

**CHAPTER IV**  
**ANALYSIS OF THE DATA**

This chapter presents the result of the research and describes qualitative in the form of data analysis to answer statement of the problem in chapter 1

**4.1. The Style Of The Poems Based On The Stylistic Analysis**

**4.1.1 When I have Fears that I may cease to be**

1. The poem

Line	Stanza
1	When i have fears that I may cease to be
2	Before my pen has glean'd my teeming brain,
3	Before high pil&grave; d'books, in charact'ry,
4	Hold like rich garners the full-ripen'd grain;
5	When I behold, upon the night's starr'd face,
6	Huge cloudy symbols of a high romance,
7	And feel that I may never live to trace
8	Their shadows, with the magic hand of chance;
9	And when I feel, fair creature of an hour!
10	That I shall never look upon thee more,
11	Never have relish in the faery power
12	Of unreflecting love;--then on the shore
13	Of the wide world I stand alone, and think
14	Till love and fame to nothingness do sink.

2. Stylistics Analysis

Lexical Level

The open class words distributed in the poem of John Keats entitled "When I have Fears that I may cease to be" can be seen in the table below:

<b>Nouns</b>	<b>Main verbs</b>	<b>Adjectives</b>	<b>Adverbs</b>
i	cease	teeming	ripen
pen	glean'd	high	
brain	hold	rich	
grave	starred	huge	
books	feel	cloudy	
grain	feel	high	
night	look	live	
face	relish	magic	
symbols	stand	fair	
romance	think	faery	
trace	sink	unreflecting	
shadows	garners	wide	
hand	behold	alone	
chance		fears	
their			
i			
creature			
power			
love			
shore			
world			
love			
fame			

The nouns in the open class words in the table above can be classified into two categories, that is nouns related to nature and nouns related to humans. The classification of nouns constructing the poem “when i have fears that i may cease to be ” can be seen on the table below:

<b>Nouns related to nature</b>	<b>Nouns related to humans</b>
Pen, books, night, symbols, trace, shore, world, grain, creature	I, brain, grave, face, romance, shadows, hand, chance, their, love, fame, power

From the table above can be seen that the nouns related to human is dominating the distribution of nouns in the poem, and it refers to a single person (I) with the related attributes (brain, grave, face, romance, shadows,

hand, chance, love, fame and power). While the nouns related to nature are considered as complement for the nouns related to humans (pen, books). The other nouns related to nature (night, symbols, trace, shore, world, grain) are also considered as complement for the condition of nouns related to humans.

Regarding the verb used in the poem above, it can be seen that majority of the verbs are verbs that are not related with a physical activities, but more into non-physical activities, such as feel, look, relish, think, behold. The other verbs are related with physical activities but more to passive one, such as starred, look, stand, sink. Overall, verbs distributed in the poem leads into a state full of contemplation.

#### 4.1.2 Ode To a Nightingale

##### 1. The poem

1	My heart aches, and a drowsy numbness pains
2	My sense, as though of hemlock I had drunk,
3	Or emptied some dull opiate to the drains
4	One minute past, and Lethe-wards had sunk:
5	'Tis not through envy of thy happy lot,
6	But being too happy in thine happiness, —
7	That thou, light-winged Dryad of the trees,
8	In some melodious plot
9	Of beechen green, and shadows numberless,
10	Singest of summer in full-throated ease.

11	O, for a draught of vintage! that hath been
12	Cool'd a long age in the deep-delved earth,
13	Tasting of Flora and the country green,
14	Dance, and Provencal song, and sunburnt mirth!
15	O for a beaker full of the warm South,
16	Full of the true, the blushful Hippocrene,
17	With beaded bubbles winking at the brim,
18	And purple-stained mouth;

19	That I might drink, and leave the world unseen,
20	And with thee fade away into the forest dim:

21	Fade far away, dissolve, and quite forget
22	What thou among the leaves hast never known,
23	The weariness, the fever, and the fret
24	Here, where men sit and hear each other groan;
25	Where palsy shakes a few, sad, last gray hairs,
26	Where youth grows pale, and spectre-thin, and dies;
27	Where but to think is to be full of sorrow
28	And leaden-eyed despairs,
29	Where Beauty cannot keep her lustrous eyes,
30	Or new Love pine at them beyond to-morrow.

