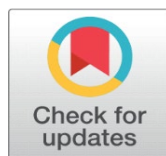


AN ANALYSIS OF SUBSCIOUS THEME MOTIVE IN SAMUEL COLERIDGE POEM

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ABSTRACT

In the realm of supernaturalism and the subconscious mind, the poems "The Ancient Mariner" and "Kubla Khan" by Samuel Taylor Coleridge are considered to be the most significant works of literature. Coleridge was a poet who wrote about the occult and the subconscious, and he avoided everything that may be considered crass in his writings. The objective of this study, is to look for supernaturalism and subconscious theme in the key poems written by Samuel Taylor Coleridge. It is possible to refer to content analysis as "documentary activity" or "information analysis" due to the fact that it is concerned with the subject matter. Because they are not the product of an experiment, the data from this study are considered to be of the qualitative kind. They belong to the category of non-manipulated variables of this study. According to Gay (1987: 189), "descriptive research determines and reports the way the things are." This paper will demonstrate the nature of the situation with regard to how it was at the time of the study. The aspects of the supernaturalism and subconscious theme that are given in these poems include dream, suggestiveness, and vision.

Keywords: Imagination, Laments, Potential, Inspiration, Emotion, Delicate.



1. INTRODUCTION

Dreams and the strength of one's imagination are themes that recur throughout Coleridge's poetry. Coleridge states in Kubla Khan that he had a vision while reading and wrote it down. The unconscious mind is a recurring theme in Samuel Coleridge's poetry. Similar to the German idealists, the renowned poet aimed to delve into the delicate balance between free will and the seemingly limitless imagination. Many see the poem as a metaphor for the boundless potential of the human mind. Coleridge laments a string of dreams and questions why a kind God would subject him to such anguish in The Pains of Sleep. The nightmares that Coleridge experienced when withdrawing from opium served as inspiration for the poem.

The essence of Coleridge's romanticism lies in his artistic treatment of the supernatural. All of his three important poems The Ancient Mariner, Kubla Khan and Christabel are poems of pure Supernaturalism and subconscious mind. As a poet of the supernatural, Coleridge strictly eschewed crudeness from his writings. He gives supernatural his supernatural the solid base of the dramatic truth of human emotions so that howsoever improbable the events might appear, the authenticity of human experience is never violated. He just suggests, giving his readers a free hand to use their imagination and fill in the necessary details. Instead of abruptly stepping into the realm of the supernatural, he first wins the faith of his readers with an accurate rendering of the familiar landscape and then slowly proceeds to exploit this faith and introduce the supernatural elements. Here, there are three elements of supernaturalism, dream, suggestiveness and

vision.

2. SUBCONSCIOUS THEME MOTIVE

A transitional space that existed between the idea of free will and the source of inspiration that looked to be uninfluenced was something that Coleridge found to be utterly captivating. According to Coleridge, the alchemical process is all about the coming together of the conscious and unconscious aspects of the mind, which can be conveyed through poetry or dreams. This is the essence of the alchemical process. The concept of the unconscious mind is consistent across Coleridge's body of writing and serves as a prominent running motif. In the realm of Coleridge's poetry, there are a great number of instances that contain concepts that are connected to the unconscious mind. Sleep, dreams, and visions are all examples of these types of experiences. He is the master of dreams, and sleep is the "god of half-shut eye" who decides the path that each and every dream will take with its direction.

*"Wave its various-painted pinions,
Till ere the splendid visions close."*

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He is the master of dreams, and sleep is the "god of half-shut eye" who decides the path that each and every dream will take with its direction. "Tears of fear mixed with tears of joy" Coleridge, E.H., chapter 27. Those individuals who "Start from precipices of distemper'd sleep" are welcomed by those who come to them. According to E.H. 29 on the Coleridge It is possible for even the most routine of naps to cause an artist to experience the joy that they are capable of. It is not a joyful experience for creative pursuits, however, because it is accompanied with doubts, and these uncertainties have their roots in the unsettled character of sleep. This is the reason why it is not a joyful experience. When we are unable to awaken from the affects of sleep, we find ourselves in a world of shadows that enchant the individual. This is the world that we find ourselves in. There is a phrase named "Slumber's shadowy vale" that can be found. (Book 80 by E.H. Coleridge) Source: These shadows cannot be differentiated from the "shadows of imagination" that are prevalent in the sphere of poetry. This distinction is totally impossible. On the other hand,

despite the fact that they possess the "silent poetry of form," the shadows do not lack any aspects of life. The calm of peaceful slumber is an anathema since it is so calm, that it disturbs

***"And vexes meditation with its strange
And extreme silentness.
.....sea, and hill, and wood,
With all the numberless goings-on of life,
Inaudible as dreams."***

At this time, everyone and everything that is going on around you seems to be a passing dream. By virtue of the fact that it is regarded that a passive sleep is paradoxical, the tranquillity that comes with a serene slumber is unique in and of itself. The act of sleeping not only affords us the chance to reawaken our dreams and visions, but it also affords us the opportunity to hear our own unique sounds, which it employs in order to speak with us. As we sleep, our sense of hearing and our perception of time take on a new form, and that form is the dream. This new form is created by our subconscious mind. During the time that he is in a dreaming state, he keeps looking at the calming objects over and over again until they cause him to go asleep; "and sleep prolonged my dreams."

