

Original Paper

A Study of Spatial Writing in John Keats's *Lamia*

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Received: February 4, 2023 Accepted: February 15, 2023 Online Published: February 24, 2023
doi:10.22158/sll.v7n1p91 URL: <http://dx.doi.org/10.22158/sll.v7n1p91>

Abstract

The 19th English romantic poet John Keats constructed a large number of spaces to assist the narrative process in his narrative poem Lamia. If we re-analyze this poem from a spatial perspective, we will find that the poet is using spatial changes to promote the development of the storyline, and reflect the protagonist's mental journey from the subtle changes of the scene. This essay aims to explore the special significance of its spatial construction and its role in promoting the development of narrative, and analyze the power discourse contained in the poem.

Keywords

John Keats, space, Lamia, power discourse

1. Introduction

As a representative of the English Romantic poets, John Keats left many brilliant poems for posterity during his short life. As a poet who spent his life thinking about profound topics such as power, politics, gender, and class, so many experts and scholars at home and abroad have conducted in-depth analysis of the ideological connotations in his poetry. But it is worth noting that the poet also depicts many vivid spatial scenes with delicate brushstrokes, such as his famous narrative *The Eve of St. Agnes* and "To My Brother George". However, there are few studies on the spatial nature of Keats's poetry, including the studies like "Narrative of 'Space' in John Keats's Poetry—Re-reading *The Eve of St. Agnes*" (Tong, 2019) with the focus on its space exploration, the Chinese doctoral dissertation focusing on the construction of John Keats's Identity involving certain aspects of John Keats's writing of spatiality in *Lamia* (Cui, 2019, pp. 141-145), and the rest relative studies have mentioned odds and ends of certain

aspects of the place and space.

Lamia is Keats's adaption from Greek mythology, which was widely acclaimed after its publication. This narrative displays the story of Lamia, a serpent falling in love with Scholar Lycius after helping Hermes the god find his beloved goddess, and on that specific wedding day the philosopher Apollonius uncovered her human disguise, denouncing her as a snake, and eventually Lamia screamed and vanished, and Lycius, who had not anticipated the truth of his master's assertion, died sadly eventually. The image of courting Lamia is very different from that of brutality illustrated in hunting children in the original mythology, which shows that this narrative conveys more of the poet's deep thinking rather than a simple recreation based on Greek mythology.

At present, the pertinent research mainly focuses on the change of Greek mythology (Lu, 2017, pp. 39-40), snake worship and African culture (Di, 2004, pp. 106-109), the similarities and differences between Lamia and Chinese folk story *The Legend of the White Snake* (Lai, 2019, pp. 99-102), the image analysis of snakes, and the analysis of the intention of some plants in this poem (Yin, 2017, pp. 20-22).

However, it cannot be ignored that Keats adopted a large number of spatial descriptions in the construction of overall story of *Lamia*, laying a detailed foundation for the development of its content. He poured a large amount of ink in portraying the natural landscape and the details of humanistic architecture, so that it can be vividly displayed in front of readers. The most ingenious thing is that in the process of synchronous development of the story, the scene is also constantly changing. Therefore, this paper aims to explore the relationship between the process of the hero and heroine's meeting, acquaintance, love and death and the spatial transformation of the story background from the initial lush forest to the magnificent palace, providing readers with a new perspective.

2. The Analysis of Space Narrative in Keats's *Lamia*

2.1 The Construction Significance of Natural Space Narrative

Keats adopts certain unforgettable images to depict natural spaces in detail, ranging from mountains, plants, flowers to dew and bushes. With the delicate brushstroke, he successfully outlines beautiful natural spaces, but these descriptions are not just to depict scenery and rich layers. As Henri Lefebvre points out in *The Production of Space* that the appearance of space is always filled with some kind of relative and changing knowledge—a mixture of knowledge and ideology. That is to say, in comparison with the construction style of 19th century and the first half of 20th century, space has always been regarded as static and rigid, but in Lefebvre's view, the space is worth re-reading and constructing. According to his view, the spatial representations exert their actual influence for they intervene and modify the spatial fabric through conveying effective knowledge and ideology (Lefebvre, 1991). Therefore, writers aim to convey their ideas through different forms of space in their vivid depiction. At the beginning of the psalm, Keats sketches a vast space with meticulous brushstrokes. With lush

woods, lush meadows and majestic mountains as backdrops, he highlights the quiet beauty of the environment, in which the gods live, and portrays Hermes's prominence on the side, laying the groundwork for his desperate pursuit of his beloved. Through the lyrics like "From vale to vale, from wood to wood, he flew" (Keats, 1820, p. 182), Keats shows Hermes the hardships of his pursuit for the goddess by describing the changes in space, thus showing Hermes's steadfastness in trying to find his beloved.

