INTRODUCTION

Every poet has specific motifs and these motifs get reflected in the entire body of his poems. The poems of Samuel Taylor Coleridge offer a wide range of psychological, philosophical, autobiographical, patriotic, and natural motifs. These motifs appear recurrently in the poetic world of Coleridge. But as the vision of the poet changes and the context of the poems vary, these recurrent motifs acquire different meanings. The thematic variations in the recurrent motifs would not have been possible without a subtle change in the vision of the poet. This area needs attention and needs to be analyzed in a systematic and organized manner. In the proposed study, an effort has been made to explore and elaborate upon the recurrent motifs with their psychological implications in the light of the changing vision of the poet.

Coleridge was a great romantic poet and his place in the history of English poetry is indisputable. He was the author of unforgettable poems, a great literary critic, psychologist, philosopher, theologian, lecturer, journalist and constructive critic of church and state. But his contribution to the English poetry is undeniable. He published three volumes of verse: Poems on Various Subject (1796), Poems ‘Second Edition’ (1797), and Poems ‘Third Edition’ (1803). There are more than hundred poems in these three volumes. His most celebrated poems are “The Rime Of the Ancient Mariner,” “Kubla Khan,” “Christabel,” “Dejection-an Ode,” “Love,” “The Pains Of Sleep,” “France, an Ode,” “Youth and Age,” “The Eolian Harp,” “Frost at Midnight,” “The Nightingale,” “This Lime Tree Bower My Prison,” and “Fears in Solitude,” “Religious Musings,” “The Destiny of Nations,” “Song of the Pixies,” “Happiness,” “Phantom,” “Psyche,” “Human Life,” “Youth and Age,” “Limbo,” “Work without Hope,” “Duty surviving Self-Love,” “Self-Knowledge” and “Love’s Apparition and Evanishment.” All these poems reflect an introspective, analytic and subtle mind. “The epithet ‘myriad-minded’ goes well with Coleridge not simply for the depth and range of his learning but for the power, daring integrity of a mind that throughout the years of his life strove to find unity in multeity” (Whalley 1)
Coleridge possessed the rare gift of uniting creative power with the capacity to understand it. When an image arose in his mind he could trace the associations of feeling which linked it with other images. Long before the invention of psychology, Coleridge recognized the power of the unconscious and complex working of the mind. Coleridge postulated that all thoughts are ‘imperishable’, so that the unconscious contains ‘the collective experience of our whole past existence,’ a view which closely resembles Freud’s. (Shawcross 80) Coleridge did not regard the unconscious simply as a storage tank, but recognized that within the ‘deep well’ the forces of the unconscious actively engage in modifying, re-arranging and reshaping their materials:

For a thing at the moment is but a thing of the moment it must be taken up into the mind, diffuse itself through the whole multitude of Shapes and Thoughts, not one of which it leaves untinged, between which and it some new thought is not engendered. (Coburn 159)

The unconscious activity is an essential part of artistic creativity - ‘there is in genius itself an unconscious activity; nay, that is the genius in the man of genius.’ After the conscious will take a hand, therefore, it builds upon processes already initiated, establishing a purposive ‘centre’ for them, ‘a sort of nucleus in the reservoir of the soul’, towards which various clusters of images are drawn from all sides. (Yarlott 297) With the intervention of the conscious will, the creative imagination and judgment are likewise summoned into action and reason and order are imposed upon chaos as the poetic imagination goes to work – idealizing and unifying; dissolving, diffusing and dissipating in order to recreate. Thus, conscious and unconscious imaginative activity are complementary and are both indispensable in artistic creation, just as fancy and imagination, reason and understanding are. (Yarlott 297)

One of Coleridge’s most vital comments on poetry was made on the voyage to Malta in 1804 when “The Ancient Mariner” was much in his mind. Haunted, like the Mariner, the poet was now himself ‘alone on a wide wide sea’ and became most strangely identified with his own creation. He was writing in the midst of a dead calm
which recalled the poem, he watched the sailors shooting at a bird which was following the ship. Coleridge said:

Poetry a rationalized dream dealing to manifold Forms our own Feelings that never perhaps were attached by us consciously to our own personal Selves. . . O there are Truths below the Surface in the subject of Sympathy, & how we become that which we understandably behold & hear, having, how much God perhaps only knows, created part even of the Form.

