

The Rime of the Ancient Mariner: A Journey towards Individuation



By

**Sayyed Zahid Ali Shah
Ph. D. Research Scholar**

Supervised by

Nasir Jamal Khattak, Ph.D (Amherst)

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**Department of English & Applied Linguistics
University of Peshawar
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This is to certify that the dissertation titled “*The Rime of the Ancient Mariner*: A Journey towards Individuation” has been approved as a partial fulfillment towards the degree of Ph.D. in English Language and Literature.

Nasir Jammal Khattak, Ph.D. (Amherst)

Supervisor and Internal Examiner

Declaration

I hereby declare that the work in this dissertation titled “*The Rime of the Ancient Mariner: A Journey towards Individuation*,” has been carried out by me under the supervision of Nasir Jamal Khattak, Ph.D. (Amherst). I also declare that this dissertation has not been submitted for any other degree elsewhere.

Sayyed Zahid Ali Shah

Supervisor's Certificate

This is to certify that the work in this dissertation titled, “*The Rime of the Ancient Mariner: A Journey towards Individuation*” has been carried out in my supervision by Sayyed Zahid Ali Shah for submission in partial fulfillment of the requirements for the award of the degree of Doctor of Philosophy in English Language and Literature.

Nasir Jamal Khattak Ph.D. (Amherst)

Dedicated to the memory of my beloved mother

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Abstract

“The Rime of the Ancient Mariner”: A Journey towards Individuation

The strategy of my dissertation project is to take the fictional character of the Ancient Mariner as a particular test case of psychic processes and move towards a general delineation of timeless human psyche. The tool of my analyses is Jungian analytical psychology the preference and choice of which can be argued on many counts. Jung’s emphasis on the extraordinary importance and potential of the human unconscious and with it its archetypal contents are remarkably fitting into the body structure and course of narrative of the *Rime*.

Notwithstanding the equal plausibility and currency of Freudian psychology for literary analyses, Jung’s revolutionary reinterpretation of the unconscious has added a new dimension to human psychology. Contrary to Freud’s theory, which considers the unconscious as a repository of the infantile repressed contents, Jung believes that the unconscious is a sufficiently potential half of the Self that positively and constructively helps and regulates the conscious half. The archetypal contents of the unconscious, according to Jung, if rightly understood and assimilated in the conscious workings of the psyche, may reveal unspeakable human truths.

Although symbolic pattern of the *Rime* has been extensively analyzed by critics and commentators in their respective historical perspectives and mind-sets, a general comprehension of it is only possible through experiences that are legible to an eternal human mind. The basic structure of the human mind (psyche) is invariably the same since time immemorial. Its eternal constituents remain intact no matter how many revolutions may occur in histories, cultures, religions, or civilizations. These constituents, though, may acquire temporal dimensions, their general and universal structure retains its permanence.

Providing a super structure of eternal, a creative artist helps the eternal reader or spectator (of all times, generations, creeds) to read or watch his/her story in the matrix of that structure. Reading the *Rime* in the backdrop of a long history of its ancestors, beginning with Homer, Dante, Virgil and that may continue to the last shreds of human history, a familiar thread of parable runs through all its courses of readership. A famous quote from Alexander Pope “What oft was thought, but ne’er so well expressed” remarkably expresses every thoughtful reader’s response to the Mariner’s narrative. This response of an all time familiarity points to something that is universal in nature. This work focuses on these universal factors and presents them with justifications rooted in Jungian psychology. “How would it be done” is a taxing question while taking into consideration a psychoanalytic detour of the *Rime*.

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Introduction

Coleridge's Mariner in the "Rime of the Ancient Mariner"¹ is a character with whom all readers can relate. The mere fact that he does not have a name makes him anybody. He is part of a journey, travel, or voyage on which he does silly, strange, weird, and bizarre things. His actions, like those of any, have consequences. We identify with him on almost every level. All of us, at one point or another in our lives, have killed our albatrosses. And like the Mariner pay the price for that all our lives. In this he is part of all of us; he is around us; we meet him every day. We are part of the voyage that he undertakes. We live the moments with him that he experiences. And we participate in all that he does, and eventually faces.

Apparently a very simple story in a very simple language (not considering its first version), the poem involves the reader in difficult moral questions. On the face of it the Mariner, on one of his voyages, kills an albatross and ends up suffering immensely for that. His peers, who are mere accomplices, also pay a price that appears to be too big for what they have experienced. The magnitude of their sufferings, especially that of the Mariner's is a little too big for what he has done. Human history is full of people and their accomplices who have gotten away with massacres and other heinous crimes. All that happens to the Mariner and his peers is certainly not physical; it happens on a deeper level. The questions facing us in this study are: what do the Mariner and his peers learn from these experiences? Is there any lesson or message for us in it? My contention is that the *Rime* is every person's story of coming to terms with oneself—this is the Mariner's voyage into the dark abysses of the human psyche where the dross and the best elements reside. This poem is a reflection of the good and the bad that humans are potentially capable of. I propose a Jungian reading of the text and argue that the Mariner's voyage into the deep waters is a plunge into the human unconscious where he encounters the

dark side of his psyche. The action of killing the bird without any rhyme or reason reflects the disregard and disrespect humans potentially have for the “other.” We usually adjudge our actions right or wrong only after the consequences of our actions have caught up with us. Not that there is anything wrong with having the bad in us; in fact it is an essential part of human existence. What is wrong is committing unjustified and uncalled for wrongs against any no matter who and what. The Mariner considers the killing of the albatross wrong due to what follows afterwards. He believes that he and his peers are facing the problems due to the killing of the bird. Meaning, the killing of the bird is not wrong in itself; it is wrong due to its “consequences.”

Interestingly the idea of consequential virtue/vice crosses his mind after his peers have pointed it out. All of them say:

Then all averred, I had killed the bird
That brought the fog and mist.
'Twas right, said they, such birds to slay,
That bring the fog and mist.²

The mariners not only condone the Mariner’s heinous act, they also draw a moral principal from it, and use it as a moral license to commit such an act against any who brings “the fog and mist.” They say, “’Twas right...such birds to slay, /That bring the fog and mist.” This is where Coleridge involves us in the moral dilemma: how very often due to one or another emotional attachment we wrong rights and right wrongs. In the name of friendship; brotherhood, patriotism; religion; relations; social or professional obligations we violate established moral codes almost every day and justify our deeds in the name of loyalty, professionalism, commitment etc. Such deeds are an essential part of any human society, and they take place on a daily basis. Perhaps this is why Coleridge leaves the dramatis personae and the settings nameless: they are anybody and everybody whom we find everywhere.

While most commit callous acts with a motive, the Mariner apparently does not have any reasons to kill the bird. This further complicates the moral dilemma, and points to the inherent dark side of human personality. Humans have the inherent depravity to commit crimes against others; there is absolutely nothing wrong with that. Humans are like that. What is wrong is not accepting the responsibility for our deeds, and projecting our dark side onto others. This eccentric behaviour falsely justifies and condones a wrong and upsets the moral geography of a society.

The *Rime* concerns itself with questions that are an integral part of human psyche and society. Do the consequences of our actions justify the action? Is virtue/vice consequential or non-consequential? Why do we do something good or bad without any apparent motive? Why does a right become wrong and a wrong right? These are some of the questions that the *Rime* asks us and they have been an essential part of human existence. They are certainly not easy because there is no absolute answer to them. Perhaps these are some of the questions that some of the readers find difficult to handle: the poem does involve us in difficult moral questions. Most critics, if not all, however, agree on the uniqueness and greatness of this poem. An endless line of critical tradition, perpetually cataloging the *Rime*, is a testimony of its all time greatness. Those who liked the poem were fascinated with it; others to whom it did not appeal were disinclined to read it for the second time. Hazlitt eulogizes the poem in these words:

Of all Mr. Coleridge's productions, the *Ancient Mariner* is the only one that we could with confidence put into any person's hand, on whom we wished to impress a favourable idea of his extraordinary powers. Let whatever other objections be made to it, it is unquestionably a work of genius—of wild, irregular, overwhelming imagination, and has that rich, varied movement in the verse, which gives a distant idea of the lofty or changeful tones of Mr. Coleridge's voice (48).

While Hazlitt generously praises the poem and its author, Wordsworth, who later on thought of the *Rime* as “an albatross around the neck of his *Lyrical Ballads* (153),” was discourteously apprehensive enough to publish the poem in the subsequent issues of the *Lyrical Ballads*:

The Poem of my Friend has indeed great defects; first, that the principal person has no distinct character, either in his profession of Mariner, or as a human being who having been long under the control of supernatural impressions might be supposed himself to partake of something supernatural: secondly, that he does not act, but is continually acted upon: thirdly, that the events having no necessary connection do not produce each other; and lastly, that the imagery is somewhat too laboriously accumulated (Brett and Jones 277).

But Lamb’s letter to Wordsworth is one of praise for the tale’s effect and its wonderments though he has some reservations about the “unmeaning miracles”³ of the poem. He dislikes the miraculous events of the poem but is nonetheless possessed by its story. The Mariner’s feelings, in an enchanting atmosphere, transport him to a magical world. Regarding allegation about the character and profession of the Mariner, Lamb contends that like the “little wonderments” of *Gulliver’s Travels* the poet uses his imaginative skillfulness in creating an atmosphere in which the mind accepts all that takes place during the action of the poem. In his opinion the nightmarish experiences of the Mariner are so overwhelming as to “bury all individuality or memory of what he was” (Brett & Jones 277).⁴

Coleridge’s introduction of certain changes in the poem’s title due to its adverse reception generated a literary debate concerning its admirers and adversaries. For some, the poem’s language and meaning were incomprehensible for which reasons Coleridge revised the poem’s title as *The Ancient Mariner: A Poet’s Reverie*, removing all its archaic words and changing the structure of its syntax. Subsequently he also introduced into the poem “marginal glosses” to make the meaning more intelligible.⁵ But Lamb’s displeasure at Coleridge’s removal of archaic words and phrases from the *Rime* and changing its title is worth noting. He praises the

poet's skillfulness in describing the Mariner's feelings and emotions under the circumstances to which every reader can relate (Brett & Jones 277). In other words, Lamb appreciates Coleridge's poetic ability in inducing an atmosphere of refined magic and aura of susceptibility for the reader where personal likes and dislikes are suspended forthwith.

Beer (1977) quotes Southey who in his review records the ill-reception of the poem: "We do not sufficiently understand the story to analyze it. It is a Dutch attempt at German sublimity" (179).⁶ Today the *Rime* is no more considered "A Dutch attempt at German sublimity" but rather an attempt at time-tested human concerns. Its beauty lies in its general relevance to multifaceted human issues; the numerous shades of meanings drag this relevance on to the ever changing and ever extending issues of life. What were unimaginable in the past are the familiar concerns of today, and are reflected in the body narrative of the *Rime*. This is how a thread of universality runs through its symbolic structure extending its interpretative horizons to ever more layers and shades of meanings.

John Spencer Hill expounds on why some of the critics were disgusted with the *Rime*. He says, "Since 'The Ancient Mariner' could not be slotted neatly into any existing ballad-classification, the easiest solution was simply to invoke custom and convention to declare the work incomprehensible" (Hill 153). But the meaning of the poem became clearer to readers with the changing attitudes of readership that Hill puts into the "reader-response" theory.⁷ He says:

In a hesitant trickle at first, which shortly became a respectable stream and grew eventually into a swollen torrent, excited readers found the enchanted fabric of the Mariner's world to be inwrought with figures dim. Patterns of meaning emerged, were captured and tamed into expository prose, were refined and developed and expanded by successive generations of interpreters. At last the 'The Ancient Mariner' made sense—or at least 'sense' could be found in it. But as meanings proliferated, their very plurality became a problem (155).

Defending the *Rime*, Fruman gives his reasons for why critics did not like the poem. He suggests that the readers judged the poems on the standards prevalent at that time. He opines that the contemporary reviewers' familiarity with the ballad tradition labeled the 'Ancient Mariner' as a "mad German poet's extravagance" rather than a simple English ballad.⁸ In other words, the work is a little too novel and original for them.

Although unintelligible to some of its contemporary readers, the poem was, nonetheless, evaluated on the bases of its artistic beauties. After the insertion of marginal glosses only a few were able to understand a partial nuance of its significance. In the words of David Perkins: "Though incomprehensible, the poem was widely read, if only for its vivid imagery, spookiness, and emotional intensity" (426). Ingenuity in story-telling for the basic purpose of 'securing the willing suspension of disbelief' of the reader was considered as one of the most distinguishing features of the poem.

Thomas B. Shaw writes about the poem's "medievalism" and "romanticism" in the following words:

The Rime of the Ancient Mariner [is] a wild, mystical, phantasmagoric narrative, most picturesquely related in the old English ballad measure, and in language to which is skillfully given an air of antiquity in admirable harmony with the spectral character of the events. The whole poem is a splendid dream, filling the ear with the strange and floating melodies of sleep, and the eye with a shifting vaporous succession of fantastic images, gloomy or radiant (2182).

Peter Bayne generously commends Coleridge for bringing together a dream vision in such a fascinating manner. In his opinion, it is the poet's "poetic effect" and "poetic rapture" that transport the reader into a world where rationalism and skepticism give way to an all-prevailing imaginative talisman. With the refinement of his imagination, Coleridge masterfully removes all the crudities of the otherwise ghostliness and terrors of the poem (2182).

One of the most distinctive features of the *Rime* is its atmosphere of unreality rendered real to a particular universal human faculty, which William Watson believes, the poet accomplishes by securing the faith and confidence of the reader through the sheer force of his storytelling. The poet creates a hazy threshold of entrances and exits, as if in a snooze, from the vantage point of which the reader is presented with a panoramic view of dreaming and waking alternatively. The hypnotized reader, with the Wedding-guest, is led into an atmosphere that carries its own law of credibility. The poem's opening lines suck us out of our world. Like the wedding guest, we too are reluctant to lend our ears to the Mariner, but then he holds us:

He holds him with his glittering eye--
The Wedding-Guest stood still,
And listens like a three years child:
The Mariner hath his will (13-16).

Soon, we are out of our world, and are with the Mariner where the poet is at liberty to populate it with his dreaming brain.

John G. Lockhart highly eulogizes the poem for its artistic beauties of sights, sounds, and romance. He says:

It is a poem to be felt--cherished--mused upon--not to be talked about--not capable of being described--analyzed--or criticized. It is the wildest of all the creations of genius--it is not like a thing of the living, listening, moving world--the very music of its words is like the melancholy mysterious breath of something sung to the sleeping ear--its images have the beauty--the grandeur--the incoherence of some mighty vision. The loveliness and the terror glide before us in turns--with, at one moment, the awful shadowy dimness--at another, the yet more awful distinctness of a majestic dream (77).

Praising the poetic excellence of the *Rime*, Leigh Hunt elucidates that it is only through imagination, being a highly fecundating human faculty, that we feel one with the rest of the creation. Our spontaneous responses to the circumstances of the poem, in his view, are a

testimony of how we are still alive to a human response no matter real or imagined. In his opinion the *Rime* has a tremendous potential to arouse such sensations (82).

Perkins estimates almost a period of hundred years (1860-1960) in which the poem was read and understood in a Christian background (426). This period approximately approaches the Victorian Age that was highly sophisticated in morality and religious matters. The critical temperament of the age reflects a corresponding evaluative tradition highlighting its cherished ideals. Gertrude Garrigues' reading of the poem is somewhat religio-moral. The Mariner's journey is taken as a symbolic initiation of man's voyaging into worldly affairs. The vicious web of life slowly and gradually estranges him from a secure sense of relatedness with the rest of his brethrens. This bereavement is two-fold: he becomes a stranger and alien not only to the outside world but most pathetically to himself as well. He loses the sense of the "Other" intrinsically and extrinsically. Garrigues argues that the albatross (man's innate innocence) comes across his way to rescue him from utter annihilation, but he slaughters it unconsciously. This unconscious killing Garrigues calls the Original Sin from where Man's re-journeying of regeneration commences to its partial or complete redemption (2200-1).

Elizabeth Nitchie discusses the moral implications of the poem from different perspectives. She particularly refers to Mrs. Barbauld's much-quoted objection to the poem's lack of moral, and Coleridge's subsequent reply to that. She responds not only to people like Mrs. Barbauld, but also Wordsworth, who was critical of the poem's causality dynamics. She argues that since the poem is reflecting a dream world, it subscribes only to that much reality; its world carries its own logic and probability no matter how much devious and digressive. Quoting Professor Newton P. Stallknecht she concurs on the point that the shooting of the albatross is the replacement of "feeling" by "reason" resulting in a spiritual dreariness and dryness. To bring

back the lost soul to its original source of fertility, a loving disposition is to be regenerated to encompass the whole of creation into wholeness. Only then the final moral of the poem (“He prayeth best, who loveth best.”) will acclimatize its worth and value (867,870,872).

One of the most popular readings of the poem has always been a Christian reading. Most of such readers connect the poem with the Original Sin but differ from one another at times in a significant way. J. A. Stuart, for example, changes the venue of the Original Sin to a “Pre-Adamatic, noumenal” position as a spiritual apostasy rather than a “phenomenal” conscious happening. Stressing the origin of the evil in the unconscious of the psyche he links the idea to Jung’s concept of the “Shadow.” In other words, the commission of sin in man (Adam) is totally volitional--the will as potentially overpowering any other consideration (77-8, 84).

Reading the Cain-Abel analogy in the poem, critics have produced numerous interpretative versions to glorify the crime of Cain with the argument that Cain’s regeneration from his crime and progressive self-redemption constitute a continuum towards an individuated self (Foakes quoting Ricardo Quinones 50). That means the Mariner, like Cain, is potentially capable of mastering the situations he has created for himself either knowingly or unknowingly. Contrary to the passivity of Abel, Cain flamboyantly confesses to the gravity of his crime and braces for all possible consequences. This is what the Mariner does while facing the stark reality of his crime. R.A. Foakes defends the Mariner’s act based on the logic that

the possible implications of his act are one of individuation, an act that gives him enduring life in spite of the death of the crew, and establishes his claim to be different, to break the barriers, to boldly do what no one has done before, and to cry against anonymity and against heaven, ‘I, myself, I’ (51).

Modern approaches towards religion (from around the first quarter of twentieth century onwards) have become much antagonistic. Sustaining an almost orthodox ideology of religion vis-à-vis a potentially equipped modernistic mind is a Herculean task. One such defense comes

from Sandra M. Levy. Replying to Monti's version of theodicy based on a "communal, compassionate suffering with others" (which Levy calls "horizontal pull"), disregarding the role of divine Providence, Levy introduces the concept of "vertical pull." She contends that there is always a "mysterious" presence of the "Other" in our experience of the "classics" no matter how much removed in time or culture. Justifying the presence of evil in an almost benignly created universe, she quotes Ricoeur and says that the eruption of evil is a positive "schema" in order to cleanse the spiritual, physical, or social defilement. Levy concludes that the experience of pain and terror afford human beings an opportunity to go through "a vision of the inner life of God (np)." In the *Rime* this vision is the aesthetic experience given to the Mariner, to the Wedding-guest, and to the reader in the terrifying shadows of horrors and terrors-- more longed for, more valued, more endeared.

J. B. Beer uses the concept of "Cabbala/Shechinah" to relate the whole episode of the "Fall" with the loss of the Shechinah. His argument implicitly touches Jungian anima/animus dynamics in which a harmonious coexistence of both is considered an ideal psychic equilibrium.⁹

The divide is a disaster explicitly shown in the *Rime*:

The cabbalistic doctrine, like the others, carries certain implications concerning the Fall of Man. At the "Fall", man was deprived of the Shechinah which had hitherto surrounded him, and the creative principles fell apart in to male and female....the Shechinah is lost and can only be regained at rare moments of exaltation--one of them being when complete love and harmony exist between a man and woman (155).

Beer further explains the *Rime* in the context of the ancient Egyptian mythological lore of the sun-serpent relation. He says:

In terms of the Egyptian hieroglyph, the Mariner in killing the Albatross destroys the connection between the sun and the serpent. In consequence, the two become separate, and equally alien to man. The serpent, representative of flesh, becomes loathsome and corrupt, while the sun, now that the true inward vision is lost, is apprehended only as heat or wrath. Or, in psychological terms,

the Mariner is trapped between the fearful wrath of his conscience, which is all that remains of his Reason, and his consequent loathing of the flesh (157).

During the second half of the twentieth century, an interest in the Freudian psychology gains momentum. Norman Fruman resorts to a minute psychological analysis of Coleridge's textual and contextual juxtaposition (using his notebooks, correspondences, memoirs, lectures, and biographies etc) so as to find out psychological reasons for writing a literary piece. The book is extremely informative owing to its sometime startling revelations. For instance, co-relating Coleridge's personal situations with those of the Mariner, Fruman writes:

The Mariner's sufferings are Coleridge's. The death of the crew and destruction of the ship may represent symbolically the loss of one's nurturing environment. Surges of hostility, of murderous rage, against those with whom one competes for love—against siblings for the love of the parents, against the father for the love of the mother—this must be atoned for by rejecting all familial and fleshy comforts (404).

Maud Bodkin comes up with an archetypal approach to the Mariner's story. She explains the great imagery of the poem with the Jungian archetypal concepts and relates the Mariner's journey to the "Night Journey" of great mythical heroes. She relates the somewhat confusing patterns of dream-imagery of the poem to those felt by the individual in the emotional experiences of waking dreams, myth, and legends concluding that it is the absence of customary control that render them incomprehensible ordinarily. Sublime themes of universal scale arranged with the fine sensibility of the poet-artist generate a train of responses in the readers' emotional experiences (Bodkin 8).

Molly Lefebure takes an alchemical detour of the poem and explains its symbolism in the tradition of Alchemy bringing in Jung's concept of alchemy to the *Rime*'s dynamics. In its essence alchemy strives to arrive at a harmonious synthesis of the contending opposites. The maxim 'dissolve and coagulate' encompasses in its precision not only Jung's extensive alchemical deliberations but also Coleridge's theoretical formulations on imagination (11).

Kiran Toor also equates Coleridge's theory of imagination with Jung's symbolism of the alchemy in the interpretation of dreams that can be conveniently related to the dream symbolism of the *Rime*. She quotes from Coleridge to highlight the concept of opposites resulting into wholeness.¹⁰

The Mariner's journey is towards self-knowledge or "individuation,"¹¹ as Jung would say. He encounters the dark side of his personality in the uncharted waters which is a journey through the "unconscious."¹² The sea as symbol of the unconscious in the context of the *Rime* is confirmed by Karey Perkins from Jung in these words:

For Jung, the sea represented the unconscious: vast, dangerous, dark, beautiful, unknowable. All structure and form is lost at sea; it cannot be mapped. The sea can be a mirror, literally and figuratively. Like Lewis Carroll's Alice in Wonderland, the Mariner enters a nonsensical world. In the unconscious world, just as in the Mariner's sea experience, symbols are inverted. The Mariner enters a holy and horrible realm, a mirror of the real world, where evil becomes good and good becomes evil, where reality, morality and causality are all equally uncertain, where there are "no fixities and definite." Ultimately, the Mariner must be stripped of everything, even his sanity and identity, even meaning and reality, for a true and total death (5).

In the unconscious state of mind the concepts of right and wrong or good and bad are relaxed due to the absence of the moral restraints that religion and society impose. In the unconscious state of mind the Mariner experiences a certain freedom of thought and action in which his inner evil (shadow) surfaces to the conscious: the seminal evil finds its way into action. There is no agency that can hold him accountable for his deed which is why he unscrupulously shoots the albatross down. The lack of social and religious agencies gives him a freedom which is in accordance with how things are in his unconscious mode. The ensuing events make him connect the murder of the bird with all that happens to them. In the retrospect he and his peers judge the killing of the bird. They attribute the occurrence of anything good or bad to the bird and later the killing of the bird.

The Mariner's voyage into deep waters is a tour to uncharted lands. He goes through what perhaps no other has ever experienced. His experiences leave him a changed man who has this obsessive compulsive disorder of telling his horrific tale to people. The essential question about the *Rime* is the identity of its principal character. In addition to the Mariner's passivity and lack of logical connection in his story, Wordsworth describes him as a "person without character (Brett and Jones 277)." It is his "ghoulish appearance (Eilenberg 40)" that puts into jeopardy his real identity:

I fear thee ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand (224-227).

Beyond the limitations of culture, religion, language, or politics, the Mariner's psychic experiences in the *Rime* are essentially human.¹³ His narrative provides the opportunity to experience the psychological truth of those states of mind engendered by the horrible shadows of our deeds. Elliott B. Gose, Jr. confirms this in these words:

Our premise has been that his tale deals with no literal geographical voyage. Rather it is emblematic of the Romantic urge to explore the eternal soul and the temporal emotions. The voyage was Coleridge's, as it becomes the reader's: plunged like all men into the mist and gloom of life on this planet, he sought to comprehend the life giving source which called up that mist, to appreciate the luminosity which informed that gloom. *The Ancient Mariner* is the finest fruit of that labor (18).

The perception of an eternal man in the figure of the Mariner would not be a hasty generalization or an oversimplification if we take an indulgent view of the *Rime*. His archetypal stature is substantiated in the crucible of readerly experience. He does not belong to a particular culture or civilization but speaks to all and sundry in a language of experience rather than linguistic histories of the world.¹⁴

The psychic suggestiveness like that of the *Rime* is virtually embedded in most of Coleridge's poetry. In Chapter IV of *Biographia Literaria* Coleridge claims that "metaphysics and psychology have long been my hobby-horse (Halmi 418)." Contemporary mental complexes resulting from ever emerging complications of life have necessitated remedial strategies that focus on those nodal movements of the mind (psyche) that can be helpful in understanding and resolving such complications and complexes. This can be a well-authenticated justification in favour of the *Rime*'s readings and understanding in psychic terms. If coincidentally it is Coleridge's story of traumatic misfortunes, resulting from his "lapse-full" past dogging him like a demon it is ours as well; the story of the Mariner touches those universal themes that fall within the purview of every sensible individual. We share with the author of the *Rime* every bit of our "humanness" only with the difference of a degree of sensitivity. The cruising ship, the lapsing Mariner, the hasty judgmental comrades: all bespeak of some deep-seated, profound truths of ageless human nature. Notwithstanding the *Rime*'s autobiographical implications,¹⁵ its most engaging story-line instantly rushes through those quarters of memories where some corresponding eventualities blink through the dark abyss of unconscious eternally. These are the beauties of literary inflections of which Jerome J. McGann speaks (158). Correspondingly Richard Haven argues from an experiential standpoint regarding the meanings of the poem. In his opinion the poem defies rationalistic approaches for its meaning and appeals to the contemplative faculties of the mind. It compellingly arouses to action those rare modes of consciousness that are perennially rooted in ageless human experiences. For him explanation and theory are but the linguistic sophistications that deal with the otherwise familiar experiences of life (Haven 19).

We, in our personal lives, are only conscious of our personal histories and are oblivious of the long history that culminates into our individual lives. Both biologically and psychologically we are subject and indebted to the collective development of man's racial history. It is from the "phylogenetic blueprint" that we trace "ontogenetic (personal developmental) aspects of our own maturation" (Stevens 45).

But why is the need to psychologize the *Rime*? The clarification comes from Jung himself:

Today we need psychology for reasons that involve our very existence. We stand perplexed and stupefied before the phenomenon of Nazism and Bolshevism because we know nothing about man, or at any rate have only a lopsided and distorted picture of him. If we had self-knowledge, that would not be the case. We stand face to face with the terrible question of evil and do not even know what is before us, let alone what to pit against it (*Memoirs* 331).

Biology, ethology, and sociology, in addition to numerous other branches of knowledge, cannot be substitutes for knowledge of the inner world of man—a world circumscribed and inhabited by the eternal symbols of the archetypes.¹⁶ This inner world with Jung is universal in its characteristics and because of this universality the Mariner can be regarded as a universal human figure in whom are embedded the realities of all those who read his story.

My analysis of the poem with Jungian perspective has strong evidences even ahead of Jung's times. Commenting on Lamb's approach to the *Rime* Molly Lefebure says:

Lamb, in his thinking here, is anticipating Jung by well over a century and a half; revealing a perception into the psychology of the collective unconscious and its archetypes, or primordial images, which (as Jung tells us) 'can rise up anywhere at any time quite spontaneously, without the least evidence of any external traditions' (10).

This is typical of the general perception while reading the poem and experiencing its impetus in states of mind that share in the characteristics of an all-time humanity. It is only a systematic organization of concepts and names that give expression to the otherwise eternally inherent

ideas. Probing deep into the mind of the Mariner gives an invariable impression that one is on the move towards a personal analysis of mind, motive, and thereupon the action. Affording such an experience is the hallmark of all great literature. Lefebure puts the *Rime* one amongst the many, and says that it is “a work of genius so far in advance of its day that it goes wholly misunderstood and undervalued by the contemporary opinion” (10).

The *Rime* mirrors a pattern of life that is entirely psychic. It may not subscribe to an encounter with the physical events of life “you become what you meet” in it (Eilenberg 51). Physical encounter with the world is perhaps not essential to experience what life is all about. There are some realities, psychological to be precise, that lay deep down in the realms that defy parameters of physical knowledge. Such realities are only experiential and can be had only through those states of mind that the Mariner undergoes. In a sense his experiences are universal in general human contexts. Richard Haven says:

The patterns which we recognize, in which we discover "something within [us] that already and forever exists" are, like those in the Mariner's tale, psychic ones. . . We may translate the psychic patterns which we recognize or to which we respond into conceptual terms as we may those in "The Ancient Mariner" (181).

Like any other piece of art, the *Rime* reflects not simply the surface realities of life but the 'essence,' the *Naturgeist*, the 'eternal'; those realities that lie deep in the history of mankind. The meaning of the *Rime* becomes clearer in the imaginative experience of its events. It is “not in *what* we see but in *how* we see,” like the distinction in the Coleridgean concepts of “fancy” and “imagination,” as Haven puts it (169, 172). The *Rime* is the story of every human on their path to individuation or self-discovery. Gaining consciousness of individuality is a process that comes with intense pain and agony. It is a price which, at times, humans pay a little too heavily. Not only does the Mariner transform for life due to all that he goes through, his story impacts everyone—or at least compels everyone to rethink about life.

The Mariner's encounter with the Wedding-guest is extremely a crucial one as it transforms him into a different individual. He is not like the proverbial traveler who sees and experiences everything but does not understand any. The riveting manner in which the Mariner tells him the story and the experiences that the former goes through impact the Wedding-guest tremendously. The narrator tells us about the Wedding guest:

He went like one that hath been stunned,
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn (622-6250).

The Wedding-guest's wisdom comes at a cost: "an innocence or a joy sacrificed unwittingly" as Dyck puts it (592).