Hermes starts "from high Olympus" and passes through the "aforest on the shores of Crete", and if the space here begins with his "golden throne" (Keats, 1820, p. 181) and ends with the "brake" (Keats, 1820, p. 182) where Lamia lives, we will find that such a journey of Hermes's pursuit for love is not only the beginning of the story and the turning point in view of narrative, but also the connection between lines and points in space. And the existence of this linear space does not only aim to shift the reader's perspective from the environment in which the gods live to the brush in which Lamia appears, but also to highlight Hermes's pursuit for his ideal lady.

In this linear space, John Keats stacked many natural images such as valley, woods, flowers, river etc. and these images contribute to a colorful visual experience for the entire courtship journey, making the atmosphere of the entire space very relaxing and romantic. But in such a beautiful scenery, there is a Hermes who is "full of painful jealousy" because he cannot find the "sweet nymph" (Keats, 1820, p. 182), and the psychology of Hermes, as the protagonist of this space, is incompatible with in such a beautiful scene.

However, a closer look reveals that the poet's narrative here is actually very meaningful. If we explore the "wide-angle telescopic" from the psychological perspective, we can find out it refers that people's psychological needs are like cameras with a wide-angle mode and a telescope lens, but when the telescope lens are aimed at an object, the object will become larger as the foreground, and other objects will be transformed into a blurred background. At this time, other needs to become unimportant. Only when the object we pay attention to, namely the need of the attention, is satisfied, people's needs will turn back to the normal track. And for the chase of true love Hermes, the target he locks is his beloved woman, and at this time he completely ignores the long journey to bring him the rush of labor, and does not appreciate the beautiful scenery in the space. Because all he has in his mind are the woman he loves, and everything else seems unimportant. So Keats lengthens the space here and constructs a long courtship journey with the mountains and rivers passing by Hermes, which highlights his determination to find true love and pursue the goddess from the side.

And when Hermes is struggling to find his pursued girl without fruits, he only sees "a palpitating snake", which is nobody else but Lamia, "in a dusky brake" (Keats, 1820, p. 182). Hermes descends from the vast sky to wide grassy meadows, only to find Lamia's presence in the narrow, dark thickets. At this point, the scene changes from panoramic to close-up, and the camera moves from the far to the close, finally focusing on the small bush where Lamia lives. Under the dim background, we can see her

bright colors and her silver moon-like body. The seemingly contradictory setting, on the contrary, further highlights Lamia's beauty and charm, but the dark space here also casts a different meaning, which deserves detailed elaboration.

In interior design or fashion, bright colors and colorless tones make it more brilliant, so here the dim shrubbery makes glittering Lamia shine, "She was a gordian shape of dazzling hue,/Vermilion-spotted, golden, green, and blue" (Keats, 1820, p. 182). Simultaneously, the space depicted here and Lamia forms a sharp contrast of brightness and darkness, so that the original Ana scene illustrates that Lamia is more demagogic. Moreover, in the relationship between color and space in oil painting, it is pointed out that against black background, the brighter the color is shown, the more progressive sense it brings. Therefore, the shining Lamia in the dark cluster is more prominent and three-dimensional, so Hermes has to put his visual focus on Lamia. Lamia, who is in a low position geographically, becomes a stronger player in the psychological game between the two sides due to the double prominence of bright colors in the dark space. Therefore, in such a unique space of Lamia, the dark background constantly amplifies the charm and beauty of Lamia itself, so that Hermes cannot help accepting the exchange with Lamia when she gradually approaches her field, and aiding Lamia to regain body of a female.