31	Away! away! for I will fly to thee,
32	Not charioted by Bacchus and his pards,
33	But on the viewless wings of Poesy,
34	Though the dull brain perplexes and retards:
35	Already with thee! tender is the night,
36	And haply the Queen-Moon is on her throne,
37	Cluster'd around by all her starry Fays;
38	But here there is no light,
39	Save what from heaven is with the breezes blown
40	Through verdurous glooms and winding mossy ways.

41	I cannot see what flowers are at my feet,
42	Nor what soft incense hangs upon the boughs,
43	But, in embalmed darkness, guess each sweet
44	Wherewith the seasonable month endows
45	The grass, the thicket, and the fruit-tree wild;
46	White hawthorn, and the pastoral eglantine;
47	Fast fading violets cover'd up in leaves;
48	And mid-May's eldest child,
49	The coming musk-rose, full of dewy wine,
50	The murmurous haunt of flies on summer eves.

51	Darkling I listen; and, for many a time
52	I have been half in love with easeful Death,
53	Call'd him soft names in many a mused rhyme,
54	To take into the air my quiet breath;
55	Now more than ever seems it rich to die,
56	To cease upon the midnight with no pain,
57	While thou art pouring forth thy soul abroad
58	In such an ecstasy!

59	Still wouldst thou sing, and I have ears in vain —
60	To thy high requiem become a sod.

61	Thou wast not born for death, immortal Bird!
62	No hungry generations tread thee down;
63	The voice I hear this passing night was heard
64	In ancient days by emperor and clown:
65	Perhaps the self-same song that found a path
66	Through the sad heart of Ruth, when, sick for home,
67	She stood in tears amid the alien corn;
68	The same that oft-times hath
69	Charm'd magic casements, opening on the foam
70	Of perilous seas, in faery lands forlorn.

71	Forlorn! the very word is like a bell
72	To toll me back from thee to my sole self!
73	Adieu! the fancy cannot cheat so well
74	As she is fam'd to do, deceiving elf.
75	Adieu! adieu! thy plaintive anthem fades
76	Past the near meadows, over the still stream,
77	Up the hill-side; and now 'tis buried deep
78	In the next valley-glades:
79	Was it a vision, or a waking dream?
80	Fled is that music: — Do I wake or sleep?

## 2. Stylistics Analysis

### Lexical Level

The open class words distributed in the poem of John Keats entitled “Ode To a Nightingale” can be seen in the table below:

Nouns	Main verbs	Adjectives	Adverbs
Heart	aches	drowsy	haply
numbness	drunk	Dull	winding
Pains	emptied	Drains	mossy
Sense	Past	sunk	dewy
Hemlock	Cool'd	Happy	now
i	delved	happy	
opiate	Tasting	Light	
minute	winking	Winged	
Lethe-wards	Drink	melodious	

Envy	leave	green	
lot	fade	numberless	
Happiness	fade	Full	
dryad	forget	long	
Trees	Sit	Deep	
plot	hear	green	
Shadows	shakes	sunburnt	
summer	grows	Full	
Ease	dies	warm	
vintage	think	full	
age	keep	blushful	
earth	pine	beaded	
Flora	fly	purple	
country	Cluster'd	stained	
dance	save	unseen	
song	glooms	far	
mirth	see	known	
beaker	hangs	sad	
south	endows	gray	
True	fading	pale	
hippocrene	Listen	thin	
bubbles	call	full	
Brim	Take	Leaden	
mouth	Die	lustrous	
world	Cease	viewless	
Forest dim	Abroad	dull	
dissolve	Sing	breezes	
leaves	have	soft	
weariness	Hear	sweet	
fever	found	Wild	
Fret	stood	White	
Men	deceiving	Fast	
groan	fades	violets	
palsy	fled	eldest	
hairs	wake	full	
youth		murmurous	
Sorrow		Darkling	
despairs		easeful	
beauty		Soft	
eyes		mused	
love		Quiet	
Bacchus		Rich	
pards		Pain	
wings		vain	

