of the 20th Century: A Comparison with the end of the 19th Century.. *NT Research*, 9(2), pp. 150-154.

Maguire, M. and Delahunt, B., 2017. Doing a Thematic Analysis: A Practical, Step by Step Guide for Learning and Teaching Scholars. *All Ireland Journal of Higher Education*, 9(3), pp. 3351-3364.

McCaslin, S., 2017, *Femme Fatales and the Female Muse: John Keats and the Feminine*. Kelowna: Wood Lake Publishing.

McGarvey, H.E., Chambers, M.G. and Boore, J.R., 2000. Development and Definition of the Role of the Operating Department Nurse: A Nurse. *Journal of Advanced Nursing*, 32(5), pp. 1092-1100.

Meehan, T., 2012. The Careful Nursing Philosophy and Professional Practice Model. *Journal of Clinical Nursing*., 21(19pt20), pp. 2905-2916.

Mihani, L., 2015. Keats's Early Poetic Vision: Between the Confines of the Real and the Ideal. *The Keats-Shelley Review*, 29(2), pp. 93-104.

Miller, T., 1997. *The Birth of the Hospital in the Byzantine Empire*. Baltimore: John Hopkins University Press.

Montgomery, J., 2013. *Sisters, Objects of Desire, or Barbarians: German Nurses in the First World War*, Tennessee: University of Tennessee.

Motion, A., 1997. *Keats*. London: Faber and Faber.

Nagar, A. and Prasad, N.A., 2005. *Recritiquing John Keats*. New Delhi: Prabhat Kumar Sharma for Sarup & Sons.

Norrie, P., 2018. *The History of Wine as a Medicine: From its Beginnings in China to the Present Day*. Cambridge: Cambridge Scholars Publishing.

Nowell, L.S., Norris, J.M., White, D.E. and Moules, N.J., 2017. Thematic Analysis: Striving to Meet the Trustworthiness Criteria. *International Journal of Qualitative Methods*, 16(1), pp. 1-13.

Okada, A., 1990. Japanese Scholarship on Keats. *Keats-Shelley Journal*, Volume 39, pp. 166-181.

Ortega, L., 2015. *The Commodification of Queer Virgins in Shakespeare, Spenser, and Keats*., Florida: Florida International University.

Osiek, C., 2005. Diakonos and Prostates: Women's Patronage in Early Christianity. *HTS: Theological Studies*, 61(1-2), pp. 347-370.

- Ou, L., 2009. *Keats and Negative Capability*. London: Bloomsbury Publishing.
- Oxford Learner's Dictionary, n.d. Retrieved October 15, 2022, from <https://www.oxfordlearnersdictionaries.com>
- Pandy, A., 2014. An Ecofeminist Study of John Keats's *Isabella*. *An International Refereed e- Journal of Literary Explorations.*, 2(3), pp. 18-23.
- Pettit, H., 1943. Scientific Correlatives of Keats' " Ode to Psyche". *Studies in Philology*, 40(4), pp.560-566.
- Ragussis, M., 1975. Narrative Structure and the Problem of the Divide Reader in the Eve of St. Agnes. *ELH: English Literary History*, 42(3), pp. 378-394.
- Robinson, J.C. and Van Ghent, D.B, 2014. *Keats: The Myth of the Hero*. Princeton: Princeton University Press.
- Rooke, C., 1978. Romance and Reality in The Eve of St. Agnes. *ESC: English Studies in Canada.*, 4(1), pp. 25-40.
- Rossetti, W.M. and Anderson, J.P., 1887. *Life of John Keats*. London: Walter Scott.
- Russell, S., 1967. 'Self-Destroying' Love in Keats. *Keats-Shelley Journal*, Volume 16, pp. 79-91.
- Ripman, H., 1951. *Guy's Hospital, 1725-1948*. London: Guy's Hospital Gazette Committee.
- Salem, S. and Salem, L., 2000. *The Near East, The Cradle of Western Civilization*. Lincoln: iUniverse.
- Shetty, A., 2016. Florence Nightingale: The Queen of Nurses. *Archives of Mdicine and Health Sciences*, 4(1), pp. 144-148.
- Smith, H., 1984. John Keats: Poet, Patient, Physician. *Reviews of Infectious Diseases.*, 6(3), pp. 390-404.
- Sperry, S., 1962. The Allegory of Endymion. *Studies in Romanticism*, 2(1), pp. 38-53.

