

**ROMANTIC ELEMENTS IN JOHN KEATS' POEM *ODE  
TO A NIGHTINGALE***

**A THESIS**

**BY**

**NUR ISNI RIZKY**

**Reg. No 71190411010**



**DEPARTMENT OF ENGLISH LITERATURE  
UNDERGRADUATE PROGRAM  
FACULTY OF LITERATURE  
UNIVERSITAS ISLAM SUMATERA UTARA  
MEDAN  
2023**

**ROMANTIC ELEMENTS IN JOHN KEATS' POEM *ODE  
TO A NIGHTINGALE***

**A THESIS**

**BY**

**NUR ISNI RIZKY**

**Reg. No 71190411010**

**SUBMITTED TO  
THE FACULTY OF LITERATURE  
UNIVERSITAS ISLAM SUMATERA UTARA MEDAN  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF SARJANA SASTRA  
IN ENGLISH LITERATURE**

**Supervisor,**

**Dr. M. Manugerren, M.A**

**Dean of the Faculty**

**Head of the Department,**

**Dr. Purwanto Siwi, S.S, M.A**

**Zulfan Sahri, S.S, M.S**

**DEPARTMENT OF ENGLISH LITERATURE  
UNDERGRADUATE PROGRAM  
FACULTY OF LITERATURE  
UNIVERSITAS ISLAM SUMATERA UTARA  
MEDAN  
2023**

## ACKNOWLEDGEMENTS

*Bismillahirrohmanirrohim*

First, the writer would like to thank Allah SWT, the most Gracious and Merciful, who has given me health, time, and opportunity to complete the thesis “Romantic Elements In John Keats’ Poem *Ode To a Nightingale*”. the thesis was written in order to fulfill one of the requirements to obtain a Bachelor’s degree at the Faculty of Letters, Islamic University of North Sumatera Utara (UISU) Medan. While I was studying and in the process of researching and completing this thesis, many hands were involved and a lot of energy was expended.

I, humbly, would like to express my sincere thanks to all of them:

1. Beloved father and mother, **Satria** and **Ubattiah**, for their great sacrifice, wisdom and selfless love.
2. Dean of the Faculty of English Literature, Islamic University of North Sumatera, **Dr. Purwanto Siwi, SS, MA.**
3. My Supervisor, **Dr. M. Manugeran, M.A**, has given me time and support in preparing this research. The value and benefit of his experience, expertise, instruction, advice, encouragement, understanding and friendship is immense.
4. I would also like like to express my sincere gratitude to my beloved youngers siblings, **Ade Rahmayanti, Alpan Syahputra, Arif Syahputra, Intan Cahyani**, who have encouraged me and provided moral support and motivation to complete my studies.

## TABLE OF CONTENTS

<b>APPROVAL</b> .....	<b>i</b>
<b>ACKNOWLEDGEMENTS</b> .....	<b>ii</b>
<b>ABSTRACT</b> .....	<b>iii</b>
<b>TABLE OF CONTENTS</b> .....	<b>iv</b>
<b>CHAPTER I: INTRODUCTION</b> .....	
1.1 Background of the Study .....	3
1.2 Problem of Identification .....	3
1.3 Objective of the Problem .....	4
1.4 Scope of the Study .....	4
1.5 Significance of the Study .....	4
<b>CHAPTER II: LITERATURE REVIEW</b> .....	<b>6</b>
2.1 Poetry .....	6
2.2 Types of Poetry .....	6
2.2.1 Narrative Poetry .....	6
2.2.2 Lyric Poetry .....	6
2.2.3 Dramatic Poetry .....	6
2.2.4 Satirical Poetry .....	7
2.2.5 Romance Poetry .....	7
2.2.6 Elegy .....	7
2.2.7 Hymns .....	7
2.3 The Elements of Romanticism.....	8
2.3.1 Nature .....	9
2.3.2 Supernaturalism .....	10
2.3.3. Contemplation .....	10
2.3.4 Beauty .....	10
2.3.5 Love .....	10
<b>CHAPTER III: RESEARCH METHOD</b> .....	
3.1 Research Design .....	11
3.2 Data Collection .....	12
3.3 Data Analysis .....	12