No specific history, according to David Simpson, has been given about the geography of the voyage with the exception of a generalized outline of vicinity from where the ship sails forth into the sea. This deliberate exclusion on part of Coleridge (not considering appendage of the glosses to the poem) could have been his desire, as was with all the true Romantics, to expand the imaginative frontiers of the reader in approaching the *Rime*. He emphasizes on a retentive strategy whereby a hypnotic effect diminishes the active perception of the reader. A mesmerizing indulgence effaces the perceptive faculties to the degree of an almost snoozing atmosphere: "Clearly, it is part of the hypnotic effect that we be arrested at the point of immediate perception rather than guided comfortably through the experience by a detached, third-person narration" (Simpson 155).¹⁷

The poem starts with a wedding in which one of the characters, "next of kin" to the bridegroom, wants to participate. In his plans the Wedding-Guest is interrupted and detained unceremoniously by the Mariner. The significance of the wedding and the youthfulness of the Wedding-Guest are purposeful for the physical and symbolic fabrics of the *Rime*. For an

exuberant and vivacious youth, life presents, like the wedding ceremony, an occasion of merriment and revelry. The Mariner's act of apprehending the youth and detaining him from the "feasting," initially seems unjustified. Paradoxically, however, the nightmarish accounts of the Mariner's story mellow the Wedding-Guest down to a mature view of life. One horizon is lost; another won: "A star hath set, a star hath risen" (290); or "[with] the price of wisdom—a sacrifice or youthful zeal for the assurance of a calculated and sober future" (Khattak 18).

The "omnisignificance" of the *Rime* is not less than *Hamlet* (Perkins 425). As such its critical history is diverse and variegated. This interest seems to have been occasioned by the figure of the protagonist and his sea voyage.¹⁸ These have been interpreted and analyzed from different points of view with potential justifications. The ingenious maneuverings employed by academic researchers are more or less the exploitation of the authorial mind and intention gathered from the context of the text (Bakhtin 324). To secure credibility, biography, memoirs, and personal letters are quoted as evidence of a critical contention. Consequently a selective, truncated citation plays havoc with an otherwise straightforward textual affair (Perkins 425). But such readings have been justified by McGann on the basis of Coleridge's own inclination towards Higher Criticism that justifies the Scriptural history of interpretations in successive historical contexts:

Coleridge's system, then, is justified in the continuous and developing history of human thought. In terms of the *Rime*, Coleridge's ideological commitment to a preconditioned ground of processive truth sanctions in its readers a diversity of interpretations based upon their particular lights (154).

Paul H. Fry further consolidates the point in these words:

The wildly divergent readings of this poem, with R.P. Warren and E.E. Bostetter stationed at the Christian and nihilistic extremes, and the fact that it lends itself to so many different reading methods, leave an impression at last that is wonderfully composite, building a cumulative reading of a poem that we all continue to recognize in its self identity (322).

Great literary works create a history of their own. Their meaning, significance, and interpretation undergo transformations in their own history. This is more or less true about the *Rime* that shares in the same tradition of great literary works. Simpson argues that literature does not simply record history but also imaginatively reshapes it. It is not always expressively argumentative but in its silence lies the hidden seeds of its essence. He guesses a number of possibilities that could be read implicitly (as Coleridge intended them) into the discourses of the poem. His allusion to the events of the French Revolution,¹⁹ especially the Reign of Terror, Robespierre, and his ultimate finale themselves are the harshest readable realizations for any nation anywhere, at any time in history. The many silent possibilities of readings that Simpson has listed are termed as “the emptiness of reference” that increases paradoxically the variegated shades of interpretations. In his opinion an imaginative work like that of the *Rime* continuously passes through the hazy thresholds of “un-clarity” defying any finality of interpretation. In the continuous flux of time beliefs and ideologies undergo drastic transformations in which “the wholeness is never complete” (Simpson 155-6, 160). The ever expanding horizons of the world and with it our interactive experiences stop us short of our hard judgmental resolution of issues in hand. The *Rime* can be read and re-read in numerous other ways depending on the idiosyncrasies of each new approach.²⁰

With the *Rime* Coleridge had some profound personal affinities; it is something to which he, like the Mariner, compulsively recurs.²¹ C. M. Bowra explicitly expresses Coleridge’s intimate relation to the *Rime*:

The Ancient Mariner is his [Coleridge’s] greatest poem because he put most of himself into it and in it spoke most fully from his inner being. The brilliant reality which he gives to this invention of his imagination comes from his prophetic insight into himself. He was to suffer, as few poets have suffered, from the discordant contrast between reality and dream, between blissful confidence and

bitter, broken hopes, between the warmth of human ties in the cold solitude of the haunted soul (74).

What the poem was for the preceding generations was a matter altogether their own, but it may not synchronize with the peculiarities of our times. The textual philosophies, psychologies, and what one encounters in the course of interpretations are relevant to the author as he is the genesis point of all these dynamics. The author provides an all-time channel from context to the text and *vice versa* (Perkins 430). His mind provides the arena for a variety of forces to surface forth effectively whenever an inquisitive mind looks for them. Richard Haven, quoting Kathleen Coburn, says that the poem is one central document in which Coleridge sees himself fully displayed (18). Keeping in line with my subsequent argument of looking at the poem as a universal as well as an individual psychic drama, its symbolic coating becomes highly suggestive and loaded. The sea, which later also becomes ocean, its adventures, its fluidity, its dark and sunny shades, its storms and calms, and its heat and cold are all psychological nuances in the body structure of the poem. In it are incorporated Coleridge's personal brimful experiences.

In a manner of speaking every generation in time and space reads its own ideology into a literary work: "for meaning, in a literary event, is a function not of 'the poem itself' but of the poem's historical relations with reader and interpreters" (McGann 38). McGann sees the poem as constantly changing in its meaning and interpretation throughout its history thereby seeing cultural and social phenomena as affecting the poem's progression in time and space:

The historical method of the 'Rime,' however, had also prepared the ground for a thoroughly revisionist view of the poem, in which the entire ideological structure of its symbolist procedures would finally be able to be seen in their special historical terms. When that happens, the meaning of the 'Rime' emerges as 'dramatic truth' of Coleridge's intellectual and religious commitments (67).

What every succeeding generation does in the line of interpretative history is the subjection of the textual document to a set of values that characterize the basic temperament and mindset of

that generation. The author, after all a representative man, is analyzed alongside the text from angles and contours that suit the *zeitgeist* of that particular generation. Consequently, what we read in that particular interpretation are but the “assumptions, feelings, experiences, and preoccupations” (Perkins 429) of that generation. This exclusivity of interest of every generation is called *historicism*²², or the historical context of literature; the *Rime* is no exception to this rule. Basing our unshakeable belief in the dynamism of literature an eternal fluxing out of meaning is but a natural occurrence.

In terms of its “marketability”, the *Rime* has been described as an “indeterminate” text luring the readers as a curiosity of unlimited possibilities. Analysing the *Rime* in the context of the Marxist criticism, Simpson comments in these words:

Literature is content to suggest where other disciplines seek to prove; that is its approved task in the formation of modern cultural life and in the modern academy. Coleridge, then, is in a very basic way appealing to the market, as if he realized (though he probably did not) that indeterminacy would keep his readers satisfied when they were most hungry. . . . The continued popular reputation of “The Ancient Mariner” and its availability for commonplace quotation (albatross, “water water, everywhere,” etc) bear witness to its success within a pedagogic tradition requiring that poems be at least loosely moralizing but at the same time obscure enough to be available for continual rereading and discussion (163).

Being one of the pioneers of the Romantic Movement in English poetry, Coleridge is every bit a romantic in his poetry, and the *Rime* is a representative poem of that movement. The Movement was a splendid inauguration of distinct values and interests. Disentangling itself from the smothering pragmatism and mannerisms of its predecessors, the romantic mind aspired for a limitless cosmos of imaginative elasticity in which its imagination could achieve every conceivable marvel. Equally significant was the intention to bring the mind back to a superstitious level²³ in order to feel and emotionally participate in the crude experiences of life. A growing interest in the “gothic,” “weird,” “magical,” and “dreaminess” characterized its basic

literary texture. It was a retrospective detour to the medieval recesses of mind for a phantasmagoric vision of the fantastic and marvelous.

The first formally documented manifesto of the Romantic Movement in English poetry is *Preface to the Lyrical Ballads*, written by William Wordsworth. The treatise clearly outlines the basic features of the new poetic culture that the Romantics aim for.²⁴ In the *Lyrical Ballads* Coleridge was to write on the supernaturals presenting them in a manner that would secure the reader's confidence and faith. The emphasis was to blend the unusual and fabulous with an inward human interest to make them usual and natural. In *Biographia Literaria*, Coleridge writes:

It was agreed that my endeavours should be directed to persons and characters supernaturals, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith (Abrams 478).

Here Coleridge is explicitly alluding to those inner psychological truths that are accompanied with those states of mind in which causal plausibility fail us to believe. Such realities are only experiential and can be ascertained in individual experiences. In the *Rime the Mariner's* experiences are of a similar nature: his voyage, the shooting of the albatross, the ensuing paralyzing and painful experiences and a final recapitulation of the lost horizons of the "Self" are different stages in the process of what Jung calls individuation.²⁵ Although seemingly a simple denomination, the term "individuation" encompasses a number of psychological terminologies, which though familiar in the common day conversation, are difficult of apprehension unless properly and systematically pursued.

Jung's extraordinary emphasis on the "unconscious" and its contents help us see things in a rather comprehensive manner. His theories about the "archetypes" and their role in the psychic

life of an individual open up new vistas of in-depth psychology. A cursory look at the terms, associated with the unconscious, provides at least a sketchy overview of the individuation process which is the “rationale” of my dissertation.

The basic paradigm of individuation involves a constructive, meaningful fluxing and refluxing of the conscious and unconscious halves of the psyche. The process of coming into real “Self” covers, more or less, the whole of Jung’s psychology. Jung himself explains individuation as a process in which the individual comes to terms with his/her own inner “Self.” This coming into “Selfhood” is initiated, according to him, by an unprecedented experience of pain that arouses the whole of an individual (*Aion* 121-22). From then onwards a process of self-analysis and self-realization exposes all those niches of personality that were either intentionally or unintentionally held in the darkness. The constituent psychic stages of individuation comprise “the Self” (which is but the core of the entire psychic activities converging on it); “the ego”; “the persona”; “the shadow”; “anima and animus”; “transferences”; “projections”; and a host of other psychic ramifications.²⁶

Literature originates from and terminates in life. It is not difficult to understand its universal appeal no matter how much stiltedly communicated. It speaks to universal human experiences and arouses similar emotional responses.²⁷ Taken, accordingly, as a marathon struggle against all odds, the *Rime* communicates to the reader a spiritual rebirth in the midst of all degenerating allurements, socially, religiously, politically, supernaturally, and superstitiously. This reader self-identification process has been described by Coleridge in *The Statesman’s Manual* as symbolic which means “translucence of the Special in the Individual or of the General in the Especial or of the Universal in the General, above all, by the translucence of the Eternal

through, and in the Temporal” (Halmi et al 360). The poem’s progressive unfolding testifies to Coleridge’s contentions.

Coleridge’s penchant for and arguments in favour of the use of “symbol” in poetry can be best understood through his critical deliberations in *The Statesman’s Manual*. His specification of the symbol with phrases like “unity in multiety” and “whole in part” (Halmi et al 360-1) could possibly be the result of his philosophical deliberations in arriving at a poetic convenience (though very complicated in nature) intuitively understood and logically explained. Haven explains the symbolic intuition and philosophic argumentation in the following words:

I cannot wholly agree with Richards' later exposition of the "relevant psychology," nor can I agree with the implication that the psychology of which the philosophy is a 'symbol' is itself a set of theoretical formulations. I do believe, however, that Coleridge's philosophy should be seen not as an unsuccessful attempt at a logical analytical system but, like his poetry, as a projection, an "elaborated transformed symbol," of his own psychological experience. It is because of this that we so often find in Coleridge what appear to be startling anticipations of later writers whose primary concern has been the study and analysis of human consciousness. Coleridge, one is almost tempted to say, was a born psychologist trying to write as a metaphysician (7).

Symbol, then, in Coleridge’s poetry is of immense importance as it may mean what Coleridge meant of it in its mode of conception but more importantly what successive generations made of it in the light of their own level of knowledge and discerning wisdom. In its own history of symbolic representation a poem, by extension, becomes a compendium of critical approaches of variegated shades—some close within the intelligible range, others too wide of the mark. With ever extending human potential, supportive mechanisms are ingeniously devised to defend individual and generically identical symbolic explications.

The opening lines arrestingly halt the reader to think for a moment of himself, of the grey old man and a strange story he wants to relate; all are familiar but only the constricted ego resists the identification:

It is an ancient Mariner,
 And he stoppeth one of three.
 'By thy long grey beard and glitterig eye,
 Now wherefore stopp'st thou me?

.....
 He holds him with his skinny hand,
 'There was a ship', quoth he.
 'Hold off! Unhand me, greybeard loon!'
 Eftsoons his hand dropt he (1-4, 9-12).

The gothic appearance of the Mariner induces a horror one experiences in the ghostly apparitions and nightmares. This could be utterly impersonal--an external factor arousing a temporary response:

He holds him with his glittering eye—
 The wedding guest stood still
 And listens like a three year's child;
 The Mariner hath his will (13-16).

But deep down the poem and with successive events, slowly and gradually, a more than ordinary horrific and agonizing version of the story confronts the reader. He is now on the track of reading a more intimate, personal story in the otherwise gothic fabric of the poem:

Day after day, day after day,
 We stuck, nor breath nor motion;
 As idle as a painted ship
 Upon a painted ocean (115-18).

 The very deep did rot: O Christ!
 That ever this should be!
 Yea, slimy things did crawl with legs
 Upon the slimy sea (123-26).

The immensity of the Mariner's experience is too complicated and profound to be expressed in the simple moralizing tag of "He prays best who loves best"; the limitations of his mental faculties can make that much sense of the events and nothing beyond which is obviously the case with most of us while facing experiences of such psychic amplitude. Much of the criticism

directed against the Mariner's passivity and lack of initiative vis-à-vis the huge bulk of his horrendous experiences has been explained by Haven in these words:

But he [the Mariner] can state that significance only in conventional and traditional terms: "He prayeth best, who loveth best / All things both great and small." These are the only words in which he can sum up for himself what he has to teach, the only formulation, it may be, which the Wedding Guest, the pilot and his boy, or the hermit could understand. But this is only the rationalized residue; this is not what stuns or maddens the matter-of-fact mind....The Mariner is compelling not as commentator but as a witness, as he who simply tells what it is that he has seen. His final response may seem a simpleminded platitude. But in the still center of the poem, he has known the limits of human consciousness (21).

The haunting figure of the Mariner that disturbs our cosy security is the one who has attained another reality transposing the one of our usual familiarity. In Haven's words his centre of experience has shifted from "ego to the self" that gives him his unique individuality. This seemingly bizarre individuality tunes to a set of perceptive and conceptive values that appear contrary to the accepted standards. What makes the Mariner more compelling are the possibilities of intimations of similar realities in the inner most recesses of one's being when coming into real self replaces social consciousness. Haven makes the point clearer. He says, "An exile from the scene of being as we know it, he is an alien, a stranger signaling to us from the void in which he is foundering, a void which may be peopled by presences that we do not even dream of" (29).

Reading Jung's archetypal patterns in the poem provides us with tools to psychologically analyze not only the states of mind of the protagonist and the reader, but also to negotiate with the intentions of the author. My reading of the poem sufficiently supports my convictions that day in and day out we all indiscriminately kill our "Albatrosses:" in religious fanaticism; in political dissention; in racial excommunication; and in countless other notorious self-fabrications as pretexts for slaughtering and plundering. The innocence within us, like the associative,

innocent albatross, tries to fly free from the wrathful fires of our vengeance and glide leisurely in the boundless gales of all time cosmopolitanism. But we won't let it escape in the name of our so-called flimsy and shaky "pride" and "schisms."²⁸ In an urge and desire for self-assertion, we, like the Mariner, surrender our souls to the negative forces (Jungian Shadow),²⁹ which are utterly inhuman. In our desperate hours of isolation and alienation we listen to our own voices of agony in a self-created inferno or celebrate our self-created heavens (Khattak 15). Our redemption and release are at hand only when we begin striving, out of our own sweet accord, for a change of heart; when we subject ourselves to ruthless self-analysis; when we begin to enlarge our humanity only in the name of humanity; and above all to broaden and open up our vision to see a more beautiful world transformed and re-created, like the Mariner, in the beauty and splendor of our transformed imagination.

The chapter-wise division of my project is in accordance with the successive stages in individuation. This helps in connecting and smoothening of events and their correspondence to the psychic processes of the protagonist of the *Rime*. Greater care will be needed not to subordinate the textual argument to other considerations but rather let things flow into the narrative of the poem. Again it will be highly imperative not to take a traditional "paraphrasal" or explanatory method of execution, but to make of the poem a highly sequential fabric of in-depth argumentation. Like, for example, arguing with the logic that the entirety and wholeness of the Self is subject to a harmonious fluxing and refluxing of the conscious and unconscious halves of the psyche and that their disharmony may figure forth a world similar to that of the Mariner—hellish, stalemated and abysmal. Regeneration into a reformed and transformed selfhood would require a marathon struggle of scathing self-analysis befitting the caliber and class of the chosen few. And so we read the story of the archetypal sea-farer struggling in the

stormy seas of life rushing us along into an imagistic pattern of universals. Since my analysis of the *Rime* is through the dynamics of Jungian Individuation, the split strategy I will be following is as under:

Introductory section mainly comprises of the arguments of why and wherefore the psychoanalytic aspect of the poem is undertaken juxtaposing the traditionally religious and moral critical views about the poem. Equally crucial is the “historicist” view about literature that places it in the lap of every generation reading its own history and story in a literary piece no matter how much “wild” and farfetched that may be. This kind of “localization” and “temporalization” has produced divergent nuances of the poem’s readings. Here we come very close to Jung’s reading of the “permanents” in literature that to him are the bulwarks of human nature. Literary review, a part of the introduction section, records the poem’s reception in its contemporary settings down to the present times, synoptically presenting leading critical views and reviews. The main purpose is to provide a wider and sometime incoherent interpretative fabric tagging the poem’s history. From these short overviews the reader may also gather some clues about the drawbacks of literary historicism.

Chapter one focuses on the significance and importance of dreams as gateways to those states of mind that are inaccessible to a one-sided consciousness; that how dreams—waking and sleeping, big and small—play their role in the re-orientation and reconstruction of the psyche; and how revelatory contents of the big dreams unveil eternal truths that may lead to the wholeness of an individuated self. This dream analysis will be significantly productive in relation to the *Rime* as the latter has been read and re-read critically as a “reverie”, or dream fabric. The highly loaded dream symbolism sometimes cryptically communicates those unrealized truths that lie buried in the dark recesses of the unconscious. These unrealized truths

may provide clues, through dreams, to the resolution of those psychic blockades that impoverish the healthy progression of individual and collective selves.

Chapter two discusses the psychic apparatus of Persona. Human's one-sidedness in worldly affairs, high intellectualism, and incessant factualism deprive him of perennial innocence and crude spontaneity. A temporary social acceptance is bargained at a very high price. A most essential half of the Self is alienated creating psychic vacuums of imbalances. Modern man's claustrophobic isolation and with it the loss of identity are dilemmas resulting from one-sided consciousness. The retrieval of psychic wholeness and with it the totality of the Self are subject to a transformed and reformed Ego-Self instituted with the greater struggle of self-realization and self-examination. Man's vital faculties suffer deathblows when they are willfully strangled in unnatural pursuits of meaningless recognitions. Our examination of the Mariner's traumatic woes will yield extensive correspondences with contemporary social and civilizational debacles.

Chapter three takes into account the Shadow element of the psyche that is reared in the unconscious by the repression of those realities that are considered by the individual as incompatible with the prevailing social or religious values. The first ghostly appearance of the Mariner induces a curious misgiving in the reader. In the gripping flow of the narrative the fictional Mariner acquires the reality of real life. In his "skinny" and "ribbed" appearance he slowly and gradually insinuates into those dark recesses of the reader where a similar figure lies forgotten and unrealized. Day in and day out a similar drama is acted out in the history of the psyche when we come in contact with the literary portals and open them with the zest and openness of mind. The Shadow emerges either positive or negative in the psychic history of the subject depending on its assimilation or un-assimilation in the conscious workings of the ego.

With the Shadow are closely related the concepts of “anima and animus”, “introjections and projections” that are worth explication in their larger and smaller contexts (individual and collective). Some remarkable pieces of Postcolonial literature have been examined with the Shadow introjections and projection that provide larger pictures of persecutions, intolerance, conflicts, and tragedies of present and past. The Mariner’s tale is rich in association with these issues and hopefully is to be dealt with accordingly.

Chapter four discusses the concept of the Self as the semblance of Divinity; what the Self³⁰ is. How is it made and un-made? And what components are essential for its totality? These questions must be tactfully negotiated for a comprehensive follow-up of the main argument. The Mariner’s psychological trauma is to be seen as the disintegration and disjunction of those faculties of selfhood that need a delicate balance of proportions. The contaminated vision of the Mariner is to be interpreted in the larger contexts of nations and politics, ideologies and creeds in order to shed light on the prevailing tragedies of mankind.

The last section serves as conclusion to the whole discussion, and focuses on the re-orientation of the Self into a harmonious totality. A re-integrative vision is presented in the Mariner’s release from spiritual dryness and psychic blockade. Though a fragmentary restorative vision of peace and tranquility is given to the haggard and shaken Mariner, he is not yet half way on the road to a consummate wholeness. If that wholeness comes to its final resolution in a single journeying of self examination, it will not be worth the true essence of Individuation. The Mariner must repeat his story (and with him each one of us as witness and participant) each time with newer insights, revelations, and rectifications. The legend must continue as beacon light for those that are bracing up for a destination of limitless horizons.

Notes

¹ Hereinafter referred to as *Rime*.

² *Coleridge's Poetry & Prose*, eds. Nicholas Halmi, Paul Magnuson, and Raimonda Modiano (New York: W. W. Norton & Company, 2004), lines, 99-102. All subsequent references are to this edition and are parenthetically indicated in the text of this work by line numbers.

³ On the "unmeaning miracles" see Joseph C. Sitterson, Jr., "Unmeaning Miracles" in "The Rime of the Ancient Mariner," *South Atlantic Review*, Vol. 46, No. 1 (January, 1981), pp. 16-26.

⁴ Lamb states as follows:

For me, I was never so affected with any human tale. After first reading it, I was totally possessed with it for many days. I dislike all the miraculous part of it; but the feelings of the man under the operation of such scenery, dragged me along like Tom Piper's magic whistle. I totally differ from your idea that the Mariner should have had a character and profession. This is a beauty in *Gulliver's Travels*, where the mind is kept in a placid state of little wonderments; but the Ancient Mariner undergoes such trials as overwhelm and bury all individuality or memory of what he was—(Brett & Jones 277).

⁵ Leah Richards-Fisher puts the argument in these words:

When first published in 1798, Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* met with criticism on the basis of its incomprehensibility, both of language and of meaning. In response to the first complaint, he [Coleridge] published *The Ancient Mariner: A Poet's Reverie* in 1800, a version of the poem without the archaic spelling and syntax of the original; in 1817, he published an essentially final version, *The Rime of the Ancient Mariner*, complete with a marginal gloss, perhaps in response to the second objection (63).

⁶ Charles Lamb succinctly replies to Southey's objection in these words: "... I call it a right English attempt, and a successful one, to dethrone German sublimity" (Qtd. in Hill, 153).

⁷ An exhaustive explanation of the theory can be had from, Ross C Murfin, "What is Reader-Reader Response Criticism," *Samuel Taylor Coleridge, The Rime of the Ancient Mariner*, ed. Paul H. Fry (New York: Yale University, 1999), pp. 97-109.

⁸ See Norman Fruman, *Coleridge, the Damaged Archangel* (London: George Allen & Unwin Ltd, 1971), p. 312. Hereinafter referred to as Fruman with relevant page no(s).

⁹ A constructive, peaceful relationship of anima and animus (the unconscious female/male aspects of man and woman) considerably enlarges the ego personality. Instead of negative projections if man and woman meaningfully synthesize their contra sexual aspects, accommodating each other's opposite aspects, an ideal and harmonious male/female relation is established (*Aion* 154-55). C. G. Jung, *Aion: Researches into the phenomenology of the Self*, trans. R. F. G. Hull, Bollingen Series XX, (New York: Pantheon Books, 1959).

¹⁰ Toor quotes from Coleridge as under:

I am persuaded that the chemical technology, as far as it was borrowed from Life & Intelligence, half-metaphorically, half mystically, may be brought back again... to the use of psychology in many instances—& above all, in the philosophy of Language—which ought to be experimentative & analytic of the elements of meaning, their single, double, triple & quadruple combinations,—of simple aggregation, or of composition by balance of opposition (58-59).

¹¹ Individuation is a process towards psychic wholeness; it involves the facing of the shadow and the dissolution of all the personae; it involves the resolution of the “opposites” that are the essential parts of the human psyche. In the process of individuation the experiencing subject undergoes the complexities of psychic transformations that introduce him to the wholeness of his real self. Jean Kimball, while quoting from Jung, defines “individuation in these words:

In its broadest sense, the individuation process encompasses all the life experiences of an individual, from earliest infancy to death, a natural process. As a peculiarly Jungian concept, however, individuation refers to the attempt by the conscious personality to come to terms with unconscious aspects of the total personality, to establish a relationship with them, a psychic project that is initiated at the beginning of the second half of life. Jung's discussions of individuation tend to focus on this midlife undertaking, which he recognizes as an “extraordinary task,” since it requires the individual to unite “two incongruous halves,” that is, the conscious and unconscious halves of the psyche, into a whole (pp. 42-43); *Jean Kimball, Odyssey of the Psyche: Jungian Patterns in Joyce's Ulysses* (Carbondale, IL.: Southern Illinois University Press, 1997). Hereinafter referred to as Kimball with relevant page no(s).

For further details on the topic see C.G. Jung, *Aion: Researches into the Phenomenology of the Self*, CW 9. I (New York: Pantheon Books, 1959); Anthony Stevens, *Archetypes, A Natural History of the Self* (New York: Quill, 1983); Stanislaw Grof, *The Adventure of Self-Discovery* (Albany: State University of New York Press, 1988).

¹² Unconscious can either be “collective” or “personal:” contents of the personal unconscious are those of the personal repressed memories, while of the “collective” are the “archetypes,” thought-patterns culturally manifested in different symbols intelligible to the idiosyncrasies of respective cultures. For further details see C. G. Jung, *The Symbolic Life: Miscellaneous Writings*, CW 18 (Princeton: Princeton University Press, 1976); F. G. Wickes, *The Inner World of Man* (New York: Frederick Unger, 1948; W. A. Mambert, and B. F. Foster, *Exploring Your Unconscious Mind* (New York: Cornerstone, 1977); Jolund Jacobi, *Masks of the Soul*, trans. Ean Begg (Grand Rapids, MI: Eerdmans Publishing, 1976; Aniela Jaffe, “The Unconscious and the Archetype,” *Myth of Meaning* (New York: Putnam's Sons, 1971), pp.14-24; Fordham “Archetypes of the Unconscious,” *Introduction to Jungian Psychology*, pp.47-48; Mattoon, *Jungian Psychology in Perspective*, pp.248-249; H. Ellenberger, *The Discovery of the Unconscious* (New York: Basic Books, 1970).

¹³ This is supported by Haven in these words: “The Mariner's universe is a universe of mind; that is, it is a universe whose structure derives from and corresponds to the structure of human consciousness” (80).

¹⁴ Eilenberg puts the point in these words: “The tale comes out of his mouth is not his. Prophet rather than source, the Mariner is only the perpetual, helplessly uncomprehending audience to the tale that speaks itself through him (34).” See also Werner W. Beyer, *The Enchanted Forest*, (Oxford: Basil Blackwell, 1963), p.69.

¹⁵ See Fruman, pp.362-64, 402-3.

¹⁶ Stevens writes about the archetypes in these words:

As the basis of all the usual phenomena of life, the archetypes transcend culture, race and time. Thus, in Jung's view (as opposed to Plato's) the mental events we experience are determined not merely by our personal history, but by the collective history of the species as a whole (biologically encoded in the collective unconscious), reaching back into the primordial mists of evolutionary time (45).

For further details on the topic see C. G. Jung "The Archetypes of the Unconscious," (*Two Essays*, CW 7, (pp.90-113); C. G. Jung, *The Symbolic Life: Miscellaneous Writings*, CW 18 (Princeton: Princeton University Press, 1976); F. G. Wickes, *The Inner World of Man* (New York: Frederick Unger, 1948; W. A. Mambert, and B. F. Foster, *Exploring Your Unconscious Mind* (New York: Cornerstone, 1977); Jolund Jacobi, *Masks of the Soul*, trans. Ean Begg (Grand Rapids, MI: Eerdmann Publishing, 1976; Aniela Jaffe, "The Unconscious and the Archetype," *Myth of Meaning* (New York: Putnam's Sons, 1971), pp.14-24; Fordham "Archetypes of the Unconscious," *Introduction to Jungian Psychology*, pp.47-48; Mattoon, *Jungian Psychology in Perspective*, pp.248-249; H. Ellenberger, *The Discovery of the Unconscious* (New York: Basic Books, 1970).

¹⁷ See also Patricia Adair who considers the geographical explorations of the *Rime*, metaphorically, mental and psychic explorations. In her opinion the poem's line of literary ancestry records time tested themes of venturing into the unknown realms of the universe both internally and externally. Patricia Adair, *The Waking Dream* (London: Edward Arnold Publishers Ltd., 1967), p. 40.

¹⁸ Like an eternal "Shadow", the Mariner walks along the eternal "Man" reminding one the shadow of the stately dome of "Kubla Khan" falling across the sacred river.

¹⁹ See a detailed discussion on the topic by Peter Kitson, "Coleridge, the French Revolution and 'The Ancient Mariner': Collective Guilt and Individual Salvation," *Yearbook of English Studies* 19 (1989), pp.197-207.

²⁰ For a complete study of the interpretative history of the *Rime*, see Jerome J. McGann, "*The Meaning of the Ancient Mariner*," *Critical Inquiry*. 8:1 (Autumn 1981), pp. 35-67.

²¹ Despite so many objections to the poem's linguistic archaism, lack of moral, clumsiness in execution (discussed later in this essay), Coleridge stuck firmly to publish the poem. The later versions of *The Ancient Mariner* appear in his *Sibylline Leaves*. This tenacity of resolve reflects implicitly the poem's importance for Coleridge.

²² For an explanation of the word see *A Dictionary of Modern Critical Terms*, ed. Roger Fowler (London & New York: Routledge, 1993).