"The Ancient Mariner" came to realise at one stage that sleep is 'a gentle thing', and Mary queen sent the gentle sleep from Heaven, That slid into my soul.

During his sleep, he drifts off into a restful slumber, thinking about buckets that are devoid of the dew that is necessary for life. After he emerges from his trance, water starts to rain from the sky. This happens very immediately. It is the source of the dreams that were experienced, and this collective unconscious is always working to blend its contents for the benefit of future generations. This is the basis for the dreams that were experienced. This illustrates that dreams have the potential to determine what will happen in the future.

As it winds its way through the slumbering woods, a hidden brook creates a soothing piece of music. There are substantial repercussions associated with the connection between listening to music while sleeping. When the slumbering woods are captivated by music, we see an impact that is comparable to the "silent poesy of form" that is displayed in Boccaccio's garden. Coleridge considers music to be a vital component in his creative process. The happiness that the mariner feels causes him to shed tears as he sees his homeland:

***"O let me be awake, my God;
Or let me sleep always".***

There is no way for him to determine which of the two is correct. He was unable to establish the connection between the pleasure of creation and his waking moments since he performed the act when he was in what is commonly referred to as the "awake" or "conscious" state. This prevented him from being able to distinguish between the two. In the event that he desired for this happiness to be confined to the world of sleep, he would opt to sleep for the entirety of eternity. Poems are something that cannot be found somewhere else; music, happiness, and sleep are all things that are tied to one another. According to the writings that Coleridge has left behind, the creative process starts to flow for him while he is asleep. He explains his perspective:

***The sleep, which I have is made of ideas so connected, & so little different from the operations of the reason,
that it does afford me the due refreshment for it seemed to me a suicide of my very soul to divert my attention
from Truths so important, which came to me almost as a Revelation.***

As it winds its way through the slumbering woods, a hidden brook creates a soothing piece of music. There are substantial repercussions associated with the connection between listening to music while sleeping. When the slumbering woods are captivated by music, we see an impact that is comparable to the "silent poesy of form" that is displayed in Boccaccio's garden. Coleridge considers music to be a vital component in his creative process. The happiness that the mariner feels causes him to shed tears as he sees his homeland:

***O let me be awake, my God;
Or let me sleep always.***

He is completely oblivious to the fact that either of the two is correct. He committed the act when he was in what is commonly referred to as the "awake" or "conscious" state, and as a result, he was unable to establish the connection between the pleasure of creation and his waking moments after he had committed the act. It would be his choice to sleep for all of eternity if he desired for this delight to be confined to the domain of sleep. A connection exists between music, happiness, and sleep; poetry is something that cannot be found anywhere else. As far as his writing is concerned, Coleridge's creative process starts to flow while he is asleep during the night.

He explains his perspective:
***Hath drunk deep,
Of all the blessedness of sleep!***

The feelings of joy and imagination, according to Coleridge, are responsible for this blessedness. Saints and prophets are typically thought of when it is mentioned. When this occurs, it is possible to state that the "gentle sleep" possesses "wings of healing."

The motif of sleep is used in another poem called "The Pains of Sleep," which takes on a different connotation than the previous piece. Within the context of this poetry, sleep is a scream of misery. This is a glimpse of the individual who is suffering from a fear of sleep:

***"Sleep, the wide blessing, seemed to me
Distemper's worst calamity."***

This is in strange contrast to the mariner's invocation to sleep five years earlier. This contrast seems to have become more acute in the lines:

***"A low dead thunder mutter'd thro' the night,
As 'twere a giant angry in his sleep."***

He begs Mother Nature to "lull me into sleep and leave me dreaming" since he is so terrified. A "worst infirmity" of "the dark spirits." We learn the following night in "The Pains" that

***"When my own loud scream
Had waked me from the fiendish dream,
O'ercome with sufferings strange and wild,
I wept as I had been a child."***

Such nightmares originate in disturbed sleep, not in a blessed one. But the response is the same as a little child's, complete with surprise, purity, and freshness, when they have a vision. In another section, same illness is mentioned again:

***"Though obscure pangs made cures of his dreams,
And dreaded sleep, each night repelled in vain,
Each night was scattered by its own loud screams."***

The creative process has nothing to do with sleep and dreams like this since they are highly personal and because they produce a condition that is the antithesis of joy. There is no connection between the two. In his work, *The Ancient Mariner*, Coleridge has steadfastly disregarded the traditional and vulgar depiction of the supernatural components. An effect of hazy mystery is exerted by this representation, which is both suggestive and tantalizingly indefinite. However, the description of the Nightmare Life-in-Death does not contain any aspects that are particularly horrifying:

"Her lips were red, her looks were free, Her locks were yellow as gold; Her skin was as white as leprosy, The Night-

mare Life-in-Death was she, Who thicks man's blood with cold". (The Ancient Mariner, lines: 190-194)

In light of the aforementioned remark, it would appear that the woman's lips are red, that her hair is golden yellow, and that she has a very daring and brazen appearance with regard to her appearance. Someone who has been affected by leprosy would have skin that is nearly identical to hers in terms of its coloring. Those terrible women are the precise embodiment of what it means to die. The woman in question is the very definition of a nightmare, and she possesses the power to make the blood boil in the veins of any man. A subtle thought that Coleridge presents in his work *Kubla Khan* is the depiction of a deep romantic abyss that slides down the green hill across a cedarn cover. This is one of the ideas that Coleridge supplies. Check out the citation that is provided below: This is a very wild country! comparable to the terms holy and enchanted There was a spectral presence that could be felt in the dim light of the moon. via the screams of a woman calling out to her demon-lover! It is a wild and awe-inspiring piece of territory that looks to be impacted by magic in some way, as stated in *Kubla Khan*, lines 14-16. It is a wilderness that is out of this world. This is the kind of woman who will come back to this area again and over again. She is the kind of woman who, after falling in love, discovers that her partner is a demon and who, in her despair, is searching for him in the low light of the waning moon. A strain is not placed on our sense of possibility by the supernatural elements that are depicted in *Kubla Khan*. This is due to the fact that the dramatic truth of human experience that is communicated in the story is never contradicted. The novel *Kubla Khan* contains a great number of sentences and phrases that are seen to be perplexing and have the ability to generate a sense of mystery. The description of the poem gives off an air of romanticism, which is the feeling that is communicated.

3. CONCLUSION

The *Ancient Mariner* and *Kubla Khan*, two of the most well-known poems written by Samuel Taylor Coleridge, are two instances of poetry that come close to accomplishing this goal. When it comes to the area of supernaturalism, one of the characteristics of the character is their amorous nature. Coleridge, who is an expert in the supernatural, makes an effort to merge otherworldly experiences into everyday life. He is a specialist in the supernatural. Having provided us with a comprehensive account of the expedition in order to give the whole thing the appearance of a diary, he has effectively fulfilled the goal he set out to accomplish. The success of this endeavor can be attributed to the brilliant combination of the real and the fanciful. According to one understanding of Coleridge's romanticism, it is the essence of the romantic movement. This is one of the various interpretations. His imaginative portrayal of the supernatural serves as the foundation for this approach to interpretation. Both *Kubla Khan* and *The Ancient Mariner* have poems that are thought to be works of pure supernaturalism. These poems may be found in both of these great masterpieces. Each of these publications contains a selection of such poetry. At the beginning of the book, his reader is taken to places that are already familiar to them, and he then moves on to convincing them to accept the story by vividly illustrating minute details throughout the entirety of the story.

One of the most significant aspects of the work is that Coleridge's representation of supernaturalism is renowned for its sophisticated and nuanced combination of the natural and the supernatural. This is one of the most important aspects of the work. It is one of the most essential components of the task that needs to be done. In point of fact, the two are so indistinguishably intertwined with one another that it becomes difficult to determine where one begins and where the other ends. This reality makes it difficult to differentiate between the two. The reason for this is that there is no discernible difference between the two objects. The supernaturalism that is present in the most important works of Coleridge, in particular in poems like "*The Ancient Mariner*" and "*Kubla Khan*," develops into an intriguing topic that can be investigated. This holds especially true in situations when there is a presence of supernaturalism. Additionally, these poems are a reflection of human reality, and they have the power to touch the sensitive chords that are capable of making music that is sadistic yet at the same time still for mankind. In other words, they have the ability to touch humans. There is a vast array of occurrences, events, and even experiences that have the potential to be seen as having attributes that are associated with the supernatural. The concept of "supernaturalism" refers to something that is natural, and there are a great many things that have the potential to be categorized as supernatural. There have been revelations made regarding a number of the characteristics that define supernaturalism and the subconscious mind. These characteristics include dreaming, suggestiveness, and vision.

CONFLICT OF INTEREST

None.

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