Stillinger, J., 1961. The Hoodwinking of Madeline: Scepticism in "The Eve of St. Agnes". *Studies in Philosophy*, 58(3), pp. 533-555.

Straughair, C., 2012. Exploring Compassion: Implications for Contemporary Nursing. *British Journal of Nursing*., 21(3), pp. 160-164.

Sullivan, G., 1963. *Structure and Meaning in Endymion*. Lincoln: University of Nebraska.

Sullivan, G., 1967. *The Alchemy of Art: a Study in the Evolution of the Creative Mind of John Keats*. Lincoln: The University of Nebraska.

Theofanidis, D. and Sapountzi-Krepia, D., 2015. Nursing and Caring: An Historic Overview from Ancient Greek Tradition to Modern Times. *International Journal of Caring Sciences*, 8(3), pp. 791-800.

Thomson, H. (., 2018. Keats's Muses 'In the Midst of Meg Merrilies' Country': Meg, Mnemosyne, Moneta and Autumn. In: *Keats's Places*. Plagrave Macmillan: London, pp. 135-156.

Tintner, A., 1973. Keats and James and The Princess Casamassima. *Nineteenth-Century Fiction*, 28(2), pp. 179-193.

Torkladani, S. and Abbasi, P., 2015. Dream: A Brief Comparative Study of Nerval and Keats. *International Letters of Social and Humanistic Sciences*, Volume 55, pp. 140-146.

Tulyakul, P. and Meepring, S., 2021. Revolution of Nursing Science in the Next Decade. *Global Journal of Health Science*, 13(4), pp. 1-32.

Van Ghent, D., 1954. Keats's Myth of the Hero. *Keats-Shelley Journal*, Volume 3, pp. 7-25.

Wagner, D.J. and Whaite, B., 2010. An Exploration of the Nature of Caring Relationships in the Writings of Florence Nightingale. *Journal of Holistic Nursing*, 28(4), pp. 225-234.

Walsh, W., 1981. *Introduction to Keats*. London: Methuem.

Ward, A., 1963. *John Keats: The Making of a Poet*. London: Secker and Warburg.

Wells, W., 1959. *A Doctor's Life of John Keats*. New York: Vantage Press.

Whaley, L., 2011. *Women and the practice of medical care in early modern Europe, 1400-1800*. New York: Palgrave Macmillan.

White, R., 1999. Keats and the Crisis of Medicine in 1815.. *The Keats-Shelley Review*., 13(1), pp. 58-75.

White, R., 2022. Keats's Anatomy of Melancholy. In *Keats's Anatomy of Melancholy*. Edinburgh University Press.

Wolfston, S., 1995. Keats and the Manhood of the Poet. *European Romantic Review*, 6(1), pp. 1-37.

Wootton, S., 2006. *Consuming Keats: Nineteenth-Century Representations in Art and Literature*. New York: Palgrave Macmillan.

Wright, H., 1945. Has Keats's "Eve of St. Agnes" a Tragic Ending? *The Modern Language*, 40(2), pp. 90-94.

Ziegenhagen, T., 2002. Keats, Professional Medicine, and the two Hyperions.. *Literature and Medicine*., 21(2), pp. 281-305.