In description of this space, we can find out even if Hermes and Lamia are in a cooperative relationship throughout the whole storyline, they are high versus low in terms of spatial position. Even though Hermes needed Lamia's aid to find out his beloved goddess, he still maintains a posture of condescension towards Lamia. In this spatial relationship, it is not difficult to see the contempt of theocracy for demon power. In ancient Greek mythology, adapted from poetry, the formation of monster is an image, which was gradually born from the consciousness of hatred and contempt for aliens in ancient Greeks. Therefore, in ancient Greek mythology, the appearance of monsters is mostly ugly and weird, which is also an expression of the self-centered superiority of the ancient Greeks. In this poem, even though Hermes and Lamia cooperate in conditional exchange, Hermes's psychological rejection of Lamia's instinctive as a god is also reflected in the spatial position.

Thus, we can see Keats's ingenuity in constructing the space, and Hermes's leaving from "golden throne" and enduring the hardship to "a dusky brake" (Keats, 1820, p. 182), which shows the continuous transformation of space is not only to enrich the reading level, but also to let us see Hermes's determination and firmness in pursuing the goddess. And the background of the conversation between the two in Lamia's space is more intriguing. Lamia, who is still shining in the dark, fills the confined and tight space with her own beauty, and this invisible demagoguery makes Hermes defeated, and unknowingly achieves cooperation with Lamia and fulfills Lamia's wishes. It can be seen that every natural space constructed by Keats, ranging from the existence of each image to the use of color, is meticulous and precise, rendering a strong atmosphere and also hinting at the psychology of the characters.

2.2 *The Constructive Significance of Architectural Space*

In fact, the humanistic architecture that appears in the poem is mainly concentrated at the end of 1st part and the middle section of 2nd part. After careful reading, we will find that the emergence of humanistic architecture is a major turning point throughout the whole poem, that is, in the space full of humanistic architecture, the storyline enters a new chapter—Lamia and Lycius fall in love and meet to return to Lamia's space forever together. But it is worth noting that the human architecture that appears in 1st part of the narrative is the architecture that actually exists in the real world depicted by Keats, such as “palaces”, “temples”, “towers” (Keats, 1820, p. 190) etc., while 2nd part mainly describes the space that Lamia created by herself with magic, like a small hut for two people and a hall where weddings are held. Therefore, we can divide the humanistic architectural space into two categories for studying: one is the real architecture that already exists in the world, and the other the architecture created subjectively by Lamia herself.

The 1st part goes for the real architectural space. When Lamia and Lycius fall in love, and Lamia takes Lycius away from the city where he lives, their journey evolves into a linear space, where palaces and temples as well as towers, which are set on both sides of the line. Gaston Bachelard in *The Poetics of Space* elaborates that “what the phenomenology of poetic imagination does when studying imagination is to seek out the origin value of various poetic images” (Bachelard, 1994). That is to say, to thoroughly interpret poetry, it is necessary to deeply explore the specific things and spiritual connotations represented by the components of space. Therefore, according to two characteristics of “arch'd” and “colonnade” (Keats, 1820, p. 190) mentioned in the original text, it is speculated that neoclassical architecture is depicted in the poem. And such buildings are usually bulky, rigorous proportions, closed and heavy, while being gray and melancholic are in tone and domineering.

Edmund Burke, an important representative of British empiricist aesthetics, also wrote in his monograph *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful* that the perceptual qualities of the objects forming the sense of the sublime are bulk, obscurity or ambiguity, magnificence etc. (Peng, 2004, pp. 289-295). The solemn buildings in the dark night described here are fully in line with Burke's setting for the formation of the sense of the sublime, that is, they are characterized by majesty and grandeur, but also have a dim backdrop. At the same time, Burke also mentions that “anything suitable for generating nervous tension must produce emotions similar to horror. Thus must be the origin of the sublime” (Burke, 2015). It can be seen that the tall buildings that are obscure in the dark, are the sublime images that bring people a sense of fear in the space here, and cast a thick shadow on the space at this time, making people daunted. Therefore, it can be speculated that there is a dull and huge building next to the route at where the two are running, and watching the two escaping from here with a sense of tense and depressing when staring at it. It should be noted that the oppression of space here is not for Lamia, but for this meticulous Lycius who originally believed in philosophy. For Lycius, the space in which he lived became frightened during the night of his love with

Lamia, so here he tried to escape without looking back and developed fear, which also implied the transformation of Lycius's heart, also he chose to move away from the space of his life and returned to the space of Lamia, which represents making his own choice in love and career showing his fidelity to love and determination to stay with Lamia.