(Coburn 52)

Coleridge was deeply interested in the psychology of dreams, especially in distinguishing the gradations of conscious control in their different manifestations. Prof. Bald, discussing this in his important essay on Coleridge, says:

But, between the normal modes of mental activity and the passivity of dreaming there are various states in which the usual controls imposed by the will and the reason are relaxed in differing degrees, and to these Coleridge applied the inclusive term ‘reverie.’ It included not merely ordinary daydreaming, but, as we have seen, opium reveries and ‘nightmares’ as well.

(Bald 39-40)

It is not, then, accidental that Coleridge attached the term ‘reverie’ to his great poem. In the second edition of the *Lyrical Ballads*, he gave “The Rime of the Ancient Mariner,” subtitled, ‘A Poet’s Reverie.’ The poem has the fluid brilliance and strangeness of a dream but also the order and control of the conscious mind. Coleridge attached his own feelings to the “manifold forms” of the external world. Moon and stars, sun and sea, wind and bird’s wings, belong to the elemental universe but become at the same time the images of spiritual life. “The sea is the tropical ocean of traders’ voyages but also the loneliness of spiritual desolation; the bird’s wings are those of the dying albatross but they also beat in narrowing circles on the sinner’s soul.”(Adair 6) Coleridge had deep friendship with Poole and he was conscious of his
need for Poole’s friendship and support. ‘The Ancient Mariner’ was a purely imaginative exploration of his dreaded presentiment that he must one day set forth again:

I love but few, but those I love as my own soul; for I feel that without them I should – not indeed cease to be kind and effluent, but my little and little become a soulless fixed star, receiving no rays nor influences into my Being, a Solitude which I so tremble at, that I cannot attribute it even to the divine nature. (Allsop 137)

“Kubla Khan” is entirely a product of the unconscious. Actually the poem seems a waking dream whose subject is the mingling of the conscious and unconscious forces in creative activity. In “The Rime Of the Ancient Mariner” and “Kubla Khan” the inner and the outer world become one; the idea and the image are fused in the waking dream.(Adair 9) Coleridge in his “Dejection, an Ode” regrets the loss of the perceptive insight he had formerly possessed. “Love” is a psychological poem about the love making of a lover to his beloved. The lover knew that his beloved could be persuaded only by sorrowful tales of love. He, therefore, sang the story of a knight who was turned insane by the scorn of his beloved. Genevieve was moved to pity for the knight and she was persuaded not to follow the example of the cruel lady. The lover won the heart of Genevieve by understanding her psychology. In “Fears of Solitude” Coleridge’s patriotic feelings are reflected through love of nature. “The Pains of Sleep” is an autobiographical poem about the misery the poet experiences on certain nights. Sleep which is a universal blessing has become a calamity for the poet.

All the conversational poems: “The Eolian Harp,” “Reflections on Having Left a Place of Retirement,” “This Lime-Tree Bower my Prison,” “Frost at Midnight,” “Fears in Solitude,” and “The Nightingale” written by Coleridge share tripartite rondo structure. Each poem begins by establishing the physical setting, a particular place which is described in vivid, concrete detail; in the second section of each poem, the immediate setting and situation give way to a meditation or reverie inspired by the
scene; and finally, in the closing movement, the poet returns with a deepened insight to the physical location from which he had begun. (Hill 19) This basic rondo structure represents an important tenet of Coleridge’s poetic credo: “The common end of all narrative, nay, of all Poems is to convert a series into a Whole: to make those events, which in real or imagined. History move in a straight Line, assume to our Understandings a circular motion - the snake with its Tail in its Mouth. (Hill 20) The centre of each conversational poem is dominated by “the Ego, the I.” But this ‘egotism’ is not self-regarding indulgence, not an end in itself. Rather, it treats the poet’s self as the necessary point of departure for exploration of the universe. Such egotism proves, indeed, to be self-revelatory: the self that eventually comes home to itself is invariably a self transformed and deepened by its experience. “Coleridge like a scientist penetrate the meaning of the universe, or a priest, bringing heaven before men’s eyes, or a ruler, controlling his people not by physical coercion but by a wisdom which was also imaginative enough to appeal to their total nature and so educe a willing co-operation from them.”(Whalley 49) In the Conversational poems, Nature has a double aspect: it is both realistic and symbolic, its function is both sensuously descriptive and subtly analogical. Landscape is also an inscape – for the natural settings detailed so vividly and minutely serve to describe the geography of the poet’s soul as well as the external topography of his situation.

