

The pleasure principle vs. reality principle in Keats' *Ode to a Nightingale*: A psychoanalytic perspective

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Abstract

This study examines John Keats' Ode to a Nightingale through the lens of Sigmund Freud's psychoanalytic theory, focusing on the interplay between the pleasure principle (the instinctive drive to satisfy basic needs and desires) and the reality principle (the governing force that directs us to fulfill needs and desires realistically). The purpose of the study is to analyze the internal conflict within the poem's speaker, as he navigates the tension between idealized desires for transcendence and escapism (pleasure principle) and the unavoidable limitations of human mortality (reality principle). A textual analysis method is employed, applying Freud's concepts to key passages in the poem to highlight how the speaker's emotional struggles reflect broader psychological dynamics. By analyzing key passages, the study reveals how the speaker's emotional turmoil illustrates broader psychological dynamics. The study connects these findings to the United Nations Sustainable Development Goal (SDG) 3, which promotes well-being and mental health, by illustrating how the poem's exploration of inner conflict facilitates reader identification, thereby fostering self-awareness and contributing to a deeper understanding of the human condition. This research underscores the psychological depth in Ode to a Nightingale, demonstrating how literature can reflect universal struggles and contribute to a more holistic view of well-being.

Keywords: *Psychoanalysis, Pleasure Principle, Reality Principle, John Keats, Ode to a Nightingale, Freud, Transcendence, Escapism, Human Mortality*

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Introduction

The timeless truth about human nature is that it is long-established between desire and restraint, a psychological struggle that manifests in different facets of life, including dreams, artistic expressions, and relationships. Throughout the years, mankind has sought pleasure, transcendence, and escape from the burdens of reality. Yet, they are restrained by the limitations imposed by society, mortality, or death itself (Freud, 1922). This psychological dichotomy was first thoroughly explored by Sigmund Freud, which became the foundation for psychoanalytic theory and remains a fundamental aspect of modern psychology (Laplanche & Pontalis, 1973). In literature, this tension is often mirrored in the themes and struggles of poetic speakers, and John Keats' *Ode to a Nightingale* exemplifies this interplay. Accordingly, the study aimed to analyze the poem through the lens of Sigmund Freud's Psychoanalytic framework focused on the conflict between the pleasure principle and the reality principle embodied by the poem's speaker.

Although there were several studies that explored Keats' *Ode to a Nightingale* within the context of Romanticism, there is an unexplored area of inquiry regarding the application of Freud's specific psychoanalytic concepts – particularly the dynamics between the pleasure principle and the reality principle – to investigate the psychological progression of the speaker throughout the poem (Kumari, 2021). Say some critics like Bloom and Abrams have pointed out the tension between imagination and reality in Keats' works. However, this acknowledgment has been centered on the romantic ideals of

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beauty and transcendence (Bloom, 1961; Abrams, 1953). While these studies provide valuable insights into Keats' works, they primarily emphasize the thematic and aesthetic dimensions rather than utilizing a psychoanalytic framework to examine the internal psychological conflict within the poem. Hence, the study aimed to address this gap by employing Freud's concepts of the pleasure principle and the reality principle to understand the speaker's emotional turmoil in the poem thoroughly.

The poem used in the study entitled *Ode to a Nightingale* by John Keats was written in 1819 during the height of the Romantic movement and is widely considered one of the foundational pieces of English romantic poetry. The poem exemplifies the era's focus on the relationship with imagination, emotional intensity, and the interplay between life and death (Keats, 1900). Keats and other romantic poets sought to delve into the depths of human emotion, usually using nature and artistic beauty as a means of reflecting on mortality and the impermanence of pleasure. As an ode, the poem mediates the nightingale's song, which appears to transcend time and suffering. However, the speaker goes through deep psychological struggles, oscillating between a longing to escape into an idealized world and an inevitable return to reality. This dynamic tension makes this poem pertinent for a psychoanalytic exploration as it mirrors Freud's pleasure principle and reality principle – a conflict between the human need for limitless pleasure and the inevitable limitations of the real world (Freud, 1922).

In Freud's theory, he posited that the unconscious aspect of our mind that seeks immediate satisfaction and avoids pain is called the pleasure principle. This principle drives individuals toward imagination, fantasy, and fleeting euphoria by means of art, intoxication, or romantic idealization (Freud, 1922, p.19). On the contrary, the logical aspect of our mind, which is regulated by the ego, which is called the reality principle, acknowledges constraints and enforces delayed gratification (Freud, 1989). As people mature, they learn to navigate these conflicting forces, balancing their innate desires and existential realities (Eagleton, 1996).

