

Chapter 1 : A Short Analysis of John Keats's "Ode on Melancholy" | Interesting Literature

A summary of Ode on Melancholy in John Keats's Odes. Learn exactly what happened in this chapter, scene, or section of Keats's Odes and what it means. Perfect for acing essays, tests, and quizzes, as well as for writing lesson plans.

The tone is more didactic, more instructional, than the Ode on a Grecian Urn. The first and second stanzas turn on imperative verbs. In the first stanza they are negative: The second stanza then continues this tone with active commands: Pick out language which appeals to each of the human senses and explain the effect it has. Do you agree that the tone of the poem is less personal than that of some of the other odes? What are the linguistic features which give this ode its particular tone? Look at the imperative verbs which Keats uses in stanzas 1 and 2. The opening stanza energetically states what the melancholic should not do. The second stanza provides the antidote to melancholy and in the final stanza Keats explains the advice given in the second stanza: This ode is the shortest that Keats wrote. It has a very regular form, each stanza being ten lines long and written in iambic pentameter. The first two stanzas, offering advice to the sufferer, follow the same ababdecde rhyme scheme; the third, which explains the advice has a slightly different rhyme scheme: Investigating structure and versification in Ode to Melancholy Some readers have felt that the structure of the poem suggests the testing and resolution of an argument. Do you think this is a valid view? If so, what part does each stanza play in the exposition, development and resolution of the argument? The poem deals with contradictions. Are they reconciled at the end "or is the ode open-ended? Use of a verb to issue a command. Poetry can be stanzaic or non-stanzaic. A quatrain is a 4-line stanza, usually rhyming. The 6-line stanza of a Petrarchan sonnet, occupying the last six lines, sometimes divided into tercets or couplets. It often resolves the problem posed in the octave or comments significantly on it.

Chapter 2 : "Ode on Melancholy"

Lethe - the Greek goddess of the underworld river of oblivion - also features in 'Ode to a Nightingale'. In the first stanza, Keats lists what not to do when beset by melancholy; this is also, perhaps, why the earlier first stanza was rejected.

If you would like step-by-step instructions on how to do a poetry analysis, follow the link. Poet is depressed this is a disturbing pattern with Keats. In Greek Mythology, Dryads are the female spirits of nature nymphs who preside over forests and groves. The two mythological references establish a surreal mood—that state between reality and dreaming perhaps. This supports the theme that the poet wants to escape reality, and does. In Greek Mythology, Hippocrene is the name of a fountain on Mt. It was sacred to the Muses and was formed by the hooves of Pegasus. Thee in this citation refers to the nightingale. It is because the nightingale has never experienced these things that he can sing so beautifully. Bacchus is an allusion to the Roman god of wine and revelry. The poet has left the physical world and has entered a world where he sees not with his natural eyes, but with heavenly eyes. He speaks to the bird: He contrasts the bird with himself. These units are teacher ready and student ready. Just print, make copies, and accept accolades from colleagues and students. Keats uses Anglo-Saxon derivatives to create a choppy rhythm. The fits and starts imitate the onset of melancholy—that is, moodiness, hyperactivity followed by loss of desire. Keats uses repetition, punctuation, and run-ons to slow the rhythm down. Melancholy, we could say, has set in and is firmly entrenched. Literary Analysis Rhyme scheme: The first three lines of each stanza are written in iambic tetrameter. The last line is iambic duometer, or a 5 syllable variation. The narrator meets a wretched knight in autumn, who is dying: The last lines in these stanzas are sad. The last line in stanzas are about the fairy woman. The poet uses harsh Anglo-Saxon words along with consonance and assonance to mimic the starts and fits associated with the onset of depression. By the third stanza, melancholy is entrenched and the rhythm is slowed through enjambment and interruptive punctuation marks—a dash, semi-colon, or comma. In short, melancholy conquers all.

The speaker of the "Ode on Melancholy" is a bit different from the speakers of Keats's other odes. For starters, he urges us to take action rather than to sit back and contemplate something (like t.