At the same time, the large buildings (temples etc.) in the city also suggest the gathering space for people, and the gathering itself tend to produce the public opinion. According to the effects of public opinion, the formation of public opinion is related to the space in which it exists. Within a certain space, the conditions for the generation of public opinion are satisfied when the adjacent density, communication frequency of people, the degree of openness of space and the degree of appeal or temptation of space all reach a certain value. That is to say, when there are people who can communicate with each other and are not easy to be controlled in a certain space and topics of common interest, public opinions are likely to be generated. The space represented by buildings such as "palace" and "temple" in the original text meets the above needs. In other words, the space where they escape stands for the circumstance in which public opinions will be generated, and their love does not conform to the values of people at that time, so the road they choose is bound to accept the scrutiny of the masses and encounter ethical obstacles, so the overall atmosphere of the space is narrow and heavy.

As a 19th century romantic poet, Keats lived in a time when rationalism prevailed, but Keats did the opposite, longing to liberate from reason and return to sensibility (Cui, 2019, p. 32). Therefore, we can see that many of Keats' representative works have deep thinking around the collision of reason and sensibility, and "Lamia" is no exception in which the poet uses spatial description to convey his inner thoughts over life experience and poetry writing. As mentioned above, the space which Lamia takes Lycius away from his residence to contains the examination of the sensibility of reason. Through the analysis of the imagery, we can understand the palace, temple and tower mentioned in the text conform to the characteristics of neoclassical architecture, which is a product of the neoclassical movement. It is worth noting that neoclassicism aims to revive the art of ancient Greece and Rome, from whose mythology is this poem adapted. As a matter of fact, Keats admires Greek mythology which he considers as the symbol for the liberating human nature. Thus, Keats's poem is composed to convey his worship for the freedom in thoughts and actions.

It is the rationalism that prevails over people at that time, and perspective of those magnificent buildings symbolizes the observance of sensibility and the search for freedom as Lycius returns to her place with questioning and criticism. Lamia and Lycius were constantly running in their direction in the dark space, not only feeling panicked and apprehensive because of the dim environment, but also being suffocated by the oppression brought by the high and cold building around them, which elaborates the in-depth significance. the message that this young couple struggled to break away from the shackles of the world can be implied when they are set against magnificent building(the symbol of rationalism), illustrating so lower-level and powerless people whose voices of insisting on the supremacy of

sensibility was gradually swallowed by the tide of the times. It is just like the two people who were inconspicuous in front of the great shore building. Thus, sensualism gradually developed in a state of suffocation in face of rationalism. Therefore, the repressed feeling conveyed by the space described by John Keats not only implies the inner fear and tension of the two protagonists, but also conveys the inability of sensibility to make any move under the oppression of rationalism.

The 2nd represented space is created by Lamia in an imaginative way. Lamia is eventually persuaded to hold the secular wedding ceremony in Lycius's hometown in a luxury castle-like wedding chamber out the magic hand of Lamia. under Keats's pen, it goes like this: "she did so, but 'tis doubtful how and whence/Came, and who were her subtle servitors./Between the tree stems, marbled plain at first./Came jasper panels; then, anon, there burst/Forth creeping imagery of slighter trees,/And with the larger wove in small intricacies" (Keats, 1820, p. 195).