In support of this perspective, Caybot et. al (2024) explains that the inner conflict between desires and limitations, as explored in *Ode to a Nightingale*, is not confined to western literature but also manifests in various cultural expressions, such as Mandaya love songs. For example, the lyric "I was surprised when I saw you, you were with another man, why did you do this to me?" from *Olo Adon Pa Kaw* illustrates the emotional vulnerability of idealized love is confronted by painful reality. Similarly, *Akawinon Sang Iban* expresses sacrifice with the line "And I sacrificed a lot, because of your promises," showing the tension between fleeting desires and enduring hardships. These themes of vulnerability, sacrifice and commitment align with the conflict between the pleasure principle and reality principle, as described by Freud, demonstrating the universal nature of this psychological conflict across different cultures and forms of literature.

This study is significant as it is an eye-opener on how literature reflects the unconscious desires and internal conflicts that shape human perception. Through close textual analysis and by employing Freud's Psychoanalytic framework, it shows how the speaker in the poem embodies the internal struggle between the pursuit of transcendence, escapism and aesthetic pleasure (pleasure principle) and the confrontation with life's limitations (reality principle).

Theoretically, this study is grounded in Sigmund Freud's Psychoanalytic Analysis focusing on its two aspects – the Pleasure Principle and the Reality Principle (Freud). By implying this framework, it will help in providing a deeper understanding of the speaker's internal struggle between the pursuit of pleasure and limitations of reality shown in the poem (Eagleton, 1996).

This study aimed to analyze John Keats' *Ode to a Nightingale* through Sigmund Freud's psychoanalytic framework, particularly exploring the conflict between the pleasure principle and the reality principle within the poem. Specifically, the study aimed to examine how the pleasure principle operates in the following: transcendence, escapism, and aesthetic pleasure; and to analyze how the reality principle interrupts the speaker's desires.

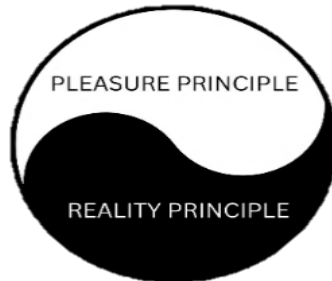


Figure 1. Sigmund Freud on Psychoanalytic Analysis Framework

Method

The research employed a textual analysis through the lens of the psychoanalytic framework by Sigmund Freud, particularly focused on the pleasure principle: transcendence, escapism, and aesthetic pleasure; and the reality principle: human mortality and the limitations of imaginative space as tools for interpretation. The application of the framework allowed the researchers to attain a nuanced understanding of how the speaker's internal conflict navigates the realms of fantasy and reality, exposing the poem's psychological depth (Holland, 1992)

The selected poem, *Ode to a Nightingale*, is particularly suited for analysis through Freud's psychoanalytic framework as it encapsulates the speaker's conflict between the pleasure principle and the reality principle. The textual analysis began by subjecting the selected text to a close reading to identify lines or passages that illustrate the pleasure principle and the reality principle. The researchers then categorized those significant times when the speaker in the poem expresses a longing for transcendence, aesthetic pleasure, or escapism (pleasure principle), and instances where he is forced to confront mortality and limitations of imagination (reality principle).

Results and Discussion

The results and discussion of this study examined the tension between the pleasure and the reality principle in John Keats' *Ode to a Nightingale*. Through Freud's psychoanalytic framework, this section revealed how the nightingales song embodied the speaker's longing for transcendence and eternal beauty, yet was continually disrupted by reminders of mortality and human limitation. Keats' use of symbolism and poetic devices vividly expressed the conflict between desire and restraint, showing how art becomes both an escape and a confrontation with reality. Similarly, Lonada & Martin (2016) emphasized how figurative language serves as a medium for conveying psychological depth in literature, reinforcing the role of literary devices in exploring the complexities of human experience.

Pleasure principle of speaker's longing for transcendence, escapism, and aesthetic pleasure

This section analyzed the speaker's pursuit of relief from human suffering in John Keats' *Ode to a Nightingale* through the framework of Freud's pleasure principle. By examining the transcendence, escapism, and aesthetic pleasure, the discussion highlighted how the speaker channels longing for liberation from pain into visions of immortality, intoxication, and artistic beauty. These dimensions not

only reveal the psychological depth of Keats' poetry but also illustrate how the pleasure principle operates as a driving force behind the speaker's oscillation between fantasy and reality.