## پوخته

ئەم لیکۆلینەوهیە ئیستا که به ناوی (نوینەرایەتی پەرستاری مینە له شیعری جۆن کیتسدا) هەوایکە بۆ لیکۆلینەوه له دەرکەوتنی مینە له شیعری جۆن کیتسدا. جۆن کیتس له بەر هەمەکانیدا به شیوهیەکی جۆراوجۆر باسی کارەکتەرە ژنەکان دەکات؛ ئەوان له وەسوەسەکارە خراپەکەیی "لا بیل دام سانس مێرسی" و لامیا دەست پێدەکەن تا دەگاتە ماددین پاکی بیتاوان له شەوی سانت ئەگنێس و ئیزابیلای بیتاوان له گۆزە ی ریحان. ئەم لیکۆلینەوهیە درێژە به نەریتی لیکۆلینەوه له کارەکتەرە ژنەکان دەدات له شیعری کیتسدا. له ویناکردنی پەرستاری ژن له شیعەرە هەلبژێردراوەکانی جۆن کیتسدا دەکۆلێتەوه. توێژینەوهکە تیبینییهکی سەرنجراکێش سەبارەت به نوینەرایەتیکردنی ئەم جۆرە فیگەرە مینەیه دەخاتە روو. لیکۆلینەوهیەکی کەم لەبارە ی وینە ی پەرستاری ژن له ئەدەبیاتی ئینگلیزیدا بەگشتی و نزیکە ی هیچ لیکۆلینەوهیەکی لەبارە یانەوه له شیعری رۆمانتیکدا نییه. بۆیه ئەم لیکۆلینەوهیە هەول دەدات بزانیت چۆن پەرستاری ژن له شیعری کیتسدا هاتوو. تیگەیشتن له شیوازی ویناکردنی پەرستاران له شیعەرەکانیدا زۆر گرنگە لەبەر دوو هۆکار: یەکەم، وردەکارییهک له وینە ی گشتی پەرستاری مینە له سەر دەمی کیتسدا دەخاتە روو. دووهم: رینگە دەدات بزانین ئایا کیتس وینە ی پەرستاری مینە ی دروستکردوو به پشتمبەستن به تیبینییه رۆژانهکانی بۆ پەرستارە راستەقینەکانی قوتابخانە ی پزیشکی یان ئەو چەشنە چەشنە کۆنەپەرستانە ی خۆی دروستکردوو. ئەو شیوازی له لیکۆلینەوهیدا بەکارهاتوو شیکاری بابەتییه که تێیدا ئەوای جەستە ی شیعەرەکانی کیتس پشکنینیان بۆ کراوه بۆ ئەوه ی بەدوای ویناکردنی پەرستاری ژنەکەدا بگەڕین.

توێژینەوهکە دەکۆلێتە چوار بەشەوه: بەشی یەکەم پێشەکییهکی گشتی دەخاتە روو که له سێ بەش پێکەاتوو. بەشی یەکەم بابەتەکه و گرنگیهکە ی و پرسیارەکانی توێژینەوهکە دەناسینیت. بەشی دووهم لیکۆلینەوه له پێداچوونەوه ی ئەدەبیاتی پەڕهونیدار دەکات که باس له لیکۆلینەوهکانی پێشوو دەکات سەبارەت به کارەکتەرە ژنەکان له شیعری کیتسدا. بەشی سێهەم ئەو میتۆدۆلۆژیایە دەناسینیت که له لیکۆلینەوهیدا بەکارهینراوه. بەشی دووهم چوار چۆه ی میژوویی توێژینەوهکە دادەنیت. له دوو بەش پێکدیت: بەشی یەکەم شوێنی گەشەسەندنی میژوویی زاراوه ی 'پەرستار' و کاریگەرییهکانی دەگرێتەوه بۆ ئەوه ی و امان لیکات له مانای ئەو زاراوه ی و واتا جیاوازیهکانی تیبیگەین تا ئەو شوێنە ی که کیتس ژیاوه. بەشی دووهم ئاوریک له پێشە ی پزیشکی کیتس دەداتەوه: وەک دەرمانسازیک شاکرد، خوێندکاریک له قوتابخانە ی پزیشکی و وەک پزیشک. ئەمەش له زۆر رووه یارمەتی شیکارییهکە دەدات؛ یارمەتیدەرە بۆ بەراوردکردنی ئەو زمانە ی که باسی له پەرستاری ژن دەکات له گەل ئەو زمانە ی که له کتیبە ی پزیشکییهکاندا بەکارهاتوو. بەشی سێهەم لیکۆلینەوه له ناماری پەرستاران ی پێشە یی دەکات. لیکۆلینەوه له کارەکتەرە مینەکان دەکات که وەک پەرستاری پێشە یی رۆل دەگیرن که چاودێری کارەکتەرە توشیووهکان دەکەن. ئەو چاودێریه ی ئەو کارەکتەرە ژنانه پێشکەشی دەکەن دەتوانیت پزیشکی، دەررونی، رۆحی، یان ئەنانت کۆمەلایەتیش بیت. بەشی چوارەم له پەرستاری شیعریدا دەکۆلێتەوه؛ سەیری رینگیهکی دیکە دەکات که زاراوه ی 'پەرستار' له شیعری کیتسدا بەکارهاتوو و چۆن کاری ئەوان ئامادەکردنی دەرمان یان چاککردنەوه ی کارەکتەرەکان نییه. ئەم فیگەرە به شیوهیەکی شیعری بنیات نراون و به شیوهیەکی میتافۆریک وەک جۆریک له بانگەوازکردن باس دەکرین. تیزهکه به ئەنجامیک کۆتایی دیت که ئەنجامەکانی توێژینەوهکە کورت دەکاتەوه و دواتر لیستی ئاماژەکان. توێژینەوهکە بەشداری دەکات له ئەدەبیاتی هەنووکەیی کارەکتەرە ژنەکان له بەر هەمە شیعرییهکانی کیتسدا.