There is a fusion of dream with reason, deeper impulse and shaping spirit in Coleridge’s poetry. His early poems were an intellectual attempt to bridge the gulf between the material and spiritual, mechanical and transcendental, explanations of the universe. His enthusiasm for Pantheism and Unitarianism were both, in different ways, attempts to cross this gulf and to see God, or at least a living spirit, immanent in the natural world. “Religious Musings” and “The Destiny of Nations” reveal intellectual conflicts about the nature of the universe and the life of man. Both these poems try to reconcile the control of the universe by the natural forces of the mechanistic philosophy with the existence of God. The conflict is summed up in a phrase from his letter to Josiah Wade:
Whether we be the outcasts of a blind idiot called
Nature, Or the children of an all-wise and infinitely
good God... (Griggs 177)

In Coleridge’s poem “A Day-Dream,” the imaginative process by which
perception becomes the symbol and the outer world is changed into the inner can be clearly seen. Coleridge attached his own feelings to the ‘manifold forms.’ For example, he watched the transformation of caterpillar into butterfly at first with scientific detachment and accuracy; and gradually it became the bitter vision of life and love which reached its final form in the poem “Psyche.” In the “Dejection: an Ode,” Coleridge recognizes the divorce which he had always dreaded between man’s consciousness and the natural universe. The ‘shaping spirit’ of imagination no longer has the power to endow ‘the inanimate cold world’ with life. The feeling can no longer attach itself to the form:

I may not hope from outward forms to win the passion
and the life, whose fountains are within. (Coleridge,
E.H. 372)

The waking dream of his poetry has faded; ‘Reality’s dark dream’ has intervened. (Adair 9) In his poem “Phantom,” which arose from a vision of Sara Hutchinson, Coleridge, as usual aware of his own problem, recognizes that feeling has completely separated from form:

- What then? Shall I dare say, the whole Dream seems
to have been Her – She... Does not this establish the
existence of a Feeling of a Person quite distinct at all
times, & at certain times perfectly separable from, the
Image of the Person? (Coburn 209)

This separation of feeling from form marked the death of his imagination. The poems of Coleridge written in the last years of his life were composed at an entirely conscious level and the poetry is, on the whole, deplorable. In the sorrowful verse of “Phantom or Fact,” Coleridge was himself aware how ‘the life of dream’ had changed into ‘the dream of life.’ (Coleridge, E.H. 485)
Coleridge’s unconscious mind was stored with bright images of the natural world which, rising to the surface in his poetry, became charged with a new and symbolic power in his poems like “Song of the Pixies” and “Sonnet to the River Otter.” Two of Coleridge’s sonnets of Christ’s Hospital days were devoted to a meditation on the changefulness of Hope and Despair. Another sonnet “Anna and Harland” told a fictitious love story. Anna died of the grief after her brother had killed her lover.

Coleridge in “An Effusion at Evening” makes imagination and fancy synonymous and the poet describes:

. . . shadowy Memory’s wings across the Soul of Love; (8)
and Love ‘a crown of thornless roses wears.’ (51) When Coleridge wrote “The Keepsake” for Sara Hutchinson, only thorns remain:

And the rose
(In vain the darling of successful love)
Stands, like some boasted beauty of past years,
The thorns remaining, and the flowers all gone.

(Coleridge, E.H. 345)

In “Lines written at Shurton Bars,” Coleridge watched the Bristol Channel at night, he saw the lighthouse tower and a ship which appeared in a flash of light and then suddenly sank. This was a real scene of distress, but curiously anticipates the swift disappearance of the Ancient Mariner’s ship:

Then by the lightning’s blaze to mark
Some toiling tempest-shatter’d bark;
Her vain distress-guns hear;
And when a second sheet of light
Flash’d o’er the blackness of the night-
To see no vessel there. (Coleridge, E.H. 98)

Coleridge proceeded to create a “poetry of Being” in the last years of his life. The poems like “Duty Surviving Self-Love,” “Phantom or Fact,” “Youth and Age,” “Time, Real and Imaginary,” “The Blossoming of the Solitary Date-Tree,” “Human Life” and “Self-Knowledge” are based on the new knowledge of self, a new
awareness of Being. For Coleridge, Being is a process, a coming into Being; and like the meaning of a poem, it is revealed through acts, not objects. Being is the energy shining through phenomena, a movement toward that “ultimate Being” (Kessler 6) which cannot finally be realized in time and space. Perhaps his evocation of Being in poetry appeared in these lines:

All look and likeness caught from earth,
All accidents of kin and birth,
Had pass’d away. There was no trace
Of aught on that illumined face,
Uprais’d beneath the rifted stone
But of one spirit all her own;
She, she herself, and only she,
Shone through her body visibly. (Coleridge, E.H. 393)