We can see that Lamia chose the place that is located in the street inhabited by Lycius's neighbors and friends. The details of the space are worth exploring in-depth "A haunting music, sole perhaps and lone/Supportress of the faery-roof" (Keats, 1820, p. 195) as the typical illustrative writing demonstrates that though banquet hall is richly decorated and resplendent, it lacks the pillars of strength; and the fifty "censers" held high by the tripods, "whose slender feet wide-swerved upon the soft/Wool-woofed carpet" (Keats, 1820, pp. 196-197), the number of which makes the room smoky and the support of the tripods standing slender and oblique at exaggerated angles on the woolen carpet. While the tripod should have been the most stable structure for supporting the backbone of the entire construction, but its twisted angle depicted by Keats aims to highlight this seemingly solid instability out of imagination rather than the reality. Furthermore, the depiction of "Twelve sphered tables, by silk seats in sphered,/High as the level of a man's breast rear'd" (Keats, 1820, p. 197) is not actually in line with local people's feast decoration and layout, thus resulting in the seemingly lack of reality. However, it is just such deception that clearly gives evidence to the most perfect imagination created by Lamia, which is full of exquisite furniture and ornaments for wedding. We can detect that every detail reveals the lack of stability of this space, false dream, like a castle in the air. The insecurity and instability implied in the space constructed by Lamia himself all reflect Lamia's anxiety and restlessness about the possible arrival of old Apollonius. And such dissonance and contradiction in the self-created space reflects Lamia's uncertainty about her love. That is, Lamia was anxious and uneasy about their demon-human love, which is rejected and refused by surrounding people collectively. And the description of the hesitation of the brave Lamia at such a critical juncture implies the uncertainty of the poet Keats himself about whether he should maintain his pursuit of imagination in the context of the prevalence of rationalism. Although the poet's desire to obtain a poetic title was out of the reach, but under such a strong personal desire, he does not abandon his firm belief, that is, he tightly adheres to romanticism. Therefore, such a contradictory embodiment of Keats's doubts and insistence on his own identity goes throughout his life.

The two spaces that then diverge into one, which is the inside and outside, are also thought-provoking. In view of the fact that the exterior world has been beautifully furnished and magnificent, Lamia chooses to leave the hall, “she faded at self-will,/And shut the chamber up, close, hush’d and still” (Keats, 1820, p. 195), waiting for the noisy guests. The outside space here contrasts with Lamia’s solitude. The lights in the banquet hall were all created by Lamia herself, an illusion of nothingness, and what filled Lamia’s small space alone at the moment was her true fear and hesitation of the unknown. The brighter the light outside, the more it would shine through the secrets of her heart, and the more helpless and confused she became.

At this moment, the size of the space is not only in sharp contrast to the form, but also in prominent difference in function, and the bright exterior space is expecting for the arrival of guests and the celebration of the wedding; But the small space inside is secretly resistant to visitors, because Lamia is afraid that the secret she reveals to Apollonius will eventually be made public. The outer space embraces the false beauty, and the inner space contains the real fear. Keats uses the strong contrast of space here to highlight the contradiction and entanglements in Lamia’s heart, as well as the fear and resistance to the coming people and things.

John Keats’s choice of imagery and depiction of details in space can be described very exquisitely. Although the poet depicts the existing human architecture of the world in the poem with only a few strokes, “Of some arch’d temple door, or dusky colonnade” (Keats, 1820, p. 190). The majestic space constructed by this neoclassical temple that stands quietly in the dark night has been created. Filled up with a sense of oppression and suffocation, it perfectly shows the tension and fear in Lycius’s inner journey away from the city with Lamia.

Apollonius’s refutation and exposure of Lamia is just as strong as suppression of Romanticism dominated by rationalism during Enlightenment. Keats’s emotional revolt against sensibility and rational discourse on power is also fully manifested in this passage through spatial changes. Eventually, Apollonius tries to awaken Lycius to face up with Lamia’s true identity as a serpent and prevents their love, but Lycius’s stubborn following up with Lamia also represents Keats’s response to power in the age of rationalist supremacy: he will always respect the imagination and obey the guidance of sensibility, that is, “Shut, shut those juggling eyes, thou ruthless man!” (Keats, 1820, p. 199). However, with the sudden disappearance of Lamia, the space that Lamia had conjured up with her magic power also collapsed under the rational gaze represented by Apollonius, all shattered—“Grew hush; the stately music no more breathes;/The myrtle sicken’d in a thousand wreaths./By faint degrees, voice, lute, and pleasure ceased” (Keats, 1820, p. 199).

That represents the imagination space of sensibility, under the aggressiveness of rationalism, finally falls apart and collapses. We can speculate from this in the heart of the poet, Keats, even if the humanistic feelings contained in romanticism can always respect nature and respect imagination, after a strong collision with idealism, it can only end in its own demise.

The wedding hall that had just been palatial was gone, and the space carefully created by the bride Lamia disappeared. The street returned to the previously familiar status and the imaginary space could not last forever, which could not be intact only with rational architecture. Just as Lamia, which represents imagination and sensibility, and had disappeared from Apollonius' vision, Lycius, who was shaken by sensibility, sacrificed in this struggling. However, Apollonius is still independent in the world and the collision of sensibility against reason can only end up with death like a pebble. This is both the poet's unshakable firmness towards rationalism and the embodiment of the insurmountable anxiety that accompanies the poet's life.