Imagery, symbolism and themes Imagery and symbolism in Ode to Melancholy Notice how much death imagery there is at the start of the poem. Prosperina is the wife of Pluto and thus queen of the Underworld. Thus images of beauty are intermixed with images of melancholy. Each of these three, though having positive connotations, is yoked with a negative association – death, parting and poison. The image Keats uses here is of a connoisseur of fine wine, through which he suggests a deep and discriminating appreciation of the wonders of life itself, in all its transitory glory. Investigating imagery and symbolism in Ode to Melancholy Why do you think there is so much death imagery at the beginning of the poem? How does the second stanza mix images of beauty and melancholy? What is the effect of this mixing? Why do you think Melancholy is presented as a female figure? How do you respond to this? This is not to be forgotten by drinking from the waters of Lethe and turning our eyes away from reality, but instead celebrated as the essence of life. The awareness of mortality should make us more appreciative of fleeting beauty rather than less. Keats urges his readers to avoid two extremes. The first is to escape into melancholy – a sort of immature, life-denying despondency. It is better to embrace the beauties of art and nature. Keats harmonises the two reactions by finding in the presence of eternal beauty the source of the deepest melancholy, since the former emphasises just how fleeting human existence is. In other words, if you want to encourage your melancholy mood, do not look for things usually thought of as sad. Instead look on the most beautiful things which will provoke melancholy thoughts because they hint at the everlasting principle of beauty but are themselves bound to fade because they derive from an ephemeral world. Keats realises that it is when a man most deeply loves the beautiful, when he most exploits his capacity for joy, that he is most fully aware of the bitter contrast between the real and the ideal. Indeed full consciousness of this contrast is deeply painful. Imagination and sensitivity, qualities which all true artists must have in abundance, lead to suffering. If he loved beauty less, he would care less that he could not hold on to it for long. The themes of the poem bring together feelings of pleasure and the ways in which they are intermingled with pain and sorrow. Why is it that the person who has the greatest capacity for joy is most open to melancholy thoughts? Lethe - the River of Forgetfulness in the Underworld. God of the Underworld Roman name, Pluto ; a Greek word for the world of the dead, where they await final judgement. Daughter of Zeus and Ceres, who was carried down into the Underworld by Hades. Later, she would spend half the year with Ceres and half with Hades, so giving rise to the cycle of the crop-growing season. Also known as Proserpine and Persephone. Roman god of the Underworld.

Chapter 4 : Ode on Melancholy Summary - www.nxgvision.com

A summary of a classic Keats poem. Being depressed from time to time is a fact of life. But should we deal with feeling down, a case of the blues, or - as John Keats calls it - 'melancholy'? In his 'Ode on Melancholy' (written in), the poet offers some advice on how to deal with a dose of the doldrums.