poesy		High	
Brain		born	
retards		immortal	
night		hungry	
tender		Ancient	
Queen		sad	
Moon		sick	
throne		perilous	
light		forlorn	
Heaven		forlorn	
blown		fancy	
flower		plaintive	
feet		near	
boughs		buried	
darkness		deep	
month			
grass			
thicket			
Fruit			
tree			
Hawthorn			
Leaves			
Child			
rose			
wine			
Haunt			
Summer			
eves			
I			
time			
Half			
love			
death			
names			
Rhyme			
air			
breath			
Midnight			
Art			
soul			
ecstasy			
Ears			
Requiem			
sod			

death			
bird			
generations			
Tread			
voice			
night			
Days			
Emperor			
Clown			
Song			
path			
heart			
ruth			
Home			
she			
tears			
corn			
Magic			
foam			
seas			
faery			
lands			
Word			
bell			
Me			
Adieu (3x)			
cheat			
elf			
meadows			
stream			
Hill			
Valley			
Glades			
vision			
Waking			
Dream			
music			
wake			
Sleep			



From the list of open class words above, it can be clasified more spesifically into noun categories, includes noun related to nature and humans. The classification of the nouns can be seen on table below:

<b>Nouns related to nature</b>	<b>Nouns related to humans</b>
Opiate, lethe-wards, trees, vintage, earth ,flora, country, brim, forest, leaves, World, wings, night, moon, throne, flower, rose, summer, eves, time, air, midnight, days, path, foam, lands faery, seas, hill, valley, music	Heart, numbness, pains, sense, i, envy, happines, dance, song, mouth, weariness, men, groan, hairs, youth, sorrow, despairs, love, brain, retards, queen, feet, child, breath, soul, ecstasy, ears, emperor, heart, she, tears, song, clown, sleep, wake

As the result from the classification of the nouns presented in table above, can be known that the nouns related to humans are dominating the overall nouns in the poem. It means that the poem is having the human centered object, or in other word, the poem is describing humans expression, or the poets, and using the nature as the comparison and complement of the expression.

From the verbs used in the poem can be seen that most of it are verbs that leads to self addressing (drink, leave, forget, tasting, winking, keep, fly, save, etc.). It means that the poem “ode to a nightingale” is having similiarity with other John Keats poem, which are an art of self expression regarding certain theme or topics.

### 4.1.3 A Thing of Beauty (Endymion)

#### 1. The poem

1	A THING of beauty is a joy forever:
2	Its loveliness increases; it will never
3	Pass into nothingness; but still will keep
4	A bower quiet for us, and a sleep
5	Full of sweet dreams, and health, and quiet breathing.
6	Therefore, on every morrow, are we wreathing
7	A flowery band to bind us to the earth,
8	Spite of despondence, of the inhuman dearth
9	Of noble natures, of the gloomy days,
10	Of all the unhealthy and o'er-darkened ways
11	Made for our searching: yes, in spite of all,
12	Some shape of beauty moves away the pall
13	From our dark spirits. Such the sun, the moon,
14	Trees old and young, sprouting a shady boon
15	For simple sheep; and such are daffodils
16	With the green world they live in; and clear rills
17	That for themselves a cooling covert make
18	'Gainst the hot season; the mid-forest brake,
19	Rich with a sprinkling of fair musk-rose blooms:
20	And such too is the grandeur of the dooms
21	We have imagined for the mighty dead;
22	All lovely tales that we have heard or read:
23	An endless fountain of immortal drink,
24	Pouring unto us from the heaven's brink.