وشە سەرەکییهکان: پەرستاری ژن، جۆن کیتس، شیعری رۆمانسی، زانستە مروییه پزیشکییهکان، چارەسەرکەرانی مینە.

كۆماری فیدرالی عێراق  
حكومهتی ههریمی كوردستان  
وهزارهتی خویندنی بالآ و توژیینهوهی زانستی  
زانكۆی كۆیه  
بهشی زمانی ئینگلیزی



## نواندنی په‌رستاری ژن له شیعری جۆن کیتسدا

ماسته‌رنامه‌یه‌که پیشکەشکراوه به ئه‌نجومه‌نی فه‌که‌لتی زانسته مرۆفایه‌تی و  
کۆمه‌لایه‌تییه‌کان-زانکۆی کۆیه، وه‌ک به‌شیک له پێویسته‌یه‌کانی به‌ده‌سته‌یه‌نانی بر‌وانامه‌ی  
ماسته‌ر له زمانی ئینگلیزی و ئه‌ده‌ب

له‌لایه‌ن

هاوژین همزه عزیز

به‌کالۆریوسی له زمانی ئینگلیزی له (٢٠١٤)  
فاکه‌لتی زانسته مرۆفایه‌تی و کۆمه‌لایه‌تییه‌کان-زانکۆی کۆیه

به‌سه‌ر په‌رشته‌ی:

پروفیسۆری یاریده‌ده‌ر. یاسر علاوی الجمیلی (دکتۆرا له زمانی ئینگلیزی و ئه‌ده‌ب)



## المستخلص

الدراسة الحالية التي تحمل عنوان (تمثيل الممرضة في شعر جون كيتس) هي محاولة لدراسة تمظهرات الممرضة في شعر جون كيتس ، حيث يصف جون كيتس في أعماله الشخصيات النسائية بأشكال مختلفة. وهي تتراوح من الفاتنة الشريرة في قصيدتي "السيدة الجميلة عديمة الرحمة" و "لاميا" إلى مادلين النقية في قصيدة "عشية القديسة أغنيس" وإيزابيلا البريئة في قصيدة "قدر الريحان". تواصل هذه الدراسة تقصي الشخصيات النسائية في شعر كيتس. تبحث الدراسة في تصوير المرأة الممرضة في قصائد مختارة لجون كيتس. تقدم الدراسة ملاحظة مثيرة للاهتمام حول تمثيل هذا النوع من الشخصيات الأنثوية. هناك القليل من الأبحاث حول صورة الممرضات في الأدب الإنجليزي بشكل عام وتقريباً لا توجد دراسة عنهن في الشعر الرومانسي. لذلك ، تحاول هذه الدراسة معرفة كيفية ظهور الممرضات في شعر كيتس. إن فهم الطريقة التي تم بها تصوير الممرضات في شعره مهم جداً لسببين: أولاً ، يقدم لمحة عن الصورة العامة للممرضات خلال فترة كيتس. ثانياً ، يسمح برؤية ما إذا كان كيتس قد صاغ صورة الممرضة بناءً على ملاحظاته اليومية للممرضات الفعليات في كلية الطب أو أنه قد ابتكر صورته النمطية الخاصة. الطريقة المستخدمة في هذه الدراسة هي التحليل الموضوعي حيث تم دراسة جميع قصائد كيتس للبحث عن تصوير الممرضة.