In order to fully analyse Ode on Melancholy, one must first understand that melancholy was viewed, for the longest time, as an illness. John Keats, as a junior doctor, would have almost certainly come into the definition and the treatment of melancholy during his training, which is why this particular poem, Ode on Melancholy, is so interesting in its writing. Written in the spring of 1819 as part of the famous great odes, Ode on Melancholy differs slightly from the others in the fact that it addresses the reader, rather than an object or an emotion. It is also the shortest of the odes, with only three stanzas of ten lines each, a total of around 30 words, and packed with Greek mythology and imagery that Keats no doubt gleaned from his studies at Ennfield, and from his interest in the classics. Whereas the others dwell on the injustice and the misery of life, in Ode on Melancholy, Keats addresses the Reader, a sufferer of Melancholy, and tells him not to worry – that beauty and pain are intertwined in the world, and that both offer a fuller view of life when occurring in tandem. It is worth pointing out that Keats originally had this written as a four-stanza poem; the first stanza was removed just before it was published in 1819. The missing stanza was as follows: Harold Bloom stated that, should the first stanza have been published, it would have upset the delicate balance of Ode on Melancholy, which is, at its heart, an acceptance of the state of melancholy, an embrace of misery that resonates with the reader in its simplicity. In the first stanza, Keats lists what not to do when beset by melancholy; this is also, perhaps, why the earlier first stanza was rejected. By using a heavy amount of negative words – no, nor, not – Keats actually manages to drive his message in further, considering that he is speaking about the idea of melancholy and bad temperament. But when the melancholy fit shall fall sudden from heaven like a weeping cloud, That fosters the droop-headed flowers all, And hides the green hill in an April shroud; Then glut thy sorrow on a morning rose, Or on the rainbow of the salt sand-wave, Or on the wealth of globed peonies; Or if thy mistress some rich anger shows, Emprison her soft hand, and let her rave, And feed deep, deep upon her peerless eyes. In the second stanza, Keats moves on from what not to do when beset by Melancholy, to what to do. He notes the idea of melancholy suddenly appearing – a detail which he mentioned in a letter to his sister and brother – as being debilitating, almost changing the world. It is not only the beauty of Keatsian poetry, of John Keats putting pen to paper and delivering a journey of half-myth, half-pleasure. It is the beauty inherent in melancholy, a sort of preciousness that Keats attributed to sadness as helping him to appreciate life further. Although it has its pains, says Keats, it helps one understand the scale and scope of happiness in life. What is life without a measure of sadness, so that one can accurately see how happy one is? In the final stanza, Keats shows the importance of Melancholy, shows that Melancholy is entwined with so much of the higher and most beautiful forms of life: Thus, it is impossible to have a complete life without Melancholy. It is impossible to live with only half the emotions, and this sense of contradiction helps to strengthen the ideas that Keats wishes to express to his readers, and he does this through contradicting, but effective, imagery – such as the example of April. A morning rose, although fleetingly alive, has a beauty that brightens. This is the world – thus we cannot expect to give way many hours to pleasure – Circumstances are like Clouds continually gathering and bursting – While we are laughing the seed Of some trouble is put into the wide arable land of events – while we are laughing it sprouts is [for it] grows and suddenly bears a poison fruit which we must pluck – Even so we have leisure to reason on the misfortunes of our friends; our own touch us too nearly for words. Very few men have ever arrived at a complete disinterestedness of Mind: The greater part of Men make their way th the same instinctiveness, the same unwandering eye from their purposes, the same animal eagerness as the Hawk. The Hawk wants a Mate, so does the man – look at them both they set about it and procure on[e] in the same manner. They want both a nest and they both set about one in the same manner – they get food in the same manner – The noble animal Man for his amusement smokes his pipe – the Hawk balances about the Clouds – that is the only difference of their leisures. This it is that makes – the the Amusement of Life – to a speculative

Mind. I go among the Fields and catch a glimpse of a Stoat or a fieldmouse peeping out of the withered grass-the creature hath a purpose and its eyes are bright with it. I go amongst the buildings of a city and I see a Man hurrying along-to what? The pity is that we must wonder at it:

Chapter 5 : Analysis of Ode on Melancholy by John Keats

Ode on Melancholy by John Keats: Summary and Analysis The poem *Ode on Melancholy* embodies one of Keats' greatest insights into the nature of human experience. Here, the two conflicting domains of experience manifest as joy and melancholy.