²³ William Empson puts the argument in these words:

A basic impulse of the Romantics was to escape from the eighteenth century, their enlightened parents in fact, so as to experience if only through history and travel books the variety of the world. Superstitions were found everywhere on these journeys, and a Romantic would often adopt one; but Coleridge (as is obvious in the first draft of the *Mariner*) was quite ready to laugh at olde-worlde sensationalism. He needed superstition in poems for a philosophical purpose; to examine the psychological function which gave it this universal appeal (p.21).

²⁴ Elliott B. Gose, Jr. explains the basic character of this new culture in these words:

"The romantic poetry," he decided, appeals "to the imagination rather than to the senses and to the reason as contemplating our inward nature, the working of the passions in their most retired recesses." By "exciting our internal emotions," the poet "acquires the right and privilege of using time and space as they exist in the imagination, obedient only to the laws which the imagination acts by."

Philosophically, Coleridge's transcendentalism is obviously responsible for this assertion of the superiority of the mind over nature (p. 7).

²⁵ For a detailed discussion of the term see chapter 4 of this study.

²⁶ In subsequent chapters all these concepts have been explained in detail. For further details of these and other related terms see Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London: Routledge, 1996).

²⁷Fruman presents similar arguments on p. 411 of his book *Coleridge, the Damaged Archangel* (London: George Allen & Unwin, 1971).

²⁸Bereft of his medieval innocence, modern man's psychic and social disintegration are occasioned by the replacement of subjective vision with the collective one. Jung is more emphatic on the issue:

The current "isms" are the most serious threat in this respect, because they are nothing but dangerous identifications of the subjective with the collective consciousness. Such an identity infallibly produces a mass psyche with its irresistible urge to catastrophe. Subjective consciousness must, in order to escape this doom, avoid identification with collective consciousness by recognizing its shadow as well as the existence and the importance of the archetypes. The latter are an effective defence against the brute force of collective consciousness and the mass psyche that goes with it (*On the Nature of the Psyche* p. 131).

²⁹We always see the "Other" as the embodiment of all evils, no matter how much harmless and innocent the "Other" may be; our negative projections never let us see a beautiful world out there. A full description of the term can be had from chapter 4 of this study.

³⁰Self with "S" refers to the supreme achievement of a totality through individuation; while self or selfhood with "s" carries the concept of different selves that are the constituents of the bigger Self.

Chapter I

Oneiric Reality: The Dreaming World of the *Rime*

In the end the only events in my life worth telling are those when the imperishable world irrupted into this transitory one...amongst which I include my dreams and visions. These form the prima materia of my scientific work. They are the fiery magma out of which the stone that had to be worked was crystallized (*Memoirs* 4).

And some in dreams assured were
Of the spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow (131-134).

Dreams are an essential and integral part of human existence. Life without dreams is neither possible nor desirable. Waking states of mind have the limitations of factual realities devoid of imaginative vastness. Too much concern with conscious and mundane realities can only be appropriate for day-dreaming and fantasy ridden fixities, as Coleridge calls them.¹ But then the problem with dreams is that they are so vague; irrational; and illogical. They occupy the hazy world of the unconscious in which the seething symbols are of immense significance.² They are part and parcel of our psychological fabric, not anything wayward like wild fantasies of the mind. In them are encoded realities of the past, present and future and can be properly interpreted through patterns of the dream symbolism. The *Rime* is a dream-poem that appeals more to inner realities rather than factual.

Much of the ancient beliefs about dreams were oracular, prophetic, daemonic, and superstitious. Though modern approaches have considerably changed and revolutionized the ancient beliefs about dreams, they still retain a certain aura of their antiquity in religious beliefs and other psychic formations engendered by visionary experiences (Doniger and Bulkeley np). Dreams have always been fascinating and intriguing for humans in human history.

The Greco-Romans had classical approaches to dreams. In the first instance, dreams were considered as supernatural, a kind of divine communications from gods in the form of visions or oracles.³ Such dreams were associated with certain rituals and the process of incubation. Though used and interpreted in different contexts in the prevailing incubation processes “temple dreams” were significantly considered as the healing processes in which the suffering subjects were either spontaneously restored to health or were intimated with esoteric information for further healing.⁴ The second approach was rationalistic that attributed dreams to the dreamer’s physical processes. For the physicians of the time dreams and health were closely connected for the diagnosis of mental and physical health. For Hippocrates bad dreams were the result of the disturbances in the dreamer’s body, and the dreams represented the daytime activities and thoughts in an inverted form. Good dreams, on the other hand, with the clarity of celestial symbols, were significantly signs of good health.⁵ Galen, a second century Roman physician, analyzed dreams in relation to human “humeral imbalances”. In his method of diagnosis good and bad dreams resulted from the humors peculiar to each individual.⁶

Philosophical speculations about dreams were different for different philosophical schools. Dreams were either related to influences of the external reality, or were occasioned by the divine influences, or still psycho-somatic. The main thrust of these philosophical speculations was on the depth of the meaning determined according to the peculiarity of each school. Due to their thorough secular approach to life, the Epicureans outrightly rejected the divine element of dreams contending that dreams were either the continuation of day time wakefulness or were the result of physical and sensory reflexes (Shulman et al 120-121). Plato was somewhat inconsistent in his approaches to dreams; he simultaneously believed and disbelieved in the divine intervention in dreams. He also maintained that dreams were the

reflections of the bestiality in human soul (Oberhelman 5). Like the Epicureans, Aristotle believed in the continuity of waking and sleeping states of mind describing dreams as the product of external influences on the sensory organs during sleep. Quite diagnostically he also maintained that sleep resulted from the rising of vapors from the digestive system to the head.⁷

The first systematic approach to dreams comes from Artemidorus, a second century Greek diviner. In his “Oneirocritica” Artemidorus records the bulk of oneiric knowledge of his times. Comprehensively the work presents a systematic connectivity of pagan dreams with the classical, medieval and modern times. It remains for long as a handy manual for dream theorists and interpreters stamping its influences even in the eighteenth century.⁸ The five books of “Oneirocritica” sequentially records theories, practices, interpretations, and catalogues of dreams. Its approach is unorthodox, empirical, systematic, and applied. Shulman says:

Like all diviners, Artemidorus wants to alleviate the fears of men and women, who cannot foresee the course of their lives. In addition he wants to purge dream interpretation of its occult or mystic tinge and lift it up to the standard of an applied science (125-26).

The monumental influence of the work on the subsequent history of dreams and dreaming can be gauged from Freud’s recognition of it in his *Interpretation of Dreams*. Though unscientific for Freud, he nevertheless appreciates the work as a predecessor of his own methods of psychoanalysis (Shulman et al 123-24).

The Medieval attitude to dreams is also somewhat prophetic though approaches regarding theories and interpretation of dream symbols varied considerably.⁹ Shrouded in the murk of mysteries, the nascent mind of medieval man is circumscribed by superstitions, miracles, and religious dogmas. As such dreams and visions are considered divine interventions to sort out worldly riddles. Poets of the time also used dream genre as an effective tool in the long narrative

romances in which the knights and heroes were guided and protected through visions and dreams (Kruger 4-5).

With the advent of Christianity, attitude towards dreams became ambivalent. The Bible validated and disregarded dreams simultaneously. In the Old Testament the appearance of angels before Daniel and Joseph are a sufficient proof of dreams' validity. But, on the other hand, in the fifth book of the Old Testament suspicion against such a belief is explicit (Kruger 7). During the Renaissance, approaches to dreams and dreaming were perplexing. The tension between a belief and disbelief in dreams was too hard to be easily resolved. But still dreams were used in literature of the time for certain effects and the element of suspense and tragedy was retained through dream supernaturalism.¹⁰ Believed to be originating in the spiritual realm, religious experiences, nevertheless, are often associated with dreams and visions and can be traced back to Talmud and Upanishads (Doniger and Bulkley np).

During the late eighteenth and early nineteenth centuries dreams were hotly debated in different contexts. They were considered not only diagnostic for physical and psychological complexities¹¹ declaring nightmares or incubus as the result of difficulty in the respiration processes or an extraordinary pressure on the breast during sleep,¹² but also used in different literary genres as supernatural and prophetic.¹³ The unsatisfactory "mechanical and associationistic" theories of Hartley, Locke, and Berkeley generated debates about dreams and dream processes. David Hartley ascribed bodily postures during sleep to be the cause of good and bad dreams. He associates dreams with the waking impressions that reappear in sleep accompanied by some sensations of stomach, brain, or other body parts.¹⁴ Kant and Hume's empiricism challenged the perceptive validity of the five senses about the world and the self that resulted in a general skepticism about dreams, their origin, sleeping, waking, and other related

issues (DePorte ix). At the same time there was the ‘spirit theory’ much popular in the eighteenth century expounded by Andrew Baxter stating that dreams are produced by spirits working through an incursion into the dreamer’s mind. Coleridge shared the idea by admitting that his ‘nightmairs’ could never have been the working of his own ‘consciousness’ but caused by some external ‘form’ working from the outside. These ‘invasive’ creatures were thought to be objectively operative in dreams rather than the workings of the unconscious mind. The dreamer’s passivity in mental afflictions during nightmares was thought to be the objective disruptions in normal oneiric sequences (Ford 142). Baxter also equated dreams with madness arguing that since dreams are an intrusion of some external agents upon the soul, they might also possess the soul and “degenerate” it.¹⁵

Majority of Coleridge’s contemporaries and some of his closest friends took keen interest in dreams and their recordings; from Southey and De Quincey the line continues to Hazlitt, Crabbe, and John Keats; visions and dreams, in addition to imagination, were potential elements of the Romantic strain in their poetry. Gothic and weird dreams were considered as prophetically revelatory of some higher orders of truth. Though not ascertained psychologically then, beliefs in oneiric realities were strongly rooted in the Coleridgean generation of Romantics. According to Jennifer Ford the second generation of Romantics regarded Coleridge ‘a good natured wizard, very fond of earth, but able to conjure his aetherialities about him in the twinkling of an eye’ (4).

Physicians of the time produced scholarly treatises on different types of dreams, i.e. nightmares and visions classifying the latter as the result of an upset stomach. Thomas Hobbs’ observations were based on the sensations of appetite, and that ‘cold’ was responsible for the appearance of apparitions, ghosts, and horrible phantoms in dreams. Darwin associated dreams

with the physiological phenomena of the body functions arguing that dreams originated from the effects of blood circulation and secretion from different glands of the body. His *Zoonomia or the Laws of the Organic Life* and *The Botanic Garden* provide sufficient information about the popular physiological and psychological aspects of dreams during the eighteenth century.

Darwin argues that dreams are a kind of delusion in which the imagination creates a world independent of external irritation usually caused by the sense organs. Due to the absence of interruption from the external objects there happens to be no sense of ‘surprise’ in dreams.¹⁶ On the other hand, John Brown vehemently rejects influences of the soul and spirituality in human life and contends that human life is physical and organic and that it exists only when it responds to external stimuli. He declares peaceful sleep to be the result of decreasing external excitement upon the nervous system, and that dreams are the result of some degree of excitement reaching the brain.¹⁷

The accumulated diversity of all these theories and opinions had influenced Coleridge in varying degrees. Deeply affected by his nightmares, he searched incessantly for the causes of his traumatic dreams. His physical infirmities, psychological complexities, and, at times, prophetic beliefs¹⁸ were one way or the other related to his dream world. This was the reason why Coleridge took so keen an interest in dream researches and theories. Coleridge, by temperament and circumstance, was a dreamer. In the words of Thomas De Quincey “Coleridge was a poet, a philosopher, an opium-eater, a prolific dreamer: a man whose poetry was ‘shrouded in mystery—supernatural—like the “ancient mariner”—*awfully* sublime.’”¹⁹ But his dreams are not of wish-fulfillment or fantasy-ridden; those are dreams of nightmares, of haunting guilt, of abandonment and negligence. In his dreams he is confronted by the dilemma of a life other than

the conscious one. Coleridge speaks of the relation between dreams and poetry in the following words:

Poetry a rationalized dream dealing to [?about] manifold Forms our own Feelings, that never perhaps were attached by us consciously to our own personal Selves—What is the Lear, the Othello, but a divine Dream/all Shakespere, & nothing Shakespere.—O there are Truths below the Surface in the subject of Sympathy, and how we *become* that which we understandly behold & hear, having, how much God perhaps only knows, created part even of the Form (CN II 2086).

Coleridge's share of burden in the *Lyrical Ballads* was manifestly dealing with the supernatural and gothic which temperamentally suited him. According to De Quincey the opium-eating poet-philosopher would remain in a state of mind that could conjure up the dreamy worlds of fairies and phantoms (*Confessions* 70). A supporting statement from Kiran Toor is worth quoting: "...what he *was* was a sort of Sandman, a weaver of elusive 'Day-Dreams', 'Sorts of Dreams', 'Reveries', 'Visions in Dream', and 'Fragments from the life of Dreams.' What he *might* have been was one of the earliest dream analysts" (83). Coleridge's different statements, for instance, about poetry as a "rationalized dream" (CN II 2086) and a "waking dream," according to Toor are sufficient evidences of his being a dream theorist and expounder notwithstanding certain critics' allegations of the poet's lack of coherence in oneiric theories (85). He had more than usual interest in dreams and dreaming not because of their being curiosities but because they had been a constant presence (and the most amazing ones) in his whole life. He writes about the immensity of their influence on his faculties in the following words:

the Horrors of my sleep and Night-Screams (so loud and so frequent as to make me almost a Nuisance in my own house) seemed to carry beyond mere Body—counterfeiting, as it were, the Tortures of Guilt, and what we are told of the Punishments of a Spiritual World (CL II 1020-21).

Confessions like these are sufficient evidence to provide an intimate relation and influence of dreams on the personal and poetic life of Coleridge. Albeit inseparable from the poet's personal life and grounded in his psychic constitution, an artist's artistic creation is treated as a model of eternals in which personal reflections of all those are seen who approach it with a sensitive receptivity. Coleridge is more compelling in exercising its influence on others through his writings as he himself puts it in the concluding lines of *Kubla Khan*:

And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice, and close your eyes with holy dread:
For he on honey-dew hath fed,
And drank the milk of Paradise (49-54).

But a crumbling façade of this majesty can be seen in the ghostly figure of the Ancient Mariner where he is described with horror by the Wedding Guest in the following words:

I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand (224-27).

The figure appears as if repeatedly seen in dreams of some nightmares relating some popular themes of covert significance. Imagination and dreams become overlapping; Coleridge becomes every man and alternatively everyman becomes Coleridge. Jennifer Ford puts the uniqueness of both in the following words. She says, "[Coleridge] clearly acknowledged the close connections and associations between dreaming and the poetic, imaginative creativity and genius" (3).

Kiran Toor points to something very fascinating which, in her words, shows that Coleridge essentially touches on the same issue that Jung postulates almost a century later. She says:

Jumping forward about a hundred years after Coleridge is writing to the dream theory of Carl Gustav Jung, founder of analytical psychology, dreams are explained as just such a dealing out: 'What is repressed, ignored or neglected by

the conscious is compensated by the unconscious... and the dream gives clues, if properly read, to those functions and archetypes of the psyche pressing, at the moment, for recognition' (86).

This statement echoes Coleridge's definition of poetry as a sort of dream that deals out to us things that we have not yet attached to our conscious self. Also notable is how Jung describes this process of the union of conscious and unconscious elements that takes place in dreams in terms of the psychology of alchemy. For Jung, the dream is the gradual distillation of the contents of the soul. He writes, "The symbolic gold of great worth, or the transforming philosopher's stone '*lapis philosophorum*' hunted for centuries by the alchemists—is to be found in man.... It is the heart which is transmuted into the finest gold."²⁰ Toor relates the *Rime* to the alchemical process. She says:

A similar alchemical movement takes place in Coleridge's the *Rime*, another dream poem, in which the ship is 'merrily *dropped*' as Coleridge emphasises, '*Below the kirk, Below the hill, Below the lighthouse top.*' Once again it is upon such a descent that the mariner (or the dreamer as the case may be) moves away from the established structures of the waking world to an extracted and separated state that exists below consciousness (87).

Alchemically this kind of wholeness is attained after the integration of the contents of dreams into the conscious workings of the mind. This, according to Jung, is a recognition of the presence of good and bad, "criminal, saint, and genius" in man at one and the same time. In dream processes this alchemical unification is represented with symbols such as "the yin and yang, the hermaphrodite, and of course the uroboros."²¹ Notably, in chapter XVIII of *Biographia Literaria* Coleridge uses a language that a Jungian would use: that in life we strive for a wholeness and unity of opposing elements.²² This wholeness is individuation instituted in life via the processes of dreams.

Jung and Coleridge can be conveniently read when alchemy and poetry are juxtaposed in a bid to arrive at some specific meaning of the process of 'transmutation' through dreams. In the

alchemical context of dreams Kiran Toor views both the psychologist and the poet as struggling to arrive at an alchemical assimilative meaning of dreams in their respective manner. She says:

Like Jung after him, Coleridge recognizes the potential of the alchemical ‘technology’ in literature and psychology. Specifically, he suggests its role in the process of the transmutation of meanings in language and, by extension, Coleridge implies that a similar transmutation may take place within the psyche of an individual by the ‘decomposition’ of innocence and its recomposition at a higher level as virtue. This alchemical exchange is precisely that which we see in the dream lives of Coleridge’s poems, where the individual psyche is ‘dissolved, diffused, and dissipated’ into its separate, component, yet compensatory parts, before it can undergo an alchemical reconciliation ‘in order to re-create’ itself (90; emphasis mine).

Coleridge’s division of the mind into certain specific spaces for psychological activities strengthens the conviction of a distinctive space for dreams (Ford 39). In his recognition of the “somnial space” (CN IV 5360)²³ as “hidden” and below consciousness is nearly Jungian. Moreover, his calling the somnial space a “storehouse” (CL II 668) containing possibilities of creativity is akin to the complex idea of unconscious, both personal and collective, containing unlimited materials for conscious realization. The resulting split of the self induced by the awful experiences of some dreams, for Coleridge, were both positive and negative. Ford explains the point in the following words:

The mind is perceived as split, not only in a positive sense so that there are magical & mysterious regions awaiting exploration, but also in a negative, destructive sense. Coleridge once identified this division of psyche and being in dreams as a consequence of those ‘frequently ironical’ images in dreams, ‘as if the fortunes of the Ego diurnus appeared exceedingly droll and ridiculous to the Ego nocturnus’ (51).

In other words, our waking ego’s actions and performances (persona) are contrary to the spontaneity and naturalness of our real selves that constitute parts of our unconscious. This seems the basic reason why we are always at a loss when we try to find out the real motives of our most important actions and intentions on crucial occasions. Any degree of conscious or willful rejection of this inner mysterious reality can never silence the counter-productive voices

of the unconscious for long. A Jungian argument would put it this way: the ego diurnus (persona) and ego nocturnus²⁴ [shadow] are mutually counter-productive in a negative way. But the ego-nocturnus can be positively contributive when it is understood and assimilated in the total schemata of the psyche. Furthermore, the ego nocturnus (both personal and collective unconscious) opens up possibilities of unprecedented knowledge through spontaneous manifestations of the archetypes (correlatives of the unconscious) that carry wisdom and knowledge of millions old human psyche. Interestingly enough Coleridge's philosophy on such issues tends to be more psychological than philosophical.

Jennifer Ford relates the kinship of dreams with momentous creativities in these words: "To dream is to retreat within and to enter the mind's space, a space which also belongs to a world of magic, of poetry, of visions, of sexual fantasy, the 'Stuff of Sleep and Dreams'" (43). She further elucidates this point by referring to a number of Coleridge's notebooks. She says:

[Coleridge's] dream language is similar to the creative imagination: the images in a dream will melt, diffuse, alter at will, coalesce, fade and grow more vivid. The dream images form units which together comprise the dream itself....The language of poetry, too, can be seen to act in this manner: the imagination, an image-forming or rather re-forming power, works with its images as they are created (64).

Dreams and poetry are intrinsic to each other.²⁵ The creative poetic faculty is imagination which is actively operative not only during the poetic composition but also during the states of dreaming (CN II 2086). In varying degrees, the dreaming imagination works in a similar manner as that of the poetic imagination. Images of the dreamscape or the "dreamatis personae" alternate in different formations and depend upon the nature of modal conceptions, "translated" (CN I 1649) into dream experience—whether static or fluid. In the *Rime* the bulging eyes and parching tongues of the mariners, in a "scorching sun" and "copper sky," are

somatically indicative of a dreaming imagination stuck in a morbid irresolution. Bodkin comments on the transformative process in the following words and says:

In the older, unwitting fashion the images of our dreams seem to combine aspects which, when our waking thought divides them, startle us as imaginative and poetic; similarly, as we read the straightforward language of Coleridge's ballad, it is the contrast of our waking thought, running alongside our dream-like acceptance of the tale, that gives us the sense of it as a thing of poetic witchery, made to minister to some imaginative need (36).

The *Rime* is a dream-poem;²⁶ that is why its relation to Analytical psychology²⁷ is of seminal importance for evaluating the psychic journey of its principal character. From a psychological point of view, the Mariner's beginning his journey into the uncharted seas is crossing the threshold of the consciousness and entering into the unconsciousness, which, by and large, means entering into the realms of dreams. In a dreamy state of mind he encounters situations that are contrary to the waking experiences but legible only to an analysing faculty capable of putting logic into an otherwise illogical entity. It is through dreams that the repressed contents of the conscious wakefulness are manifested that may help the experiencing subject in adjusting his/her psychic constitution:

In dreams we put on the likeness of that more universal, truer, more eternal man dwelling in the darkness of primordial night. There it is still the whole, and the whole is in him, distinguishable from nature and bare from all ego-hood. Out of these all-uniting depths arises the dream, be it never so infantile, never so grotesque, never so immoral" (*Civilization in Transition*, CW 10, 67).

The generic appropriateness of the *Rime* (its dream quality) would be of greater assistance in an effort to see it as a steady unfolding of the accumulated contents of the psyche. This could be highly contributive toward an overall understanding of the "self" and the "other" in relations that are indispensable for a near ideal growth of both. In the course of his elaboration about the *Rime*, Stockholder establishes its dream quality in the words below. He says:

"The Rime of the Ancient Mariner" is particularly dream-like, so that its incantatory style, its departure from ordinary causality, and its fluid imagery

render the tale like a dream within a dream, that is, like a dream in which one dreams oneself dreaming (32).

In Boulger's opinion the mind's relaxing into an unrestricted mood of "pre-rational" sensations affords opportunities that are either dream-like, fantasy ridden, or imaginatively synthesizing. In his opinion it is this world of "pure imagination" that hallows around the atmosphere of *Rime*; that it is a world that fits into its own logic. Questioning its standards of punishment and rewards would not satisfy the confusion of an empirical mind; its logic becomes only understandable when the logician of facts and figures within us meets his final demise.

The atmosphere of the *Rime*, through its rhyming and balladic meters, according to Stockholder, is archaically nostalgic transporting the reader to an infantile emotional state in which the "uncanny and magical" take hold of the experiencing mind. In other words, it is the "dreaminess" or dream-like quality of its narrative pattern and contents that cast a spell upon the reader by inducing in him/her an emotional ecstasy. Highlighting the greater than ordinary imaginative (dream-like) character of the *Rime*, Stockholder describes it as "a dream within a dream" meaning that the highly charged atmosphere of the poem is already drowsy in which the experiencing reader further moves toward haziness in seeing him/herself as replacing a character that fits into the identification process (32).

Like in the tradition of the *Arabian Nights* Lowes views the *Rime* in an atmosphere of dreaminess forcefully exerting its magic on the reader from the trivial act to the immense consequences.²⁸ Lowes' preference, according to Bostetter, to view the poem within the matrix of a dream or fairytale is based on his contention that the poem's overt moralizing at the end is difficult to accommodate within the secular realm of the modern mind. Furthermore, the Mariner's unusual experiences are somewhat beyond the work-a-day atmosphere of ordinary happenings to the extent that he does not go into the debate that dreams could reveal something

relevant to waking life of the dreamer but only relates them to the inconsequences of the poem (71-2). In Harding's view Lowes' avoidance was his not running the risk of indulging into a kind of psychoanalytic debate that was too amateur for his times. Though his focusing on the psychological origins of the material and their accompanying processes in Coleridge's mind are scholarly and laudable but its lack of human significance is somewhat confusing for Harding (51-2).

J. B. Beers points to Coleridge's penchant, among his numerous readings, for the *Arabian Nights*, and says that this source could have been formative in the mature poet's taste for magic, dream, vision, and imagination:

A feature of the romance , particularly as encountered in childhood , is that at certain point it may temporarily initiate the human psyche into a different order of being, stamping the experience , so long as it lasts , with a strong sense of reality which is strangely complementary to that surrounding everyday experience. The sense involved is cognate with that which operates during the activity of dreaming (21).

A careful inference that can be made from Beer's observations is the " deep well" (59) concept of Lowes in which bits of memory perpetually enter into active consciousness in states of mind ranging from waking dreams to reveries, sleeping dreams, and visions. George Whalley relates the Mariner's dream voyage with the poet's personal nightmarish dreams thereby confirming his obsessive concerns with dreams and their projection in the Mariner's tale (41). According to James D. Boulger the poem's dream quality is in the tradition of its classical prototypes which, according to him, is an essential formality of the epic structure. The epic action mostly comprises events that go beyond the normal extent of ordinary happenings; consequently the dream-frame is exploited to give the semblance of familiarity to things that may not be ordinarily believable. Since most of the action in the poem is mental and psychological, the dream strategy renders it acceptable to the common denomination of the reader (8, 9). Not fully explainable,

certain happenings of the poem incite the element of curiosity in the reader. This in turn brings to the level of consciousness all those imaginative perceptions that lie dormant in the unconscious. Images and symbols coalesce in different patterns to emerge in those grand shapes and structures that are the eternal concomitants of human psyche.²⁹

According to Kathryn Kimball Coleridge had some very personal concerns with dreams and with the understanding of their nature:

Dream theory mattered to Coleridge. He was a man deeply engaged in understanding the complexities of the mind. Perhaps he thought that knowledge of the process could alleviate some of his nightmare misery. Or perhaps he hoped understanding the creative mind could stimulate his own beleaguered creative output. It also mattered because he wanted a soul open to the unseen Reality, and dreams were the classic means to enter the immaterial spaces of the mind. It mattered because the dreaming mind was his only escape from a difficult life. It matters to us, perhaps for some of those same reasons (86).

Coleridge practised what he imaginatively experienced and his poetic theory is not simply a slipshod of possibilities; it is deeply rooted in his experiential practices. It is based on sound psychic realities that he experienced himself and is the vocation of all creative artists.³⁰ Poetry, alchemy and dreams are mutually overlapping, as dissimilar and extreme opposites are joined together harmoniously in all the three; in all the three there is a transformation and a union of opposites³¹:

Coleridge's poetic theory then (that of poetry as a 'rationalized dream' in which unconscious compensating elements of the psyche are brought forward to join with consciousness) is not simply a theory of poetry, but by extension it might reveal something of the nature of the dream-lives of the characters of his poems and perhaps even, with the help of analytical psychology, be read as a kind of prefiguring of an alchemical dream theory that had yet to be fully elaborated by Jung in the next century (Toor 2004, 89).

Lowes writes about the poetic process in Coleridge in a language that is purely dream-like, alchemical, psychological and indeed Jungian:

One after another vivid bits from what [Coleridge] read dropped into [a] deep well. And there, below the level of conscious mental processes, they set up their obscure and powerful reaction... Facts which sank at intervals and out of conscious recollection drew together beneath the surface through almost chemical affinities of common elements... and there in Coleridge's unconscious mind... the fragments which sank incessantly below the surface fuse and assimilate and coalesce (58,60).

Commenting on Lowes' approach, Toor refers to Coleridge's famous definition of poetry as a "rationalized dream" and proceeds to link together in one relation of analytical psychology the unconscious, conscious, alchemy, and dreams. She enunciates the alchemical process that eventuates into the philosopher's stone and significantly mentions two words of the process (i.e. Primal and Shadow) that are crucially important for Coleridge's constituent parts of imagination and Jung's explanation of the dream process.³² Initially the "shadow" appears extremely abominable to the dreamer as it really is the 'ugliest' side of the psyche; but afterwards it becomes appealing to him as it compensates his total psyche. Similarly in alchemy it is the base element, like shadow, that is transformed into pure gold. The reconciliation is made within the mind of the dreamer.

The *Rime*'s classification as a dream genre has generated a psycho-literary debate of immense potential. What dreams are and how they could be helpful in reflecting upon the total expression of human personality are somewhat the central issues related to contemporary psychoanalysis. Establishing the *Rime*'s "somnial" (Ford 38) generics, in the first place, will help in its psychological analysis that will lead to the main argument of my dissertation regarding "Individuation."

The *Rime* is without its value and meaning a dream poem or 'reverie.' The poem's somewhat awkward reception initially put Coleridge into a difficulty of how to defend its lack of logic and unintelligibility of events. As a handy solution to the problem he sub-titled the poem

as ‘a poet’s reverie.’³³ But this topical strategy proved counterproductive. In the wake of psychoanalytic literary criticism this aspect of the poem is greatly focused upon to explore the unconscious workings of the mind as a backstage performance. Mostly judged on the bases of the ballad’s dream-like atmosphere, there have been speculations on its sources of ancestry and frequent efforts have been made to justify these connections one way or the other. If placed within the atmosphere of dreams and soundly defended with arguments, the poem would serve not only to read its complicated symbolic patterns and some seemingly illogical incidents, but also establish a connection of the dream-world to our psychological dynamics as human beings. The making of connections simultaneously smoothes out disturbances in the mind by integrating new material—calming a storm—and also produces more and broader connections by weaving in new material. It does not simply consolidate memory, but interweaves and increases memory connections.³⁴

Dreams can either be objective or subjective. In objective dreams symbols are read and interpreted objectively, i.e. dream figures are taken into the relational context of the dreamer and as real. Symbolic patterns in the subjective dreams, on the other hand, are taken as “personal aspects of the dreamer’s personality (Fordham np). In the Mariner’s story, which is by and large an oneiric experience (Nitchie 874), his dream symbols reflect the condition of his inner world:

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean (115-18).

Though laconic and seemingly ordinary, dream symbols are avenues to those submerged realities³⁵ that lie deep in the dark, forgotten layers of the mind. Life’s superfluous complexities tragically estrange us from these inherent realities; but owing to their seething fluidity they get manifested in dreams (waking or sleeping) reducing the psychological burden associated with

their accumulation. And so an otherwise terra incognita of the human mind (psyche) enters into the spotlight of rational segregation.