The two lovers met each other, fell in love, lingered, and fought fiercely fate, but in the end, they could not escape the tragic end of this relationship in the collapse of imaginary space. And this seems to be the romance of love, which is not bound by ethics, and it is also its misery. The two broke the worldly prejudice carried heavy pressure, and finally chose to stay together, but in the end they could not resist the words of so-called saint. Such a love full of regrets is also very similar to the portrayal of Keats's short and brilliant life.

The poet's personal creation of Lamia not only depicts a variety of exquisite and dexterous ornaments, renders a graceful and luxurious scene, providing readers with a perspective of color beauty, but at the same time, it conceals mystery in every detail, suggesting that their love is as wonderful as the outer space. Furthermore, it demonstrates the shake and smoky golden splendor is like a fairyland, but it is also a dream. The contrast between the size, brightness and function of the interior and exterior space also constantly highlights Lamia's inner anxiety and tension, and such an ingenious setting can make readers marvel.

3. Significance of John Keats's Writing of Space

John Keats uses a large number of spatial descriptions and scenes to transform into poetic narratives to establish a clear framework, making the overall context of the poem clear, smooth and natural, and the extension and connection of space also subtly hints at the narrative development, while adding many details rich in pictures and worth exploring. After careful analyzing and studying, we will find that the spatial transformation of the poem as a whole is from the display of static space to the stacking of dynamic space, and the story plot gradually reaches a climax with the continuous change of space and the increase of the number of interactions between the protagonist and the space.

That is to say, the natural space mentioned above and the "real" architectural space in the human space is more like a background board for the development of the story when the protagonist appears, provides space for communication and action between the protagonists, renders the atmosphere with the overall construction of the environment, and hints at the direction of the plot, but the interaction with the protagonists is not strong and the external connection is not large, which can be regarded as a static space. The space created by Lamia, which is branched out in the subsequent architectural space,

has the strong interaction and connection with the protagonist Lamia and the guests in the poem, and the space and characters at this time seem to be integrated and inseparable, which can be regarded as a dynamic space. At this time we can see that John Keats uses ingenious techniques to closely link the transformation of space with the development of narrative, that is, the transformation of static space to dynamic space as the communication between characters and space becomes more frequent, the rhythm of the narrative gradually accelerates, and finally pushes to a climax.

In fact, the relationship between the transformation of space and narrative is not only limited to the storyline, but also related to the story structure. If we divide the poem according to the plot of the story, we can classify it as the beginning of the story—the appearance of Hermes, the turning point of the story—the meeting between Hermes and Lamia and the climax of the story—the confrontation between Apollonius and Lamia. Based on the narrative structure of three points and two lines, we will find John Keats' arrangement of the entire poem's space is also transformed according to this structure. The so-called linear space is elongated with the actions of the characters, and has a clear starting and ending point. The so-called point space, that is, the characters carry out activities within a certain range, and the places and scenery in this space are fixed.

Therefore, we can find that Hermes's journey of love belongs to the mode of linear space, and its ending point lies where Lamia and Hermes trade; the escape of Lamia and Lycius from the city has been conducted within a linear space, and the wedding scene of the two at the end comes to the climax of the story in the dotted space. The poet does so closely relation to the arrangement of the entire poetry space and narrative, and the development of the story moving progressively between the spatial transformations makes the reader's overall experience flows out naturally throughout the whole narrative. And if we dig into the contents closely, we will find that the overall direction of the poem can also be delicately pointed out by Keats with a short verse indicating that the previous space has ended. For example, when Lamia transforms herself into a beautiful maiden, she switches space with the phrase "Crete's forests heard no more" (Keats, 1820, p. 185), thus opening the story of Lamia and Lycius.

At the same time, the "door", as an image that plays an important role in space arrangement, appears in many places in this poem, and the intentional division of space is also a kind of starting and turning of the narrative. John Keats first allows Lycius to cross the "city gate" (Keats, 1820, p. 190), and then brings him to a door with a silver lamp to officially start living with Lamia, announcing that Lycius says goodbye to his space and at the same time bids farewell to Lycius's persistence and belief as a scholar. The two followed the porch into the space opened up by "lofty portal door" (Keats, 1820, p. 191), that is, the narrative space turning back from the city to the space of Lamia itself, a new scene begins.

