

Original Paper

Wilde's Inheritance and Transcendence of Keats

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Abstract

This paper aims to analyze the relationship between Wilde and Keats and Wilde's transcendence over Keats in view of writing identification of national identity. Both Keats and Wilde are significant poets in the history of English literature, yet their eras and styles differ considerably. This paper seeks to explore the relationship between the two poets from two key perspectives. First, it examines the influence of Keats on Wilde, particularly the essential themes and elements that Wilde inherited from Keats, as well as how Keats's pursuit of beauty shaped Wilde's aesthetic vision. Second, the paper will delve into how Wilde transcended Keats, including his development of artistic beauty and independence. Both poets share a commitment to aesthetics, using it as a medium to express their respective critiques of society: Keats's opposition to rationalism and Wilde's opposition to consumerism. Wilde's transcendence of Keats is evident not only in his advancement of the pursuit of beauty and artistic autonomy, but also in his transformation of surrealism. Most notably, Wilde's ultimate transcendence lies in his articulation of national identity, a theme that underscores the importance of cultural context in his work.

Keywords

Oscar Wilde, John Keats, inheritance, transcendence, national identity

1. Introduction

Oscar Wilde was a representative of aesthetic literature in the late 19th century and early 20th century. His works were influenced by romantic poetry, and John Keats was one of the outstanding poets of the Romantic period. Although they are a century apart, they are very closely connected. Wilde regards Keats as a pioneer of the “Pre-Raphaelite Brotherhood”, and he agrees with Keats in view of adhering to Keats’s aesthetics.

Currently, numerous domestic and international studies examine the relationship between Wilde and Keats. Michael Seeney’s research traces back to when Oscar Wilde first became acquainted with John Keats. In 1978, the Rosenbach Foundation published a commemorative pamphlet detailing the journey of a Keats letter from Sotheby’s to Philadelphia. The pamphlet featured a reproduction of the 1885 Sotheby’s sale cover and included helpful notes, facsimiles of the letter purchased by Dr. Rosenbach, Wilde’s sonnet draft, and a photo of the 1920 auction. Additionally, it reproduced a poem manuscript by Christopher Morley about Dr. Rosenbach’s purchase and Rosenbach’s letter in response. An anonymous note by the compiler reminded readers of a final link between Wilde and Keats (Michael Seeney, 2019, p. 73). Iain Ross’s research suggests that Wilde imitated Keats, particularly in “Charmides” (1878-1879), which is Wilde’s most ambitious and evident attempt at a Keatsian long narrative poem (Iain Ross, 2008, p. 455). Karl Beckson notes that works like “The Nightingale and the Rose”, depict the sacrifice of the nightingale in the creation of a “work of art”—here, the rose (the nightingale in Romantic literature recalls, in particular, Keats’s “Ode to a Nightingale”, the surrogate for the artist) (Karl Beckson, 1998, p. 27). Chinese scholar Zhao Fan argues that both Wilde and Keats center beauty as the essence of art, and that aesthetic ideals guide their creative processes (Zhao Fan, 1990, p. 88). Further studies delve into themes of national identity with Ann Wierda Rowland revealing Keats’s ambiguous identity as a typical example (Ann Wierda Rowland, 2016, p. 113). John M. Matthews’s research explores Wilde’s identity, emphasizing Wilde’s pride in his name and his Irish heritage (John M. Matthews, 2016, p. 51). Similarly, Cui Dan analyzes Keats’s focus on internal English, Scottish, and Irish relationships, as well as Britain’s ties to other European and Eastern colonial nations (Cui Dan, 2019, p. 25). Wu Yiqun posits that Wilde’s first symbolic identity was tied to his name and the national and familial connections it represented (Wu Yiqun, 2018, p. 83).

2. The Influence of Keats on Wilde

2.1 *The Connection Between Two Poets*

The objective facet of the connection between Wilde and Keats stems from a particular auction. When Keats’s love letter was auctioned, Wilde was deeply touched. In Wilde’s mind, Keats’s love letter was undoubtedly the essence of art and the symbol of beauty. In 1978 the Rosenbach Foundation published a pamphlet commemorating the journey of this Keats letter from Sotheby’s to Philadelphia. The cover

reproduced the cover of the 1885 Sotheby's sale and, along with helpful notes, the pamphlet contained reproductions of the letter bought by Dr. Rosenbach, the draft of Wilde's sonnet, and a photograph of the 1920 auction also included a reproduction of the manuscript of a poem by Christopher Morley about Dr. Rosenbach's purchase and Dr. Rosenbach's letter in response. A note by the—anonymous—compiler of the pamphlet reminds us of a final link between Wilde and Keats. (Michael Seeney, 2019, p. 73). It is a fortuitous connection that brings the two together.