Poems like the *Rime* are “mysterious” and “nightmarish” in nature. Shrouded in gothic imagery and atmosphere, their surface incoherence and lack of rational causality are perplexing for those who evaluate them in the parameters of *a priori* syndromes.³⁶ But these are generically dream-poems that subscribe to a peculiar world of logic deeply rooted in the human unconscious. Though not intelligible to the subject experiencing the dreams and requiring psychological insight for deciphering their meaning, Tekinay describes their symbolism in the psychological jargons of tip and bottom of the “iceberg” (185). The symbolic structure of the dreams, therefore, is essential to be understood as a symbol according to Coleridge is

characterized by a translucence of the Special in the Individual or of the General in the Especial or of the Universal in the General. Above all by the translucence of the Eternal through and in the Temporal. It always partakes of the Reality which it renders intelligible ; and while it enunciates the whole, abides itself as a living part in that Unity, of which it is the representative (Halmi et al, 360).

Though ‘involuntary and spontaneous psychic products’ (Fordham np), dreams are not, so to speak, merely the phantom worlds of meaningless shadows. Their steady recurrence, either in sleep or in waking states, amounts to the mystery lying behind their crucial indispensability in the total makeup of the mind (psyche). Mostly believed to be originating from the unconscious,³⁷ human dreams are as old as the unconscious which according to Jung is a psychic storehouse of millions of years of personal and collective memories.³⁸ The unlimited excavation of materials from unlimited sources would lead to the same conclusion that dreams were born with the birth of the first man on earth. But we cannot jump to conclusions without some handy logic and for this purpose some evidential arguments are given to establish a relational linkage

between the *Rime* and dreams. Since dreams play an important role in the process of individuation, the emphasis here is to relate the *Rime* to its vibrant aspect as a dream poem.

According to Richard Haven, ultimate reality about phenomena cannot be derived solely from physical facts understood and analyzed with ordinary perceptions. A transcendental consciousness is needed to understand the accompanying mystery. He says:

If the Mariner's experience was a "dream of truth," however, if the visionary experience of phenomena as the changing forms of a universal radiance is cognitively valid, then finite phenomena cannot be adequately described solely in terms of an order in time and space. Such a description could define phenomena as they exist in a discursive order but not as they dissolve in the unity of transcendence. If the relation between finite concept and infinite consciousness is the archetype, then an analogous relation should be revealed in physical nature (133).

Both historically and spiritually, man's realities can be mutually complimentary, but the factors that differentiate the two realms are those of time and space. Man is immeasurably old spiritually (by which I mean psychically as per se the nature of my arguments in the subsequent pages is psychological). His psyche is not simply a *tabula rasa*³⁹ that is inscribed upon after birth, but is pre-programmed with a knowledge beginning with pre-history. He is intimated, through dreams of the archetypal images embedded perennially in his psychic constitution.⁴⁰

A common ground of understanding in both poetry and dreams is "transformation" from the usual to the unusual; this is a kind of "re-enaction" of the waking states of mind into a dreamy world in which the perceptive mental apparatuses are altogether unique. We see the Mariner engaged with mental perceptions that challenge objective valuations but subscribe to a reality that is mentally and psychologically genuine in individual experiences. The somatic symptoms of imagination, without will power, could be seen in the dynamics of animal magnetism which is the

power by which a “Patient’s Mind produces changes . . . in his body, without any intentional act of the Will.” This absence of the power of will renders it a species of dream and the imagination becomes an inextricable part of the magnetism process, capable of causing bodily as well as emotional change (Ford 185).

This in turn establishes a relationship between the physical and dreaming imagination. The perceptive intake of Primary imagination, resulting either from pain or pleasure, is purified by the Secondary imagination into a state of mind that is symptomatically shown in a physical condition like that of the Mariner. Poetry, being a rationalized dream, is then a “corporific” (Ford 176) or bodying forth of the emotional state of mind in unusual manifestations, crossing the limits of ordinary perceptions. The seemingly hysterical or neurotic in creative processes are symptomatically the body expressions of the variations under different circumstances from the unconscious psyche considered as the source of creative imagination. In this sense the Mariner is creative in that he partakes of the psychic and somatic in manners that the imagination, emerging from the unconscious, acquires some unusual physical expressions. The curative psychic effects of the Mariner on the Wedding-Guest or any other prospective listener of his story are like those of the “animal magnetism” through which a powerful libidinal energy makes inroads into the psychological constitution of the listener. The sort of initiation taking place from one to the other establishes a chain of continuity that stretches a long way of psychic transformation resulting into a higher degree of consciousness or individuation.⁴¹ The Mariner’s unending journey of relating his story to the “chosen few,” though taken into moral and religious frameworks, is a channeling of the esoteric unconscious realities into the conscious realization by enlarging the narrow vision of the self to its limitless extents.

In the reading and re-reading of a literary narrative a similar transformation takes place in the reader’s imaginative approach; s/he starts reading his/her own biography instead of the author’s and shares with him a concern with self-narration. The story that takes shape out of the

process is over-laden with our painful frustrations and conflicts and is the kind of cathartic process in which the unbidden and unspoken are unconsciously blurted out to oneself if not to others (the fear of their being too personal and secret to be shared with others).⁴² But the process is not a conscious one; it is unconscious and gets executed through the fluid channels of literature; due to its imaginative openness and indistinct horizons,⁴³ literature is the nearest possible substitute of dreams; it is through these channels of literature that an unconscious revamping and assimilation of all that is essential for conscious realization takes place. In the absence of positive co-sharing and confidence-building between individuals, the danger of a devastating unleashing of suppressed desires constantly lurks in the background—a phenomenon frequently manifesting in the contemporary social scenarios.⁴⁴

It is not a question of factual but the effectual that renders the *Rime* a masterpiece of its gothic tradition. In the spell of the poem's magic the shifting phantasms of the imagination acquire the semblance of truth transferred to them from the inner nature. Questionable in the realm of the outward experience, the poem's credibility is established through emotional responses of the reader who experiences a dream world in the poetic experience of the poem. If the poem's symbolisms can be related to Coleridge's personal projections of inner experiences into the outward processes of Nature these, by turn, could be of the reader in moments of extreme emotional responses to the poem. Though not ascertainable through intellectual dialectics, experiences like these are what constitute poetic faith.⁴⁵

The one important point in matters of tagging correspondences between the poem's symbolism and the specific emotional responses to them are subject to the reader's specific emotional state while reading the poem.⁴⁶ Familiar passages from "Dejection: An Ode" provide a picture of similar states of mind in despondency which the Mariner experiences in utter

stagnation while under the spell of dreamy unconsciousness.⁴⁷ This is shown in the symbol of “breeze” in both “Dejection” and the *Rime*; in all these symbols there is an element of “synchronicity”⁴⁸, a unified experience tangibly seen in the outer faces of Nature.⁴⁹

The attainment of individuation through dreams is subject to the unification of all opposing elements of the self in a totality. In Coleridge’s argument best poetry is that which unites the disparate, compensating elements of the human psyche. Toor puts the overlapping arguments in these words:

Coleridge’s poetic theory then (that of poetry as a ‘rationalized dream’ in which unconscious compensating elements of the psyche are brought forward to join with consciousness) is not simply a theory of poetry, but by extension it might reveal something of the nature of the dream-lives of the characters of his poems and perhaps even, with the help of analytical psychology, be read as a kind of prefiguring of an alchemical dream theory that had yet to be fully elaborated by Jung in the next century (89).

In the *Rime*, the Mariner undergoes processes that are similar to those of alchemy. In his dream-life his psyche is transformed, after its dissolution and dissipation, into a wholeness that contains all its components in a new synthesis. In a sense he is recreated from the rubbles of his past life through the fluid medium of dreams.⁵⁰

Manifest contents of dreams are as much crucial to their total meanings as the latent ones. Early childhood experiences (latent infantile contents) keep interacting with experiences of adulthood. This kind of association takes place in the body narrative of the *Rime*. Here the surface symbolic texture (manifest contents) provides a passage to deeper psychic layers (both personal and collective) creating a psychic toggle. As an instance, the Mariner’s killing of the albatross (when the latter is symbolically taken as the mother imago in the siblings’ rivalry) is an unconscious act of killing the mother or the brother on part of Coleridge.⁵¹ The two-step mechanism of Stockholder (heuristic device) in dreaming is very close to Coleridge’s theory of

creative imagination. From this point of view, the Mariner's narration of his story happens to be the first step in the process. Mostly symbolical, disjointed, and unintelligible the Mariner himself is unable to apprehend the contents of his story while narrating them. His symbolic renderings are like pointing to the tips of the icebergs whose bottoms lie deep in the mysteries accessible only through a combination of intuition and rational thought.

The interacting egos of day and night constantly negotiate with each other in a complementing/supplementing manner. It is similar to Jung's hypothesis of the "Shadow." Though sometimes considered as a negative repository of unconscious contents, the shadow contributes momentarily to a total picture of the personality when assimilated with conscious understanding. This, according to Kiran Toor, squarely points to Coleridge's personages of dream poems as acting out their roles in the backstage of the reader's mind (86-7). The Mariner's journey into the unknown seas is seen in similar diametrics of diurnus/nocturnus and conscious/unconscious. The journey undertaken is from the familiar known world into the unknown and unfamiliar as if from the 'hypnagogic' to the 'hypnopompic.'⁵²

"Dimness" and "indistinctness" in dreams provide an opportunity of imaginative expansion. A consummately presented idea is less attractive than a suspended, less consummate one; this strategy works effectively on the plan of consummation-anticipation paradox. The dialogic generated by a half presented thought produces multi-dimensional speculations in comparison to the one of clear convictions. Coleridge's this part-whole relationship in his philosophizing of Imagination is significantly contributive to an understanding of the stilted dream imagery (Miall 62). The creative workings of imagination become momentous when ideas and thoughts are shrouded in the antiquity of collective memory; our conception of Heaven is sublimey grand when indistinctly contemplated. By extension (psychologically) it affords rare

opportunities of speculating about the subliminal contents sifting into consciousness. The crux of the debate somewhat leads us to a formulation of conjoining imagination, dreams and ‘distanced’ perspective (background haziness in painting) on a uniform level. The pleasure experienced on all these levels is in the freedom of the conceiving mind from volitional monitoring.

The poet’s vocation of weaving imaginative dreams through poetry is what Bodkin calls the now rare quality of intuition; the sequence of “poetry-dream-intuition” in the *Rime* runs counter to the disruptive waking thoughts (36). This see-saw movement of the two realms of experience has been magnificently debated by Leslie Brisman in Gloss-poetry alternation of the *Rime*. Thought (Gloss as the Porlockian intruder) disrupts the dream sequence and imaginative beauty of poetry and as such the *Rime* experienced as dream or intuition would yield more meaning and emotional significance than intellectual warbling (37). What would make the *Rime* a flowing rhythm of emotional experience are its verbal and phrasal correspondences that make unconscious references to some deep seated experiences; staggering apprehensive acts, slacken the dreamy imaginative onrush of experience.

The *Rime*’s reading within the ambit of a dream has necessitated the significance of its symbolism. As an archetypal figure⁵³, the Mariner is in the tradition of “hero myths”⁵⁴ that we meet in popular literature, myths, and fables. He is anywhere and everywhere notwithstanding the differences in our cultures and beliefs. He is Adam, Jonah, Cain, Lazarus, Wandering Jew, Prometheus, Odysseus, and with so many other denominations that we come across in the tradition of an all time struggle. Like them all, the Mariner goes through the unspeakable challenges of life and emerges triumphantly. As such his names could be many but he cannot be fixated into a single historical context. He eludes histories, cultures, religions, and geographies.

He is the “Wise Old Man”, a “Mana Personality”⁵⁵ whose life history is circumscribed by the struggle and wisdom of eternal human history. As a recurrent symbol of its class, the Mariner’s figure provides opportunity to the “initiate” to enlarge the ego personality. This is accomplished through an introduction to the hidden potentials that may be complimentary in surmounting the inherent weaknesses. This shifts the action of the *Rime* from the classical grandeur to common human proportions.

The Mariner’s journey, off shore his own “countree”, is symbolically his entering into a new state of consciousness similar to that of “ego nocturnus” as the sea also symbolizes the fluid state of unconscious:

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the light house top.

A Knowledge of the bigger half of our reality is communicated by our dreams, fantasies and rambling imagination. The Wedding-Guest’s initial recalcitrance in listening to the Mariner’s story is psychologically paralleled by the conscious mind’s resistance to the intimations of the unconscious in matters that are crucial to mental (psychic) and emotional well being of the individual. It is through imagination and not logical reasoning, Boulger argues, that the poem can be understood and followed to its resolution. Imagination, in his opinion, works like the magic wand transforming crudities to refinement and settling discontinuities into continuities of a higher order (10, 15). If it is to be understood, the reader must enter into the poem imaginatively and emotionally and resort to that “willing suspension of disbelief” which constitutes “poetic faith (Halmi et al 490).” The truth of the voyage is the truth of experience which is lived through emotionally and inwardly. On the basis of these points the Mariner’s story has been variously dubbed as the “Odyssey of the psyche”⁵⁶, as a symbolic correlative of

the internal action of the mental (psychic) processes. A deep plunge into the unknown is like the mythic “Night Journey” that Maud Bodkin relates to the “Rebirth Archetype.” The “night-sea journey” in Jung is a familiar motif inherently relating to the Mariner’s situation; he is to go through the horrors of his repressed unconscious before emerging into a fresh consciousness for an adjustment to the outside world. In the words of Mattoon: “A traditional image...used often...denote the individuation process as the night-sea journey and the closely related image of death and rebirth (185). According to the myth the hero is devoured by the dragon and is reborn into a new identity after some time.⁵⁷ In psychological terms the Mariner’s journey is a regressive movement into the unconscious. There he faces the repressed contents that form his shadow and that nearly devour him. As such it can be only understood in a symbolical mythical pattern—that diffusive dreamy world of sensations that merges into one aesthetic experiences the timeless history of human race.

Unconsciously the albatross is killed which, as a bird, has different symbolic nuances.⁵⁸ The liberation and intuition associated with the bird is rejected in favour of the social applause represented by the Mariner’s judgmental comrades. The Mariner tragically misses this opportunity of psychic expansion and relies instead on the judgmental opinions of his mariners. This psychic disruption pushes the Mariner to an almost psychic collapse from where the process of his psychic rebirth and regeneration ensues. In his subsequent ordeal, as he is to be reborn, he goes through states of mind that are projected on the surrounding nature. Jung confirms this process of symbolic projections in the following words:

All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner unconscious drama of the psyche which becomes accessible to man’s consciousness by way of projection—that is, mirrored events of nature (*Basic Writings*, 302).

The sea (representing the unconscious) becomes rotting and slimy. The moon—symbolically representing the feminine, feeling, and intuition (Peck 111-112)—changes in meaning according to the inner states of mind of the Mariner. Subsequent upon the killing of the bird, she becomes ominous and dangerous:

Till clombe above the eastern bar
The hornéd Moon, with one bright star
Within the nether tip (209-211).

But after the restitution of psychic equilibrium she is seen with rare composure. It is through her light that the snakes are seen beautiful in the shadow of the ship. The sun symbolizes “masculinity, light, reason, and rational scientific knowledge” (Peck 111-112). In the absence of a supplementing fecundating effect of the unconscious, one-sided consciousness becomes “bloody” (112) and is associated with the nightmarish “spectre-bark” (202). Relaxed from the constraints-ridden ego-consciousness, the Mariner undergoes through experiences of the repressed unconscious as horrible shadows in the dreamy darkness of the night. The narrator informs us that

The Sun's rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o'er the sea.
Off shot the spectre-bark.

The “spectre-bark” and its occupants are symbolically the disjointed anima and animus nightmarishly appearing from the unconscious in the darkness of the night. The occupants appear in dangerous manifestations. The winning of the Mariner’s soul by the leprous woman is the horrible shadow of repressed feminine aspect not properly realized in psychic development.

The snakes (symbolic of “instinctual energy” (Hall 87)) and sea (the unconscious) become repulsive and slimy when their associative psychic energy is arrested in immobility in

the morbid regressive mode. This stagnates the Mariner's vision to pathological extents. Wind is symbolically associated with spirit and spirituality. Referring to the miracle of Pentecost, Jung considers the descent of the Holy Ghost as archetypal infusion into the otherwise lifeless lump of physical existence (Stevens 48).⁵⁹ In the *Rime*, the stoppage of the wind is reflective of the Mariner's severance from the numinosity of archetypal heritage and is shown in the becalming of the ship. The blowing of the wind and the movement of the ship, on the other hand, are the inner movements of psychic energy from regression to progression:

It raised my hair, it fanned my cheek
Like a meadow-gale of spring—
It mingled strangely with my fears,
Yet it felt like a welcoming (456-459).

The symbolic texture of the *Rime* is extremely rich in meanings and is open to unlimited possibilities of interpretation. Our contemporary approach may not be sufficient enough to satisfy the more inquisitive minds of the succeeding generations. As a literary curiosity the poem would leave a vacuum of meaning to be filled in by someone with knowledge and acumen peculiar to his/her age.

In the final analysis it must be acknowledged that dreams are not casual happenings in the life of an individual; they are decisive factors and play decisive roles in the total make up of the psyche. Their contents are revelatory and as such reveal substantial truths--truths that are perennial to human life but remain dormant due to the ego's single-dimensional orientation in consciousness.

Notes

¹ See chapter 13 of *Biographia Literaria*.

² Jacobi is clear on the issue under discussion; he says:

In their undifferentiated state they [symbols] bear within them salvation and doom, good and evil, health and sickness, and every conceivable pair of opposites. It is the task of the conscious mind, as the ordering and understanding principle in man, to help one and the other of these aspects to become operative and to add to its sense and form—giving energy to the indifferent sway of our primordial psychic nature, in order that neither instinct nor intellect, but a spirit that surveys them both, may keep the psyche in balance (24).

³ See H. Wijsenbeck-Wijler, *Aristotle's Concept of Soul, Sleep and Dreams* (Amsterdam: Adolf M. Hakkert, 1978), pp. 8-10.

⁴ See Richard Caton, *The Temples and Ritual of Asclepius at Epidaurus and Athens* (Hertford, 1899), pp. 7-44.

⁵ See Hippocrates, *Heracleitus: On th Universe*, Regimen iv, in *Hippocrates iv*, trans. W. H. S. Jones (Cambridge, Mass.: Harvard University Press, 1943), pp. 421-47.

⁶ See Galen, *On the Usefulness of the Parts of the Body*, trans. Margart Tallmadge May, 2 vols. (Ithaca, New York: Cornell University Press 1968), vol. ii, pp. 490-1.

⁷ Aristotle, *On the Soul, Parva Naturalia, On Breath*, trans. W. S. Hett (London: William Heinemann, Cambridge, Mass.: Harvard University Press, 1935), pp. 456-7.

⁸ The book was translated into English many times and even remained in the studies of Coleridge (see Coleridge's notebook entry CN III 4409).

⁹ W. C. Curry, *Chaucer and the Medieval Sciences* (New York: Barnes and Noble, 1926), pp. 203-8. Also see J. Stephen Russell, *The English Dream Vision; Anatomy of a Form* (Columbus: Ohio State University Press, 1988), pp.50-109; Kathryn L. Lynch, *The High Medieval Dream Vision; Poetry, Philosophy, and Literary Form* (Stanford University Press, 1988).

¹⁰ Shakespeare's *Hamlet*, *Romeo and Juliet*, and *Julius Caesar* are good examples of the gothic and supernatural elements of dreams in dramatic forms.

¹¹ Thomas Tyron, *A Treatise of Dreams and Visions, Wherein the Causes, Natures, and Uses of Nocturnal Representations, and the Communications both of Good and Evil Angels, as also Departed Souls, to Mankind*, 2nd ed. (London, 1689), p. 249.

¹² John Bond, *Essay on the Incubus* (London, 1753), p. 4.

¹³ Reverend Saalfeld, *A Philosophical Discourse on the Nature of Dreams* (London, 1764).

¹⁴ Coleridge disagreed with Locke and Hartley who thought dreams to be only the reflection of waking state of mind in some odd formation disregarding their psychological depth, divine aura, and creative amplitude (Ford 16).

¹⁵ Andrew Baxter, *An Enquiry into the Nature of the Human Soul*, 2nd ed, vol. II (London, 1937), p.145.

¹⁶ Erasmus Darwin, *The Botanic Garden, A Poem in Two Parts*, 4th ed. (London, 1799), p.69.

¹⁷ John Brown, *The Elements of Medicine; or, a Translation of the Elementa Medicinæ Brunonis*, 2 vols. (London, 1788), vol. I, pp. 262-66.

¹⁸ Ford cites Coleridge's somnial pre-cognition of his father's death a sufficient proof of the prophetic potentials of certain dreams. She further enumerates Bard Bracy's dream in *Christabel* as prophetic, foreboding a great tragedy befalling the peaceful household of Sir Leoline. Her

observation that the dream is differently interpreted by the bard & Leoline, is a flaw usually associated with dreams, “. . . but that the dream is a warning, a prophecy sent from somewhere, goes unquestioned” (138).

¹⁹ *A Diary of Thomas De Quincey, 1803*, ed. H. A. Eaton (London: Noel Douglas), entry for Wednesday 1 June 1803.

²⁰ *Two Essays on Analytical Psychology*, 119.

²¹ *Psychology and Alchemy*, 96.

²² Elsewhere in *Biographia Literaria* he refers to the same issue in the following words: “I define life as the principle of *individuation*, or the power which unites a given *all* into a *whole* that is presupposed by all its parts” (Halmi et al 507, 398). See also M. Ismail Wali, *A Midsummer Night’s Dream: Shakespeare’s Syzygy of Meaning*, Unpublished PhD Dissertation, University of Peshawar: 2008.

²³ *The Notebooks of S. T. Coleridge*, ed. Cathleen Coburn (London: Routledge & Kegan Paul, 1961). Hereinafter references are to vol. & notebook no(s).

²⁴ For ‘ego diurnus’ and ‘ego nocturnus’ see (CN III 4409).

²⁵ Coleridge puts the relation in these words:

How often the pen becomes the tongue of a systematic dream,-a somniloquist! . . .
During this state of continuous, not single-mindedness, but one-side-mindedness,
writing is manual somnambulism . . . (Shedd, V, 255).

²⁶ The beginning of the Mariner’s journey is symbolically an initiation into the unconscious which by turn is the night-journey into a dream-world as is evident from the following lines:

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the light-house top. (21-24).

For Mary Wedd though the poem originated from a real dream of Cruikshank; nightmarish experiences like those of the Mariner are familiar happenings in the life of every individual that at times invade waking states of mind and submerge the normal states of mind into vacuous nullity; Mary Wedd, *What is the Lasting Appeal of The Ancient Mariner?* (*The Coleridge Bulletin* New Series No 6, pp 2-19); Also see Maud Bodkin, *Archetypal Patterns in Poetry: Psychological Studies of Imagination* (London: Oxford University Press, 1934); Pp. 36-37; Kay Stockholder, *Dreaming: Journal of the Association for the Study of Dreams*; Vol. 7, Number 1; pp. 29-46, p.32; Kiran Toor, *Dream Weaver: Samuel Taylor Coleridge and the prefiguring of Jungian Dream Theory* *The Coleridge Bulletin*, New Series 24 (NS) Winter 2004. P.87; Thomas B. Shaw, “*Outlines of English Literature, 1847*,” *The Critical Perspective. Vol: 6 Late Georgian—Romantic*, ed. Harold Bloom (New York: Chelsea House, 1988), p. 2182.

²⁷ Jung also uses the term Analytical psychology to expound his theory. In the Jungian model, dreams are of fundamental value as far the processsss of individuation is concerned. For details, see C.G. Jung, *Seminar on Dream Analysis* (New Jersey: Princeton University Press, 1984); C.G. Jung, *The Practical Use of Dream Analysis*, CW 16 (Princeton: Princeton University Press, 1984), pp.139-161; C.G. Jung, *The Structure of Dynamics of the Psyche*, trans. R.F.C. Hull (Princeton: Princeton University Press, 1960); C.G. Jung, *The Symbolic Life*, CW 18, trans. R. F. C. Hull (Princeton: Princeton University Press, 1953); C.G. Jung, *Memories, Dreams, Reflections*, ed. Aniela Jaffé, trans. Richard and Clara Winston (London: Collins and Routledge & Kegan Paul, 1963); C.G. Jung, *On the Nature of Dreams*, CW 8 (London: Routledge, 1991), pp.281-297.

²⁸ Lowes argues in the following words:

Springing from the fall of a feather, it becomes a dome in air, built with music, yet with shadows of supporting arch and pillar floating midway in the wave. For its world is, in essence, the world of dream. Its inconsequence is the dream irrelevance, and by a miracle of art we are possessed, as we read, with that sense of an intimate logic, consecutive and irresistible and more real than reality which is the dream's supreme illusion....The event in a dream do not produce each other, but they *seem* to. And that is the sole requirement of the action of the poem (303).

²⁹ Jung calls these "archetypes."

³⁰ For a detailed study on psychology and artistic creativity see Erich Neumann, *Art and the Creative Unconscious, Four Essays*, trans. Ralph Manheim, Bollingen Series LXI, Pantheon Books (New York: 1959). Hereinafter referred to as Neumann with relevant page no(s). Haven's arguments about artistic creation in the context of the *Rime* are essentially relevant here. In his view Reed's argument that an artistic creation is an objective correlative of the artist's imaginative conception & that it is the coming into consciousness of the unconscious substantiates the idea that the symbolic patterns in these artistic creativities are representations of some deep rooted truths expressed laconically. This comes very near to Coleridge's discussion about the symbol where he defines it in part-whole relation. In the brevity of its expression a symbol then is a part that represents a huge background of meanings & significance. The truth behind a symbolic representation undoubtedly remains the truth of some universal proportion as a creative artist listens to all those voices that incessantly beat upon an internal receptivity. Haven voices a familiar voice for these symbolic bulwarks of artistic representations & eternally resounding vociferations as "archetypes"; the recurrence of these imagistic patterns with their peculiar cultural & local configurations renders them as instinctual concomitants of the general human psyche (7). In Ms Coburn's words "the unconscious subjectivity of the poem . . . [is] emerging into something like consciousness"(qtd. in Haven 18). In other words the poem is an "objective correlative of inner phenomena." This Haven calls as the "genetic interpretation" meaning that the writer's psyche actively involves in the "selection & modification of the selection or modification of the external materials.

³¹ Coleridge's letter to Joseph Cottle testifies to this reality:

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 on in a *strait* Line, assume to our Understandings, a *circular* motion—the snake with its Tail in its Mouth (Qtd. in Toor p. 84).

³² Toor quotes Jung as under:

Carl Jung extends this first stage of the alchemical process to dreams, suggesting that the dreamer descends into the dream and encounters there what he calls the 'Ego' and 'Shadow' elements in the mind; these, of course, are based on the Primal and Shadow materials of alchemy. The Ego, he writes, represents the conscious, waking element of the mind, which 'makes for itself its own segment of world and constructs its own private system, often with air-tight compartments'. Out of the dreaming self also emerges the Shadow, which is the sum total of everything that has been shut out of, or denied by, the Ego in the waking world. In dreams, Jung explains, 'the Shadow appears antagonistic because it represents the despised, unacceptable, element of the mind' (88-89).

³³ L. R. Kennard comments on the point as under:

Two circumstances are well known: the poem originated, according to Wordsworth, in a dream of Coleridge's friend John Cruikshank, and when the poem was published

in the 1800 edition of *Lyrical Ballads*, Coleridge changed the title from "The Rime of the Ancyent Marinere: In Seven Parts" to "The Ancient Mariner: A Poet's Reverie." Quite plausibly, J.L. Lowes suggested in *The Road to Xanadu* (280) that the alteration was a defensive move on Coleridge's part, a retreat from full authorial responsibility in the face of Wordsworth's criticism of the poem in the preface to the same edition. Alternatively, Patricia Adair argues that in calling the poem "a reverie" Coleridge probably meant "that the images and rhythm should be allowed to do their work at a partly subconscious, dream-like level; . . ." (58). To images and rhythm we should surely add the full range of paronomastic devices - rhyme, alliteration, assonance, consonance, and paronomasia itself, which are deployed so effectively in the poem. If we accept this extension of Adair's argument, then the "Ancient Mariner," like "Kubla Khan" and "Frost at Midnight," exploits the connection between wordplay and dream - or dream-like mental processes - for poetic effect.

³⁴ As a supporting argument Fordham quotes from Jung in these words:

A dream, he says, should 'be regarded with due seriousness as an actuality that has to be fitted into the conscious attitude as a co-determining factor', and his experience has shown him that 'if we meditate on a dream sufficiently long and thoroughly, if we carry it around with us and turn it over and over, something almost always comes of it' (np). Frieda Fordham, *An Introduction to Jung's Psychology* 1966.

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Generated, Sep. 26, 2004, 12:29. Hereinafter referred to as Fordham with relevant page no(s).

³⁵ For a detailed discussion on these "subliminal realities" see John Livingston Lowes, *The Road to Xanadu: A Study in the Ways of the Imagination* (London: Constable and Company, 1930).

³⁶ For Jung dreams are non-volitional, spontaneously emerging from the unconscious; they are manifested at a crucial point when the conscious mind overrides the spontaneous workings of the unconscious for too long. They intimate the experiencing subject with those truths that are unalloyed and correspond to the basic truth of human nature (*Civilization in Transition*, 26).

³⁷ According to June Singer:

More important than the cognitive understanding of dreams is the act of experiencing the dream material and taking this material seriously. Jung encourages us to befriend our dreams and to treat them not as isolated events but as communications from the unconscious. This process creates a dialogue between conscious and unconscious and is an important step in the integration of the two (*Opposites Within*, 283).

³⁸ C. G. Jung, *On the Nature of the Psyche*, tans. R. F. C. Hull, Bollingen Series (Princeton: Princeton University Press, 1973), p. 75.

³⁹ Anthony Stevens, *Archetype Revisited: An Updated Natural History of the Self*, (London: Routledge, 2002), p. 49.

⁴⁰ According to Jung the unusual adventures of the hero symbolically are either the rise from the unconscious or an encounter with it. See C. G. Jung, "The Birth of the Hero" in *Symbols of Transformation* (pp. 176-206). Coleridge argues in a similar manner when he says:

In looking at objects of Nature while I am thinking, as at yonder moon dim-glimmering through the dewy window-pane, I seem rather to be seeking, as it were *asking* for, a symbolical language, for something within me that already and forever exists, than observing anything new. Even when that latter is the case, yet still I have always an obscure feeling as if that new phenomenon were the dim

awakening of a forgotten or hidden truth of my inner nature (CN, II, 2546).

In the Mariner's experiences we see an encounter with the unconscious in which the horrors of the deep are the horrors of the unconscious facing him in utter nakedness:

The very deep did rot: O Christ!

That ever this should be!

Yea, slimy things did crawl with legs

Upon the slimy sea (123-126).