In the last years of Coleridge’s life, poetry became an instrument of making his own Being visible. Unlike Heidegger, Coleridge denied Being-Toward-Death because death was no fact for the poet: it ends bodily existence but not life. Even in his darkest moments, when he despaired of achieving salvation, he believed in a telos outside time and space, an absolute, a meaning that provides the end for man’s spiritual evolution. (Kessler 6) Coleridge viewed Being as a perpetual joining together of what we are and what we can be. Coleridge aspired to make his Being independent of phenomena and of traditional forms of poetry as phenomena. Man’s natural knowledge in the eyes of Coleridge had finally to be subordinated to a new system, “the first principle of which it is to render the mind intuitive of the spiritual in man (i.e. of that which lies on the other side of our natural consciousness) must have a greater obscurity for those, who have never disciplined and strengthened their ulterior consciousness. (Shawcross 168) For Coleridge, the world is never enough, neither is the phenomenon self:

I adore the living and personal God, whose power
indeed is the Ground of all Being... but who may not
without fearful error be identified with the universe,
or the universe be considered as an attribute of his Deity. (Griggs 894)

Coleridge’s constancy was always towards the other, whether it appeared as another human being, his own ideal self, or the personal God who so often remained silent. God may know himself without external manifestation, but human beings can evolve their “ulterior consciousness” only by joining in a process: “I mean that willing sense of the insufficingness of the self for itself, which predisposes a generous nature to see, in the total being of another, the supplement and completion of its own; that quiet perpetual seeking which the presence of the beloved object modulates, not suspends, where the heart momently finds, and finding, again seeks on.” (Coleridge, E.H. 465)

Absolute self became the goal of Coleridge’s meditation in the poems written in the last years of his life. In rare moments Coleridge celebrates the joy of a transfigured life, but more often he is the poet of the Christian paradox, enduring the conflict of opposites that cannot be resolved in time. Being is revealed in language by means of paradox, but Being dies in any resolution of paradox, just as the Being of a work of art is distorted by any single interpretation. Paradox can convey the anguish of the human spirit alienated from God yet living in possibility, “death-in-life.” And Coleridge wrote: “I come to cure the Disease, not to explain it” (Coleridge, H.N. 283). The poems written by Coleridge in the later years of his life imagine “an unborrow’d self” beyond the conflicting opposites that define our natural existence. This current flowing from the phenomenal to the noumenal is, of course, not consistently steady and progressive, but it does mirror the organic process of human life which, in Coleridge’s words, “begins in detachment from Nature and ends in union with God” (White 401). Coleridge’s poetic act was an act of Being and the love of the means was his end. The concluding remark of a very early letter remains true for his entire journey towards his ideal object: “too weary to write a fair copy, or re-arrange my ideas and I am anxious that you should know me as I am” (Griggs 398).

Samuel Taylor Coleridge’s works have elicited many full length studies, articles and research essays. John Beer in his critical study, _Coleridge the Visionary_, discovered various key images in the great poems owed their existence not only to their vividness and sensuousness but also to their association with certain basic
patterns of ideas. (Beer2) Beer believes, Coleridge’s imagination seized on a limited myth of the Fall and of redemption vivid enough to provide with an organizing framework for a poetry which sought to link society and the physical universe in an ultimate spiritual order. Walter Jackson Bate’s *Coleridge*, despite its unpretentious appearance, is one of the most perceptive account of Coleridge’s life as a whole, suggesting some good reasons for the bewildering complexity of his achievement. (Bate1)

John Livingstone Lowes’s *The Road to Xanadu* dominated Coleridge studies. As a study of Coleridge’s sources, it is a brilliant culmination of a critical tradition. In its concentration on “The Ancient Mariner” and “Kubla Khan” and in its stress on the subconscious, Aeolian processes of the poetic imagination, it perpetuated the nineteenth-century fiction that Coleridge was a “Divine Somnambulist,” the involuntary poet of one miraculous poem and two enchanting fragments. (Jordan 163)

The first critic to try for a review more responsive to the processes of Coleridge’s creative imagination was Humphry House, who in his book, *Coleridge* approaches Coleridge’s mind and personality by analysis of characteristic entries from the notebooks and ends with a similar analysis of crucial entries which illustrate Coleridge’s views of association as determined by emotion and of the nature of the conscious will in creation. But House limits his sensitive descriptive analyses of poems to only “Dejection” and “Frost at Midnight” and to some cursory remarks about “The Eolian Harp.”