Subjective reasons are also included to present how Oscar Wilde's and Keats's thoughts are interlinked. They all regard beauty as the central topic of art, and when they started to compose works, beauty always enjoyed an advantage. Here are some examples of romantic encounters and harmonious relationships: the first meeting of Endymion and Cynthia, the initial encounter of Salome and John, the happiness of Isabella and Lorenzo, and the harmony of the Windermere couple (Zhao Fan, 1990, p. 88). "Charmides" (1878-1879) is Wilde's most ambitious and evident attempt at a Keatsian long narrative poem (Iain Ross, 2008, p. 455).

Keats's aesthetic thoughts can be seen in "Ode on a Grecian Urn", in which he advocates "beauty is truth, and the truth is beauty". The existence of the ancient urn as an instrument is empty and has no practical significance, it harbors the essence of ancient Greece's pure land, a Utopian vision deeply rooted in classical philosophy and mythology (Jiang Peijun, 2008, p. 43). The ancient urn is an eternal symbol. And it also praises the eternal beauty of ancient Greek art. Similarly, in "Ode to Nightingale", in a moment of poetic reverie, the poet hears the melodious and enchanting song of the nightingale, which captivates them to the point of being lost in a trance, as if in a dreamlike state. The nightingale, of course, cannot forever perch on the same branch, ceaselessly singing to the poet. Birds are always meant to fly free. The nightingale had already flown away before the poem's continuous progressing. However, in the poet's illusion and the reader's artistic association, the nightingale's short singing has gained eternal value throughout history. (Zhao Fan, 1990, p. 87). The singing of the nightingale also functions as an eternal symbol. This is Keats's unremitting pursuit of the imaginary beautiful world and the ideal of restoring the ideal world to the real world. Keats once said, "Beautiful things are eternal joy" in his *Endymion*. Keats's poetry is not only a tribute to beauty, but also a reflection of his aesthetic thoughts. Through poetry, he conveys the relationship between beautiful nature, imagination, and creativity, as well as the short-term beauty and short-lived life. The praise of beauty is the eternal pursuit of Keats's poetry. His poetry becomes the embodiment of beauty, and he possesses a unique understanding and pursuit of beauty.

Likely, Wilde believes that art is higher than life. It is life that imitates art, not the art that imitates life. Beauty has eternal value and is not bound by morality. Wilde has a famous saying that life is short and art is eternal. In *The Picture of Dorian Gray*, he shows that life is an imitation of art, if human destroys art, then human life does not exist. In effect, art "recreates" vitality, like a kind of magic medicine—or,

as Wilde termed it, like an “immoral” science. By the end of the novel, this substitutive economy is exposed as a fantasy, and what might have seemed to be the stains of sin are revealed to be the inescapable marks of old age (Suzanne Raitt, 2017, p. 165). Consequently, Wilde proposed that “all art is immoral” and believed that the main role of art was not to convey a certain moral message, but to pursue enjoying “beauty” (Wu Guihui, 2011, p. 62). *Salome* is one of Wilde’s most famous masterpieces. In “*Salome*”, what Wilde wants to show is not about the tragedy of love, not just the meaning of love and death, but an uncontrollable impulse for beauty, a close combination of beauty and life and death. In Wilde’s thought, love, death, and beauty are closely combined. The young and affectionate Syrian officer fell in love with Salome after seeing her a few more times. What he loved was undoubtedly the beauty of Salome’s body. He committed suicide because he couldn’t tolerate Salome’s infatuation with John. King Herod loved Salome and what he loved was also the physical beauty of Salome.