Transcendence

This subsection examines how in *Ode to a Nightingale* the speaker's longing for transcendence manifests through images of immortality, escape from mortality, and a yearning for euphoria aligned with Freud's pleasure principle. These moments of idealization reflect the speaker's attempt to rise above earthly suffering and merge with what is timeless. Similar insights are found in studies that show how figurative language conveys the human desire to move beyond mortal limits (Ochia et al., 2025).

In *Ode to a Nightingale* by John Keats, the speaker's desire to transcend human sufferings parallels the pleasure principle of Sigmund Freud, which regulates human's inclination toward instant gratification and pain avoidance. From the outset, the speaker expresses extreme emotional and physical weariness in the lines:

*"My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk"
(Lines 1-2)*

The phrase "drowsy numbness" implies a state of disassociation from conscious suffering, which implies a detachment from reality. This is akin to Freud's theory of wish-fulfillment, which posits that the mind constructs fantasies to alleviate distress (Freud, 1922). Similar interpretations suggest that romantic poetry often channels escapist tendencies as a response to existential suffering (Wu, 2012). The notion is further emphasized by the reference to hemlock, a lethal poison historically associated with Socrates' death, representing an unconscious desire to escape worldly burdens completely. The Id or pleasure principle's inclination to avoid pain is reflected in the imagery, preferring oblivion over conscious suffering. Scholars further argue that romantic poetry often depicts mortality as a central anxiety, with transcendence serving as a compensatory mechanism (Ferber, 2010).

Another prominent indicator of the speaker's longing for transcendence is in his idealization of the nightingale as an immortal entity, as illustrated in the lines:

*"Thou wast not born for death, immortal Bird!
No hungry generations tread thee down"
(Lines 61-62)*

In these lines, the speaker excluded the nightingale from the cycle of life and death, contrasting it with human existence, which is characterized by suffering and decay. The nightingale's song is perceived as timeless, having been heard by "emperor and clown" in ancient times, reinforcing the speaker's desire to break free from his own mortality and partake in the eternal (Stillinger, 1971). Scholars have highlighted how Keats often associates birds with imaginative transcendence, reinforcing his pursuit of an existence beyond mortality (Vendler, 1983). Critics further point out that this aligns with the romantic emphasis on art and imagination as gateways to permanence amidst human impermanence (Wheeler, 1998).

*"With thee the Queen-Moon is on her throne,
Cluster'd around by all her starry Fays"
(Lines 35-36)*

In these lines, the speaker envisions himself within a celestial domain where the nightingale transcends terrestrial constraints. The reference to the "Queen-Moon" and "starry fays" (fairies) indicates the speaker's intention to merge into a magical, enchanted realm, further illustrating his desire to transcend human limitations and partake in the mystical domain. This reflects Freud's notion that the pleasure principle can drive individuals toward fantasy and dream states as a means of coping with something (Freud, 1922). Keats' use of mythological imagery aligns with broader romantic strategies of escaping material limitations through imaginative projection (Newlyn, 2000). Additionally, scholars argue that this celestial imagery reveals the poet's desire to merge art, myth, and personal longing as a strategy of transcendence (Rzepka, 1986).

In this way, transcendence serves as the starting point for the speaker's escape from the realities of life and death, marking a transition from a state of suffering to a higher ideal. However, the desire for transcendence alone is not enough to escape the pain; therefore, the speaker next seeks ways to escape reality itself, as we see in the following section.

Escapism

This subsection focuses on how the speaker in Keats' poem employs escapism via intoxication, dreams, or death as a response to pain and existential limitations under the pleasure principle. These strategies serve as temporary relief, though they also highlight the inevitable pull of reality. Scholars have also observed how characters often seek imaginative or emotional escape as a coping mechanism against suffering (Fitria et al., 2025).