Although Lamia took Lycius away from the city, she did not take him back to the forest where she lived, but conjured up a room to live with him, and the difference between this and the static space (brake) at

the beginning is also the starting point for the characters to begin to connect with space, that is, the beginning of the formation of dynamic space, and this connection also reflects Lamia's mental journey. Gaston Bachelard has conducted place analysis and prototype analysis of spatial imagery such as home, house from the perspective of phenomenology and psychology. Bachelard believes that the house, the attic, the cellar, the corner etc., are all archetypal images of a series of spatial aspects, all of which have a certain sense of privacy, interior and exterior, and roundness (Long, 2015, pp. 74-75). That is, at this time, Lamia separated the forest from herself, and used the house to achieve the sense of inside and outside, and at this time Lamia was no longer the long snake curled up in the bushes alone, but a happy person with love and dependence, that is, a sense of roundness.

The change of space belonging to Lamia, that is, from a vast forest to a small hut, implies a change in Lamia's mind, from the original loneliness and helplessness, to the later joy, happiness, sweet intoxication, which Keats conveys to the reader through the transformation of space. And the follow-up from the love of the hut to the exquisite wedding hall also led to the development of the plot of the two from love to marriage, and Keats at this time also constantly opens a new chapter in the story through the transformation of the description space. The whole poem is transformed from static space to dynamic space, and the overall outline of the space is depicted in detail, and each layer of space contains its own unique meaning, that is, it implies the direction of the story or the complex psychology of the protagonist, which is also the unique point that John Keats can widely acclaim after his bold adaptation of Greek mythology.

4. Conclusion

As a highly regarded adaptation of a poem by John Keats, the thought-provoking contents and ingenious ideas were necessary factors for the success of this poem. Among them, John Keats has come up with a large number of delicate and smooth spatial descriptions for the development of the story, which not only enriches the reader's reading experience, but also renders a unique atmosphere and hints at the progress of the story. From the initial vast and dense forest, to the thatched hut where the two were entangled, and finally to the golden wedding hall, Keats is constantly promoting the story through the change of space, and at the same time, it also adds layers to the poem through the switch between panoramas and close-ups, and reinterprets the poem from a spatial perspective, which has to make us sigh Keats's ghostly work. And his extreme use of space at the end to express his decisive attitude towards the discourse of rational and emotional rights is also thought-provoking, which is one of the noble qualities that have made him famous for the ages.

Acknowledgement

Upon the completion of the thesis, I would like to take this opportunity to express my sincere gratitude to my teacher professor Dan Cui, who has given me important guidance throughout the thesis writing.

Without her ardent devotion and professional guiding, I would have never completed my debut of literature study-Keats's narrative. Besides, she has also given me much advice on research approaches and perspectives, which is of great value to my future academic life.

I would also like to express my gratitude to all the friends and family members who also helped me a lot to finish this meaningful thesis.

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Note(s)

This paper is the periodical research result of Project on "The Anxiety and Transcendence of John Keats's Individual Identity Construction" sponsored by National Social Science Foundation of China

(21FWWB015); of Project on “A Study of the Construction of John Keats’s National Identity” sponsored by the fellowship of China Postdoctoral Science Foundation (No: 2021M700496); of Project on “A Study of English Major Course System Construction with Value Shaping Based on ‘Global Village’ as the Foreign Language Lab” sponsored by Foreign Language Teaching and Research Council, China Association of Higher Education (Grant:21WYJYZD08); of Project on “The Establishment and Practice of Vista Mode of Development and Transformation of English-major Teaching Faculty’s Proficiency under New Arts Prospect” sponsored by Chinese Private Higher Education Association(CANFZG22417); of Project on “The Construction and Practice of Mode of Development and Transformation of Foreign Language Teaching Faculty’s Proficiency in International Studies of Universities under Multiple-Discipline Background” sponsored by Jilin Higher Education Association (No: JGJX2022D316) ; of Project on “A Study on Cultivation Mechanism of Foreign Language High-quality Students Based on Inter-discipline Crossover and Integration Under Value Guiding” sponsored by Jilin Education and Science Leading Office (WT22143).