2.2 Keats’s Mythical Nightingale in Wilde’s Poetry

Keats’s poetry frequently praises the beauty of nature and the purity of human emotions, a sentiment that is equally prevalent in Wilde’s works. In “Ode to a Nightingale”, Keats elevates the nightingale to a symbol of transcendent beauty, its song lifting the poet beyond the mundane into an idealized, timeless realm. This theme reflects Keats’s deep yearning for an existence beyond temporal constraints, where beauty has become a symbol of eternal hope. Wilde, influenced by Keats, similarly elevates the nightingale in “The Nightingale and the Rose”, for example, depicts the sacrifice of the nightingale in the creation of a “work of art”—here, the rose (the nightingale in Romantic literature recalls, in particular, Keats’s “Ode to a Nightingale”, the surrogate for the artist) (Karl Beckson, 1998, p. 27). The nightingale embodies self-sacrificial love, pouring its life into a rose, which is a devotion that symbolizes unwavering. This act of sacrifice not only represents the pursuit of love, but also encapsulates a relentless quest for romantic beauty. This is intertwined with Wilde’s view of love and death in *Salome*. The nightingale thus serves as an enduring symbol of romantic artistry, encapsulating Wilde’s belief in beauty as an existential ideal.

Both Keats and Wilde grapple with themes of mortality and the eternal. In “Ode on a Grecian Urn” and “To Autumn”, Keats reflects on the tension between ephemeral beauty and enduring life. Wilde similarly explores these concepts in *Salome* and “The Nightingale and the Rose”, using art to transcend the limits of mortality. Keats’s use of classical myths, as in *Endymion* and *Lamia*, celebrates Greek artistic heritage, a tradition Wilde continues in “The Sphinx”, where myth becomes a vehicle to explore the nature of beauty. “Keats regarded poetry as his highest pursuit, he never underestimated other artistic forms, such as music, painting, and sculpture, because he knew they could bring more forceful artistic effect to the audience. In Keats’s aesthetic ideology, artistic beauty is the most supreme beauty form” (Sun Huicong, 2012, p. 17).

Wilde, likewise, is a fervent advocate of art's aesthetic virtues. In *The Picture of Dorian Gray*, his appreciation for Keats is evident in the rich imagery and deliberate use of color, exploring the contrast between youthful beauty and the inevitability of decay—a theme resonant with Keats's urn as a symbol of timeless beauty. Wilde's works, including "Lady Windermere's Fan", celebrate the ephemeral yet profound aspects of human existence, portraying love as intertwined with fleeting yet sublime beauty. Across his oeuvre, Wilde treats beauty not merely as an aesthetic pursuit but as a vital force that shapes human experience and meaning.

2.3 National Identity

Keats lived during a period of political upheaval and social change, yet his works seldom directly address political themes. Nonetheless, his literary creations and thought processes were deeply shaped by British culture and history. Keats's poetry primarily focuses on personal emotions, the beauty of nature, and the pursuit of ideals and eternal values—hallmarks of Romantic literature, which played a significant role in shaping contemporary British society. In this regard, while Keats never overtly expressed views on national identity, his works and the cultural context in which he operated suggest a deep connection to British culture. For example, in the narrative poem *Isabella*, Keats explores complex anxieties related to identity—encompassing gender, individuality, and national identity—through the tragic love story of Isabella and Lorenzo. His ambivalence toward the opposite sex, as he navigates the tension between spiritual love and carnal desire, further reflects his anxieties surrounding gender identity. The yearning to match or surpass the achievements of his formidable predecessors and contemporaries plunges the poet into the anxiety of influence, indicative of individual identity anxiety. The rapid advancement of capitalism eroded the quintessence of "Englishness" within the British Empire, while the expansion of Eastern colonialism threatened and even weakened British national power, engendering in the poet a sense of national identity anxiety (Cui Dan, 2019).

Wilde, deeply influenced by Keats, can be viewed as a continuation of the British Romantic tradition in his aesthetic thoughts. Born in Ireland, Wilde spent his formative years there before pursuing studies at Oxford University in England, at the age of twenty. During this period, Ireland was under British colonial rule, and its complex cultural identity significantly shaped Wilde's work. On one hand, he demonstrated a deep interest in, and scholarly engagement with, Ireland's traditional culture and folklore; on the other, he offered a keen and critical perspective on British culture and society. Wilde's works often explore Irish history, culture, and social issues, using literature as a medium to reflect on and express his contemplation of Irish identity. At the same time, his writings engage with the intricate relationship between Ireland and England, as well as Ireland's role in a broader, globalized context. Building on Keats's poetic focus on personal emotion and the beauty of nature, Wilde's perspective moves beyond narrow nationalist concerns. Instead, he highlights individual aspirations that challenge traditional moral and societal constraints. In this way, he subtly expands and softens the rigid

boundaries of national identity.