Mr. R.H Fogle draws our attention to that important aspect of theory of organic form in his critical study. Mr. P.S. Sastri in his *Coleridge’s Theory of Poetry* takes up the German problem and argues that some of the characteristic theories of Coleridge found a place in his poems written before he came into contact with Germans. “This analysis reveals that Coleridge was one of the first who attempted to harmonize the Platonic approach with Aristotelian one.”(Sastri 2)

George Watson in his book *Coleridge the Poet* insists that Coleridge is a multifaceted poet with a diversity of styles at his command. Insisting that Coleridge’s critical genius, supplying his creative imagination with the curiosity, acumen and taste that mastery of languages and metrical experiments and practice of literary kinds
demand, Watson contends that “The Ancient Mariner,” “Kubla Khan” and “Christabel” achieve their symbolism through their imitative forms, an insight richly suggestive in its allusion to the neoclassical tradition of imitative art.

J.H. Muirhead’s *Coleridge as Philosopher* gives a reasoned survey of the whole of Coleridge’s thought. It gives a conspectus of Coleridge’s ideas which bears out the claim that Coleridge’s ideas “formed in his mind a far more coherent body of philosophical thought than he has been anywhere credited with.” (Jordan 217) But Muirhead ignores the fact that literally all the formulas and concepts which he considers central for Coleridge’s philosophy, such as the primacy of will and individuation, come from Schelling.

The study of Stephen Potter, *Coleridge and S.T.C.*, is a psychological sketch based on a crude dichotomy between the great Coleridge and the small S.T.C. Potter views Coleridge as “the first exponent of Modern Voluntary Idealism.” (Jordan 218) The book contains a number of genuine insights and a candid exposition of the less familiar and less reputable aspects of Coleridge’s thought. Basil Willey in his *Nineteenth Century Studies* devotes to a lucid and skillful exposition of the main features of Coleridge’s thought, the distinctions of Reason and Understanding, Imagination and Fancy, his views of the Bible and of Church and State. Josfine Nettesheim in *Die innere Entwicklung des der Gorresgesellschaft* has interpreted Coleridge’s evolution purely in terms of a religious conversion paralleling those of the German Romantics such as Friedrich Schlegel. C.R. Sanders’ *Coleridge and the Broad Church Movement* gives an intelligent digest of Coleridge’s opinions, both philosophical and theological with little attempt at analysis or interpretation. Sanders stresses Coleridge’s “humanitarian liberalism,” which, in his opinion, was “vigorously practical,” Coleridge’s disbelief in verbal inspiration, his arguments for the catholicity of the English Church. (Jordan 219)

In D.G. James *Romantic Comedy*, Coleridge appears as a romantic thinker who is still a good Christian, a parallel and forerunner to Newman, with whom James compares Coleridge much more carefully than anybody had done before. All the emphasis falls on the late writings of Coleridge, with the result that his German relations are minimized as a passing or preparatory phase. Hoxie Neale Fairchild in
his Religious trends in English Poetry comments on a spiritual biography of Coleridge with stress on the early years and also contains a review of Coleridge’s later religion, which is judged severely from the point of Christian orthodoxy. Fairchild concludes that Coleridge “although ostensibly a metaphysical absolutist, was at bottom an extreme sentimental pragmatist.” (Jordan 219)

J. Bate in Perspectives of Criticism conceives of Coleridge’s critical theories as a “long series of spasmodic attempts to harmonize the traditional rationalistic precepts of classicism with romantic vitalism,” the organic view of nature. Bate acutely criticizes the view that the theory of imagination is central in Coleridge’s criticism. He considers it rather as a “roundabout psychological justification of his conception of the mediating function of art.” (Bate 3) Frederick B. Rainsberry, in “Coleridge and the Paradox of the Poetic Imperative,” (Journal of English Literary History, 1954) makes an attempt to show the basis of Coleridge’s aesthetics in his metaphysics. Rainsberry excellently expounds the dialectics of object and subject which justifies Coleridge’s aesthetics.

In M.H. Abrams, The Mirror and Lamp, Romantic Theory and Critical Tradition, a book on the change from imitation theory to theories of expression, there are many passages and several chapters devoted to Coleridge. Abrams excellently discusses and analyses Coleridge’s theories of imagination and diction and takes up other aspects of Coleridge’s criticism, such as his concept of the objective poet, his views on personification and myth. An article by Abrams, “Wordsworth and Coleridge on Diction and Figures” (in English Institute Essays, 1952), supplements the large book. Abrams sees Coleridge in a wide perspective but minimizes his dependence on German sources.