Beyond the desire for transcendence, the pleasure principle is evident in the speaker's efforts to escape reality. The Freudian notion of escapism posits that individuals often seek distractions from suffering through altered states, including intoxication or visions of death (Freud, 1922). In *Ode to a Nightingale*, the speaker envisions an alternative method of transcendence – intoxication. He yearns for the effects of wine, perceiving it as a means to escape, as stated in the lines:

"O for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth"
(Lines 11-12)

In these lines, the phrase "draught of vintage" represents a sensual gratification intricately tied to the romantic ideal of surrendering to heightened sensory experiences. The wine's cooling effect, aged in the "deep-delved earth", fosters a link to nature's persistent cycles, amplifying the speaker's desire for a life free from human temporality and reinforcing the idea that physical sensations (intoxication) can momentarily shield individuals from distress (Bloom, 1961). Critics emphasize that Keats frequently associates intoxication with both creativity and temporary release from suffering (Curran, 2010). This desire exemplifies the Id or pleasure principle's quest for pleasure, free from limitations of reality or ethical repercussions. Furthermore, scholars observe that intoxication in romantic poetry often functions as both metaphor and method for transcending the material (Richardson, 2001).

However, realizing the impermanence of intoxication, the speaker seeks a more absolute form of escape – death. The speaker's clearest engagement with the pleasure principle manifests in his reflection on death through the lines:

"Now more than ever seems it rich to die
To cease upon the midnight with no pain"
(Lines 55-56)

In this context, death is portrayed not as a tragic end but as the ultimate form of pleasure – a tranquil, effortless liberation from suffering. The phrase “rich to die” implies an almost luxurious allure, emphasizing the Id or pleasure principle’s view of death not as a loss but a means to permanent relief (Bate, 1963). While Freud’s notion of Thanatos, or the death drive, is pertinent, it is essential to contextualize this moment within the framework of the pleasure principle. The speaker does not seek death for its own sake but rather to escape into the eternal, serene beauty epitomized by the nightingale’s song. This desire exemplifies the Id or the pleasure principle’s defiance of reality, prioritizing the allure of pleasure – even in death – over the suffering of continued existence. Scholars have noted that this paradox in Keats reflects the romantic oscillation between vitality and the allure of cessation (Alvarez, 2002). Recent studies also argue that Keats’ flirtation with death reveals a deeper engagement with romantic aesthetics of mortality (Morton, 2006)

Thus, while transcendence offers a lofty vision of relief, escapism provides a more immediate means to dull the ache of human existence. However, the fleeting nature of intoxication prompts the speaker to seek a more absolute form of escape – death, which is explored next in the following section.

Aesthetic pleasure

This subsection addresses how Keats seek beauty in nature, music, and the nightingale's song as a source of pleasure that offers relief without fully abandoning reality. Through sensory detail and lyrical expression, aesthetic pleasure emerges as the most enduring form of solace in the poem. Research affirms that poetic devices intensify beauty to evoke universal human experience (Ochia et al., 2025).

Alongside transcendence and escapism, the pleasure principle manifests in the speaker’s deep admiration for beauty, especially in art, nature, and music. Freud’s theory posits that individuals often seek pleasure through sensory and intellectual engagement, as shown in the speaker’s response to the nightingale’s song (Freud, 1922) . The poem highlights the sensory richness of the natural world early in the poem, while the speaker speaks of the beauty of what wine brings, as illustrated in the lines:

“Tasting of Flora and the country,
Dance, and Provencal song, and sunburnt mirth”
(Lines 13-14)

In these lines, wine is not merely a tool for intoxication – it is tied to sensory delight, evoking images of music, dance, and laughter. These lines exemplify the pleasure principle in its most explicit manifestation, where beauty and enjoyment become the primary focus of existence (Holland, 2000). Scholars observe that Keats’ sensory poetics foreground bodily pleasure as a legitimate mode of knowledge and experience (Roe, 1998). Further interpretations emphasize that Keats’ sensory detail functions as a romantic strategy to elevate bodily experience into an intellectual and spiritual pursuit (Wolfson, 1986).

The greatest embodiment of aesthetic pleasure in the poem, however, is the nightingale’s song itself as illustrated in the line:

“Singing of summer in full-throated ease”
(Line 10)

The richness of the nightingale’s song represents pure artistic expression, free from the limitations of human suffering. The song embodies the ideal beauty that the speaker longs for, something that is both effortless and eternal. This corresponds with Keats’ concept of “negative capability”, where one yields to beauty without needing logical resolution (Stillinger, 1971). Scholars emphasize that Keats

saw poetry itself as the supreme form of aesthetic fulfillment (Vendler, 1983). Additionally, scholars argue that the song functions as an archetype of romantic aesthetic idealism, representing art as a transcendent form of pleasure (McFarland, 1981).

Therefore, aesthetic pleasure, in its purest form, becomes the ultimate end of the speaker's longing. It transcends both the desire for escape and the longing for eternal existence, presenting beauty as the most potent form of fulfillment. In conclusion, the journey through transcendence, escapism, and aesthetic pleasure shows how the pleasure principle governs the speaker's quest for an ideal existence, free from suffering.