⁴¹ There is always some character in a literary (creative) work that corresponds to or strongly appeals to the reader's sense of self-identification. The dream experience provides a similar opportunity in which, according to Stockholder, the dreamer is temperamentally identified with some symbolic figure. By implication what we do as readers of a literary dream is watching a psychic drama in which important latent contents slip into symbolic formulations enabling us to face even the unwanted about ourselves in the aesthetic spell. The omnipresence of the multi-faceted dreamer (conforming to our so many selves in waking states) could be the rough approximation of the author in his works, though, according to Stockholder the author keeps himself off the text by different defense mechanisms (31). We, as readers, try to be too reticent about our inner most complexes, but once in the experience of a literary work of intense emotions we are significantly revealed to ourselves if not to the world around. This experience in many ways activate the inert contents of our unconscious for a fresher and more elaborate conscious analysis that may help in integrating and thus accepting our painful realities into the totality of self. In literary works what the author does but impose a conscious order on the highly loaded emotional contents of the unconscious because creative activities have always been associated with the workings of the unconscious. In the chain of associations the barriers of surface and latent contents break down to the to and fro movement of the inquiring mind. This mental, psychic, or imaginative activity is similar to the working of Secondary imagination in which conflicting parts are harmonized into intelligible wholes. Imagination dissolves, diffuses, dissipates, in order to recreate; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify. It is essentially *vital*, even as all objects (as objects) are essentially fixed and dead (Halmi et al 488-89).

⁴² The *Rime* arouses an active readerly response in most readers due to its affinity with an inner experience symbolized by its horrible images and incidents; these are more or less oneiric rather than causal. The total atmosphere of the poem is experiential. It induces identifiable sensations not only in the Wedding-Guest but also in the reader with the psychological reality of those states of mind the Mariner experiences in his moments of extreme agony. The suppressed memories, not given vent in time and properly analyzed, are horrifically traumatizing; their timely realization would have been less painful and psychically much more contributive. The Mariner faces the malignancy of his shadow in the darkness of the night which is symbolized by the negative manifestation of the natural phenomena. The following passage is very pertinent here. The narrator says:

The stars were dim, and thick the night,

The steersman's face by his lamp gleamed white;

.....

From the sails the dew did drip—

Till clombe above the eastern bar

The hornéd Moon, with one bright star

Within the nether tip (206-211).

Such night images bring to light the invisible links of symbolic connections with the shadow; the horrors and the terrors of the Mariner become archetypal, relevant to the personal history of all those who read his story with an inner experience. In this chain of continuity a regimen of self analysis ensues that leads to a change of heart like that of the Wedding-Guest. Whitmont explains this process of psychic transformation in the following words:

The more consciousness refuses to or is incapable of concerning itself with the non-ego contents of the objective psyche, either in their personal or archetypal aspects, the more likely are these elements to disrupt, invade and threaten consciousness with the compulsive, obsessive power of their weird imagery (51).

⁴³ The one closer relation between dreams & poems is the mystery and vagueness of their meanings and interpretation that cannot be put into any conclusiveness. Ford writes in these words: "Dreams oscillate on more than one centre of meaning and potential interpretation, sliding between differing potential narratives (70).

⁴⁴ An important point that Stockholder makes is the essential inclusion of a dream-like component in the literary composition in making it "intelligible, communicable, and pleasing to a wide and anonymous audience" (31). This dream component or imaginative flexibility, in other words, is not a binding generic formality but rather intrinsic to the very nature of creative art. This mechanism serves the purpose of an overall fluidity in which a free movement of readerly identification becomes possible; the generality of the author's presentation is taken into the personal or individual context by the reader with high emotional tones. At the same time this kind of oneiric experience of literature keeps its rudimentary freshness intact.

⁴⁵ Bodkin refers to Abercrombie's argument that in subjective experiences it is through inner reality that the outer world is seen. Regarding the symbols of stagnation & immobility of the becalmed ship she quotes from Fausset & confirms them with a statement from Coleridge that there is always for the poet a natural kinship of the inner states of mind & outward natural processes (26, 34).

⁴⁶ Emotional responses to the *Rime*'s theme should be evaluated in the tradition of all-time great poetry. Why is it that the poetry of the class of *Hamlet* and its classical peers awaken the long slumbering emotional tunes in the mind of an eternal reader or audience? Quoting Gilbert Murray, Bodkin argues that though strange and unfamiliar these themes of great poetic dimension may be for the reader something below the surface of the conscious mind recognizes a link of familiarity that courses back to the primordial channels of continuity (2). We may not encounter albatrosses and ancient mariners in real life or narratives in other cultures, but they do have their symbolic counterparts in all cultures, and are symbolically manifested in different cultural themes. These symbolic entities do not have any physical existence nor can we rationally and logically explain the occurrences in such tales but there is something in such stories that strikes a chord somewhere in the recesses of the mind. We *know* what the story means and what the characters *signify*, but we cannot rationally and logically explain them to any. Most of such characters represent essential and basic human emotions, which is why the motifs in such stories are identical but the setting and the *dramatis personae* in them and their names vary from culture to culture. The common human desires, passions, anxieties, elations, frustrations, and fears etcetera spontaneously respond to the familiar counterparts projected in symbolic characters and events that we relate to such stories; we live and experience what the characters go through. This is why we easily and willingly suspend our disbelief and in a way become part of the action of the narrative. An ever fluxing renewal of these instinctual bulwarks can be experienced in the esoteric dream symbolism of the *Rime* that constitutes an indispensable part of human psyche. It is the spontaneity of such emotional responses to the *Rime*'s

incidents that arouses to action the slumbering evil instincts in imagination if not in action. The inherent similarity in the motifs in such tales from different times and spaces point to what Jung calls archetypes. They are common to all humans irrespective of their background, creed, and culture. Drawing energy from Jung, Bodkin calls these psychological instincts “Archetypal”⁴⁶—something down deep into the collective unconscious of the human race. The important point she makes about these archetypal themes is their capturing effect in all those emotional activities of the mind where the experience is transcendental or not in the conscious control. An external factor quickening the emotional experience is associated with an internal predisposition. Poetry touching on the themes of these dimensions expands the spectrum of experience and furbishes the mind’s capacity to participate in those realities that lie beyond the limitations of individual or group participation (Bodkin 5). The somewhat confusing patterns of dream-imagery felt in the emotional experiences of waking dreams, myth, and legends are due to the absence of customary control that render them incomprehensible ordinarily. Sublime themes, like the ones of the *Rime*, transcend history and culture and provide opportunities to seek and learn.

⁴⁷ In the *Rime* the stopping of the breeze is associated with an inner and outer immobility:
 Down dropt the breeze, the sails dropt down,
 'Twas sad as sad could be;
 And we did speak only to break
 The silence of the sea! (107-10).

In “Dejection: An Ode” a similar dilemma of inner stasis is related when the poet addresses the wind in the following words:

Mad Lutanist! Who in this month of show’rs,
 Of dark brown gardens, and of peeping flow’rs,
 Mak’st Devils’ Yule, with worse than wint’ry song, (104-106).

⁴⁸ Synchronicity is the psychic connecting link of events & situations without the causal links; in the interaction of the conscious & unconscious halves of the psyche events & situations may meaningfully synchronize in a *déjà vu* manner; the experiencing subject gets an impression of something happening in the present is similar & familiar to a past event; but this principle is not a substitute for cause and effect; it is rather “an intellectually necessary principle” added to “the recognized triad of space, time, and causality”. Jung’s emphasis is on “a common meaning or equivalence” of the events (Kimball 19-20).

⁴⁹ This mythical aspect of nature is similar to those of the archetypes of the unconscious which Jung describes as the eternal thought patterns of the collective unconscious of human psyche and that occasionally get manifested through waking or sleeping dreams. A corresponding account of myth & dream is given by Doniger and Kelly Bulkeley in *Why Study Dreams? A Religious Studies Perspective*; *Dreaming Vol. 3, No. 1, 1993*.

⁵⁰ In this respect Toor relates Coleridge to Jung in the following words:

Alchemical language then, belongs to both Jung and Coleridge. Where Jung finds in it a language to describe the function of dreams, Coleridge uses it to explain the nature of poetry and, through it, to arrive at an understanding of the complex interactions within the human psyche—an understanding that is remarkably similar to that developed by Jung nearly a hundred years later (90).

⁵¹ See Fruman, pp. 362-63.

⁵² The words respectively mean “Before sleep, relating to the state just before falling asleep; & relating to the state immediately preceding waking up; (Philip Cardinale, “*Noises in a Swound!*”

Coleridge Bulletin, New Series 17, Summer 2001, pp 27-38). Aniela Jaffe elucidates upon Jung's hypothetical formulations of 'active *imagination*' and establishes a similar point of view in which a hazy intermediate state of consciousness actively participates in the realms of waking and dreaming. She distinguishes it from 'wishful thinking' by ascribing to the former genuine workings and re-workings of the unconscious with images and motifs of the archetypal class in which the ego is taken by the element of an extraordinary surprise (375). She makes it more understandable by saying,

The aim of active imagination is to find a middle position between conscious and unconscious, 'having a quality of con-joined opposites' A precondition for the success of active imagination is that it shall not be a pretext for flight from life The shirker experiences nothing but his own morbid fear, and it yields him no meaning (376).

⁵³ Lefebure describes the Mariner in the following words:

Once encountered, the Ancient Mariner remains with you for always. He is an archetype deep within us all; to rise up, to be rediscovered in a flash of recognition, not as a character in a poem but as a man hauntingly met for real, and to be met yet again, in the shimmering fog of eternity (25).

⁵⁴ Joseph L. Henderson describes "hero myths" in the following words:

These godlike figures are in fact symbolic representatives of the whole psyche, the larger and more comprehensive identity that supplies the strength that the personal ego lacks. Their special role suggests that the essential function of the hero myth is the development of the individual's ego-consciousness—his awareness of his own strengths and weaknesses—in a manner that will equip him for the arduous tasks with which life confronts him (*Man and His Symbols*, p. 101).

⁵⁵ Samuels et al explain the two synonymous phrases in these words:

The effect of such images, real or projected, is that they give the individual a feeling of direction toward a realizable heightening of consciousness. . . . Because one is convinced that such a figure has attained a higher state of consciousness, the possibility of achieving it is established and, consequently, one has confidence that he himself can make the transition in their company (89).

⁵⁶ See R.L Brett, *Reason & Imagination: A study of Form & Meaning in Four Poems*, (London: Oxford University Press, 1960). Subsequent references, if any, are to this edition and are incorporated in the text of this study as Brett with relevant page no(s).

⁵⁷ For details see *Man and His Symbols*, 60-1.

⁵⁸ With Henderson, the bird is a symbol of transcendence, of intuition, of release and liberation (*Man and His Symbols* pp. 147, 156). In the Mariner's case the bird may also symbolize the motherly eros (Harding p. 73) in whose regressive attachment he feels the blissfulness of a freedom from the demands of his ego. The intuition and liberation associated with the bird could have been positively assimilated into the total psyche had there been a conscious realization of their worth and value. Fruman puts the commission of such a crime into an imaginative universal experience that subsequently recurs in shame and remorse (411).

⁵⁹ Jung identifies matter and spirit with conscious/ unconscious and mind and nature (*Man and his Symbols* 290).

Chapter II

The Shamming Self

It [the persona] is, as its name implies, only a mask of the collective psyche, a mask that *feigns individuality*, making others and oneself believe that one is individual, whereas one is simply acting a role through which the collective psyche speaks (*Two Essays on Analytical Psychology*, 105).

My concern in this chapter is primarily with that aspect of the Mariner which Jung calls the “Persona.” The Mariner begins his journey in the familiar social surrounding; the “kirk” and the “light-house” are images which symbolize ordinary social set up. Initially, the journey is a plain sailing as the Mariner and his peers are unconsciously conscious of a set of values that are ordinarily taken for granted. In the land of “mist and snow” (symbolic of the unconscious), however, they come face to face with a situation that defies the normal parameters of their habitual social character. In the aftermath of the crime, the killing of the albatross, the Mariner confronts his “shadow” which is the sum total of all those inherent realities he has suppressed in fear of their social incompatibility. From here his journey of self-analysis begins that leads him to the dark abyss of his unconscious.

The greatest damage caused to the balance of psychic equilibrium is due largely to the individual’s shamming (false pretensions) occasioned by social demands. Inherent realities are held back in the unconscious for the sake of the puniest expectations. In the face of an over-emphatic ego-consciousness natural urges and desires are suppressed due to their incompatibility in the social and moral scales. This creates a psychic deadlock in which the natural interflow of psychic components (conscious and unconscious) is disrupted. The ego tunes to a single dimension of consciousness dictated by the mass psyche in which state of mind little room is left for the aboriginal wisdom flowing from the unconscious. This leaves the individual subject dry of soul and hard rationalist who surrenders his soul to the prevailing social encomium. Individual

life becomes, then, a hollow shamming of puppetry in which the strings are pulled by the disembodied “others.” John Clay essentially describes the persona in these words:

'Persona' refers to the mask people wear to front the world. It derives from the name of the device used by actors in Greek theatre. The word itself derives from the Latin *per sonare*, i.e. to 'sound through', as theatrical masks had a sort of tube in them linked to the actor's mouth which acted as a kind of megaphone. Jungians see the persona as a universal usage, as something of an archetype, applicable to most cultures, a social archetype really, facilitating exchange and relationships, dictated partly by the demands of society, partly by one's fiction of oneself. It only becomes pathological if people begin to identify too closely with their persona, their front to the world (286).

Persona is the face of social acceptability; it is humans' inherent ability to adapt to the environment around them and become social ideals. In this adaptation to the social psyche the individual sacrifices something of the “Self.” The natural and biological desires, which a social, political, religious or any other environment does not allow, remain undeveloped, underdeveloped or violently suppressed. The socially undesirable or unacceptable “self” is pushed into the background and becomes what Jung call the “shadow.” The more developed the persona, the bigger the shadow. This creates a kind of split, a divide in the personality: one, what we are in our social environment. Two, what we are when we are by ourselves. Neumann points to this issue in the following words:

The ego ideal comprises the culture-conditioned will to be different from what one really is, i.e., a conscious and unconscious rejection and repression of the self, which leads both to the sham personality, or persona, and to the splitting-off of the shadow (161).

This kind of single-dimensional consciousness creates a rigidity in which the capacity to respond to the inner and outer worlds almost diminishes to the lowest ebb. The ego closes itself off to any overtures of diffusiveness either from within the self or from without the external world. The initial setting off of the Mariner is symbolically a thrusting forth into the outer world and

repudiation of an inner intimate world. This kind of repudiation leaves behind a psychic void which results into the collapse of the total self:

The bold independence of the voyager was for Coleridge only one step from an outrageous self sufficiency which will wantonly destroy the ties of affection. The albatross is killed, and then the penalty must be paid in remorse, dejection, and the sense of being a worthless social outcast (Harding 64).¹

Such a cocoonish self-isolation of the ego with a certain pride of exclusivity has been called by Neumann as “egoistic” and “egocentric (160).” This misguided conviction is shown in the *Rime* through the shooting of the Albatross: an act that has been widely interpreted but which also means assertiveness of the individual will which results in a long drawn psychic isolation accompanied by the drying up of fecundating imagination:

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean (111-18).

Importantly and significantly the Mariner’s absence of referential relatedness is the first stage in the revelatory process of selfhood that essentially requires a kind of new beginning. His inner and outer states of experience are shockingly chaotic. Consequently there is no clarity of vision through which the Mariner may see his referential relatedness. Thus, stuck in the isolation of his rigid ego, the whole world around appears to him repulsive and rotting. His failing faculties are being replaced by the phantoms of those unrealities of the ‘not-I.’ A release from such spiritual/psychic inaction is associated, as Haven puts it, with an internal and external symbolic re-animation described by Coleridge as recognition in the external objects of nature “a symbolical language for something within me that already and forever exists, than observing

anything new” (30). This kind of movement from a constricted mode of being to an openness of fluidity within a moment of “progressive/regressive”² animation alternatively constitutes the conscious/unconscious dynamics invariably associated with the moment’s painful self-realisation. This changed angle of realization, in which the regressive movement provides a moment of deep contemplation, includes into the scheme of things all those intentionally or unintentionally forgotten bits that were essential parts of the total picture. Hitherto unaccustomed to the language and insensitive to the modes of nature the Mariner cannot connect the two esoteric regimens of outer and inner universes that are each other’s replica by some mysterious connectivity. Recognizing in the outer universe a familiar language that was of the Mariner (by implication of the poet and of the reader) once, the concept of the “other” instantly acquires a meaningful significance expressed into an internal diffusion and liberation. The movement of the moon proves that moment of initiation in which both perceptive and conceptive dualities are replaced by progressive consciousness. Though “The Dungeon” could be a good commentary on the Mariner’s different states of mind it does not fall appropriately into the semblance of his experiential fragments. Haven puts the difference in these words:

In "The Dungeon," however, the emphasis falls on the difference between two distinct physical environments, that which confirms 'deformity' and that which heal, so that the state of mind seems the product of external circumstances. The Dungeon is 'there' and Nature is 'there' and a man may be in one place or the other. The Mariner's prison is his own selfhood: he stays in the same 'place'; the elements in his experience remain the same. It is the configuration that changes (31).

The significance and meaning of things change after acquiring a higher consciousness than the one of ordinary import. It introduces the Mariner to a truth and reality very akin to Wordsworth’s “The meanest flower that blows can give thoughts/ That do often lie too deep for tears.” The Mariner’s initial apprehension of the world around and his interaction with it are

uneventful in the sense that he is unconsciously conscious of a monotonous life schedule. He is driven along a normal course of action by the social norms where his individuality is submerged under an overpowering social law. A new individuality (a progressive development of the Ego) comes into effect when the Mariner is confronted by the shadow element of his psyche. This is the killing of the ‘Albatross’ (symbolically meaning many things ranging from human innocence to Jesus Christ, from political/religious victimization to international hegemonic bullying). In any context the negative implications of the act shatters the hitherto complacent ego to an arousal of reassessing a life history of unconscious, unconditional surrenders.

The outward successful man of today is tragically a picture in the description of the lines above. The Mariner universalizes his condition of isolation, desertion and stalemated vision³ by appealing to those states of mind in which “expressions are baffled” and the experiencing subject is reduced to pathological repetitions (Harding 56). The Mariner’s condition is due to the loss of his spiritual numinosity in a one-sided ego-consciousness. J. B. Beer equates this loss with the diminishing Shechinah which nearly touches upon Wordsworth’s philosophy of pantheism. He says:

The cabbalistic doctrine, like the others, carries certain implications concerning the Fall of Man. At the Fall, man was deprived of the Shechinah which had hitherto surrounded him, and the creative principles fell apart into male and female. . . . the Shechinah is lost, and can only be regained at rare moments of exaltation—one of them being when complete love and harmony exist between a man and a woman. And so closely are the human and the divine creativity linked that if the Shechinah is recovered between human beings, God himself is affected. He is given a joy which he would not otherwise possess (59).

The Fall⁴ of Man, the loss of the Shechinah, and the disintegration of man and woman from a harmony of coexistence point concurrently towards a split at the heart of the very existence of man. Psychologically, the Fall could be a severance from the fecundating influences of the unconscious and an inclination towards its obverse, i.e., consciousness; here it is that man

becomes over-emphatically rational and factual leaving little possibility for a faith in the transcendental realities of experiences. This rupturing pushes man to the precipice of an impending fall where the delicate balance is maintained through the wisdom of the archetypes.⁵ Similarly the Shechinah is the light of wisdom vouchsafed by the deity and is shed in the dark abyss created by man out of his own doings. The falling apart of man and woman, psychologically speaking, is the disjunction of anima and animus⁶ that are the male and female aspects of total psyche. When one predominates, the other becomes venomous and vengeful; here it is that the shamming self suppresses one for the sake of the other. The unification moment, when all absurdities are removed, is the one in which God (the consummated Self) reaches to the utmost elation. At the same time Beer's whole argument can also be summarized in the contexts of the "Wandering Jew" and the curse of "Cain." The personal man is wandering dry of soul because of his betraying the archetypal "Other" for a puny gain which could be nothing else but social applause. Similarly Cain's killing Abel⁷ is like slaughtering the innocent albatross that is the indispensable "other" suppressed on grounds of social incompatibilities.

The persona, at the same time, works to mediate between the Ego and the outside world—a relationship in which the Ego sees itself comfortably settled in a world of its own preferences and choices. The painful moment of self-realization requires dissolution of the false masking of self-complacency in which the Ego resists to maintain the status quo. So the persona, according to Clay, is a 'pathological' over-assertion that results into a stasis from an imposition of a man-made law upon the law of nature (consciousness suppressing the unconscious) and that obstructs the natural flow of life-forces. Consequently anything flowing out of the perennial wisdom of collective unconscious is arrested in immobility either in an impotency to keep pace with the ever exuberant manifestations of the unconscious (with its "Archetypes" or "Shadow")

contents), or with the intention to create a personalistic history of identity from which the “other” is excluded under fearful misapprehensions. The Mariner’s too much inclination towards ratiocination and intellectualism, symbolized by the heat and light of the equatorial regions, deprive him of the roots of “historical family” that lie deep down in the unconscious: “Inner peace and contentment depend in large measure upon whether or not the historical family which is inherent in the individual can be harmonized with the ephemeral conditions of the present” (*Memoirs* 237). The “historical family,” in other words, is the accumulated wisdom of man’s racial history that can be of immense dispensation once consciously realized.

Kabitoglou’s seeing the Mariner’s journey as “a fall from myth to history (208)” can be conveniently interpreted into the paradigm of conscious-unconscious severing from each other resulting tragically into man’s loss of his roots of identity. Growing along the line of intellectual maturity is, in this dialogic, a journeying away from the sources of innocent beliefs and power of a faith in the mysteries of creation. The nobler and higher qualities of creative imagination, that are still the beacon lights of our ancient identity, have been overshadowed by a growing preoccupation with pursuits that are utterly nihilistic. In the confused mess of random progress, man is standing at the cross roads of a bleak future suffering backlashes at the hands of his own extraordinary achievements. His associative niche of comforting oneness has become a lair of deadly weaponry, cunningly destructive. The Mariner’s act of killing the bird is a perceptive crime in which a different orientation takes place. Things are not accepted in their own validity and right of existence but manipulated under disguises ignoble by any standard of decency. This is how the corrupting agency of mind maneuvers right things for the wrong reasons; the fault with perceptive misapprehension is largely conditioned by the projective⁸ faculty of the mind. Seeing the external realities of the world in a one-sided⁹ polarized ego-reflection may not give a

true picture of that reality as it is tainted by that one-sidedness no matter how much justification could be produced in its favour. Heir to this legacy of confused standards of evaluative perceptions, modern man is caught in the turbulent vortex of his own “undoings.” Seen in the vaster contexts of nations, communities, cultures, ideologies, politics, religions, dogmas, and countless other domains, this individualistic vision of self assertion and utter disregard for others’ rights of self-respect and self-esteem have created an atmosphere of unprecedented terror and misgivings in which both the aggressor and the aggressed are horror-stricken.

The familiar phrase “excess of everything is bad” befittingly applies to the story of the *Rime*; it is neither in the “land of ice and snow,” (the hazy, cold world of the unconscious) nor in the scorching sun of the equator (the ego of an overemphasized consciousness) that man can find redemption and peace:

Cut off the intermediary world of the mythic imagination, and the mind falls prey to doctrinaire rigidities. On the other hand, too much traffic with these germs of myth is dangerous for weak and suggestible minds, for they are led to mistake vague intimations for substantial knowledge, and to hypostatize mere phantasms (*Memoirs* 316).

But it is in the golden mean of “my own countree” where redemption is administered to the impoverished, overvalued ego and is enfolded in the “goodly company:”

The more the critical reason dominates, the more impoverished life becomes; but the more of the unconscious, and the more of the myth we are capable of making conscious, the more of life we integrate. Overvalued reason has this in common with political absolutism: under its dominion the individual is pauperized (*Memoirs* 302).

Living in a world of hollow shamming and self-beguiling masquerading, we ironically prize our flimsy achievements as the uttermost crowning of our endeavours. Our entire energies are being consumed in pursuits scarcely legible to a human understanding. Walking victorious, like a Tsar or Fuhrer, over the dead bodies of brethren humans may satisfy the deadly whims of

the perpetrator, but an ultimate facing up of the conscience exacts the most terrible taxing. Bemused with the progress of his (ours as well) journey, the Mariner is led to the temptation of an inflated supremacy in juxtaposition to the hierarchy of lower creation. It is the first temptation that leads on further into the unending series of sinful commissions. Each step is a distancing away from the associative selflessness into isolated selfishness. This creates a destabilizing polarity in the otherwise calm ambivalence of opposites maintained in a miraculous golden mean (Woodring 379).

Life is not a single-faceted phenomenon. One cannot entirely live up to the expectations of external realities. There is a profound world deep down these externals that carries its own realities—realities that are more demanding and compelling. Individually and collectively we are pursued by the ghost-like apparitions of our unacknowledged and unrealized psychic histories. The Mariner testifies to the fact in these words:

Like one that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread (446-51).

It is only the intentionally and knowingly overlooked incidents of life that dog us ferociously when we happen to be with ourselves and in ourselves. Shutting down in the dark abysses of our unconscious, the eternal figure of our eternal humanness may result in a devastating backlash of vengeful wrath. A realistic approach to life and its essentials, though, may encounter stern resistances from an unrealistic idealism; a first step towards the hitherto untrodden frontiers of being may shed light on those hidden truths that are the cornerstones of our existence. Man's diminishing courage in facing his inadequacies has plunged him into the darkest and goriest meaninglessness of life. As such Raimonda Modiano describes the world of the *Rime* as a

continued series of “violence” in which a single act of aggression leads on to unlimited proportions:

Indeed, what we witness in the poem is a cycle of violence that cannot be halted. The albatross is merely the first victim; followed by the Mariner, who becomes the victim of the crew; followed by the crew, who become victims of the violent forces of Life and Death-in-Life; followed by the Pilot and the Pilot’s boy, who are permanently damaged by their encounter with the ghostly figure of the Mariner; followed by the Wedding Guest and by countless Wedding Guests who will be “stunned, / And [of] sense forlorn” after hearing the Mariner’s agonizing tale, and rendered unfit to return to the world of festive communal celebrations (213).

Caught in the mesh of a single faceted persona, all of us are rotten at the core of our being. The following stanzas from the *Rime* reflect a terrible picture of our miseries occasioned by the incessant tilting towards social idealism:

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean. . . .

The very deep did rot; O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea (115-18, 123-26).

In the over-domination or over-assertion of consciousness man becomes hostage to a socially conditioned acceptability. Thenceforth he is required to follow a pre-judgmental course of behaviour regressing forcefully the voice of his natural being. Instead of due recognition of others’ right to life and its opportunities an oppressive, subversive culture is instituted for self-assertion. For Kabitoglou the ruthlessness of such a culture can be seen in its faith in a power play of eliminating the “other” as contender rather than coexisting in a positive, constructive, competitive atmosphere (209). An unreasonable acceptance of the prevailing social and cultural values could be momentarily instrumental in the so-called successes of life but may prove

devastating, in the long run, on personal and collective levels. It may take away from us the natural attributes of humanness and leave us desensitized to the natural voice of our inner self. In his act of slaughtering the albatross indiscriminately, the Mariner, instead of feeling a guilty conscience, surrenders to the judgmental verdicts of his companions that constitute his immediate society and culture. Then they begin putting their faith in appearances that confront them in alternative changes of their situations. Destroying the bird in an act of unreasonable violence is equivalent to destroying the natural instinctive faculties that, as intuitions, come to the rescue of man caught in the cross purposes of his worldliness.

The deafening echoes of our inner hollow selves and the defiled “inner-scapes” of our being are reflected in the poem with all the horrors and terrors. It is only a moment of realization that can instantly plunge us into a world similar to that of the Mariner. The shattering of “being” in consequence of shutting eyes to those other essential parts that constitute the whole has been pictured by J. McGraw in the following words: “One may feel anchorless and adrift in the boundless expanse of the galaxy of disjointed being(s). Things seem out of place; they are without connection and continuity, and one feels the precariousness, fragility, and contingency of human existence” (321). In moments of extreme crises, man’s discerning faculties get benumbed. Nothing seems plausible or logical and a blind faith in fate is reposed. Being ignorant or unconscious of the prodigious drama of unacknowledged “selves” that is being played at the backstage of the unconscious, the Mariner appeals to God and Jesus for redemption but does not take heart to fathom the depth of his own evil selves. He cries hysterically in these words:

Alone, alone, all, all alone,
 Alone on a wide wide sea!
 And never a saint took pity on
 My soul in agony.

The many, men so beautiful!
 And they all did lie:
 And a thousand thousand slimy things
 Lived on; And so did I (232-38).

But the Mariner's loneliness is not of ordinary nature. He feels lonely because he has been bereft of his essential "others" by his own compromises, by selling his "self" to the evil of "social other." By and large we see the same tragedy happen to modern man when he is estranging himself from himself:

Loneliness does not come from having no people about one, but from being unable to communicate the things that seem important to oneself, or from holding certain views which others find inadmissible.... If a man knows more than others, he becomes lonely. But loneliness is not necessarily inimical to companionship, for no one is more sensitive to companionship than the lonely man, and companionship thrives only when each individual remembers his individuality and does not identify himself with others (*Memoirs* 356).

Though the albatross guides the ship out of the fog and cold of a single dimensional unconsciousness, its slaughtering by the Mariner and the approval-disapproval dynamics of his companions expose them to the dryness and sterility, the waste-land of habitual causality. Becoming conscious of things is not bad in itself; it is the corruption of consciousness that undermines and distorts the ideality and beauty of life.

It is not each time God or the Messiah to come to the rescue of man. Man himself is to rise to the occasion and transform his destiny. This can only be achieved through a facing up of all the "others" that are held back on certain compromises or lack of courage. Jung says in his *Memoirs* in these words:

We have no imagination for evil, but evil *has us in its grip*. Some do not want to know this, and others are identified with evil. That is the psychological situation in the world today: some call themselves Christians and imagine they can trample the so-called evil under foot by merely willing to; others have succumbed to it and no longer see the good (331).

When collective will is superimposed upon the individual (as we have noticed in the Mariner's case when he subscribes to the verdicts of his mariners), a coercive value system takes possession of the individual will denying him/her the degree of personal freedom of ordinary assertiveness. This may result in the individual's rebellion against the imposing culture or society which is manifested in social and political upheavals of the world. But the most dangerous aspect of the social-individual paradigm is the individual's willingness to sacrifice his/her ideals to the social in the expectation of becoming a social icon. This kind of self-imposition starts a self-suppressive regime requiring the individual to silence down the inner voice of dissension that may hurt the social encomium. The price of compromise is too high but the individual remains oblivious to it as beguiled by the social recognition. Frieda Fordham puts the gist of the argument in these words:

Christian civilization has proved hollow to a terrifying degree: it is all veneer, but the inner man has remained untouched and therefore unchanged. His soul is out of key with his external beliefs; in his soul the Christian has not kept pace with external developments. Yes, everything is to be found outside -- in image and in word, in Church and Bible -- but never inside. Inside reign the archaic gods, supreme as of old; that is to say the inner correspondence with the outer God-image is undeveloped for lack of psychological culture and has therefore got stuck in heathenism (np).