Rene Wellek’s History of Modern Criticism contains a lengthy chapter on Coleridge. In it, Wellek analyses the main strands of Coleridge’s aesthetics, the scheme of his theory of literature and his practical criticism. He concludes that Coleridge’s theory of literature is his most impressive achievement, an attempt to fuse many elements into a unity. Clarence D. Thorpe discussed the differences between Coleridge’s and Wordsworth’s theories of the imagination and expounded Coleridge’s conception of the sublime in “The Imagination: Coleridge vs. Wordsworth”
P.L. Carver, in “Coleridge and the Theory of Imagination” (University of Toronto Quarterly, 1940), has tried to show that the distinction of Fancy and Imagination. Imagination, according to Coleridge’s later idealism, should be identical with reason.

A paper by biologist Joseph Needham, “S.T. Coleridge as a Philosophical Biologist,” in Science Progress, finds interest in Coleridge’s use of the polarity principle and sees anticipations of the principle of “emergent evolution” in him. (Jordan 220) T.M. Raysor in the introduction to his edition of Coleridge’s Shakespearean Criticism dismisses Coleridge’s “unfortunate,” “eccentric” theory of imagination and thinks that “a good case may be made out to show that Coleridge lost rather than gained from the German influence.” (Raysor 4) John Armstrong in The Paradise Myth blames Coleridge’s ultimate poetic failure on a divided imagination, which was equally attracted to the unconfined principle of energy and the continuing order of an earthly arcadia. (Jordan 166)

Marshall Suther in The Dark Night of Samuel Taylor Coleridge argues that Coleridge’s failure in love and frustration of poetic activity have a common root: he expected from each experience “something like the beatific vision, a complete presence and union in full knowledge” (Jordan 166) with the absolute. Patricia Adair in The Waking Dream: A Study of Coleridge’s Poetry contends that Coleridge’s creative powers withered when he began to distrust the “terrifying activity of the unconscious” and to quell it in favor of the “conscious will.” Adair’s point is in effect that Coleridge’s best poetry is the product of the “shaping spirit” of his whole being’s response to experience.

Geoffry Yarlott in his book Coleridge and the Abyssinian Maid states that not the fear of the unconscious but his dread of adult responsibility defines Coleridge’s acute psychoneurosis. In Yarlott’s view Coleridge was trapped by his emotional immaturity and fear of solitude into a lifelong search for masculine figures of maturity and stability – his brother George, Southey, Poole, and Wordsworth – on whose practical integrity he could lean and for feminine figures – Mary Evans and Sara Hutchinson – in whose serene affection he could find poetic inspiration. After his marriage, Coleridge oscillated fatally between this need for emotional security and his
antithetical preoccupation with the impulses from a vernal wood. But the guilt over his love for Asra and the accompanying emotional desertion of his wife and children made it difficult for him to separate his private feelings from his public utterances and the universalizing capacity of poetry slowly withered in him.

Patricia M. Ball in her book *The Central Self: A Study in Romantic Imagination and Victorian Imagination* states that the Romantics were committed to a double view of the imagination: as the means of discovering self-identity (which she terms the egotistical element) and as the means of escape from the self (the chameleon element). Robert Langbaum’s *The Poetry of Experience* explains that “the Romantic quality of mind grows out of a total crisis of personality,” the poem becoming the experiential process by means of which the self is realized. (Jordan 168)

Richard Haven’s delicate study, *Patterns Of Consciousness, An Essay on Coleridge*, has drawn attention to other distinguishing features of Coleridge’s view of the mind; a reader who consults it in conjunction with the present work will find that the two studies run harmoniously together, but with varying emphasis, the main difference being that Haven sees the evolution of Coleridge’s position as something that belongs primarily to the post-German years. (Beer10) Haven argues that Coleridge should not be judged as a philosopher but considered “a born psychologist trying to write as a metaphysician” and his attempts to construe a system should, like his poetry, be seen “as a projection, an elaborated transformed symbol, for his own psychological experience.” (Jordan 243) Haven assumes that Coleridge was a ‘visionary’ though not a mystic and that his philosophy is an attempt to find formulas for this vision. “The Ancient Mariner” represents “the sense of experience as a continuum between two extremes of alienation and communion” and this pattern underlies also Coleridge’s abstract thought as “the fundamental structure of consciousness was the same as the fundamental structure of the external universe.” (Jordan 243) Elinor Shaffer in “Kubla Khan” and “The Fall of Jerusalem” has drawn attention to impact of biblical criticism in England from the 1790’s onwards, and its possible relevance to some of Coleridge’s poetic enterprises. (Beer11)