<b>CHAPTER IV:</b>	<b>ANALYSIS AND FINDING.....</b>	
4.1 Analysis .....		13
4.4.1 The Romantic Elements .....		13
4.4.1 Nature .....		13
4.4.2 Supernaturalism .....		15
4.4.3. Contemplation .....		17
4.4.4 Beauty .....		18
4.4.5 Love .....		20
<b>CHAPTER V:</b>	<b>CONCLUSION AND RECOMMENDATION .....</b>	
5.1 Conclusion .....		22
5.2 Recommendation .....		22
<b>REFERENCES .....</b>		
<b>APPENDIX .....</b>		

## REFERENCES

- Aminuddin. (2020). *Pengantar Apresiasi Karya Sastra*. Bandung: Sinar Baru Algensindo.
- Benin, N. (2019). *Romanticism*. D O I: 10.13140/RG.2.2.26138.59840
- Canli, M. (2019). William Blake's "songs of innocence and experience" as a practice and manifestation of the English romantic movement. *Eurasian Journal of English Language and Literature*, 1(1), pp.15-22.
- Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Singapore: Sage Publication.
- Eldridge, R, T. (2014). *Romanticism: Philosophy and Literature*. Encyclopedia of Aesthetics.<https://works.swarthmore.edu/fac-philosophy/257>.
- Irmawati, N, D. (2014) *International Journal on Studies in English Language and Literature (IJSELL)* Volume 2, Yogyakarta, Indonesia
- Janiswara, N, A and Christinawati. (2012) .The relation between human and nature in john keats' odes: an expressive study. *allusion*. Volume 01 Number 02
- Jena, A. (2022) "Romanticism in Literature." *International Journal of Creative Research Thoughts (IJCRT)* .Volume 10, Issue 5 May 2022 | ISSN: 2320-2882
- Keats, John. (1993). *Selected Poems with Odes, Hyperion and Fall of Hyperion*. New Delhi: Unique publishers
- Lianawati, W.S. (2019). *Menyelami Keindahan Sastra Indonesia* Jakarta: Penerbit Bhuana Ilmu Populer.
- Mohammad, Ali. (2015). *The Critical Analysis of The Poem —Ode to a Nightingale by John Keats through Iser's Theory of the Act of Reading* *International Journal of Science and Research (IJSR)* ISSN (Online): 2319-7064 Index Copernicus Value (2015): 78.96 | Impact Factor (2015): 6.391
- Salavti, P. (2015). Dejection: an ode, a lament over the poet's declining power of imagination. *International Journal of Humanities Social Sciences and Education (IJHSSE)* Volume 2, Issue 5, PP 114-117 ISSN 2349-0373 (Print) & ISSN 2349-0381 (Online).
- Udhayakumar, S. (2021). Kinds of ode: a comparative study. *Shanlax International Journal of English*, vol. 9, no. 2, pp. 43-47. DOI: <https://doi.org/10.34293/english.v9i2.3717>.
- Wati, M, D. (2020). *The Elements of Romanticism in Jane Austen's Sense and Sensibility*. Makasar: Universitas Hasanuddin.

Wellek, Rene, and A. W. (2014). *Teori Kesusastraan*. Jakarta: PT Gramedia Pustaka Utama.

Wicaksono, Andri. (2017). *Pengkajian Frosa Fiksi*. Yogyakarta: Garudhawaca.

Yohanes, S. (2016). *Mengenal 25 Teori Sastra*. Yogyakarta: Penerbit Ombak

## APPENDIX

### A. Biography of the Author

John Keats was born in Moorgate, London, on 31 October 1795, to Thomas and Frances Jennings Keats. There is no clear evidence of his exact birthplace. Although Keats and his family seem to have marked his birthday on 29 October, baptism records give the date as the 31st. He was the eldest of four surviving children; his younger siblings were George (1797–1841), Thomas (1799–1818), and Frances Mary "Fanny" (1803–1889) who eventually married Spanish author Valentín Llanos Gutiérrez. Another son was lost in infancy. His father first worked as a hostler at the stables attached to the Swan and Hoop inn, an establishment he later managed and where the growing family lived for some years. Keats believed that he was born at the inn, a birthplace of humble origins, but there is no evidence to support his belief. The Globe pub now occupies the site (2012), a few yards from the modern-day Moorgate station. He was baptised at St Botolph-without-Bishopsgate and sent to a local dame school as a child