This pictures forth a fractured universe of corporeal predominance and spiritual aridity in which there is no space available for the beauty and appreciation of archetypal diffusion. Man's incessant intellectualism in the wrong direction drags him into a state of existence where the variegated spectrum of life is dominated by a single pigment leaving little space for its panoramic beauties. Life's spiritual insufficiencies are occasioned by our narrow visions of the totality of creatureliness. The mechanisms applied by the highly pragmatic and intellectual man of today to rectify such lapses (according to his own standard of values) are ironically bereaving him of his aboriginal resourcefulness—a repository where all the wisdom of generations past,

present, and future is preserved. The way back to this knowledge and wisdom is through intuitions and revelations rather than scientific analyses and argumentations. A stalemated self, caught in the heat of oppressive ratiocination, can have only a vision of life devoid of all its fine sensibilities, emotional enthusiasm, and virgin beauties:

Christ only meets them from without, never from within the soul; that is why dark paganism still reigns there, a paganism which, now in a form so blatant that it can no longer be denied and now in all too threadbare disguise, is swamping the world of so-called Christian culture (Fordham np).

The Mariner's crime is an act of deadly assertion in which the flowing moments of life are squeezed to the narrow channels of self-preservation and safety within a social or religious or cultural set-up. Such a tragic failure of apprehension has turned an otherwise beautiful world into infernal fires. In the rampage towards higher securities, indiscriminate atrocities are inflicted upon those that are wrongfully implicated as threats to the so-called peace syndromes.

In creating a favourable persona of sociability, man tries to intentionally overlook those facets of the Self that are ugly and uninviting by his and society's standards. Kabitolgue ensembles these in the "I-slimy" paradigm, that though loathsome may contain "germs of new life" (220). Accepting one's reality in toto is the acceptance of all those ugly and uninviting shades of personality that our Ego (our supreme consciousness in Jung's psychology) relentlessly refuses to accept. The ambivalent co-existence of good and bad, virtue and vice, light and darkness etc. are essentially the concomitants of humanness as one is the obverse of the other. Our self-beguiling piety, purity, and perfectibility create a widening gulf of what we are and what we pretend to be. The great dilemma of the Mariner in his stasis is surrendering his will to cultural and social cannons that defy accommodating the "other" in personal and collective anthems. His isolation in the sea and on board the ship is the result of intentionally ignoring and suppressing something that inherently belongs to him and his surroundings.

The Mariner's initiation into his symbolic Journey is reported as cheerful and careless. Supposedly he is expected to show free and bountiful attitude in his exposure to multiple circumstances. Tragically enough he is caught in an emotional and psychic stalemate; instead of enlarging and awakening his fine sensibilities he is stuck into an immobility of spirit. He not only fails to measure the depth and dimensions of his own worth and value but of everything that surrounds and influences his life. What makes life beautiful and bearable is its quality of flexibility in crises of understanding and accommodating all those factors that defy ordinary perceptions. In moments of utter desperation, when surrounded by snow and fog, the only rescue for the Mariner and his sailors is the albatross that is subsequently obliterated through inflated supremacy although it could have been understood and accommodated in its own right and privilege. This act of brutality can be seen into the paradigm of creating a powerful persona that elicits from the weaker and underhand a gesture of recognition in the spree of suppression and repression. The heart's inability to expand and quicken in acts of love and sympathy leads to the sorry states of our present human conditions. Unconsciously we remain stuck and fixed in the vicious web of our personal interests and allow no room for others to enjoy their fair share of opportunities.

The conducive harmony of man and nature is shattered by man's aspiring for a higher order of exclusivity and hence his "hubris." His ensuing tragedy can be interpreted both ways: either as a "Promethean" (Bloom 2) act of aspiring for greater opportunities in life in which case setbacks are but taken as stepping stones toward greater achievements; or establishing an oppressive culture in which a natural voice of dissention and disagreement is silenced with aggression—the voice of internal spontaneity or external variability of opinion.

The moment of confession is arrived at only when further posing and imposing appear mentally exploding. To blurt out the now oppressive inner hollowness and futility, a dialogue with the self or an ‘other’ is initiated. The purpose is to disburden the inner accumulated dirt in the form of all those repressions and suppressions that were done in the name of civility or social docility. The spell of immobility is broken only when mind and with it vision open up to the beauties and prospects of the outside world; when a sense of belonging is established with all the creatures of the heaven and the earth; when rights and wrongs are decided not arbitrarily but with the view to the individual situations; and when punishments and rewards are dispensed with the justice of the “self” and “other.” The Mariner’s release is accomplished only when he establishes creaturely affinity with everything around him regardless of appearance, “worth-fullness” or worthlessness (Beer 73).

Abram’s reference to Hegel’s “ultimate crisis of consciousness” fits in the Mariner’s act of lawless intrusion and sabotage against an unsuspecting order of existence. Though seen in the Revolution’s tragic aftermath, the phrase can picture forth the imminent danger of “absolute freedom” when it obliterates not only the other but the self as well (in Brown105). Extremes in life may not work for long; a little of it and a little of that work the magic solutions of troubles. In Abram’s arguments issues remain the same no matter how much verbal trickstry is applied in linguistic sophistication (in Brown106-7). Debated to tedious extremes, the Mariner’s crisis has been interpreted differently in religious and secular polemics. But most importantly his identity crisis affords him the rare chance of being re-born into a new being with the knowledge and message to show every one of determination the right path and passage to salvation and redemption in all the senses of these words—spiritually, psychologically, or morally.

Each time facing the “Persona”, and analyzing it with a new awareness, would reveal, though briefly, those unattended to issues that were and are essential in the total scheme of life. It would also momentarily restore the rare vision of perfect harmony of the inner and outer worlds (Beer 231). The Mariner must tell and re-tell his story to relieve each time the burden of his mind and admonish all those whom he sees as transgressors and trespassers.

The refreshing influence of Nature¹⁰ is invariably an energizing aspect of all great poetry. The too much socially oriented man may find a new life in the lap of nature. Her salubrious objects may provide an impetuous to slumbering inert human emotions associated with human unconscious. The rhythmic movements of heavenly bodies in the darkness of the night, when the Mariner is completely out of tune with himself and with the universe around him, longingly stir in him the strongest desire of freedom and harmony. Referring to Dante’s *Paradiso*, Bodkin writes:

We see the great image constructed by man from the observed motions of the stars, serving him for the projection and consolidation of his own supreme desires. The desire for the farthest-ranging vision of his own life and its surroundings, ‘a distanced’ vision within which the ‘sorry semblance’ of his own eager anxious activities may move his mirth; the desire for a realization of order and harmony that may enable him at last to mould a like pattern... (147).

The argument that how nature could be supportive in the unification and harmonizing of a polarized ego that sees nothing except its own assertion significantly refers to the healing effect of the vision seen through the water-snakes. Manipulating right things for wrong reasons has been the most pernicious activity of man’s intellection that has plunged the whole of human race into abysmal depths (Kabitoglou 206).

The basic question is how society exerts its benumbing influence on man? Man may desire to act independently but he is time and space bound and this is the reason why he is circumscribed by forces other than his own. Consequently, for the sake of survival, he

surrenders to facts that are in drastic conflict with his inner realities. The Mariner is facing the same problem when overwhelmed by the judgments of his mariners. As a first stage in the direction of any undertaking events, actions and reactions are judged and understood with the knowledge in the background. This is typical of the mariners' reactions to the killing of the albatross and the ensuing events. Had they been equipped with a mind capable of expansion they would have adjusted and altered their behaviour according to the emerging ground realities. Ranging from individual to the collective such inability of expansion results in utterly prosaic responses to those uncertainties of life that ask for topical solutions. An imaginative, creative approach may yield positive effects. The dead putrefying bodies of the sailors are externalized condition of internal corruption and decay. Equally significant is the fear of the unknown surrounding the ego like an impenetrable boundary obstructing any possible overture of intimate communication.

The fickle mindedness of the crew in responding to the same issue under different circumstances spotlights the difficulty in satisfying the general perceptions about things regarding which an individual has already suffered or is suffering the trauma of transformation. Now it seems that the whole burden is of a chosen individual to enlighten that social milieu of which he is a part for the simple reason that society is to be educated and brought on sound footings. The institution of such an enlightened culture, by precedence and implication, would be a movement towards the bigger "Other" and with it the onus of responsibility that could be within the power of a larger than ordinary human endurance. The Mariner's spiritual and psychic ordeals, in the aftermath of his crime, are connected to the woes and agony of his immediate society in the shape of the accompanying sailors. Their accusations and loathing of the Mariner for their troubles are the natural outcome of the criminal act that casts shadow on the

whole of them. It is similar to the nemesis of a classical tragic hero with whose tragedy and fall is bound the fate of societies and nations. The calm endurance shown in the face of all oddities, personal and collective, places the Mariner in the line of mythical and archetypal figures that, though sometimes oblivious to the immensity of their power of endurance, guide and rectify succeeding generations by precedence in absentia. But all this is subject to the moment when the Mariner comes out of the falsity of his shamming self and faces life in its total realities. He then becomes an entity that drives the spirit of self and other to real conclusions.

The price of excessive social orientation is too high. The Mariner's subsequent persecutions, after his crime, are more than physical. His psychic trauma is shown more emphatically in the horrors of his mental disequilibrium. The poem's supernatural persecutions and horrors objectify the Mariner's private horrors and mental sufferings in symbolic language. In psychic terms these are the shadows produced at the back of the mind in the process of suppressing those feelings of guilt and remorse that are accompanied by a breach of the ordinary processes of life.

Quoting Jung, Barnes says that the deadly impasse in individual relation to the collective is occasioned by the ego's severance from the prospective 'other' or 'others' and fortifying itself into a rigid individuality. He says:

The ego is ill because it has cut itself off from the whole and has lost connection with mankind and the spirit. . . This isolation from the source is the cause of error and confusion within us. . . What we ought to do is to 'repudiate the arrogant claim of consciousness to be the whole of the psyche, and to grant the psyche a definite actuality, even if we cannot fully grasp it with our present means of understanding' (569).

Initially, the Mariner is in a similar situation of deadlock where he mistakenly considers the limited vision of his ego as a total vision of the world and its values; he is, therefore, led into a temptation of absolute values accruing to himself absolute powers of decision. We see the

Mariner cruising flamboyantly into the ocean of new consciousness leaving behind him the familiar world of ordinary values. His initiation should have been of the accumulation of positive values and ideas for the betterment and enlightenment of larger social, political, and religious spheres. He gets a wrong clue from his plain sailing and tries to keep the whole of his achievements to himself that contaminates him negatively. Instead he brings tragic calamities and utter devastation on the “other” both as the innocent albatross and his comrades. This is how an inflated ego can be devastating when shut into the limitations of narrow perceptions. In a sense the Mariner is falling apart from the centre of creation in his prideful achievements and while acting in absolutism destroys not only the “other” but himself as well. Jung rightly says: “Blind acceptance never leads to a solution; at best it leads only to a standstill and is paid for heavily in the next generation” (*Memoirs* 215). To come out of his psychic deadlock the Mariner will have to face a host of negligences and sins committed in his sense of inflation and achievements wasted away in a wrong direction. He will have to go through the wrath fires of his own doings and then will arrive at something intelligible regarding himself and the other:

A man who has not passed through the inferno of his passions has never overcome them. They then dwell in the house next door, and at any moment a flame may dart out and set fire to his own house. Whenever we give up, leave behind, and forget too much, there is always the danger that the things we have neglected will return with added force (*Memoirs* 277).

Shooting the Albatross, symbolically, is the transformation of an imaginative, mythical vastness into the limitation of perceptive, physical definition; it is somewhat the replacing of shrouding mysteries of things with causal dynamics; it is the testing of the “untestables” into the crucible of physical viability. Establishing an exclusively individual identity introduces the rhetoric of subduing or eliminating the “other”; the ego, if it tilts too much toward the conscious self, distances itself from an ideal equilibrium (Kabitoglou 209).

In the final analysis, Man cannot remain psychically stable in the single dimension of consciousness. He needs a counter-balancing repository of mysterious realities that would provide him with the imaginative beauties of meaning in life and the surrounding nature. This wealth of knowledge and wisdom is provided by his unconscious where his racial history of millions of years lies buried to be explored with the light of consciousness and utilized positively. To thaw the deeply layered unconscious with the quest to search for the aboriginal wisdom, the psychic energy must needs be directed and channelized into the unconscious. This will help in the activation of long forgotten and deeply buried aspects of the “Self” that had been sacrificed and compromised for different purposes. This sailing through the unconscious is mostly a dream-like journey either in sleep or wake states and hence closely resembling the mystical/religious experience. In it the journeying subject comes across (as in a mystical trance) realities that are outside the domains of a work-a-day reality. Becoming conscious of the unconscious orients the individual in two oppositional states: in one respect he becomes capable of identifying himself in relations to other things around him, setting boundaries of the Self-Other interaction and hence acting in accordance with the need of the occasion; or he lapses into an over-estimation of his newly acquired attributes of intellectual potentials that in its entirety partakes of death.

Notes

¹ Harding talks of it as seemingly irrational but an “expression of real experience” (59). The killing of the albatross may also mean, on a deeper psychological level, man’s unconscious suppression of the inner voice which is necessitated by the desire for social acceptability and about which Jung talks in these words: “Blind acceptance never leads to a solution; at best it leads only to a standstill and is paid for heavily in the next generation” (*Memoirs* 215).

² Progression is the progressive flowing of the libido towards an external attitude in the environment, while “regression” is the ‘flowing in’ of that psychic energy inwardly when a stasis occurs. Attitudes change from time to time and this requires an adjustment of the libido; in progression the libido is directed towards an attitude in hand but the change in attitude directs that energy in the opposite direction. The alterations of the “energetic phenomenon of the psyche” (i. e. the libido) work in combining of the “opposites.” (C. G. Jung, *On the Nature of the Psyche*, trans. R. F. C. Hull. Bollingen Series, (Princeton: Princeton University Press, 1973).

³ A similar picture can be had from both “Dejection: An Ode” and “The Pains of Sleep.” In “Dejection” the poet describes the impotency of the transforming faculty of imagination when faced with the deep crises of being:

My genial spirits fail,
And what can these avail,
To lift the smoth’ring weight from off my breast?
It were a vain endeavour,
Though I should gaze for ever
On the green light that lingers in the west:
I may not hope to win from outward forms to win
The passion and the life, whose fountains are within (39-46).

The expression of pain in “The Pains of Sleep” is due largely to a psychic lacuna engendered by some conscious lapse and is thus experienced in dreams:

Fantastic passions! Maddening brawl!
And shame and terror overall!
Deeds to be hid which were not hid,
Which all confused I could not know
Whether I suffered , or I did:
For all seem’d guilt, remorse or woe... (25-30)

⁴ For a sacramental reading of the “Ancient Mariner” see Robert Penn Warren, *A Poem of Pure Imagination: an Experiment in Reading*, Selected Essays (New York, 1958). Also see J. A. Stuart, *The Augustinian “Cause of Action” in Coleridge’s Rime of the Ancient Mariner*, Harvard Theological Review 60 (1967), 177-211.

⁵ See a detailed description of the archetypes on page 34, footnote 16 of this study.

⁶ Jung explains the two terms in these words:

Since anima is an archetype that is found in men (man’s feminine aspect), it is reasonable to suppose that an equivalent archetype must be present in women (animus that is the male aspect of a woman); for just as the man is compensated by a feminine element, so woman is compensated by a masculine one (*Aion* 151).

⁷ The Cain/Abel story is read in the *Rime* by R.A. Foakes, *Coleridge, Violence and ‘The Rime of the Ancient Mariner’*, Romanticism; 2001, Vol. 7 Issue 1.

⁸ For “projection” see footnote 33 on page 152 of this study.

⁹ Jung talks of this one-sidedness in these words:

But the much needed broadening of the mind by science has only replaced medieval one-sidedness—namely, that age-old unconsciousness which once predominated and has gradually become defunctive—by a new one-sidedness, the overvaluation of “scientifically” attested views. These each and all relate to knowledge of the external object and in a chronically one-sided way, so that nowadays the backwardness of psychic development in general and of self-knowledge in particular have become one of the most pressing contemporary problems (*On the Nature of the Psyche*, 130).

¹⁰ For the unconscious reverberations manifesting in the physical aspects of nature see *Basic Writings* p. 302.

Chapter III

Facing the “Other”—Within and Without

To become conscious of it [Shadow] involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any self-knowledge, and it, therefore, as a rule, meets with considerable resistance...[it] frequently requires much painstaking work extending over a long period (*Aion* 145).

This and the subsequent chapter are concerned with the issue of opposites—with the basic question of how to bring into assimilative synthesis the psychic dichotomies. In the context of the *Rime*, the Mariner appears to be an eternal “Shadow” walking along the eternal “Man.” The essential issue in hand is how to accommodate this shadow element of the Mariner with his working consciousness? Sometimes the shadow contents irrupt overwhelmingly into consciousness and overwhelm the ego personality. This overwhelming irruption, on occasions, produces a vacuum of meanings leaving the experiencing subject flabbergasted and apprehensive. According to Linda Forge Mellon:

The "shadow" is either an inner figure, as represented in dreams and myths, or an outer figure from concrete reality. "Shadows" may be negative or positive, positive "shadows" representing repressed, latent qualities that need to be rediscovered and brought to the surface. An individual can live to full potential once these qualities are recognized, and, by assimilating the "shadow," the individual may come to a complete realization of self (940).

But realizing the shadow one needs an unusual will power and determination; solitude; moments of isolation; and sometimes even alienation to concentrate on the inner processes of the psyche. Such experiences could be, on occasions, more disturbing and unsettling, even paranoiac and psychotic—a partial or complete loss of reality “that paranoid ideas and hallucinations contain a germ of meaning. A personality, a life history, a pattern of hopes and desires lie behind the psychosis” (*Memoirs* 127). The Mariner’s looking into the evil aspect of his self is a most daring

act on his part that though brings him to near collapse but sustains him as a bulwark of psychic integration.

The "other," in any dialogic, that leads to the recognition of a unified image, could not always be an ordinary, familiar figure. He/she could be the worst companion on the road to self-certainty; the Mariner serves the same purpose in the *Rime* and puts the Wedding- Guest in a difficult situation:

The point of the reassurance is, of course, that the Mariner is a fellow human being. And its effect, one may believe, is to bring nearer home to his listener some recognition, faint though it be at this stage, that what happened to the Mariner is the experience of any man guilty of a crime against love. Hence the Wedding-Guest's intrusion at this juncture and the Mariner's response to him are important reminders that the relation between the two characters is critically meaningful (Pafford 623).

And there is the internal whisper of evil that mentally and psychologically obstructs the Mariner and that is inexplicable to him:

I looked to heaven, and tried to pray;
But or ever a prayer had gushed,
A wicked whisper came , and made
My heart as dry as dust (244-47).

Fruman conjectures this evil whisper—that stops the Mariner short of a redemptive prayer—to be some psychological force exerting itself from the unconscious. He refers to another important possibility regarding the “Whisper:”

The psychological power of these lines derives precisely from the upwelling of evil thoughts from the depths of the unconscious, even when one speaks to God. But the “wicked whisper” takes on a peculiarly powerful personal meaning when we find that Coleridge later wrote into his notebook: “*Those Whispers just as you have fallen or are falling asleep—what are they and whence?*” *Were Coleridge and the Old Navigator psychic twins* (emphasis mine 390)?

This is a test case of psychic disturbances caused by the upheavals of the shadow when considered in the context of Coleridge’s personal life.¹ Had he (and the Mariner too) listened to

the “whispers” of his unconscious flowing through his dreams (and the whole of the *Rime* is a dream experience) he would have been in a sound state of mind to amalgamate his scary “nightmairs.” He got addicted to the “massive quantities of opium and alcohol” in order to escape the horrors of his dreams.² Fruman confirms this as follows while quoting from Coleridge’s letters and “Notebooks:”

Later that year, Coleridge described his dreams as “counterfeiting, as it were, the Tortures of Guilt, and what we are told of the Punishments of the spiritual World.” Just thirteen months after this he set down in his notebooks one of its most painful entries, in which he referred to the “almost epileptic night-horrors in my sleep/& since then every error I have committed, has been the immediate affect of the Dread of these bad most shocking Dreams—anything to prevent them” (367).

In the words of Jennifer Ford, Coleridge’s dreams owe most of their horrors to the unconscious contents (those shadowy phantoms with which the Mariner is engaged throughout the action of the *Rime*) flowing into some kind of manifestation. The sense of balance is difficult to maintain since reason is replaced by the chaos of unreason. This disruption is caused by the irreconcilable nature of the contents of ego-diurnus and ego-nocturnus. The former is governed by the “subjective” while the later by the “active” (51, 52).

Sandra M. Levy, for instance, theodically justifies the presence of evil within a beneficent universe of God that might justify the woes and agonies of the Mariner. She writes: “What has been uncovered in the poem is perhaps some brute chaos in the structure of our experienced reality, a cruelty in nature and man that gives rise, in part, to feelings of the morally bizarre.” She further argues that the selfsame evils (slimy things and Life-in-Death in the *Rime*) are parts of the smaller and bigger selves, the chaos of the inner and outer worlds—only the chaos that is destined for ultimate goodness (9). The glimpse of reality from the depth of mystery constitutes the Mariner’s “experience.” The Mariner experiences the reality of evil (shadow) in the

mysterious world of the unconscious, for evil is a reality co-existing with goodness. Diamond puts the argument in these words:

The daimonic, *is any natural function which has the power to take over the whole person*. Sex and eros, anger and rage, and the craving for power are examples. The daimonic can be either creative or destructive and is normally both. When this power goes awry, and one element usurps control over the total personality, we have "daimon possession," the traditional name through history for psychosis. The daimonic is obviously not an entity but refers to a fundamental archetypal function of human experience, an existential reality (28).

Though, Levy tries to justify the presence of evil in a benevolent universe of God her argument touches upon the reality of evil in psychological terms. Diamond confirms this in the following words:

We would do well to remember that evil remains an ever-present, archetypal potentiality in each of us. To naively or narcissistically think otherwise is tantamount to denying the personal capacity for evil--the permanent presence of the "shadow" or the "daimonic"--forever dwelling in the fathomless depths of each and every fallible human being. Such denial is evil of the most insipid, prosaic, and dangerous kind (5-6).

The question remains how to deal with the "daimon" (evil, shadow) side by side with the goodness of its creator? It can be done either positively or negatively. To think of the saint and the sinner in one and the same person points towards the Jungian concept of the "opposites."³ Absolute polarities, when merge together, result in harmonious wholes. Commenting on Tracy's arguments, Levy opines in the following words that are not only theological but also profoundly psychological—the penetration of ego-self by the ever-present shadow element:

Tracy also speaks of our desire for at-homeness within a context of not-at-homeness. This not-at-homeness haunts us as a sense of the "uncanny" that erupts into our consciousness as manifestation of Whole or Ultimate Mystery. But analogically we engage the Other, the Horizon of Meaning, the Numinous, or our Trinitarian God through symbolic forms that call us forth in self-transcending acts of meeting. And in Coleridge's *Rime of the Ancient Mariner*, the reader meets the Uncanny in almost palpable form (10).

In other words, the “at-homeness” and “not-at-homeness” could be their psychological equivalent “of persona” and “shadow” interacting with each other to maintain the psychological equilibrium.

The eclipsing of the sun by the intervention of specter bark (moon) is another moment of man’s symbolic disjunction. The eternal feminine in man’s psychic constitution (anima in Jung) gets polarized in evil intention; her venomous intentions are projected in dicing with death, a state of mind in which preferences and priorities come in dire conflict with each other. The inward mistrust of the “other” is projected on to the individual and collective “other” outwardly. Such tensions are mainly manifested in “feminism” and “male chauvinism” etc. that sometimes irreparably damages the whole fabric of peaceful coexistence.⁴ This also points towards the psychic cleavage taking place when conscious faculties are surrounded by apprehensions and sometimes misapprehensions about the unconscious. Our suspicion and mistrust of the messages we receive from across the social cross-section is an externalization of our inner dilemma and it could be similar to the “ancestral voices” from afar the primordial memories that we wrongly decode in destructive bellicosity. The “specter woman’s” winning the soul of the Mariner is like stultifying him in to condition of deathly life—a state of existence devoid of any movement whatsoever. By and large we engage in the most agonizing debates of personal justifications wasting away our vitals in barren futilities. Going too far into controversies that contribute little toward the betterment of our individual and collective human situations, a journey back is essential to retrace our steps and look for the gaps left unattended to. Then is the vision vouchsafed of happy augury; the fret and the fever of mistrust in gender disequilibrium (the conflicts of anima and animus) settle down to a calm rejuvenation; the spent up energies in oppositional stances are renewed in patching up the inner and outer ambivalent characters. An

over-growth of mental defilement and corruption is to be burnt down before a clear vision of new enlightenment is granted to see earth and heaven, man and beast baptized in transcendental faith and belief.

The dense superstitious incomprehensibilities of the past are too ordinary dialogics of today to be left untouched as sanctimonies. An opening and closing of the Self, Haven explains by quoting from Custance's personal experiences in states of "exultation" and "depression" and says:

Custance experienced what he calls a "breach in the barriers of individuality," an ecstatic sense of harmony or oneness with the universe, of communion with all things and all people. He felt an overwhelming 'love' for all things: nothing, not even the most loathsome, repelled him. And he experienced "strange flashes of insight" in which it seemed "as though all truth, all the secrets of the Universe were being revealed, as though I had some clue, some Open Sesame to creation" (24-5).

This is how the Mariner feels when he blesses the Water-snakes through an act of consciousness and realization of the "Other" seen and evaluated in his/her right of existence. Conversely, the barriers of so-called individuality unleash a hell within restricting the vision to a rotting state of affairs.

Continuing with the chaos of events that prevail over the action of the *Rime*, the last stanzas of moral admonitions are important to be taken into consideration. The moral expressed at the end of the ballad poem confirms the Mariner's surrender to "incomprehensibility" of the God that rules his universe—and that is why, in the last resort, the Mariner talks of the "church" and the "goodly company." This theological belief also establishes the archetypal power of the shadow within a positive framework of conscious/unconscious synthesizing (Rahner 207).

In subjecting ourselves to an understanding of the world an understanding of its esoteric realities becomes indispensable. The *Rime*'s sometimes baffling incomprehensibility has been

defended and interpreted in terms of its unconscious subjectivity. It is an understanding of an “other” reality in the midst of our habitual interactions. Haven makes the point in these words:

Those configurations which, in his introspective contemplations, Coleridge first discovered in himself, which he tried to express in his poetry, and which became the essential basis of his speculative thought. "As we experience the world, so we act." As a man discovers himself-in-the-world to be, so he writes (7).

The crudity of an experience, not tempered with intellection, reveals those hidden truths that lie deep in the thick layers of the unconscious and not accessible to a diehard rationalist. The *Rime*'s schematics are of a similar nature in which an experiential truthfulness is more valid than factual analysis.

Adams refers to the story of Job in which the latter is unable to grasp the wisdom behind his sufferings. This is the reason why the human subject trembles before the numinosity of the archetype. The effect left behind by the overwhelming experiences of the archetypes leaves the Mariner at a loss to understand the wide gap between his crime and its subsequent punishment. Instead of giving Job reasons, God creates him as an individual to go through his experiences of horrors perseveringly and afford him a “compensatory” life of greater good. In Jungian terms it is the facing of the “shadow” that ushers him on the path of “individuation” (in Levy, np). The experience of the shadow harnesses the waywardness of the ego and brings it to a moderate level providing glimpses of transcendental numinosity.

The greater knowledge afforded by the experience of the archetypes is worth the disquiet it causes:

At the level of the poem, the Mariner's encounter with the terrifying abyss is ultimately enfolded within, and carried by, a forbearing and encompassing Goodness, undergirding the dizzying depths of the void beyond everyday reality. On a microcosmic level, for the reader of the poem, the aesthetic grasp of the mysterious Godhead, and the increased knowledge afforded by this terrifying experience, are goods that outweigh the disquiet caused by the poems imagery.

Despite both Coleridge and the wedding guest, being sadder but wiser for the tale, for the contemporary reader the experience is worth the look. (Levy np)

Psychology and religion, it seems, are working together to confirm the validity of experiential realities. What Levy wants to substantiate in her argument are the truths spoken of differently in words and contexts but affirmed uniformly. The experience of the archetype (the Godhead), in Levy's argument above, could be mentally traumatizing and unsettling but the great wisdom it affords is worth the trauma and mental afflictions. Her following argument further strengthens this contention:

In his (Coleridge's) poem examined here, everyday reality and mystery coexist and interpenetrate one another, and mysteries too deep to penetrate are partially articulated and experienced. The mysterious order that Coleridge penetrates here contains evil, chaos, and consequently, inexplicable suffering. But still, the encompassing Mystery holds the evil in a yet deeper, comforting way (np).

The Mariner's world is experiential rather than temporal; it is the dimension and perspective of his experiences with the world around him that changes rather than his geography. Without linear causality it is a world of fluid movement in which events and memories are synchronizing towards meaningful resolution. The significance of the dialogic between the Mariner and the Wedding-Guest is evidenced by the Mariner's bridging the two worlds: of his inner and of the Wedding-Guest's outer. An impetus and momentum generating from within the Mariner mesmerizingly induces a corresponding transformation in that of the Wedding-Guest's. Although the Mariner never sheds explanatory light on the events of his story, it is for the listener (the interactive "other") to decipher its meaning. The rich symbolic connotation of the *Rime*, keeping in line with the Mariner-Wedding-Guest interaction, points towards an endless line of Individuated selves emerging through the dynamics of macro- and microcosm. Only a few mindful, conscientiously sensitive individuals can be positively influenced by those already individuated, otherwise the herd goes, as such, unaffected. The Mariner has experienced a

reality in the midst of a mystery; this reality is unrelenting that dogs his ego and posing the serious question both to the Mariner and the reader whether the experience is worth the knowledge it has afforded?