#### 2. Stylistics Analysis

##### Lexical Level

The open class words distributed in the poem of John Keats entitled "A Thing of Beauty (Endymion)" can be seen in the table below:

Nouns	Main verbs	Adjectives	Adverbs
THING	Increases	quiet	Forever
Beauty	Pass	Full	
joy	sleep	Sweet	

Loveliness	Breathing	Quiet	
Nothingness	Wreathing	flowery	
bower	Bind	inhuman	
Us	moves	noble	
Dreams	sprouting	gloomy	
health	live	Unhealthy	
morrow	sprinkling	darkened	
band	imagined	dark	
Us	Heard	Boon	
earth	read	simple	
despondence	pouring	green	
dearth		Clear	
natures		hot	
Days		rich	
ways		fair	
Shape		Mighty	
beauty		dead	
Pall		lovely	
spirits		endless	
sun		immortal	
Moon			
Trees			
sheep			
daffodils			
World			
rills			
Season			
forest			
Musk			
rose			
blooms			
grandeur			
dooms			
tales			
fountain			
drink			
Heaven			
brink			

The nouns founded in the poem “a thing of beauty (endymion)”, can be classified into two categories, that is noun related to nature and nouns

related to humans. The categorization of those nouns can be seen on the table below:

Nouns related to nature	Nouns related to humans
Nothingness, morrow, band, earth, natures, ways, days, shape, sun, moon, trees, sheep, world, rills, season, forest, musk, rose, blooms, dooms, drink, heaven, brink	Spirits, bower, us, dreams, beauty, joy, loveliness, health

From the table above, it can be seen that the nouns dominating the poem are nouns related to natures rather than nouns relate to humans. From the comparison in the number of the nouns, it can be known that the poem is not self addressed. It is a poet self expression but do not focus only about the poet self, but more on the nature that related with the poet, which can be seen in the noun of forest, rose, earth, natures, ways, days, sun, moon, etc.

The verbs used in the poem is creating or determining or describing a living condition, that can be seen in the words sleep, breathing, moves, sprouting, live. All of those verbs are presenting activities of a well life human.

## **4.2. The Way John Keats Describe The Themes Of The Poems**

### **4.2.1 When I Have Fears**

From the stylistic analysis in lexical level conducted above, it can be drawn a general theme of the poem. The Lexical level in poem entitled “when i have fears” is describing what Keats, as the poet, believe, feel, think and imagine about death as something that he feared of. Keats emphasizes on the line 4,

“...full-ripen’d grain...”, as a figure of the fear he feel that the death will come when he is in a condition that still not achieving the maximum creative potential he possibly have. Keats fright on the death is strongly expressed in line 9, that is “and when i feel, fair creature of an hour!”, as there is an exclamation mark at the end of the line. From the use of the nouns, it is known that the poem is self addressing poem, giving stronger understanding about the fear that Keats possessed about death that will come to him.

#### **4.2.2 Ode To a Nightingale**

From the stylistic analysis in lexical level conducted above, it can be drawn a general theme of the poem. The theme of the poem already can be seen in the tittle it self, that is concerning the nightingale as a symbol of beauty of nature. The beauty is so unbelievable that Keats express it in the end of the poem by putting a question mark, questioning the beauty of the nightingale as a real thing or just a dream. The beauty of the nightingale is giving a very fascinating sense toward Keats, until he declares happines and overwhelming joy with that can be seen on the use of 6 exclamation mark in the poem, where each of it is expressing the strong happy feeling. From the dominating nouns in the poem, it can be seen that the theme is related with the beauty of nature, represented in a form of a nightingale, but in a single perception from Keats. Overall, ode to a nightingale is having a theme about beauty that presented in a form of a nightingale that the poet wants to be alike, so that the poet can always have beauty, joy, and will have no fear on anything, including the death.

#### **4.2.2 A Thing of Beauty**

From the stylistic analysis in lexical level conducted above, it can be drawn Lexical level to a general theme of the poem namely the poet wrote the poem in a smoothly flowing expression, describing the beauty of nature that become the source of every joy and attractiveness for the poet. The beauty of the nature is presented by the poet as a beauty that will never vanish or gone forever. The noun used in the poem also contributing in determining the theme of the poem, where the noun is dominated by nouns related to nature, symbolizing the nature focus of the poem. Keats, as the poet, describing the nature as an object that possessed humanly characteristics, especially beauty, that can be seen in the sun and moon, the green leaves, the flower, etc.