3. Wilde's Transcendence over Keats

Wilde not only inherits but also transcended Keats, which is reflected in the following aspects. First of all, in the aspect of resistance, Keats adopts aesthetics to resist rationalism, and Wilde exploits aesthetics to resist consumerism. Secondly, Wilde redefines aesthetics by advocating the independence of art and advocating the existence of art for itself. Thirdly, Wilde transcends Keats in terms of surrealism and revealed the absurdity of society. The most important issue is that Wilde transcends Keats in his deification of national identity. Wilde emphasizes his Irish identity and refuses to give in to British colonial rule. It's because Wilde insists on his Irish national identity, his works reflect a stronger social critical force and thus affirm the national consciousness.

3.1 *The Transcendence of Resistance*

John Keats lived in late 18th to early 19th century Britain, a period that coincided with the Industrial Revolution. During this period, Britain spearheaded industrialization, but this advancement came at the expense of the natural environment and the displacement of spiritual and cultural landscapes. Keats, deeply disturbed by the oppressive forces of industrialization and the destruction of nature, developed an intensified yearning for the natural world, seeking spiritual solace in its beauty. Simultaneously, while rationalism was gaining prominence, the Romantic literary movement was also emerging. Keats's work, characterized by its vivid use of color and emotion, stood in opposition to rationalism and emphasized a pursuit of beauty and a deep reverence for nature. His poetry, grounded in sensory experiences and the power of imagination, conveyed an anti-rationalist stance, as exemplified in "Ode to a Nightingale" and "Ode on a Grecian Urn", both of which celebrate the natural and irrational realms. Keats believes that profound truths are revealed through sensory experience, and that beauty, as apprehended by the imagination, constitutes truth. Furthermore, his work reflects the period's growing skepticism and introspection regarding the dominance of rationalism. Through his poetry, Keats expressed dissatisfaction with rigid rationality, instead highlighting the importance of emotion, imagination, and the inner world.

Oscar Wilde lived during the Victorian era in the 19th century, a period marked by the rapid advancements of the Industrial Revolution in Britain. Society experienced profound upheaval, and the national psyche became distorted by the influence of machinery and the pursuit of wealth. Profit-seeking became the dominant trend, as capitalist monetary relationships permeated all aspects of life, leading to the degradation of the original nobility associated with various professions. Individuals were reduced to mere servants of money. It was an era that dismissed romantic ideals, as society embraced industrialization and the rise of consumer culture.

Wilde fiercely opposed consumerism, believing that it fostered an excessive preoccupation with materialism, at the expense of spiritual and intrinsic values. Through his advocacy of aestheticism, he sharply criticized the vulgarity of this materialistic society, expressing profound disdain for the hypocrisy and pretensions of the British upper class. Wilde maintained that beauty transcended all else and that art held a superior position to life itself. He emphasized the independence and purity of art, rejecting its commercialization and utilitarian purposes. His views can be seen as a protest against the prevailing worship of wealth, the vulgarization and commodification of artistic works in the literary and artistic spheres, as well as a rebellion against the entrenched hypocrisy and false piety of society. Through his works and actions, Wilde advocates for the pursuit of true beauty and art, unsawed by the pressures of consumerism. His perspectives are forward-thinking and critically engaged with his time, exerting a notable influence on later anti-consumerist movements.

3.2 *The Transcendence of Beauty*

Wilde's idea of revitalizing Keats's "pure beauty" mostly stays at the theoretical level, and the deep structure of the image of the beauty in his works is very different from that of Keats. The image of beauty in Keats's works is mainly manifested in the pursuit and integration of beauty, as well as the tragedy and sublimation of beauty. The image of beauty in Wilde's works is mainly manifested in the rejection and destruction of beauty, as well as comedy and demeaning of beauty. (Zhao Fan, 1990, pp. 86-87).