I.A. Richards’ book *Coleridge on Imagination* is an influential discussion of Coleridge’s aesthetics. Richards shows a considerable sympathy with Coleridge’s
thought or with the thought of Schelling, as the central dialectical passages in Coleridge are derived from him. Richards explains the beginning of the dialectical process, the identity of subject and object and accepts the principle of the activity of the soul. But he combines such an activist psychology with a metaphysical materialism which assumes that mental activity is only an aspect of physical activity. Richards explains that the activity of mind is the starting point for Coleridge’s rejection of association psychology and for the acceptance of the distinction between Fancy and Imagination, as fancy is related to association and imagination to creative act. Richards uses the distinction of Fancy and Imagination also in order to justify the romantic interpretation of nature. (Jordan 244)

Joan Larsen in his paper “S.T. Coleridge: His Theory of Knowledge,” points to Coleridge’s blurring of the distinction between daydreaming, mystical experiences, and blind sense perception and states clearly Coleridge’s need for faith and belief in a God known intuitively through Reason. He states, “Coleridge could and did calmly reconcile Plato and Bacon in a new synthesis.” (Jordan 241) Kathleen Coburn in several papers emphasizes Coleridge’s “method of going about the business of thinking and formulating” in “Poet into Public Servant” (Proceedings and Transactions of Royal Society of Canada, 1960) she insists on the unity of Coleridge’s endeavors – poetry, philosophy and theology were his concerns all his life. His sense of “the interpretation of man and nature” (the title of a paper, in Proceedings of the British Academy, 1963) is not, she argues, pantheism or mysticism but “a dynamic organic sense of wholeness, of the relation of man to the natural world, of the necessity of physical and intellectual reconciliations in one system.” Coburn’s concern is with Coleridge as a person or with the psychologist and moralist.

Mary Jane Lupton’s “The Dark Dream of “Dejection”” (Literature and Psychology, 1968), is the unresolved Oediplc conflict Coleridge was left with at the death of his father. There are gleanings helpful to our understanding of “Dejection” to be gathered form these psychoanalytical exegeses: the emotional implications in the language Coleridge uses and the emotional discrepancies that exist between the two versions; but for the most part the poem is less the goal of these studies than a bridge to the poet. (Jordan 203)
Thus Coleridge’s works have been interpreted psychologically by many writers. The present research proposal aims at exploring a new dimension in the poetry of Samuel Taylor Coleridge. Recurrent motifs mean those motifs which appear again and again in the poems of Samuel Taylor Coleridge. The poetic world of Coleridge offers a wide range of motifs and with the help of Freudian, Jungian and Lacanian psychology, these motifs would be explored with their psychological implications. The major motifs spread in poetry of Coleridge are motif of death and rebirth, motif of love, supernatural motifs, motifs related with unconscious mind like sleep and dreams and the motif of quest for self. But with the change in the vision of the poet, these motifs reflect different meanings e.g. the motif of death and rebirth in “The Rime of the Ancient Mariner” is symbolic of the mariner’s sufferings as a result of the killing of the innocent bird, the albatross and his ultimate reconciliation to the love of God. The same motif acquires a different meaning in another poem “Dejection an Ode.” In this poem death and rebirth symbolize the continuous ebb and flow of Coleridge’s poetic inspiration. Similarly, other motifs also undergo a subtle change with the change in the context of the poem and the vision of the poet.

The poetry of Coleridge is enriched with recurrent metaphors, imagery, symbols and metonymic parallelism. These recurrent stylistic features enrich the thematic variations of these motifs. The metaphor of ‘the eddy-rose’, ‘phantom’ and ‘limbo’ are the recurrent metaphors in the poems of Coleridge. The image of ‘albatross’,‘serpent and dove’, and ‘the Abyssinian maid’ appear recurrently in the poems of Coleridge. The albatross, being the symbol of Coleridge’s imaginative power, in the Jungian terms, “can be called the archetype of the trickster, a figure, which sets in motion a chain of events.” (Jung 23) The image of serpent and dove reverberates Coleridge’s own mental condition. “As a generic symbol of woman the inspirer, the Abyssinian maid was a composite, doubtless, of many women in Coleridge’s life.”(Yarlott 310)