He was apprenticed to a surgeon after college, but left surgery to embrace poetry. His twenty-six year of life with a very short period of poetic career had witnessed malicious criticism and attacks of consumption. Yet the stillness, pure and simple, of his poetry has stood against time and criticism. In the year , tuberculosis took his life. He was a Hellenic poet who wrote poems of rich detail. There are repeated references to ancient Greek mythological figures and elements like, the river of forgetfulness and queen of the Underworld. There is a firmness and concreteness in the style through which melancholy is spoken about. His key idea of joy which is a thing of beauty is apparently felt throughout. His duel with his own imagination moulds the poem into a completely new form. Setting of Ode on Indolence- Keats, a true student of his art appreciated the supremacy and grandeur of poetry. He revived the ancient Greek ode, which used to be written in a serious tone, to something simple and emotionally enriched. The feeling of melancholy passes through three different settings. Then it slowly moves to springtime, the season of joy. Poetic Devices of Ode on Indolence- Alliteration: Aching Pleasure line 23 "Pleasure, a positive emotion, is equated with ache, a negative emotion. There is repeated personification of Melancholy as someone who dwells in the company of "Beauty, Joy and Pleasure. Each one of them, though having positive connotations, is hitched with a negative comradeship "death, parting and poison. Beauty line 21 , Joy line 22 and 28 , Poison line 24 " All the three are given the status of a person. The poem written in iambic pentameter, speaks of how to respond to melancholy head-on. He begins by saying, to not drink the waters of Lethe, the river that passed through the kingdom of Hades. In the ancient Greek mythology, Lethe was a river whose water took a person to the plane of oblivion on drinking it. So, Keats is advising the reader not to do consumption of any drug that removes you from reality and obscure the senses against melancholy. This gives you an insight on pleasure you experience in the beauty of nature or another fellow human will always be accompanied by melancholy. Flowers wilt, green hills become arid, people age and die, and the rainbow fades away. Trials and tribulation are as much part of joy as much as it is to life. Lamenting over the little sorrows diminishes the value of joy. So Keats asks us to feed our bad mood with the beautiful pleasures around. Though the poem is filled with unromantic elements, the ultimate theme of the unison of joy and melancholy makes the poem far more Romantic than one expects it to be. He pairs the beauty of flowers with droop-headedness and morning rose to glut line 13 and Keats gives us a clear picture of the idea he intends to impart through personification of emotions that the reader can relate himself to. Tone of Ode to Melancholy- The pessimistic tone stanza 1 at the beginning gradually paves way for a constructive end stanza 3. The poem is the outcome of the continuous criticism Keats had to go through from which he tries to free himself. He had moved to Italy during for a change of climate. There is a shift from darker symbolism to an affirmative imagery by acceptance of anguish, than refutation. There is a paradoxical element stanza 2 as we reach midway in the poem. As if created in pairs, the examples of pleasure are always accompanied by contradicting element. The desire to stress upon the co-existence of constructive and destructive emotions is strong and vivid throughout the poem. Central Idea of Ode to Melancholy- The whole poem revolves around the idea of transience in human experience of emotions. The cycle of joy and melancholy goes through a complete circle, backing each other as they move ahead. Embracing sadness is part of experiencing joy to its peak. It is the secret of a concrete life. The weakness of intense pain is won over by the acceptance of it wholeheartedly. The ode serves to relinquish the pleasure in anguish in a higher plane, for the beauty of joy lies in acceptance rather than the denial. Like the yin-yang pairs, they make a complete circle. To know the real essence of happiness, one has to go through the hardships of melancholy. The sweetest things like grapes usually have a sour side too. The same is the case with life. He expects no pleasure in life without the touch of pain and suffering and asks the readers too, not to expect anything different.

Chapter 6 : Eighteenth-Century Poetry Archive / Works / ODE TO MELANCHOLY. (Elizabeth Carter)

The 'Ode on Melancholy' was written in and first published a year later. Interestingly, there was once an additional stanza at the beginning, which read as follows.

February 24, Author: Traditional odes consisted of three parts: Each stanza is made up of a quatrain, with alternating lines rhyming, followed by a sestet. In the first two stanzas the rhyme scheme of the sestet is cde dde, while in the third stanza it is cde dce. The structure corresponds with the content of the stanza. In the first two, the poet describes reactions to melancholy, so the rhyme scheme is uniform. But the last stanza is more philosophical, so it has its own rhyme scheme. Also, by showing clear divisions between the stanzas, the poet clearly communicates a shift in topic, inside the larger overall theme. The meter is consistent iambic pentameter throughout the poem, which reflects the fact that Keats was a Romantic poet writing odes with a traditional structure. This consistency could show how focused the subject matter and themes of the poem are. By hearing such words throughout the entirety of the poem, the reader is forced to dwell on the theme of melancholy. It shows how dark and painful an emotion sadness can be and that it destroys yourself in the way that poison damages the body. On the other hand, it could be interpreted more literally to suggest that melancholy is strong enough to make people suicidal, but that succumbing to such a dangerous and lethal choice is a mistake. This could reflect the time period during which Keats was writing. It could also show the timelessness of the subject matter, because sadness is something all people have dealt with throughout the ages. Some of the words have religious undertones i. The poet may use these types of words because religion often conjures up ideas about respect and reverence, and he wants the reader to have these types of feelings towards the emotion melancholy. In classical mythology Lethe is the river of forgetfulness, and Proserpine is the goddess of the underworld. The allusions to these myths are used to symbolize forgetfulness and the end of life. They could possibly be used to communicate to the audience that simply forgetting or killing yourself are not effective ways to deal with sadness. There is animal symbolism found in the first stanza. The word weeping is significant here because it is an action associated with melancholy and sadness. In the second stanza Keats makes use of natural imagery related to flowers to develop his ideas. Since nature is usually associated with beauty, the poet seems to be suggesting that melancholy can make it difficult for us to see the beautiful and happy things in life. It is through this personification that the poet develops certain ideas, including: The repetition shows that the speaker is quite invested in what they are talking about, and trying their very best to get their message across. The tone is also authoritative at times, as the speaker seems to be giving the reader commands: However, there is a shift in tone, or volta, at the last stanza as the speaker shifts to describing emotions, rather than directly addressing the reader. Intention The intention of the poem is to inform the reader on how to deal with melancholy.

