

Keats and Amir Hamzah as romantic poets in their sense of beauty

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Abstrak

Without the advice and stirmulance of Mr. H. leveling, my lec_turer on Comparative Literature, I should not dare to compare the English poet of poets, who is so world--famous and of whose life, poetry and letters is already so much written in all the English speaking countries in the world, with Amir Hamzah the Indonesian Radja Penjair. Though for the Indonesians the last is the king of poets, he is not nearly so well-known, as is also the Indonesi_an language. Keats's last wish is to engrava on his gravestone this epitaph: Here lies one, whose name is writ'in water. A name, _Writ_ in water disappears at the moment it is written. This deep humbleness of Keats has given ne, so to say, permission to write about and compare him as Romantic poet with Amir Hamzah. The water, in which Keats's name is written, has flown to all parts of the world, America, all parts of Europe, Australia, New Zealand, but it flows also to the Orient, to Indonesia, and here it meets Amir Hamzah. I have read and compared Keats's poems and that of Amir Harzah again and again; I have felt that there is so much similarity in their sense of beauty as Romantic poets, the way they look in natural beauty of things in nature, and artistic beauty, of human creations. It is the emotional nature of beauty, as it appeals to our senses, which I mean with the topic of my thesis_