The reality principle's interruption of the speaker's desires

In this section, the analysis shows how the reality principle interrupts the speaker's desires in *Ode to a Nightingale*. The awareness of human mortality and the limitations of imaginative escape expose the tension between transcendence and human decline. Recent scholars confirm that the poem's death imagery turns mortality into both a disruption and a deepening of the speaker's longing for escape (Li & Zhang, 2023).

Human mortality

In this subsection, the focus is on how the speaker's confrontation with human mortality interrupts his desire for transcendence. The imagery of sickness, aging, and death underscores the reality principle, reminding him that no escape can overcome the certainty of decline. Scholars affirm that poetic meditations on mortality often emphasize the fragility of human desire against the permanence of nature (Rizky & Manugeran, 2025).

In *Ode to a Nightingale* by John Keats, the speaker encounters a conflict between the desire for transcendence and the inevitable reality of human mortality. This internal conflict corresponds with Freud's reality principle that the mind's awareness of external reality tempers the pursuit of immediate gratification (Freud & Strachey, 1961). In the poem, the speaker repeatedly attempts to escape reality, but the inevitability of human mortality hinders. This conflict begins as he reflects on the suffering endured by mankind as, illustrated in the lines:

"The weariness, the fever, and the fret,
Here, where men sit and hear each other groan"
(Lines 23-24)

In these lines, the nightingale's seemingly eternal song is contrasted with the inescapable suffering of a human being as strengthened by the listed ailments – weariness, fever, and fret. It is further supplemented by the phrase "hear each other groan," which implies that no one is exempted from life's hardships, evoking a shared experience of suffering (Stillinger, 1971). This recognition signals the reality principle at work, reminding him no sensory pleasure can shield him from human suffering. Recent studies also affirm this, as Al-Abbood, (2015) notes that romantic poetry often situates mortality as an unavoidable truth that interrupts the desire for impermanence in art and imagination.

The speaker's realization deepens as he further contemplates the evident signs of aging and death in the lines:

"Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and spectre-thin, and dies"
(Lines 25-26)

In these lines, the anticipated aging process of humans is described vividly, which gives emphasis on the contrast between youthful vitality and the slow decline into death. The word “palsy” pertains to the tremors associated with old age, while “spectre-thin” implies the fragility of a body wasting away. This shift in tone undermines the speaker’s yearning for pleasure and escape, confronting him with the unchanging truth that life is dictated by decay and loss (Bloom, 1961). The speaker’s initial fantasy of yearning for escape by intoxication is first interrupted by these reflections on mortality. The juxtaposition between the nightingale’s beautiful melody and the transient nature of human life renders his aspiration for transcendence seem futile. As Rizky & Manugeran (2025) argues, romantic meditations on death frequently expose the fragility of human desire in contrast to the enduring symbols of nature.

The theme of death is further emphasized as the speaker openly reflects on its seductive nature, as illustrated in the lines:

“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”
(Lines 51-53)

In these lines, the speaker’s complex relationship with death becomes apparent. Though death is idealized as an escape, the reality principle reminds the speaker that death, while peaceful, is also the definitive end of all consciousness and beauty (Bate, 1963). With this realization, the speaker’s longing for pleasure was disrupted by the constant reminder that seeking eternal happiness in death is a fallacy. This notion is reinforced by Swann (2019), who observes that Keats’ fascination with “easeful death” reflects the romantic paradox of desiring both release and continuation, which ultimately deepens the sense of psychological conflict.

The speaker’s increasing awareness of mortality is further reflected in his contemplations on how death ultimately extinguishes all experiences, as illustrated in the lines:

“Still wouldst thou sing, and I have ears in vain –
To thy high requiem become a sod”
(Lines 59-60)

In these lines, the speaker concedes that even if the nightingale’s beautiful song continues, he will eventually die, returning his body to the earth as soil. The contrast between the bird’s eternal song and the speaker’s inescapable destiny reinforces the reality principle over the pleasure principle – regardless of his desire for liberation, he cannot evade the inevitability of death. As O’Neill (2007) points out, romantic poets often stage the inevitable return of the body to the earth as a counterweight to imaginative transcendence. Limitations of Imaginative Escape

In this subsection, the analysis turns to the speaker’s reliance on imagination and poetry as a means of escape, though these ultimately prove fleeting. His acknowledgement that “fancy cannot cheat so well” reflects the illusory nature of imaginative transcendence. Recent studies also stress that while imagination may provide temporary relief, it cannot erase the inevitability of reality (Fitria et al., 2025).