### B. John Keats' Literary Work

1. Ode to Psyche (1819)
2. Ode to Indolence (1819)
3. Ode to Autumn (1819 published 1820)
4. Ode to a Grecian Urn (1819 published 1820)
5. Ode to a Nightingale (1819)
6. Ode on Melancholy (1920)

### C. Summary of the Poem

The speaker praises the nightingale and its song and imagines the life of the nightingale as it flies into the forest. The speaker claims that the nightingale is pure



and untouched by human suffering and misfortunes and expresses how the speaker wished he could fly away with the nightingale to escape the misery of their life. The nightingale, the speaker claims, is immortal, and its songs have been unchanged since biblical times. Compared to the immortal nightingale, human life seems very short.

The speaker accepts death but claims that the nightingale's songs is wasted on him as his life would end soon. Finally, the speaker bids farewell to the nightingale, claiming that even their imagination is not strong enough to trick them into thinking that they could fly away with it. As the nightingale flies away, the speaker wonders whether they truly ever heard the nightingale's song or whether it was all just a dream.

#### **D. Characteristics of the poem**

##### 1 Back to Nature

Elements of Romantic is first and foremost in the form of awareness of the external world. The romantic in the 19th century had inherited from the writers before them, a tendency to appreciate and high spirits in the external worship of love for the revival of this nature increase the strength of their observations. It raises awareness about the human relationship with nature and the value to be gained by the artists and poets of their environment. Therefore, it can lead to awareness of the relationships between nature and human beings and as well got to be gained by artists and poets coming from their environment. All of it will lead to a fresh feeling, sharpen their vision, and it will also cause these authors to find new meaning to the object and things that have been considered normal and meaningless. Not only wonder at the external universe in poetry, but also there are their interpretation of outstanding natural, various, familiar, and flexible.

## 2 Sentimentalism

Sentimentalism refers to emotional disclosure excessive or not in place. In the works literature, emotions such as joy or tenderness, love, human nature will love. In this case sentimentalism refers more to an excessive or inappropriate emotional expression. In a literary work itself, the emotion in the form of preference for softness, romantic love, fondness towards human that everything is more directed to patetis than ethical. With the existence of this, then the romantic sentimentalism more often leads to the attitude of obtrusiveness himself or indicate uncertainty. However, sentimentalism was shown result of a collection of ideas and feelings themes and the patterns are original creativity.

## 3 Longing for The Past

Longing for the past refers to the priority of search the mysteries of the past to a place far away, because the writers at the past have always traveled far. The romantic writers are seen in medieval life and thought, because of the time able to fulfill the longing of all that feels strange, distant, and mysterious. In the middle 19th century. The author of the pre-Romanesque as developed two sentimental tendencies to look back on past debris and wide meadows. Longing for the past is also to encourage them in finding and interpreting old texts, legends, and folk traditions.

## 4. Primitivism

Primitivism is the tendency of things is natural or unnatural is free of rules, the rules and conventions of the cultural complex. The primitivism assume that the feeling in the arts only produce work that is artificial or mere imitation, and entrusted to the spontaneity, free expression of emotions and intuition. Primitivism is more of a tendency towards things that are natural, that is something that is free of reasoning, rules, and conventions of civilized society complex. The primitivism assumes if the

reasoning in the arts just to produce work that is both artificial and more imitation, and entrust it to spontaneity, expression of emotions freely and intuition. It has a close relation to the cult of a primitive and naturally also an idealization of children and childhood. It also can absorb the physical beauty of the beautiful nature. This approach to the objects of nature is capable of creating a delicate sensitivity and intrinsic moral free of analytical reasoning.