Chapter 7 : Ode on Melancholy Analysis - www.nxgvision.com

Ode on Melancholy Homework Help Questions. Please give a summary of "Ode on Melancholy" by Keats. This Ode is a poem consisting of three stanzas that is addressed to those people who are prone to.

Keats does not stray away from the suggestion that feeling intensely means that grief or depression may cause sorrow and torture. Throughout the poem Keats expresses his values and emotions by constructing a certain sense of the poem. The first stanza tells readers what not to do. Keats claims by doing these things that it will make the anguish of the soul drowsy, and the sufferer should do everything he or she can to remain aware of and alert to the depths of his suffering. In the second stanza, he tells the sufferer what to do instead of resulting to the things in the first stanza. In the third stanza, he explains these injunctions, saying that joy and pain are inseparable: Each stanza is ten lines long and metered in a relatively precise iambic pentameter. Keats begins the poem with many negative particles. In the first verse of the first stanza he says: In the second stanza Keats is saying what to do if the melancholy arrives. If the melancholy overpowers you, then to fight against the sadness you have to console yourself with the Beauty: Keats starts the third stanza by saying: She dwells with Beauty – Beauty that must die. In this stanza readers can see the irony. Keats wrote most of his works during the Romanticism period in which authors wrote about their feelings and emotions. Throughout the poem Keats uses his style of writing to portray the theme to readers. He uses thematic elements such as personification and similes to express the theme. Keats uses this line in the poem to compare melancholy to a person, stating that the sufferer cannot let melancholy have power over them. By Keats using these thematic elements the theme is expressed to readers. John Keats uses his values and emotions to portray to readers the way to handle things. By him using a certain structure and theme, this work stands out from any of his other works. Readers can agree that Keats wants the audience to know that it does get better and that when you are faced with melancholy that you must see it through.

Chapter 8 : Ode on Melancholy - Wikipedia

Overview. Keats explores the idea of melancholy and bids the reader not to turn to poison to end our heartache, but instead to rejoice that this kind of suffering is only possible as a reflection of the beauty or pleasure we have been able to see or achieve in the world.