Wilde has made an immeasurable contribution to artistic freedom and independence. He advocates the liberation of beauty and art from the shackles of utilitarianism and morality, emphasizing subjective emotions and personality, making art independent and making art more vital. Furthermore, he explored beauty, satirized hypocrisy, challenged the moral and ideological system at that time, satirized the stubborn school, showed his sober cognition, and revealed his aesthetic spirit. Wilde's aesthetic point of view emphasizes the freedom, utilitarianism, and emotion of art. Wilde believes that since art is an independent and self-made thing, the important thing is not its content closely related to life, but its form (Zhong Yanping, 2011, p. 62). Wilde expounded on the concept of "art for art's sake", which is a central tenet of aestheticism. This theory posits that art is supposed to be created for its intrinsic value and beauty, rather than for any utilitarian purpose or moral message. Wilde's advocacy for this perspective underscores his belief in the autonomy and purity of artistic expression, free from the constraints of societal expectations or practical considerations. By championing this philosophy, Wilde sought to elevate art to a realm where its primary function is to inspire and delight, rather than to serve as a vehicle for instruction or propaganda. This approach reflects a profound dedication to the pursuit of beauty and the celebration of artistic excellence for its own sake. This is a great transcendence of him, which was not only born out of romanticism, but also inspired later symbolism. Art, in Wilde's view, exists solely to reflect itself; it possesses an autonomous existence, oriented purely toward the

pursuit of beauty. This aesthetic philosophy is most powerfully articulated in his novel *The Picture of Dorian Gray*, wherein Wilde offers a systematic exploration of the doctrine of “art for art’s sake”. Through the character of Dorian Gray, Wilde constructs a narrative that cloaks the harshness of reality in an alluring veneer of beauty, thereby embodying his aesthetic ideals. Dorian, while maintaining eternal physical beauty, undergoes profound moral decay, serving as a meditation on the dichotomy between outward beauty and inner corruption. The soul, metaphorically traded for perpetual youth, becomes the price for Dorian’s hedonistic indulgence, with the portrait serving as a silent witness to his moral disintegration. The climactic moment, wherein Dorian attempts to destroy the portrait, only to destroy himself, reveals the tragic consequences of his pursuit: the painting is restored to its original, unblemished state, while Dorian is left old, grotesque, and lifeless. This profound reversal underscores Wilde’s exploration of the autonomy of art, highlighting the disjunction between aesthetic beauty and the moral realities it conceals. The novel thus becomes a critical reflection on the limits and dangers of a purely aesthetic existence divorced from ethical considerations.

3.3 *The Transcendence of Surrealism*

Keats’s surrealist style is rooted in his portrayal of natural beauty and human emotions, where he skillfully merges reality with ideals and the material with the spiritual. His poetry’s veneration of beauty often elevates it beyond reality, creating a distinctively surreal quality. In “Ode to a Nightingale”, Keats uses the nightingale as a symbol of escape, transporting himself from earthly suffering into an idealized natural realm. This blending of symbolism and metaphor lends his work a surreal, yet emotionally resonant, dimension. In “Ode on a Grecian Urn”, the urn transcends its material form to symbolize eternity and the timelessness of art. The poet’s reflections transform its engravings into vivid scenes, where lovers and festive celebrations are eternally captured, evoking a desire to dwell in a timeless world of poetic beauty. Here, time seems suspended, and death becomes not an end but a passage to permanence. Despite these surreal qualities, Keats’s works remain grounded in the genuine expression of nature and human sentiment, avoiding mere distortions of reality. This authentic emotional depth not only enhances the surreal aspects of his poetry but also imbues it with lasting significance.

In contrast, Wilde’s works often embrace surreal distortions of reality. In *The Picture of Dorian Gray*, the protagonist, Dorian Gray, witnesses his portrait gradually reflect his inner corruption and moral decay, while his physical appearance remains eternally youthful and beautiful. This extraordinary premise transcends the boundaries of natural reality, dismantling conventional distinctions between reality and art, as well as between outward appearance and the inner self. Similarly, in *Salome*, despite its biblical basis, Wilde infuses the play with an otherworldly atmosphere through exaggerated depictions of character psychology and behavior. For example, Salome’s obsessive infatuation with the prophet John and her fixation on his severed head exceed ordinary emotional responses, approaching

the heightened emotional states of dreams or hallucinations. Unlike Keats, whose works intertwine beauty with idealism and moral depth, Wilde elevates art's autonomy, valuing aesthetic beauty and emotional expression above moral imperatives. For Wilde, art's purpose lies in the creation of exquisite yet fictional narratives, where "beautiful lies" take precedence over didactic truths.