#### 5. The Revolutionary Soul and Humanity

Romantic tendencies which flourish in the United Kingdom in the 18<sup>th</sup> century in the form of love will be natural, romantic moodiness, primitivism, sentimentalism, and yearning for past became the primary literature. But the romance continues to grow according to the circumstances of the community. A variety of social events in the United Kingdom, France, and the United States participate adds a romantic literary traits. The existence of the awareness of the perils of industrialization in the United Kingdom and extended to the United States cause widespread humanitarian values will be at the end of that period. Moral sincerity also the coloring of their works that are essentially missed an equation, fraternity, freedom, and life in harmony within the community.

#### 6. Romantic Melancholy

In the part of romantic melancholy, the pre-romantic literature always confuse with such melancholy admiration for nature. It is also more emphasis on melancholy that is bleak and inside. In this case they get peace when visiting places that are quiet and calm. It is relates to ponder the fate of mankind, death, morality suffering and sorrow, that is felt inclined to favor the desire for tranquility and complete sector in remote places. In this case the themes that often appear like

contemplation of things that are gloomy and sad, a symbol of the failure or futility,  
love unhappy and suffering human being part of romantic melancholy.

## Ode to a Nightingale

By John Keats'

My heart aches, and a drowsy numbness pains

My sense, as though of hemlock I had drunk

Or emptied some dull opiate to the drains

One minute past, and Lethe-wards had sunk:

'Tis not through envy of thy happy lot,

But being too happy in thine happiness,

That thou, light-winged Dryad of the trees

In some melodious plot

Of beechen green, and shadows numberless,

Singest of summer in full-throated ease.

O, for a draught of vintage! That hath been

Cool'd a long age in the deep-delved earth,

Tasting of Flora and the country green,

Dance, and Provencal song, and sunburnt mirth!

O for a beaker full of the warm South,

Full of the true, the blusfull Hippocrene,

With beaded bubbles winking at the brim,

And purple-stained mounth;

That I might drink, and leave the world unseen,

And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget

What thou among the leaves hast never known,

The weariness, the fever, and the fret

Here, where men sit and hear each other groan;

Where palsy shakes a few, sad, last gray hairs,

Where youth grows pale, and spectre-thin, and dies;

Where but to think is to be full of sorrow

And leaden-eyed despairs,

Where Beauty cannot keep her lustrous eyes,

Or new Love pine at them beyond to morrow.

Away! Away! For I will fly to thee,

Not charioted by Bacchus and his pards,

But on the viewless wings of Poesy,

Though the dull brain perplexes and retards;

Already with thee! Tender is the night,

And happily the Queen-Moon is on her throne,

Cluster'd around by all her starry fays;

But here there is no light,

Save what from heaven is with the breezes blown

Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,

Nor what soft incense hangs upon the boughs

But, in embalmed darkness, guess each sweet

Wherewith the seasonable month endows

The grass, the thicket, and the fruit-tree wild;

White hawthorn, and the pastoral eglantine;

Fast fading violets cover'd up in leaves;

. And mid-may's eldest child,

The coming musk-rose, full of dewy wine

The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time

I have been half in love with easeful Death,

Call'd him soft names in many a mused rhyme,

To take into the air my quiet breath;

Now more than ever seems it rich to die,

To cease upon the midnight with no pain,

While thou art pouring forth thy soul abroad

In such an ecstasy!

Still wouldst thou sing, and I have ears in vain

To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!

No hungry generations tread thee down;

The voice I hear this passing night was heard

In ancient days by emperor and clown:

Perhaps the self-same song that found a path

Through the sad heart of ruth, when, sick for home,

She stood in tears amid the alien corn;

The same that oft-times hath

Charm'd magic casements, opening on the foam

Of perilous seas, in faery lands forlorn.

Forlorn! The very word is like a bell

To toll me back from thee to my sole self!

Adieu! The fancy cannot cheat so well

As she is fam'd to do, deceiving elf.



Adieu! Adieu! Thy plaintive anthem fades

Past the near meadows, over the still stream,

Up the hills-side; and now 'tis buried deep

In the next valley-glades:

Was it a vision, or a walking dream?

Fled is that music;----- Do I wake or sleep?