Thus a detailed research is possible in this direction. The proposed study will comprise of five chapters. The scheme of chapterization is as follows:
CHAPTER-I
Basic Psychological Ideas of Freud, Jung and Lacan
In this chapter, basic psychological ideas of Freud, Jung and Lacan will be discussed. Freud sets up a triadic structure of the mind – the id, the ego, the super ego. The unconscious is the sum total of all our suppressed, repressed and forgotten desires according to Freud. Jung postulated the idea of the collective unconscious. Collective unconscious is universal in contrast with personal unconscious. Jung envisions three layers of the unconscious – the self at the centre, collective unconscious composed of archetypes in the inner circle and consciousness in the outer circle. Jacques Lacan creates the trilogy of the imaginary, the symbolic and the real. Unconscious is defined by Lacan as the realm of insatiable instinctual energy and knows no stability or containment or closure. Coleridge’s poems have psychological depth and will be analyzed in the light of Freudian, Jungian and Lacanian ideas.

CHAPTER-II
Motif of Death and Rebirth
In this chapter, the motif of death and rebirth will be discussed with reference to S.T. Coleridge’s poems. A frequently recurring theme in Coleridge’s poetic world relates to death and rebirth. Death does not mean only physical death but it symbolizes spiritual vacuum and the awareness of this spiritual hollowness is rebirth. “The Rime of The Ancient Mariner” is woven around this theme of death and rebirth. The killing of the albatross by Mariner is a moment of reckoning for the Mariner and as a result, he suffers spiritual anguish and at last he has a communion with God and utters: “He prayeth best who loveth best.” This is the moment of rebirth for the Mariner. Death and rebirth also symbolize the ebb and flow of Coleridge’s poetic inspiration. The serene movement of river in the poem “Kubla Khan” suggests the ease and harmony of the creative achievement of man before it disappears into oblivion.

CHAPTER-III
Motif of Love
This chapter aims at exploring the motif of love with its psychological implications. Coleridge’s deep-felt need for female affection was his constant poetic theme. In his
famous poem “The Pains of Sleep,” he says “To be loved is all I need/And whom I love, I love indeed.” He had a strong physical need of woman’s love, judging from his claim that he could have lived happily with a servant girl “had she only in sincerity of heart responded to my affection.” (Yarlott 33) The ambivalence of Coleridge’s attitude towards women might be inferred from the variety of his female characterization. As Geraldine or Life in Death he represents woman as the sort of nightmare apparition that bedeviled his dreams, but he portrayed her also with the naïve innocence of a Christabel or Genevieve. In “Lewti” or “The Picture” she was elusive and unattainable; in the person of the ruthless mother of “The Three Graves” predatory and malevolent. Apart from it many other forms of love can also be seen in the poems of Coleridge i.e the father’s love for his son as in “The Frost at Midnight,” a daughter’s love for her father as in “Christabel,” the poet’s love for nature as in “The Rime of The Ancient Mariner,” “Dejection, an Ode,” and in his all conversational poems.

CHAPTER-IV

Motifs Related with Unconscious Mind

This chapter aims at exploring and analyzing those motifs which constitute the basic pattern of unconscious mind in the poetic world of Samuel Taylor Coleridge. Coleridge knew that conscious mind is nourished by the unconscious and the image of ‘dark caverns’, ‘domes’, ‘living catacombs’ and ‘phantom’ in his poems signify the unconscious. Sleep, dream and supernaturalism are some motifs which are related with the unconscious mind. But the motif of sleep and dream also acquire different meaning with the changing vision of the poet. Sleep appears very soothing to the agonizing mind of the Mariner in “The Ancient Mariner.” But the same sleep is horrifying and becomes a calamity for the poet in “The Pains of Sleep.”

CHAPTER-V

Motif of Quest for Self

The motif of quest for self appears frequently in the poems written in the later years of Coleridge’s life. Coleridge spent this period of life in binging poetry into the service of Being. Coleridge in his book The Friend states that the finite form of Being, or of a
poem, remains something to be seen through: “the finite form can neither be laid hold of, nor is it anything of itself real, but merely an apprehension, a frame-work which the human imagination forms by its own limits, as the foot measures itself on the snow” (Rooke 520). Many of Coleridge’s late poems are fragments, footprints on the snow, that point towards a conception of Being that is metaphysical. In the poems like “Duty Surviving Self-Love,” “Phantom or fact,” “Youth and Age,” “Limbo,” “The Blossoming of Solitary Date-Tree,” “Human Life,” and “Self-Knowledge,” the motif of quest for self appears recurrently in these poems but it acquires a new meaning, a new knowledge of the self, a new awareness of Being.

**Conclusion**

The conclusion will be drawn from the foregone discussion and will sum up the findings of the study.
WORKS CITED