In response to J. Monte's concept of the "horizontal pull"—by which he means a relationship of "human solidarity" based on "communal, compassionate suffering with others" in the symbol of the cross—Levy proceeds with the idea of the "vertical pull." Her contention is that if Monti disbelieves in the "otherworldly" life vis-a-vis modern man's inclination towards too much factuality, "there is every reason to argue that classic, including aesthetics, forms of all kinds pull us vertically, from metaphor to symbol into the mystery, of the "Other" manifested through such forms" (np). But synchronistically, these contentions and counter contentions converge on the idea of the archetype, the experience of which, in the "vertical pull," bounces us back on the smoothening of the shadow and persona resulting into the "horizontal pull." The paradigms of "vertical" and "horizontal" pulls resemble those of the Mariner whose transcendental experiences emphatically compel him to utter the moral stanzas at the end of his unusual experiences of sea journey which is symbolic of his journey of "individuation." The commission of evil in the Mariner's case is again the "other"⁵ that stands in its stark nakedness before the Mariner; it is inescapable and fated for him. Ricoeur beautifully describes the "externality" of the evil and its manifestation through man in these words:

The evil for which I assume responsibility makes manifest a source of evil for which I cannot assume responsibility, but which I participate in every time that through me evil enters into the world as if for the first time (313-14).

Evil and good are relative in the sense that it is only through the commission of evil that the Mariner emerges into a new consciousness of goodness and utters the words:

"Farewell, farewell! But this I tell
To thee, thou Wedding-Guest!

He prayeth well, who loveth well
Both man and bird and beast.”

“He prayeth best, who loveth best
All things both great and small
For the dear God who loveth us
He made and loveth all (610-17).”

The fatal act of evil happens to be just a happening but in the larger scheme of the poem it individualizes the Mariner from the rest of the herd in a moment that initiates a movement of self-realization and self-certainty.

In the *Rime*, the resistance posed to the "other" is that of the Wedding-guest to the “hoary” Mariner. This facing of the “other” is beautifully represented in the interaction of the Mariner and Wedding-Guest. The latter's world is of formal duties and stereotyped values, while the Mariner is though in this world but somehow not of this world. But they are mutually indispensable for each other. From the beginning the movement of both is towards a convergent point of resolution of some deep crisis. The fear of, protest against, and disagreement with the "other" are shown vehemently in the initial course of discourse or dialogue⁶, but both need a settlement for a mutual benefit. The Wedding-Guest's protestations are all humanly understandable. No one willingly wants to face the shadowy side of life as it would be too horrible to face. But the "other" cannot sustain his/her intransigence for long as the Wedding-Guest has to listen passively to the Mariner like “a three years' child," "sat on a stone," and finally "cannot choose but hear” (lines 15, 16-17). This is how the "Persona-L other" comes to terms with his/her "Shadowy other" for resolution towards higher goals. Henceforth the two come together in a relationship of the analyst to that with the analysand (Pafford 620-621).

If we apply the meaning of individuation to the spirit of love, it would mean a power that dissolves and dissipates all the impurities to harmonious wholes. The slow and gradual process of unification comes to a mutual understanding:

The shift in attitude harmonizes also with the transformation gradually wrought in the Mariner and ultimately with the attainment of a certain true wisdom by the sobered Wedding-Guest noted at the end of the poem (Pafford 622).

Though at first wondrous and scary, the Mariner's story reaches to the intimate recesses of the Wedding-Guest where a similar lurking figure, like that of the Mariner, lives forgotten and abandoned. The experience of the Wedding-Guest in the process though remains the worst but it administers a magical potion to the waywardness and flippancy of the man of the world. Quoting from Coleridge's Notebooks (NB 3:4175) Macovski argues that the "other" is inimical and resistant to the bond of union either in true friendship (as an extension of the Self, or as a dialogic "other") or relational bond; that it is much the effect of worldly wisdom and "prudential anxieties"; that man by nature is perennially at war with the inherent "other" disdaining a friendship and union that would facilitate love, relation, and union with the outer world (77).

Unless and until there is an effective penetration of the "other" into the secret recesses ("secret lodger," Macovski 84) of the unconscious, he/she is not accepted in any productive relationship. This obstinacy is occasioned by the fear of losing the social "other" that is earned at greater sacrifices of the real "other." The Wedding-Guest is facing a similar dilemma while facing the Mariner who appears to be the dilapidated "other" in a dialogue of the two:

I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.
I fear thee and thy glittering eye,
And thy skinny hand, so brown (228-31).

To bring face to face the ‘drawn out self’ before an ‘other’ is the Coleridgean desire to engage in a dialogue that would transform the ‘halfness’ of the soul into ‘completeness’ which is more or less Jung’s theory of ambivalence in the paradoxes of the “paired opposites” leading to an individuated self (Macovski 81). It also explores, philosophically, Hegel’s three dimensionality of the self with a progression towards a composite synthesis.⁷ The synthesis of meaning lies between the two opposing worlds of the Mariner and the Wedding-Guest. It is as if Coleridge is trying to externalize his theory of opposites in human characters through his story of the *Rime*. But the story settles to a synthesizing meaning at the end of the poem:

The chief business of the poem, it may be contended, is the achievement of this unity, joining the limited understanding of the Wedding-Guest to the higher reason of the Mariner to suggest a distinctly Coleridgean view of truth and power suited to both the dimensions of being accessible to man as they are imaged forth in the poem (Pafford 619).

To wage warfare against one’s own will and unite in harmony with the Divine Will is the true spirit of Christian prayer for Coleridge. This coincides so remarkably with the idea of free human will within a Divine Ordinance. Coleridge’s idea of prayer nearly touches the free individual search for individuation; paradoxically man is bound yet free to step on a course of action in which he can exercise his faculties “attentively and wisely” for a supreme achievement, religious as well as psychological, “through discipline and self-mastery” (Robert & Barth, 91). In response to the Wedding-Guest’s horror at the Mariner’s changing condition while relating his story,

I fear thee ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

I fear thee and thy glittering eye,
And thy skinny hand, so brown”—(224-229).

The Mariner says,

Fear not, fear not, thou Wedding-guest!
This body dropt not down.

Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony (230-35).

This proves the mettle of the Mariner's endurance, though unconsciously, in the face of an evil surging forth from within and without. In the words of Seamus Perry:

It is the most scarifying picture Coleridge ever drew of the unhappy spirit craving atonement. In the depths of his darkness, the Mariner is appalled by the horrific plenitude of his rotting universe: 'And a million, million slimy things / Lived on; and so did I'. But this suffering proves salutary, a *via negativa* leading the Mariner to bless those same snakes, creatures even more off-putting than Charles's creaking rook, so a particularly testing case; but the Mariner passes the test, finally recognising the interdependent fraternity of all creation. The poem, that is, is about the redemption of other things--their transformation, indeed, from 'slimy things' to 'happy living things' (282).

Jung's penchant for alchemy was well known to his contemporaries as well as to all those who interested themselves into his empirical psychology. Critics like John Livingston Lowes, Molly Lefebure, and Kiran Toor approach the *Rime* with the alchemical tool of critical assessment. In its essence, alchemy strives to arrive at a harmonious synthesis of the contending opposites. The maxim 'Dissolve and coagulate' encompasses in its precision not only Jung's extensive alchemical deliberations but also Coleridge's theoretical formulations on 'Imagination'. A conceptual belief in life's struggle towards unification and coherence is seen in Jung and Coleridge both as the outcome of an intense struggle of conflicting and contending mental and psychological processes in the background. The chaos of contending tendencies, followed by an analysis in isolation of these opposing forces, and a final resolution into harmony is what alchemy proceeds with.

Commenting on Lowes' well known observations regarding Coleridge's unconscious poetic workings

one after another vivid bits from what [Coleridge] read dropped into [a] deep well. And there, below the level of conscious mental processes, they set up their obscure and powerful reactions....Facts which sank at intervals and out of conscious recollection drew together beneath the surface through almost chemical affinities of common elements....And there in Coleridge's unconscious mind... the fragments which sank incessantly below the surface fuse and assimilate and coalesce (58, 60).

Toor is more Jungian in terms of Coleridge's alchemy:

What Lowes is describing here is the alchemical process in poetry by which opposites come together and fuse and assimilate and coalesce—and the opposites he is talking about are actually the *psychological* opposites of conscious and unconscious elements in the poet's mind. What is significant is that this psychological rendering of the alchemical process in poetry, is precisely what Coleridge is also saying in his famous definition of poetry as 'a rationalized dream' (86).

Taking the Mariner and Wedding-Guest as opposite aspects of each other, or contending opposites as in alchemy, their interaction in the poem is of contending forces struggling towards a settlement:

By thy long grey beard and glittering eye,
Wherefore stopp'st thou me?

"Hold off! Unhand me, grey-beard loon (3, 4, 11)!"

The stubbornness of the Wedding-Guest to not listen to the Mariner's story is symbolically our impatience in refusing to listen to the voices of the unconscious containing germs of regeneration and psychic unity. The Mariner's telling his story establishes his identity as it is the only means that leads to the end. As Arden Reed premises that "the Mariner is more the effect of the Rime than its cause" (185) explains the difficult question of the Wedding-Guest asking for the identity of the "grey beard loon." And so the shadowy phantasms of a world of uncertainty take the shape of a substantial reality that speaks in an alien language a story of familiar dimensions:

The Rime...comes to speech through the medium of an alien voice—archaic, inhuman, and uncanny—in response to an impossible demand. “What manner man art thou?” the hermit cries out in horror at the speaking corpse (Eilenberg 92, 31).

For Jung this difficulty of identity cannot be easily resolved: “In the great crises of life, in the supreme moments when to be or not to be is the question, little tricks of suggestion do not help (*Memoirs* 133).” The convoluted figure and voice of the Mariner (both the result of a history in a hazy background) fall short of a satisfactory picture unless and until the story is narrated. The difficult line of his narrative, held at the one end in the ordinary world of the Wedding-Guest and in the mysterious regions of “albatross” and “spectre-bark” at the other, hardly makes sense except understood in the hallucinatory states of mind of the Mariner. Jung again comes closer to the point of the argument when he deliberates succinctly on psychological states of mind under certain peculiar circumstances and says that “paranoid ideas and hallucinations contain a germ of meaning. A personality, a life history, a pattern of hopes and desires lie behind the psychosis” (*Memoirs* 127).

Haven posits two Coleridgean concepts of selfhood: the one negatively based on “contraction, disjunction, alienation, producing a world of destructive antagonism;” the other positively conceived on “by sacred sympathy might make/The whole one self, self that no alien knows” (33). The first negative concept of ‘selfhood’ is the ‘closure’ of the self to any outside overture either in companionship or sympathy. This act of shutting in restricts the Ego to smothering stagnation; the concepts developed thereby are mostly characterized by the kind of despotism we so frequently come across in our daily observations. Man’s self-proclaimed righteousness in thrusting out on others ideas and ideologies irreparably damages the social fabric in its numerous aspects; with each passing moment the distance of alienation increases if no timely remedy is administered to the Ego’s wayward complacency. The Mariner’s act and its

consequences have been analyzed by his wayward despotism in shooting the Albatross. His acting out the whole drama of his action and its consequences has symbolically universal implications in individual as well as collective spheres. Man's lust for absolute power has deprived him of his sense of belonging with the "other". This, his absolutism, destroys nations and civilizations if ways are not mended timely. A coursing back into those realms of the 'self' where the wide gulfs between man and man, and man and nature need bridging must be undertaken in order to rescue to safety and security the whole race of mankind. Contrary to this the other concept is that of struggling towards a 'wholeness' in which all parts are seen as whole and vice versa. The water-snakes episode in the *Rime* is an acceptance and recognition of even the seeming ugly that is part of the total picture. To achieve this synthesis a pluralistic concept is needed to approach the whole of humanity pervasively, without any inferior motive of expediency or opportunism. Exploiting the weaknesses of the weaker has become the order of the day and this new set of ethics is gaining currency in every contemporary set up. The need is to open up the horizons of our self-beleaguered Ego (an Ego bargained by compromises) and with solemn sympathy recreate a wholesome and consummate human community (Haven 33-34).

Broadly speaking, the realization of an "other" is first experienced in the microcosm, i.e., within the inner life of an individual when his dormant sensibilities are aroused to action by the pain and misery of some experience: "Growth and integration through inner exploration necessitate that what resides deep inside be brought forward to consciousness. That which is not confronted blocks development and is responsible for distress (Pennachio 239)." For Jung, the inner conflict and division are necessary for a consciousness of a profound reality that otherwise is named differently in popular jargons:

The psychological rule says that when an inner situation is not made conscious, it happens outside as fate. That is to say, when the individual remains undivided and does not become conscious of his inner opposite, the world must perform acts out the conflict and be torn into opposing halves.⁸

A reinterpretation and comprehensive analysis of the unattended to essentials of life may provide an opportunity of straightening the distortions. The more one tries to decipher reasons for the ills and tragedies of life, the more one gets confused at the immensity of their accumulated bulk. In the wake of multitudinous maladies of our times the most devastating ones are man's impoverished sensibility and deadened emotionality in relation to humanity and humanness. This has been shown in the mariners' responses to the act of killing. Devoid of their own sensibility and sound decision power they wait for the results to happen and pronounce judgments accordingly. This lack of sensibility and decision power is due to their inability to listen to the voices of their unconscious and open up their constricted egos. Imprisoned in the selfish sphere of his priorities, preferences, and egoism, our modern man's regenerative faculties are sapped at the very roots. For a revival of these faculties, that may give life a meaningful dimension and its real significance, a journeying back to the roots of our universal identity must be undertaken. Starting anew this journey of self-exploration may emancipate us from the curse of narrow individuality and enfold us into a universal fraternity. An ostrich-like attitude to the inner realities of life could be too devastating:

Although haunting, the inner world of darkness and internal conflict must be confronted and brought forth. Failure to know oneself and to confront inner impulses is responsible for living in illusion and is the precursor for destruction (Pennachio 240).

Confrontation with the Shadow although causes a loss of balance and de-centering of the personality (which is what we see in the Mariner's case when he is confronted by the horrors of the deep) but purposefully, it creates a new balance and centre of personality; "an alien other" is

accepted in a meaningful “dialogic” which, initially, is the most difficult thing for the Ego to acknowledge (Kimball 77).

Apart from a theological explication of the shooting of the bird (the moment that initiates a movement towards self-certainty, when the Mariner comes face to face with his “shadowy” selves) and the ensuing tragic trauma of the Mariner, the act and its paraphernalia of sufferings are, in Kimball’s view, convincingly unconventional:

Given such intractables (the dice-throwing episode in the aftermath of the shooting), a rival reading has arisen, stressing not the deep, benevolent unity proposed by the poem, but, on the contrary, its stark, inconsolable chaos. Unity and diversity would then feature in the poem not in the form of a unifying vision that redeems an experience of disorder, but as a futile, superstitious dream of salvation perpetually thwarted by an unyielding meaninglessness (284).

Kimball further enumerates on the futility of an idealism conceived in the divination of faith and states the obvious difficulties that fall into modernist concepts of experiential realities:

The Mariner is awakened into a consciousness of his isolated condition, his shooting of the bird an act of tragic individuation: 'With my cross-bow / I shot the ALBATROSS.' Not an exemplification of Unitarian theology, but its absurdist counter-vision, the poem in this reading is a ghastly parody of the sunlit world of 'This Lime-Tree Bower': more like a modernist text; indeed the expression of those fears that the unifying theology came to salve (284-85).

When religious belief, founded on blind acceptance, is challenged by factual realities (those that are experiential), religion needs to be espoused to science. The ‘dice game’ complexity in the *Rime* is of a similar nature that requires a practical approach. These arguments tacitly, if not too explicitly, relate to those revelations that are modernistic and unconventional. Breaking the barriers of popular religious superstitions is a step forward in the direction of a knowledge in which the Mariner is fully revealed in the total consummation of his inner and outer realities (shadow and persona). Or to put it more simply, an empirical theology is needed for the espousal of both faith and science.

John Pennachio's comparative analysis of Gnosticism and Jungian psychology helps resolving the seemingly deep fissure between religion and psychology in the following words:

As the Gnostics affirmed so long ago, and Jung more recently, there can be no alternative for self-knowledge and an encounter with the divine. Further, a true spiritual experience may be one of the most basic drives in the psyche, and may even be an essential psychological need (245).

Though Pennachio illustrates from Gnosticism, the mythical and archetypal nature of all religions is the same.⁹ It is only the difference of means that lead to the same spiritual or transcendental realities.

Thus according to Richard Haven this synthesis of opposites (that seems unintelligible in a single religious dimension) should be inclusive rather than exclusive. Getting consciousness of the self in an entire isolation (going the mystic way with an utter seclusion) from the rest of the creation results in an alienation where the defining limits of the self are degenerative rather than regenerative. The truth of the matter lies in the fact that a real self-consciousness first gives a recognition of the true worth and value of the self and the 'other' and then leads to an all inclusive consciousness of the rest of the creation thus the individual permeating into the collective and vice versa (127).

Any surging desire in its perversion produces a corresponding perverted image in the unconscious that is kept hidden from the world around with the apprehension that it may tarnish the socially kept image. Resultantly things happen like the ones above; the real tragedy is not to hide things from the world but how to accept them from within. One can deceive all people for some time, some for all the time, but can never all for all the time. Accepting one's weaknesses and defeats does not mean an all time defeat but a crucial turn in the resurrection of the Self: "to live, to err, to fall, to triumph, and to recreate life out of life" (Kimball 52). It is a personal, live experience rather than theoretical abstraction that authenticate a change of some sort. Based on

human experiences, there could be countless philosophies substantially operative rather than theoretically ascertainable. This point can be easily explained by considering the Mariner's experiences in a universe based on the structure of his mind and thereof his consciousness; and so human philosophies and psychologies get manifold when it comes to the myriad of man's experiences in his personal consciousness. This concern with experiences in consciousness is perennial in nature and their realization in time and place confirm their timeless nature (Haven 80).

The Mariner's repeating his story has psychological urgency. The obsessive unconscious contents need a timely expression in order not only to disburden the choking psyche but also to initiate a series of individuating selves in the story's intimate atmosphere:

Since then, at an uncertain hour,
That agony returns;
And till my ghastly tale is told,
This heart within me burns (582-85).

In the words of Jung: "The crucial thing is the story. For it alone shows the human background and the human suffering" (*Memoirs* 124). In each repetition the shadow is faced and new knowledge gained. The magic lies in the abstraction of the voice that captures the attention of hearers and readers of lands and cultures forlorn. It is similar in effect and magnitude to Keats's song of the Nightingale that though mortal in body but is eternal in emotional appeal. The Mariner's story is the outcome of lived experiences of pain and frustrations; it cannot fail to arouse an emotional response from all those who go through similar experiences and are over conscious of "personal mortality" vis-à-vis "a vision of a vast inheritance and far reaching destiny (Bodkin 60)." This point is further glossed over by Jackson in the following words:

No narrative does more than create a necessary illusion of fusion or balance personal life worlds and the transpersonal world we define by such abstractions as society or the State. This is partly because such collectivities, though imagined to

possess the will and agency of persons, communities and families, are in fact virtual and ‘blob-like’ subjectivities that can, at most, only symbolically ‘hear’ the cries of those who plead to be given back the lives stolen from them (62).

The story of the Mariner is crucially important to be told and retold because of the magnitude of its limits in and around the horizon of experience if not facts. It is mysteriously and compellingly appealing notwithstanding its overwhelming horrors and terrors; it is an entry into and comeback from those boundaries of our experiences that are immortal and uniformly identical. In the aftermath of a journey beyond the limits of ordinary human endurance, a dearly bought wisdom must be shared with fellow humans (in which the ‘other’ features flamboyantly) admonishing them against lapsing into the unlawful limits of “others”. In the long and lonely deliberations about life’s meaning and significance, the Mariner arrives at a conclusion that intensifies his longing for an associative human relatedness with others. He struggles to calm down the heedless enthusiasm of the likes of the Wedding-Guest and re-directs their human affections in a more somber way. In his signification, the marriage is not an occasion of “here” and “now” but of “continuity” and perpetual blessings. It looks ahead in time rather on fixity and consummation in the present; it is the breaking of the barriers of the self and the other. Though the Mariner is a stranger on return in his own country, his singularity is due largely to the degree of knowledge he has acquired over the “wide wide sea” of experience and must be communicated to others (facing the others for enlightenment) to join in the line of new initiation (Woodring 376-77).

An unusual moment of crisis occurs in the Mariner’s ordinary course of life when he confronts a situation that defies his normal parameters of control. The usual extent of his knowledge fails to provide a solution for the problem. In the face of a temporary deadlock, the Mariner is thrown into (by the course of events) a series of painful experiences that are entirely

obverse to the carelessness of his youthful enthusiasm. The new experience of facing this new situation proves devastating; youthful beauties fade into nightmares. This is precisely the moment when a new consciousness emerges into habitual imbecilities. The accompanying distress and pain, occasioned by the new facing up, are due largely to diverging on those lines of action and thought unimaginable in the smooth passage of time. The gist of Vlasopolos's argument focuses around the thoughtless violation of others' freedom under the misguided impression that the "other" is a fragile commodity that can be easily possessed and subdued (how much of gender disequilibrium and disparity we read here). This kind of over assertion of one's imagined potentials is reflected, at a larger scale, in the social and international power politics that has pushed the world to the brink of an almost moral bankruptcy. The tragic reality about our contemporary situation is that we are consuming all our energies in those lawless expansions that are devastating to the existence of human species even beyond this earthly habitat, while pathetically we are shrinking into concepts of cosmopolitan sympathies that are more than ever practically needed. Vlasopolos argues as follows:

[The Mariner's shooting the Albatross] suggests an assertion of willful Selfhood at a moment when the mind should have acquiesced to the unknown and expanded instead of retracting its vision. The hero commits the crime of wanting to possess and dominate the object which excites his interest and which could have awakened his sympathetic imagination (367).

The truth is that it is by comparative analyses that misunderstandings and misapprehensions are removed and a culture of mutual confidence and trust instituted. Once the far off frontiers of self are explored with the gusto of an inner determination, a relapsing into prosaic causality and deadened sensibility may prove too costly. It is something to be guarded and guided by discretion and constant renewal of commitment. Though the Mariner's repetitive compulsion may appear his crazy obsession with his nightmares, it by no means falls short of communicating to the others the depth and extent of its message. The Mariner's vision is incomplete as he sees

by the sheer magic of imagination a transformed universe but lapses back into superstition by ascribing the rare vision to the kind saint or Virgin Mary. But these figures are archetypal (the numinous others) in their very nature revealing eternal truths lost by man in the humdrum of worldly pursuits. Though rendered in the familiar cultural and religious moulds of Mary and saint these figures are universal thought patterns that may acquire any form retaining their ideaistic significance. To my mind this kind of imaginative and psychic recourse does not seem a regression but a progression in the direction of higher truths that can momentarily be glimpsed of with constant imaginative vigil. Jung puts the point in these words:

The real facts do not change whatever names we give them. Only we ourselves are affected. If one were to conceive of “God” as “pure Nothingness,” that has nothing, whatsoever to do with the fact of a superordinate principle.... On the other hand, a positive name for the unknowable has the merit of putting us into a correspondingly positive attitude (*Memoirs* 347).

No matter how much a person may remain in the humdrum of life with friends, society and glamour, in the end s/he is to return to the privacy of his-/her-self. A disembodied self is to be brought back into the interior intimacy and introduced to all that was avoided for unknown fear. Like seeing the water-snakes in the shadow of the ship, beauty and with it the release of emotional and psychic blockade is to be sought by entering into the shadow where the germs of regeneration lie side by side with the rest of the accumulated slime. We, like the Mariner, are aroused to activity by the contemplation of ordinary activities of natural processes around us; what is essential is the will to embark upon an accountability of the self that will ultimately settle us in the familiar and intimate quarters of our real selves. It will be a return “from the reality of spiritual isolation to a symbolically translucent actuality (Woodring 379).” An introspection of the most intense kind is the effective channel that leads us to the proper resolution and

repairment of the missing gaps. The experience, according to John Pennachio, is though rewarding but intensely painful:

The shedding of illusion and the confrontation of the inner world of the unconscious are certain to be painful, but the end result is potentially beneficial. Inherent in such endurance is the notion of transformation and wholeness. In this way, the path toward individuation is often an experience of death and rebirth (243).

The nature of life one is accustomed to is counter-productive in the backstage of the unconscious. In other words, there is a consistent discrepancy between the public and private realms of life. This Harding sees in the traumatic isolation of the Mariner when alone in the midst of his dead mariners and petrifying surroundings. His lines ('alone, alone, all, all alone, /Alone on a wide wide sea' (232-33) emphatically reflect upon a human situation where further self beguiling seems impossible. A phantom world of one's own doings surrounds from all sides in which the baffling aloneness and the relative absence of an 'other' reach to the nadir point of mental collapse (53). The decisive moment is reached at the cross-roads where the individual is to decide or is compelled by circumstances to choose a line of action, or a system of life, that is entirely transparent to the naked eye of judgment. The thick blanket of dual pretention is to be removed from the face of life so as to see it in the light of its total realities:

Jung, who says in so many words, that neither consciousness nor the unconscious must be repressed or neglected. All psychic factors are real, he says, as is body, and that should put an end to the mind-body controversy (Barnes 564).

The loneliness of the Mariner is at the threshold of his entry into that sphere of personal existence where he is confronted by a dilemma of clear decisions. Coming out of the confusions of mixed up entities in which the "self" and "other" had no clear boundaries of identities, the sorting out reduces him to a gothicized phantom as his mental and physical capabilities are consumed by the horrors of a disembodied life spent as a stranger to himself. Now he is not only

loathsome to himself but to his society as well for it itself is a victim to the same malady of self-alienation. His is an association to a setup of life that carries with it the same package of ideologies in its baggage. And so he is alone, deserted, dry of spirit and soul, disowned and rejected by nature and her beauties as he never thought her worthy of redemption: “And a thousand thousand slimy things/Lived on; and so did I” (238-39). Eilenberg comments on the Mariner’s baffling situation in these words:

Divided from himself as from other men, inhabiting a world of baffling disjunction, speaking a language neither whose motive force nor whose meaning is apparent, the mariner is in no position to tell who he is. In a world where identity fails to coincide with character, where motivations are external and apparently autonomous, the difficulty of naming himself would be enormous. Perhaps the “Rime” is really the shortest answer to the hermit’s question, demonstrating the difficulty of saying “I am” in one’s own voice. (313)

The Mariner’s loneliness is even more painful as he is not only surrounded by the rotting bodies of his mariners (the surrounding rotting society) but deserted by all those beauties of nature (the other aspect in which the Mariner can see himself beautifully displayed when his apprehensions are resolved) that could be the happy augury of human replacement.¹⁰

The horrible sequence of afflictions occasioned by the Mariner’s own doings and that are consequent upon killing of the albatross, could be ridiculous in the literal sense. But metaphorically the bird symbol could be deeply rooted in those realistic values that are the corner-stones of man’s moral and psychic characters. As such Chris Rubinstein sees the Mariner as a white European previously engaged in the slave trade with the infliction of unprecedented atrocities on the slaves and now is a guilty-stricken soul suffering at the hands of his memories. Symbolically the Mariner’s confessions and struggle towards redemption are seen as that of the White Man now standing bereft of utter spiritual destitution.¹¹ In Harding’s view the killing act is symbolically the rejection of a social offering that was harmless, and associative; it could have proved a better companion had it been given the chance to operate in the total scheme of things.

The Mariner's lack of apprehensiveness in measuring the significance of an apparently ordinary "part" of the "whole" incites him on an arrogant rejection that to his mind is an ordinary act of his justifiable supremacy (56). This creates a moral and psychic vacuum that widens day in and day out for it is the first act in a direction that is difficult to take. The rest is but a usual routine of normalcy. An aggression of the kind can initiate a horrendous legacy of mishaps as it is a small moment in the life of an individual or a nation that starts a big movement. Harding highlights the point in the following words:

For the small impulsive act which a supernatural triggers does form an effective parallel to the hidden impulse which has such a devastating meaning for one's irrational, and partly unconscious, private standards. It is a fiction that permits the expression of real experience (56).

Jung emphasises upon a corrective, balanced vigilance for self-knowledge lest we go the devil's way. He writes in the *Memories* in these words:

Therefore the individual who wishes to have an answer to the problem of evil, as it is posed today, has need, first and foremost, of *self-knowledge* that is the utmost possible knowledge of his own wholeness. He must know relentlessly how much good he can do and what crimes he is capable of and must beware of regarding the one as real and the other as illusion. Both are elements within his nature and both are bound to come to light in him, should he wish—as he ought—to live without self-deception or self-delusion (330).

Reposing a higher than usual confidence and faith in individual will and isolating it entirely from collective, social will could be too rash to contemplate. This would mean the lawlessness of freedom that makes everything a law unto itself. But this argument is equally unjustifiable the other way round. Total reliance on one or the other may result in a dangerous tilting of the balance; both should be seen in a relation of parity so as not to hurt the one at the cost of the other. If the Mariner's first act of killing the bird is his assertiveness of individual will¹² his waiting for the judgmental approval of others in deciding his line of action is equally

condemnable. In other words, personal deeds are left at the mercy of collective approval or disapproval pushing individual decision to secondary importance.

As world citizens and members of our immediate communities if we honestly commit ourselves to an impartial accountability, the unacknowledged truth of shirking away from our responsibilities may subject us to the harshest ever repercussions of our negligences.

Stockholder highlights this in the Mariner's killing act as shutting our eyes to those realities that are ours no matter how much we try to absolve ourselves from them. Human societies survive only when individual honestly contribute to the collective well-being; ignoring one's timely responsibilities is like destroying the social harmony which in turn is the symbolic death of its spirit (37). It is not unusual in our contemporary times that infanticidal crimes are committed in desperation when strong determinations degenerate into cowardly lethargy; when people start judging actions and intentions in the scales of personal gains and losses and when philanthropy gives way to misanthropy. The most difficult thing in life is the realization and acceptance of one's duties to oneself and to all those around that are part of the bigger whole. Only a few come up to the noble occasion of this realization and acceptance as these involve a greater than usual perseverance and sacrifices. The Mariner's act can be interpreted as a paternal shirking away from those momentous responsibilities that establish the foundations of a family and a nation. An over-calculated approach to the unforeseeable future deprives man of faith and confidence in life. The Mariner's stopping the Wedding-Guest half way from the wedding celebrations are the unknown fears on part of the dreamer (the reader actively participating into the narrative and sharing the same fears) about shouldering those responsibilities that would render him a consequential entity amongst the multitudes. A secluded dedication to an undertaking that divides life into extreme polarities is the greatest sin one can ever imagine of

committing. What Stockholder fears the most is the individual influence and power that may establish the dangerous and deviant cult of abnormal asceticism with regard to man, matrimony and misogyny (43). The positive and negative aspects of the Shadow element must be kept in mind in analyzing the archetypal and symbolic qualities of the Mariner. What we are supposed to look for in the poem's symbolic patterns is the surfacing to common sense understanding all those shadow elements that can be positively interpreted and included in the individual's total personality. This is because we are not looking for extremes in man's character but for barely possible extents to which man can aspire and that can be achieved within the human possibility.

