

explores

"Lamia", by John Keats, ~~which~~ explores the conflict between dream and reality, and fantasy and philosophy. The story, revolving ~~around~~ involvement of a young man with a "lady elf" or demon, is set in a remote time and place, and at least two of the scenes in the poem are involved with supernatural happenings. Divided into two parts, the first ~~concerned~~ Lamia's change into a woman and her meeting with the young man Lycius, the second ~~is~~ concerned with their love nest, their marriage ceremony, and their deaths. ~~The~~ ^{naturally} presents a critical problem as to whether these two parts, or ~~division~~ ^{division} into two parts, provides a unified effect. There are differences, to be sure, in the two parts in regards to the sort of action taking place, the sort of characters used and their internal states, and the settings, but ~~except for Keats' division of the poem into two parts there is basically little break in the narrative.~~ ^{the action} The break into two parts ~~separates~~ ^{separates} the action into two different worlds. The world of the first part is one of love and dream in a idealized surreal setting, while the world of the second part is firmly rooted, comparatively, in reality. There is a possibility that Keats felt he had basically two stories operating in this poem, and this is evident in the last two lines of part one " 'Twould humour a heart to leave them this, / Shut from the busy world of more incredulous." Keats has already developed a world of dream and love for Lycius and Lamia, but his vision extends to include its destruction in the second part. More over, the dream world in the first part is spoiled, ~~by~~ ^{including} a foreshadowing, ~~Lamia and Lycius' guilty evasion of Apollonius~~ ^{of} who they pass on the way to Corinth. And as the tail end of the second part includes elements of the second ~~ixxxx~~ it can be argued that the breaking into sections of this poem is unnecessary in the narration, but merely a device used by Keats to alter the tone of the poem, to let the reader know the dream will now start to collapse, and to provide Keats with the opportunity to do some morally based speculation. ~~en~~ ~~xxxxixxxxxxxx~~ The beginning of the first part of the poem is as far removed from reality as one in love with fantasy could desire. The term Olympian pastoral immediately comes to mind as one looks at the Nymphs, Satyrs, Dryads, Fauns, and Tritons sporting about in the ~~forest~~ ^{forest} before the "faery broods" drove them out. Hermes is here also here after he has "stolen light, / On this side of Jove's clouds." He is passionate and heated as he searched for his nymph lover, but there is ~~nothing~~ ^{nothing} to indicate any evil in ~~the poem.~~ ^{the poem.} Hermes finds Lamia in ~~the form~~ ^{the form} of a serpent, a primal symbol of evil, but even she is won our sympathies in her lamentations. Lamia lies "in a dusky brake" (46), and her colors are a luminous ~~mettly~~ ^{mettly}. Grotesquely she has the mouth and pearly teeth of a beautiful woman. Dalking, dazzling colorful serpents are things from nightmares, but still Keats makes her a pathetic figure in the second stanza; "And for her eyes; what could such eyes do there, / But weep, and weep, that they were born so fair?" The grotesque incogruity of the serpent Lamia is also seen in her voice which is like "bubbling honey" (65). The form that Lamia is in strongly suggest evil, but she is a totally benign and pathetic creature. Considering the Biblical symbolism, ~~at~~ ^{at} Keats is introducing the embodiment of the corrupting female in a sympathetic and ambiguous ~~way~~ ^{way}, and this will be developed through the rest of his poem. The only ~~evil~~ ^{evil} Lamia will show comes late in the poem and for the entirety of the poem she is a fearful and pathetic creature.

Lamia is ~~in~~ in touch with the Gods through dreams, and her relation of her premonition in a dream that Hermes would be coming starts off the dialogue between the two. Her First speech to him ~~ix~~ is another glimpse of the Gods, continuing the dream and