Death and all things associated with it numb the experience of anguish. When a melancholy mood comes to the individual, he should feed it by observing the beauty of roses, rainbows, and peonies. Or if the one he loves is angry, let him hold her hand and feed on the loveliness of her eyes. Melancholy dwells with beauty, "beauty that must die," joy, and pleasure. It is to be found at the very heart of delight, but only the strongly sensuous man perceives it there. He is the one who can have the deepest experience of melancholy. Analysis The "Ode to Melancholy" belongs to a class of eighteenth-century poems that have some form of melancholy as their theme. One of the effects of this somber poetry about death, graveyards, the brevity of pleasure and of life was a pleasing feeling of melancholy. His happiness was constantly being chipped away by frustration. He was himself a very sensuous individual. In the "Ode to Melancholy," Keats, instead of rejecting melancholy, shows a healthy attraction toward it, for unless one keenly experiences it, he cannot appreciate joy. The abruptness with which "Ode to Melancholy" begins is accounted for by the fact that the stanza with which the poem begins was originally the second stanza. He was straining to create images of death that would convey something of the repulsiveness of death "to give the reader a romantic shudder of the Gothic kind" and what he succeeded in doing was repulsive instead of delicately suggestive and was out of keeping with what he achieved in the rest of the poem. Moreover, he may have felt that two stanzas on death were more than enough. The stanza is crude and Keats realized it. The stanza with which Keats decided to begin the poem is startling, but not crude. Keats brought together a remarkable collection of objects in the stanza. Lethe is a river in the classical underworld. Wolfsbane and nightshade are poisonous plants. The yew-berry is the seed also poisonous of the yewtree, which, because it is hardy and an evergreen, is traditionally planted in English graveyards. Replicas of a black beetle were frequently placed in tombs by Egyptians; to the Egyptians, the scarab or black beetle was a symbol of resurrection, but to Keats they were a symbol of death because of their association with tombs. The death-moth or butterfly represented the soul leaving the body at death. The owl was often associated with otherworldly symbols because of its nocturnal habits and its ominous hooting. The language of the stanza is vastly superior to that of the discarded stanza. Nothing in it can compare with calling nightshade the "ruby grape of Proserpine," the queen of the underworld, nor with making a rosary of yew-berries and thereby automatically suggesting prayers for the dying or the dead.

Chapter 9 : Ode on Melancholy by John Keats: Summary and Analysis

"Ode on Melancholy" is a three-stanza poem addressed to people who are susceptible to fits of melancholy, and it offers a prescription for coping with "the blues." John Keats says that the

Here, the two conflicting domains of experience manifest as joy and melancholy. The poem has an abrupt beginning, which reads like a conclusion after a long mental conflict of the speaker. The poem in fact had one stanza before the present first stanza, and so also the present poem begins like a drama of thoughts in medias res; the conflict has brought the speaker to a phase of resolution where he begins by declaring his understanding of the dialectics. John Keats The general idea of the poem is that sadness is to be found not in the ugly and painful things of life, but in the beauty and pleasures of the world. Logically then true happiness would also be found in contemplating the ugly and the painful things. Obviously, Keats seems to be preoccupied with the idea of seeking a heavy dose of melancholy. But, he finds both problem and remedy in the same object. The remedy for melancholy for common people would be something that makes them unconscious of sadness and pain. To experience true melancholy then one must rather stimulate all senses. So purifying the senses is not a way to experience melancholy. A More acute senses and more consciousness can only make us experience true melancholy and tragedies of life. In the second stanza, Keats has suggested all sensuous techniques for experience: This is a principle of reaching at the true experience of melancholy via the opposite. This is, no surprise, the principle of human cognition: True melancholy is inseparable from consciousness and contemplation of beautiful things and the experience of joy and pleasure. Only that person can experience the finest shades of melancholy who has the capacity for enjoying the raptures of delights, and the ecstasies of joy. But, melancholy comes to the person who knows that the raptures and ecstasies of the beautiful and pleasurable are tragically short lived. A dull and blunt soul incapable of experiencing the intensity of pleasure cannot also experience acute pain. So, the sharpness of consciousness resolves pain and pleasure in the act of contemplation of either of them. In the last stanza, Keats personifies the state of melancholic mind as, goddess. He characterizes her by describing the company that she keeps: Beauty, Joy and Pleasure. This cheerful trio is an unusual company for the somber Melancholy. But, each of them has within itself the seeds of its opposites that can be summed up as melancholy. The expert of experience, who is sensitive and insightful enough, only can understand that even joy itself is another facet of sorrow. The knowledge of the whole transcends ignorant pleasures or simple oblivion. The choice lies between oblivion and awareness. Experience itself is to be savored for its own sake. The reality of life, which it is made up of such inextricable opposites, is to be favored above a one-sided quest for temporary pleasure, oblivion or masochistic search for melancholy. The person who can experience the intensity of joy can experience melancholy, and vice versa. Melancholy and joy, in the normal sense, is conflicting phenomena. These phenomena do seem to have made Keats puzzled over them. Life seems to have perplexed him with its stock of melancholy. Keats finds the solution in his own principle of binaries, where typically the binaries resolve when he propounds the idea of simultaneous understanding, experience and acceptance of the opposites as making the complete whole of reality.