تنقسم الدراسة إلى أربعة فصول: يقدم الفصل الأول مقدمة عامة تتكون من ثلاثة أقسام. يقدم القسم الأول الموضوع وأهميته وأسئلة البحث. يفحص القسم الثاني مراجعة الأدبيات ذات الصلة التي تناقش الدراسات السابقة حول الشخصيات النسائية في شعر كيتس. يقدم القسم الثالث المنهجية المستخدمة في هذه الدراسة بالإضافة إلى المعايير المتبعة في تصنيف الممرضات من حيث التسمية و المهنة. يحدد الفصل الثاني السياق التاريخي للدراسة. يتكون من قسمين: يتبع القسم الأول التطور التاريخي لمصطلح "ممرضة" وآثاره لتوضيح معاني المصطلح ودلالاته المختلفة عبر الزمن إلى الفترة التي عاش فيها كيتس. يلقي القسم الثاني نظرة على مهنة كيتس الطبية: كصيدلاني متدرب وطالب في كلية الطب ومساعد جراح. هذا من شأنه أن يساعد التحليل في نواح كثيرة ؛ يساعد في مقارنة اللغة المستخدمة في الحديث عن الممرضات باللغة المستخدمة في الكتب الطبية. الفصل الثالث يتناول وصف الممرضات المحترفات, حيث إنه يدرس الشخصيات النسائية التي تعمل كممرضات محترفات يقدمن الرعاية للشخصيات المصابة. يمكن أن تكون الرعاية التي تقدمها تلك الشخصيات النسائية طبية أو نفسية أو روحية أو حتى اجتماعية. الفصل الرابع يبحث في تصوير الممرضة الشعرية. إنه ينظر إلى الطريقة الأخرى التي يستخدم بها مصطلح "ممرضة" في شعر كيتس وكيف أن وظيفتهم لا تقتصر على تحضير الدواء أو معالجة الشخصيات. هذه الشخصيات مبنية بشكل شعري ويتم تناولها مجازياً كنوع من الابتهاج والتضرع. تنتهي الأطروحة باستنتاج يلخص نتائج الدراسة متبوعاً بقائمة من المراجع. ستساهم الدراسة في تقديم إضافة مميزة إلى الأدب الحالي للشخصيات النسائية في أعمال كيتس الشعرية.

الكلمات المفتاحية: ممرضة ، جون كيتس ، شعر رومانسي ، علوم إنسانية طبية ، معالجات.

جمهورية العراق الفيدرالي  
حكومة إقليم كردستان  
وزارة التعليم العالي والبحث العلمي  
جامعة كويه  
قسم اللغة الانجليزية



## تمثيل الممرضة في شعر جون كيتس

رسالة مقدمة الى مجلس فاكلتي العلوم الانسانية والاجتماعية في جامعة كوية  
وهي جزء من متطلبات نيل درجة الماجستير في اللغة الانكليزية و ادابها

من قبل  
هاوژين همزه عزيز

حاصلة على شهادة البكالوريوس في اللغة الانجليزية عام (٢٠١٤)  
من فاكلتي العلوم الانسانية والاجتماعية-جامعة كويه

بأشراف

الاستاذ المساعد الدكتور:  
ياسر علاوى الجميلى (دكتوراه في اللغة الانجليزية- الادب)

٢٠٢٣ ميلادى

١٤٤٤ هجرى

٢٧٢٢ كوردى