3.4 The Transcendence of National Identity

In terms of national and racial identity, Keats focuses on the internals of England, between England and Scotland and Ireland, and the relationship between Britain and European countries and Eastern colonial countries represented by France. Keats's ethnic identity is reflected in the interior of England and the relationship between England Scotland and Ireland (Cui Dan, 2019, p. 25). Keats embraced by Americans in these years was an oppositional figure: on one hand, a figure that Americans proudly claimed to have loved longer and better than their English brethren; on the other, a figure associated with an Anglophile critique of American commerce and progress (Ann Wierda Rowland, 2016, p. 113). Keats's appeal to Americans underscores his complex position regarding national identity. While he was celebrated as a distinctly English poet, he did not explicitly assert this identity in his works. Rather than grounding himself in a single national identity, his poetry reflects universal themes that resonate across cultural boundaries. This detachment allowed readers in different countries to interpret his legacy in ways that fit their values and perspectives, highlighting Keats's broader, more inclusive appeal.

Instead, Wilde has embodied a great transcendence in terms of national identity. Wilde was born in Ireland, and he was Irish, while Britain colonized Ireland. Britain's colonization of Ireland is not only reflected in economic and political plundering and oppression, but also adopted a policy of colonial assimilation in culture. The first symbolic identity established by Wilde is his name symbol and the national and family identity he represents. Wilde enthusiastically described the significance of the name to himself in his diary. "I care about my name very much. Every time I write my name, my heart is filled with great joy. This name contains all the legends of Ireland, which seems to give me strength and reality" (Wu Yiqun, 2018, p. 83). And such a language is just as Wilde himself valued his name, and he stressed that he was Irish. Far from being merely educational fables for children, Wilde's fairy tales prove to be an interesting medium for reflecting his Irishness because they both contain elements of traditional Irish folklore and convey republican and anti-imperialist sentiments (John M. Matthews, 2016, p. 51). Wilde was only too happy to dwell on "Anglo-Saxon stupidity" in his lectures and to give nationalist answers to the many reporters who interviewed him about relations between England and Ireland (Liu Nonghong, 2008, p. 16).

Furthermore, Wilde harbored a profound affinity for French culture, which held particular significance for Irish intellectuals during the colonial period. For them, France embodied the ideals of freedom, equality, fraternity, and democracy—values that stood in stark contrast to the oppressive realities of

British colonial rule. France symbolized not only a political and cultural refuge but also an artistic sanctuary. This allure was further intensified by the linguistic dimension: French was perceived as the most authentically Irish language after Irish itself. Under British colonization, English became the dominant language in Ireland, and many Irish viewed it as a source of national shame. For Irish writers, the necessity of using English for literary expression was fraught with a sense of cultural betrayal. As a result, numerous Irish writers sought solace in France, where they could distance themselves from British hegemony and the linguistic constraints that English imposed on Irish identity and thought. Some even adopted French as their medium of literary creation as an act of resistance. *Salome* is the only script written by Wilde with faith. However, it was this work created by Wilde that attracted much scolding in Britain (Liu Jin, 2011, p. 82). Since *Salome* is de-anglicizing, so *Salome* was banned in Britain for his description, Wilde's reaction was provocative. He publicly threatened to move to France, claiming that he could write with the greatest freedom and truth there, not in England. Wilde tried his best to keep himself away from the British identity, claiming that he was not an Englishman, but an Irishman. The declaration emphasized Wilde's resistance to British culture and also reaffirmed his alignment with the intellectual and artistic liberties symbolized by France.

4. Conclusion

The exploration of Oscar Wilde's inheritance and transcendence of John Keats's literary influence provides profound insights into the evolution of generations of literature. By inheriting Keats's pursuit of beauty, Wilde created a unique aesthetic. This complex inheritance is not only reflected in Wilde's poetry and themes but also his criticism of social morality at that time. Collectively, these elements contribute to the unique depth and charm of Wilde. In addition, Wilde's transcendence of Keats is most vividly reflected in his irony. This innovative literary approach not only expanded the thematic and stylistic diversity of late 19th-century British literature, but also opened new avenues for subsequent poets to explore. Furthermore, Wilde's complex relationship with his Irish national identity underscores the significant role of nationality in shaping human understanding, emphasizing the essential impact of cultural and national contexts on literary production. In general, Wilde's works not only enrich the classics of British literature, but also rethink aesthetics and define national identity and cultural criticism at a new level.

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