As the physical intoxication that comes from wine fails to give the speaker a true escape, the speaker then resorts to poetry as a higher means of transcendence, as illustrated in the lines:

“Away! Aways! For I will fly to thee,
Not charioted by Bacchus and his pards
But on the viewless wings of Poesy”
(Lines 31-33)

The reference to Bacchus, the Roman god of wine, symbolizes the speaker's prior attempt to escape through wine. However, as the speaker realizes its transience, he opts to seek a higher form of escape – one through poetic imagination (Stillinger, 1971). Recent scholars, such as Everest (2002), have observed that Keats frames poetry as a liminal state that enables temporary elevation, though it cannot erase the limits of embodied existence.

As the poem progresses, the speaker fully realizes the limitations of imagination, as illustrated in the lines:

“Adieu! The fancy cannot cheat so well
As she is fam'd to do, deceiving elf”
(Lines 73-74)

In these lines, the word “cheat” implies that imagination is solely an illusion, one that cannot really change reality. By comparing fancy (imagination) as a “deceiving self”, Keats concedes with the facts that even though poetry and dreams may provide temporary solace and comfort, it cannot actually fully wipe out the inevitability of suffering and death in life (Bate, 1963). The reality principle itself reminds the speaker that fantasy is a fleeting moment. Lau (2022) affirms this perspective by explaining that Keats' writings often reveal the tension between romance and reality, where imaginative flights serve as a temporary but ultimately illusory comfort that highlights the inevitability of returning to life's limitations.

The speaker's return to reality is marked by the word “forlorn”, signaling the end of his imaginative escape:

“Forlorn! The very word is like a bell
To toll me back from thee to my sole self!”
(Lines 71-72)

The use of auditory imagery (the bell sound) further emphasizes how external reality intrudes upon his internal dream world, disrupting his fleeting transcendence (SparkNotes Editors, n.d.). Regardless of his deep immersion in the pleasures of poetry, imagination, or the nightingale's song, the reality principle reasserts itself, pulling him back into the real world. This is supported by Tagore, (2000), who explains that romantic poets often dramatize the moment of awakening from reverie as an inevitable confrontation with reality.

In the last lines of the poem, it marks the apex of this psychological struggle:

“Was it a vision, or a waking dream?
Fled is that music: — Do I wake or sleep?”
(Lines 79-80)

These final lines emphasize the speaker's uncertainty –torn between the lingering effects of his imagination and the realization that he should return to face the reality again (O'Rourke, 1988). The fading of the nightingale's song marks the end of his temporary escape. This moment exemplifies Freud's idea of disillusionment, when the ego compels the human mind to face reality despite the huge desire to pursue pleasure (Becker, 2024).

Conclusion

The implication of Freud's psychoanalytic framework reveals that *Ode to a Nightingale* embodies the speaker's internal struggle. On one hand, the nightingale's song symbolized the pleasure principle, which seeks escape and bliss. On the other hand, reality principle reminds him of life's limitations. Keats portrays the human desire to escape existence yet finds no escape from reality because

detachment proves impossible. Keats' utilization of poetic devices resulted in a vivid expression of human longing for eternal beauty by crafting symbolic illustrations from subconscious desires about eternal beauty.

In conclusion, despite the inevitable limitations of life, the speaker finds comfort through artistic experiences. Furthermore, the unresolved tension between longing and limitation underscores the speaker's internal struggle, illustrating Keats' ability to transform such struggles into creative expression. This process offered profound insights into the complexities of the human experience.

Collectively upon the psychoanalytic exploration of Ode to a Nightingale, future research may extend this discussion by employing Jung's Archetypal theory to analyze how the nightingale represents the collective unconscious and reflects universal psychological experiences. Moreover, employing Jung's Archetypal theory may provide a clearer understanding of how the speaker navigates and reconciles these conflicting forces inside the self.

This will cover more parameters, allowing for a deeper analysis of recurring psychological patterns in literature. By examining archetypal symbols, future studies can reveal shared psychological experiences across cultures and time. This approach will enhance both literary analysis and our understanding of the psychological elements in Keats' work. Ultimately, it will promote a more complete exploration of the connection between psychoanalysis and literature, enriching scholarly discussions on the human psyche representation in art.

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