The solution to problems like these cannot be had in over-intellectualised conceptualization but in the ordinary common sense of daily interactions with people who breathe the same air and feel the same sensations of life. The most convenient way to go about all this is to bring forth in the light of common understanding all those unfounded fears that obstruct the vision of an all prevalent cosmopolitanism. Quoting the lines

Within the shadow of the ship
I watch'd their rich attire:
Blue, glossy green and velvet black
They coil'd and swam; and every track
Was a flash of golden fire (269-73).

Vlasopolos argues that to find out the truth the Mariner must enter into the shadow to find it out. It is his inner light, his perceiving faculties, that transforms everything he looks upon rather than the inanimate things around him.¹³ Passivity in the face of life's calamities is a tacit surrender which by no standard is rewarding. Waiting for a miracle to happen is like coursing the weakling's way that though by chance could be relieving but never gracefully rewarding. The question is how to rise up to the occasion and master it by sheer force of will power. Vlasopolos brings the point home through the argument that in the paradigm of Romantic Quest the subject

is to engage, in the first instance, in an internal struggle of purging the perceiving mind of the obscurities of all those modes of thinking that are superfluously animistic to the natural courses of life (365).

In Armstrong's¹⁴ contention one cannot afford journeying into the sea (symbolically a regenerative course of action) in a drowsy leisure; it may amount to a deathly wash down in any sense of the word.¹⁵ Instead of vigilant awareness, Coleridge (in the *Rime*) relapses into torpor of passivity that runs counter to the achieving of his ideals in the Imagination theory. By implication, in the Mariner-Wedding Guest (head and heart) instance, the synthesizing factor seems somewhat failing. Wisdom is bought by disowning an essential "other" of a totality. Armstrong explains that "it is central to that imaginative life which sets before us and reconciles the contrary modes of fulfillment we seek: to frequent the region of the infinitely various, to stand rooted in a continuing order" (147). Remaining within the human context, pain and death must be realized emotionally and feelingly that would require both courage and profound thinking. An escapist maneuvering may provide a temporary self-beguiling, but the shying, weak ego will have to be strengthened by facing what is life-like and real. For Jung, without the fixating roots of primal identity man's progression is flimsy and fragile. He says:

But it is precisely the loss of connection with the past, our uprootedness, which has given rise to the "discontents" of civilization and to such a flurry and hast that we live more in the future and its chimerical promises of a golden age than in the present... We no longer live on what we have, but on promises, no longer in the light of the present day, but in darkness of the future, which, we expect, will at last bring the proper sunrise.... The less we understand of what our fathers and forefathers sought, the less we understand ourselves, and thus we help with all our might to rob the individual of his roots and his guiding instincts, so that he becomes a particle in the mass, ruled only by what Nietzsche called the spirit of gravity (*Memoirs* 236).

This kind of disorientation from the referential "others" creates the biggest gap in the crisis of identity. These "others" are points in abstraction that provide linkages of relatedness.

The Mariner's painful struggles culminate into something that makes him an alien in his own country. He repeats his story to others who may make some sense out of it but are out of tune of its meaning. These could be the challenges of life faced unavoidably by those who are searching after the results of their committed actions. John Spencer Hill explains the Mariner's return and subsequent repetition of his story in these words:

. . . his voyage is symbolic of the visionary terrors experienced by many who have, by circumstance or desire, been exposed to the world beyond the humanly imposed fictions of time and space. He returns from his experience as a deeply shaken man possessed of a profound and simple truth which he is charged to impart to others, although he himself, being neither philosopher nor prophet, lacks adequate means and understanding to give it more than simple, albeit highly dramatic, account (157).

The compelling power of the Mariner's story could be useful in moderate limits, but beyond these limits it may prove fatal:

Every form of addiction is bad, no matter whether the narcotic be alcohol, morphine, or idealism. We must beware of thinking of good and evil as absolute opposites. . . . Recognition of the reality of evil necessarily revitalizes the good and the evil likewise, converting both into halves of a paradoxical whole (*Memoirs* 329).

The strenuous efforts one puts in life's individuation to a near legible whole must be guarded with vigilance lest it should slip into mere flippancy and verbal vanity. An alien identity from the collective social fabric may add some charisma to the individual's vanity but it will be a deprivation and isolation like that of the Mariner—compelling by sheer force and not by humanly love. What the dreamer and by implication the reader should do in following the narrative's strands is to fill in the gaps through common sense and avoid a literal simplification of its confusing message.

There are individuals who establish their identity by exhibiting a potential resolve to look into the face of life in its entirety. Bostetter classes the Mariner as the one who, notwithstanding

the triviality of his act, defies a system of silent subjugation thus becoming a representative of all those social outcasts (the disowned “others”) who dare to opt for the forbidden and brace for the consequences (74). The dynamic import of the action can be differently related to different contexts but the obvious impression is that of a soul enjoying the agony of its trials and imparting a lesson of manly courage in the face of life’s challenges. Here it is that the creature soars high to the near limits of the creator (the biggest “Other”) and here is that process of individuation that provides man the opportunity to see and judge life in the wake of an exclusive awareness. This “Other” could be the immediate social set-up, national ideologues, or religious archetypes. The unknown fear of the “other”(I am taking the other here in the contexts of individuals, cultures, civilizations, ethnicities, ideologies and countless other differences that keep people in their individual exclusiveness), deeply rooted in the unconscious, is mostly the cause of keeping ourselves always on the defensive. Consequently we are unable to approach the “O(o)ther” with an open, unprejudiced mind: and so the need to undertake a journey, both psychically and physically, for the sole purpose to arrive at a comprehensive meaning of the “O(o)ther”.

The rampant human tragedies of the world are more or less the same like those of the Mariner-Albatross paradigm. Unmindful of the rights and privileges of others around us (the albatrosses in their respective harmlessness) we, like the Mariner, transfix them down under pretext too clumsy for logic. Looking at the matter macrocosmically and microcosmically the picture becomes comprehensible when one comes out of one’s self (psychically, mentally), stands impartial and sees the “other” in his/her own situation; and also when one comes out of his/her geographical set-up and judges others from the standpoint of his/her situations. To be more specific it is a journey around the inner and outer worlds with the quest to search for the

right solutions of our individual and collective identities; to be progressive extensions of each other keeping at the same time our individual identities intact.

In his struggle against the oddities of his situations, the Mariner achieves a compelling power that hypnotically forces others to listen to his story as against their will and learn a rare lesson of self-rewarding and self-punishment. This is expressed by Raimonda Modiano in the Cain-Abel parable in which Cain, after the commission of the crime, attains a significant identity due to his endurance and perseverance in the face of all his agonies. He says:

Through the Albatross the Mariner assumes a Christlike identity. The association of the Mariner with Cain does not prevent his attaining this identity, for by the nineteenth century it is not just Abel who is linked with Christ but also Cain, a development made possible by the transformation of the Cain-Abel pair into doubles of each other. . . . It is indeed the emphasis on persecution in Coleridge's poem as distinct from punishment for the purpose of moral regeneration, that turns the Mariner into a Christlike figure, with the difference that there is no ultimate salvation for the Mariner, nor does his suffering offer the sacrificial benefit of a united community (210).

The Cain-Abel conflation Modiano sees as a fracture at the very heart of things. It is as if one part of man is slaughtering its other less protected and vulnerable part. Here again is Coleridge's argument of *lectures 1795* helpful in understanding the gist of individual and collective revolutions. An inner instinct to kill and destroy in revenge is shown in historical events like those of the French Revolution about which Coleridge says in these words:

Unillumined by Philosophy and stimulated to a lust of Revenge by aggravated wrongs, they (*dough-baked Patriots*) would make the Alter of Freedom stream with blood, while the grass grew in the desolated Halls of Justice (A Moral and Political Lecture 1795).¹⁶

It is an "inside" made relevant to an "outside" i.e. "psychology" to "history. For Empson it is the "neurotic guilt" associated with the slaughtering of the Albatross that makes the Mariner a sensitive being carrying forever the burden of his guilt. In Ebbatson's reading the Mariner's punishment is a

befitting one as his crime is symbolically a transgression “against the indigenous peoples of the globe” meaning the slave trade by the Europeans (Modiano 195). Jung argues in these words:

We stand perplexed and stupefied before the phenomenon of Nazism and Bolshevism because we know nothing about man, or at any rate have only a lopsided and distorted picture of him. If we had self-knowledge, that would not be the case. We stand face to face with the terrible question of evil and do not even know what is before us, let alone what to pit against it (*Memoirs* 331).

In other words, it is the realization of the “other” within that brings into active consciousness the “other” without. Though it seems difficult if not impossible at moments to be completely impartial in the judgment and evaluation of personal character in relation to others, the decisive step could be extremely enlightening in expanding the relational context of diverse “selves” and “others”. The lurking mistrust in the unconscious remains the main impediment in our approach to understand each other in a friendly atmosphere. This, I think, has created the biggest vacuum in understanding each other in the familial, communal, social, national, and international spheres.

Bostetter’s argument, that like the Mariner we project the universe as one of “irrational fears and guilt feelings” (75), points toward the prevalent crisis of shying away from a timely negotiation with the confronting issues of “self” and the “other”. Our rational handling of these and proper assimilation into the total scheme of our being can be a self-rewarding gesture not only individually but collectively as well. Once on the road to reasoned accommodation of the good and bad in us and others we would be able to make allowances for human fallibilities and remove the wrong impression of total virtue or total sinfulness. A belief in absolutes is the most serious dilemma of those who have been brainwashed with the ideas that the “other” who calls in question or is skeptical of a long established value in religion or faith is the greatest infidel.¹⁷

The persecutions inflicted upon these so-called infidels or dissenters are justified on different grounds and the collective judgmental convenience of others binds it with the sanctity of a covenant. Hawthorn’s “The Scarlet Letter” somewhat relates a similar story of woe and agony in

which the confused social and religious milieu rules the roost. Through collective irrationality an innocent human being is subjected to paralyzing privation without looking into the reality of the allegation. Steadfastly, looking into the eyes of her situations, she masters not only her own self but the entire social and religious setup that were the cause of her agony and persecutions. Such revolutionary movements in the life of an individual or society start with moments of self consciousness that open up avenues of larger possibilities to look at life and its relation to other contexts.

Kabitogue argues that the *Rime* can be seen not only the Promethean saga of death and regeneration but a loss and gain of paradise in the Miltonic/Christian tradition as well. Lapsing into the pride of his newly gained knowledge, man sets on a futile course of action that takes him nowhere. His misjudgment in evaluating his human capacity to negotiate with the unseen challenges, arising out of his inner unacknowledged self, plunges him into the crisis of mental disintegration. He distances himself so much far away from the sources of spiritual enlightenment (the mythical/archetypal other), lying buried in the depths of the unconscious, that recourse seems a horrendous task. Journeying back to the glory of pure effusions, of an uncontaminated stage of existence, is conditioned by facing all the horrible phantasms reared in the name of prevailing sociability. It is like substituting a capacious mythical existence with the claustrophobic world “of chronological existence” (214). The trauma (which is psychic rather than physical) associated with this journeying back is essentially part of the ritualistic rites in accepting back the dogmas of a faith deserted in the wake of a newly found consciousness. The passage back is accompanied by a disintegration of the old personality composed of one-sided consciousness. To the initiate, though, it may appear stepping back into the darkness of the unconscious, but as a pre-condition the plunge back is to become face-to-face with all those

realities that had been overlooked intentionally in the wild run for a social acceptability. In its entirety life cannot be weighed in terms of tangible realities. A bigger, vaster part of it is operative with an internal, abstract logic. It is assessed by its own standards and parameters accordingly. This boundless world of unique realities manifests itself in the mental processes of daily happenings. Beneath the seemingly composed physical façade, an internally fragmented self is what has been pictured by the Mariner in the *Rime*. His self-composing and healing endeavours are symbolically applicable to every sensible reader of any language or culture whatsoever. And so we participate, psychically if only, in his mental drama of death and regeneration while facing all those aspects of ourselves that had become stranger in the struggle for the achievement of something not our own.

There are limits to man's actions and their self-sustained viability. When an illusively furnished picture of life's workability is confronted with and challenged by its harshness and ground realities, a shocking arousal directs the course of action to more strenuous disintegrative/reintegrative experiences. The erstwhile built personality, mostly on the lines of personal caprices and unrealistic wishes, comes under the scrutiny of newly gained consciousness. This becoming conscious of the unconscious evils is accompanied by the most painful and devastating experiences of life. Juxtaposing the two faces of the same picture of life, a corrective, rectifying process is initiated so as to reach to a satisfying resolution of the whole crisis of personality. This could be similar to the "Boat stealing expedition" of Wordsworth's *The Prelude* where the incident, relived at a mature stage of life, becomes corrective and enlightening. Retrieving similar lapses of character—moral, psychological, or of whatever import—from the memories of the past (personal unconscious), or their spontaneous slipping into consciousness (as archetypal manifestation) provide the opportunity of looking into the

ugliest faces we lived with and then suppressed them forcefully in fear of their shamefulness.

Going beyond the ordinary state of consciousness (the habitual states of causality) an extra-amount of psycho/spiritual energy is needed to participate in states of awareness partaking of the ancient culture of our psyche. Such an experience is pre-conditioned by journeying across the turbulent waters of temporality and burning the all too contrived attributes of non-selfhood.¹⁸ The experience is similar to the mystical communion in which a state of free associations, unhampered by the conscious will, takes possession of the individual. Subsequently a higher state of consciousness is reached that can pierce through into the hitherto unexplored recesses of the mind (unconscious). Kabitogue relates conditions of heat and stasis of the Mariner as preliminaries to a state of purged visions in which delusory phantasms are broken down giving way to an all prevailing clarity. Symbolic of ancient rituals, fire and heat denote externalization of the internal volcanic state of seething exuberance (218). Since every human psychic activity is accompanied by a corresponding amount of energy (Libido)¹⁹, obstructing or repressing that activity with any intention, whatsoever, renders that energy unutilized. Successive blockades of these energies get contaminated that in the end destroy not only the individual but societies and nations. The likes of Napoleon Bonaparte, Hitler, and Mussolini are but a few to quote. Their tragedy was their assertion of a Self defined in their individual terminologies. Theirs was an exclusion and not inclusion of the totality of life. They only saw what was viable in the projection of a charismatic and awe-inspiring personality and ignored all those bits of the self that were its indispensable concomitants. Consequently they perished in the immensity of a Shadow reared in the background of their negative exclusivity.

Referring to J. B. Beer's interpretation of the sun/heat symbolism in terms of divinity felt in its painful aspects of scorching heat and wrath by those who are guilty of conscience,

Kabitolgue argues that such an explanation is contrary to the “internal logic” of the poem. He argues that to be reborn with a higher, pervasive awareness, the mind (imagination) must go through a greater turbulence of crisis before precipitating into a restive tranquility of wisdom. For him the wrathful crisis of heat and fire with subsequent pacification are similar to the “Shanti” and “Nirvana” states in which the impurities of soul must be burnt down before coming into a purified “Selfhood” (219). Psychologically it is a process of breaking down all those obstacles intentionally or unintentionally erected in an access to those recesses of mind (the “others” within) that need revamping and readjustment for a better understanding of the entirety of the “Self.” Generally accepting limits to every human activity, a movement back is inevitable in a state of “stasis” or emotional sterility. Bodkin enlarges upon the backward movement of the mind (psyche) as a plunge back into the darkest ever journey of the soul so as to release the condition of tension or stasis. Though Bodkin states from the Freudian point of view of “death-instinct”, coming face to face with the horrors of the Shadow is equally deathly in sensation. Not physically but psychically death and rebirth processes follow each other in the midst of which the hitherto perennial unresolved mysteries settle down into meaningful patterns. Though it happens by an ordinary process of sorting out the complexities of the mind (complexities resulting from our inaction in attending to personal and private issues we wrongfully consider against the prevailing codes) the first and decisive move in that direction is practically nerve-rendering. And for that reason though the Mariner’s first stage of journeying seems plain sailing, his subsequent ordeals are beyond the compass of ordinary mortals.

Macovski refers to Coleridge’s concept of the “secret lodger” which by and large overlaps with Jung’s idea of the unconscious; that man’s reluctance and fear to turn his mind inward into the “secret lodger” is because of something shameful and guilty that may not fit into

an acceptable picture of the self. Macovski quotes Coleridge in verbatim and says:

The most frequent impediment to men's turning the mind inwards upon themselves is that they are afraid of what they shall find there. There is an aching hollowness in the bosom, a dark cold speck at the heart, an obscure and boding sense of a somewhat, that must be kept out of sight of the conscience; some secret lodger, whom they can neither resolve to eject or retain (84).

In a bid to externalize (the dialogic exposure) the internal scary contents of the unconscious (contents of the “secret lodger”) to a “dialogic presence”, Coleridge uses a “system of symbols” for visual effects. Though curiously suspicious of the Mariner’s identity, the Wedding-Guest, as a dialogic other, is symbolically given a narrational exposure of the secret lodger as a “purgative outness” (Macovski 84):

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread (446-51).

To unify and balance two contending human faculties, the associating contending forces need an extra effort for proper resolution. The process is similar to that of facing that aspect of the self that is hard to accept in the total picture of personality. The subject involved in this integration of discordant aspects partakes in an activity similar to the creative artist whose vocation it is to “dissolve and coagulate.”

In scattered comments throughout *Biographia Literaria*, Coleridge notes that the Imagination ‘fuses... the idea with the image’, it ‘is a synthetic and magical power’ which ‘dissolves, diffuses, dissipates, in order to re-create’, and it is an organic power which ‘struggles to idealize and to unify’. This power is the transforming power of the imagination (Toor 84).

Knights refers to chapter xiv of the *Biographia* in which one of the extraordinary qualities of the poet in ideal perfection is described as bringing into activity the whole soul of man.²⁰ Analyzing the point in the context of the *Rime* it establishes its validity with the proximity and nearness of

emotional and psychological realities being shared by every reader and listener of the Mariner's tale no matter of what origin or faith. The emotional energy of the poet that darts through the hard core of secular empiricism arouses an innate human reality kept in check by an over-rationalization. Consequently an elasticity of perception and conception ensue that then can easily accommodate the horrible and unwanted and the accompanied vision makes bearable all that was erstwhile intimidating and abominable. Knights identifies this energy with that of the Imagination and contends that it is through this energy that different conflicting attitudes, and modes of being are unified into one composite totality. The one important element he points to in the scheme of this integration is that of the "subliminal self" which connects his argument to the psychoanalytic debates of human psyche. Tacitly then the power of Imagination strikingly parallels that of Individuation which in the Unconscious psychology of Jung occupies the central stage. This Imagination/Individuation dynamic, in both Coleridge and Jung, refers to an integrative channel of the "self" to the "other" and vice versa. In both cases a visionary faculty (a transcendental cognition) is given to the individual (poet and through him to the reader) in which the "other" and "self" (on levels of personal, social, or international interactions) are seen perpetually as indispensable extensions of each other (xxii).

Knights' statement that for Coleridge the faculty of imagination is general and not specifically restricted to poets or their readers further opens up the debate that this faculty (with its equivalent in Individuation) brings to consciousness all those sleepy and dormant characteristics of mind and psyche that can progressively enlarge human awareness about the multitudes of issues compromised on personal fears and apprehensions. His further consolidatory point in the imagination's psychological aspect is his specification of human knowledge not simply in deductions or logic but in the totality of being in which the unconscious

activity of the mind plays a decisive role and is declared by him as ‘the genius in the man of genius’ (xxii). The most important thing in the experience of a piece of art (poetry inclusive) is the act of becoming, i.e., stepping imaginatively into the rush and flow of the artistic experience. This could be similar to the experience in “Kubla Khan” in which the emotional and creative sweep drowns down all personal preferences and priorities. Irresistibly the initiate is led into the cult of the initiator. The experience becomes a circularity of movement that ends in its beginning; but this movement is progressive rather than monotonous. In a letter to Joseph Cottle March 1815, a year before the publication of “Christabel,” Coleridge writes:

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 on in a *strait* Line, assume to our Understandings, a *circular* motion—the snake with its Tail in its Mouth (in Toor 85).

Temperaments vary from individual to individual and with it approaches to the emotional experience of poetry. But despite this temperamental diversity, according to Bodkin, there are some flashing experiential associations that are of archetypal nature; with slight differences in the nature of experience these images of the unconscious are understood in transcendental experiences. Commenting on the breaking spell of immobility of the Mariner followed by the stormy gales and torrent rain, Bodkin says that if not experienced personally by a reader these could be familiar instances of experience in dreams (39, 47). The point she wants to arrive at is that though not in outward experiences of some readers these could be in the ever exuberant racial memory or inheritance relating to every individual sensibility. These experiences enable the reader to face compulsively all the “others” that are his/her but avoided due to some temperamental weaknesses. The most important argument about the *Rime* is its acceptance as a narrational metaphor; once accepted in this strain its emotional experience renders its action as a sequence of ups and downs of the psychic energy. This could be similar to the touching of the

tip of the iceberg; a flashing speck of external excitement stirs a whole series of internal memories associated with the flashing moment.

The one important thing about certain events of the *Rime* which have been declared and are being labeled in the poem's critical history as too wild for the common sense is that through the imaginative ability of "projection"²¹ these impersonal experiences are projected through the emotional intensity of previous personal experiences and are thus understood within the prevailing atmosphere of the poem. Simply, it is like facing something which though is unfamiliar is yet intimately familiar in the deep recesses of the mind forgotten because of its being improper. Quoting Schopenhauer, Bodkin says that the beauty of these experiences lies in the "impersonal 'distanced' vision" in which the experiencing subject is free from the clutches of ego's caprice and relishes in the freedom of forgetfulness (22). The experience is an imaginative one and the operative faculty of the mind is that of projection of the unfamiliar into the familiar (to illustrate she refers to the scene in which the inner torment of Lear is understood by the spectator in the force and intensity of the storm). This argument is further explained in the bipolarity of the self in two contrasting states: in the childish assertiveness of the ego in the limited sphere of the personal self; and in the all permeating self that imaginatively enters and re-enters into the totality of human experience. The former is the state of experience in which the individual remains stuck in the personal ego unable to experience in the capacity of the "other;" while the later is a chastened self revealed in a more mature and practical approach to life. The sublime tragedy of the literary protagonist enlarges the ego's limits and a collective consciousness takes possession instead.

The remedies to our individual ills and sullenness are a sharing and merging in the happiness and beauties of others. This approach may effectively blot out the wrong impression

about others as responsible for one's woes. Joining in the outer beauties of Nature (inclusive of man and beasts) one may purge the heaviness of soul and spirit by imbibing an enlivening energy from her vital sources. The animating breeze in the *Rime* is similar to that of Wordsworth's *The Prelude*; how is it understood depends upon the experiencing subject. Those impoverished by the over sophistication of superficiality rush frantically to these revitalizing agencies of Nature and rediscover in themselves the lost voice of familiar affinity. An emotional and psychological stasis created after a failure in making a relieving connection with the outside world, the individual broodingly recoils into the inner recesses of the self:

I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.

I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust (240-247).

The ugliness of the inner world is projected on to the outer world as the vision is utterly contaminated and rotting. The Mariner comes face to face with the horrific repressed memories and gets persecuted mentally, emotionally, and psychologically. But ambivalently this 'slime' of the inner self also contains the seminal traces of regeneration that initiates a movement towards the recapitulation of wholeness. The Mariner's re-entry into the flow and rush of life is necessitated by his looking into the horrors of his abysmal unconscious and finding there another way of looking upon the world around him:

O happy living things! No tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware.

The selfsame moment I could pray:
 And from my neck so free
 The Albatross fell off, and sank
 Like lead into the sea (282-291).

This new knowledge, though learnt in the throes of pain, removes the benumbing veil of willful ignorance from inner vision revealing the world around with every bit of its beauty.

Continuing with the idea of ambivalence Bodkin mentions the archetypal pattern of Night Journey which according to her is journey downward or inward, a stoppage of the movement of life. This deadlock of the being is equated with disintegration or symbolic death or a severing relation with the outer world. An inward movement²² into the self introduces the Mariner to an aspect of his own self that is synonymous to death, sterility, and the slime of corruption. This state of feeling and of mind is countered by an upward movement toward the outside world; it is by implication an opening up of the vision, a reanimation and reintegration into the movement of life. Before arriving at an understanding of the meaning of existence at large, the Mariner is required to dive deep into all those hitherto unexplored recesses of the inner self that are indispensable to the total understanding of life. Familiar only with and used to a partial view of life, the Mariner and with him we as readers and spectators collapse badly when confronted by the equally potential obverse aspect of it. Maintaining a saner apprehension of the total picture of the self is a feat of rare courage and resilience. The Mariner's passage through the ordeal is what makes him a figure of archetypal dimensions; his power to make others listen to his story of substance and meaning is achieved at a price too heavy for the ordinary mortals. He shares in the traditions of those that become mythical in the popular imagination of cultures and communities. He is one amongst the legacy of Jonah, Wandering Jew, Cain, and perhaps all those that are worshiped and cherished in the racial history of mankind (Bodkin 54-5).

The Mariner's isolation, inward movement of thought, and psychic immobility are instances of the inability of the conscious self to adapt to the outer world and see it in its total relatedness. His crime, the opposing judgments of his mariners and their ultimate deaths are events that frustrate and disintegrate the mental and psychic constitution of the Mariner. He recoils back or regresses into his inner thoughts and starts analyzing the reasons for the deadlock. This hibernated period can either lead to death and extinction if remains for prolonged periods of time or to renewed life when energies are gathered to resolve the deadlock with renewed possibilities of attitudes. So frustrations are overcome with transcendence. The process is one of growth and creative regeneration in the course of which the constituent factors are transformed. This inward movement provides a respite to the subject in crises and by implication of its positive productivity. For Jung fantasies of waking or sleeping states provide opportunities of intimating new directions and adaptations that could be decisive in the resolution of these crises when pondered over by the reflective mind. This process of rebirth into a new psychic life is like a lull before the storm and Jung places the same phenomenon in religious regeneration mostly like that of Nirvana (*Psychological Types* 316). The Mariner's situation in his psychic deadlock is similar to that of the religious stasis and rebirth afterwards. He enters into his inner mind to assess his outward calamities and the reason for them; gets clues of new orientation from the stored wisdom of his unconscious either through intuition or symbolic manifestation as in dreams or fantasies and re-emerges from the symbolic death of his faculties into a totally transformed individual now capable to project his liberated fantasies upon the outer world of the "others." The beauty of the "water-snakes" is an instance of this whole process of renewed orientation and perceptive transformation. The rise and fall, progression and regression, introversion and extraversion are what we call the rhythms of life (Bodkin 74). The

Mariner must continue with these rhythms to keep alive a humanly response to the ideals beaoning from the psychic background.

The spell is only broken when, in the loneliness of the self, a searching glance is cast over life's past history and locates those missing links that were responsible for the tragic finale. The impoverished, shrunken "other self" is discovered in those dark recesses of the inner mind that never saw the light of the conscious self. A journey back in time and attitude is undertaken to attend to those unattended issues that were significantly constructive in the total scheme of things, both personal and collective. The revealing aspects of this self-exploratory journey center around those attitudes of mind that are based on personal judgments of unreasonableness. Unless and until put to the test of time nothing can be predicted with accuracy about people or the viability of their actions. A modest recognition of the unknown in others and one's own self may provide a breathing space for mutual accommodation. Our impatience and haste in individual assertiveness result in social and moral deadlocks that damage considerably the culture of trust and faith in each other's worthiness. An impulsive act of love and sympathy can redeem man from utter annihilation, both psychically and morally. This is the message we gather from the Mariner's desperate struggle against his situations and the partial recovery he gets at the end. But he is to be constantly on the move and in the vortex of his memories for the simple reason that the new course of life he has braced for requires constant vigil and a renewal of commitment.

Bostetter's harsh criticism of the Mariner's tale as alienating the Wedding-Guest from the beauties of life—and generally all those who read or listen to his story and are affected—could be justifiable to those who are the happy-go-lucky sort of lot (70). But life as a whole is not that much rosy; it very often carries in its entourage the ugliest and the most baffling realities that

arouse the whole being of man. Illusions about life can work for some time and to some extent; but ultimately things settle down to their proper proportions and then the music is to be faced willy-nilly. A timely and judicious approach to life may rescue one from mental and emotional collapse. Bostetter sees the whole of the Mariner's troubles as the workings of a despotic deity looking for minor pretexts to exact unprecedented punishments upon man and subjugate him to the tyranny of His Will (71). But he overlooks the Mariner's symbolic functions which are general in nature. The Mariner's crime, though seemingly trivial, signals to some serious issues that lie deep in the unconscious of every human and come to the surface of the conscious awareness by a fictional character or event. Experience shows that man does not always succumb to the law of nature but to the law of the "self;" the latter asks for accountability of some sort; the former may not. There are societies where the concept of religion or God does not exist the way Bostetter's criticism implies it does but humans live under a system of morals in which they observe norms and a breach of those norms is punished by law or ostracized by the society. The severity of the law depends upon the nature of the transgression or the "Albatross." The unlimited symbolic possibilities of the albatross testify not only to the richness of the symbol but the flexibility of its contextual variety. The wrathful God of the poem could also be the God of punishments and rewards.

Despite modern man's intellectual progress, Bostetter argues, irrational fears and superstitions still hallow around the ambit of his life. These mechanisms, operative through social channels, in his view, domesticate the otherwise rebellious individual and reaffirm the powerful influence of an omnipotent agency differently denominated for the same purpose (76). Though he sees the poem in the familiar moral geography of preaching, it depends upon the

reader's approach of how the ballad is to be seen in the changing nuances of ever changing times.

The world of phenomena is not the total reality about things. In Boulger's opinion a spectral world lies hidden beyond visual perceptions and that few can undertake the difficult decision to know and learn its esoteric realities. It is something to be had with an apprehensive difficulty as the course of this self-excavation and self-exploration may take the worst of a self-complacent individual and collective mindset (17). The Mariner's different states of mind with relevant sets of experiences perceptively depict heaven and hell in images of burden and disburden (albatross); movement and stagnation (breeze and the moon); and ugliness and beauty (water-snakes). The new consciousness of the Mariner is gained through a painful acceptance and realisation of the guilt-stricken ego that had been kept intentionally in darkness about the immensity of the crime:²³ "The alienated ego is knotted up like a constricted muscle. Alienation disappears, we might say, with the relaxation of the ego" (Haven 32). The unspeakable ravages involved in the process of self-realisation leaves the Mariner (and with him all those who wish to scurf their superficial identities) a stranger not only for the people in his own "countree" (467) but for himself as well. In a state of limbo, the Mariner has consciousnesses of the two worlds: those of the unconscious consciousness and the conscious unconsciousness. The first refers to the state of unrealized self while the second is the realisation of all those "un-wanted" attributes of the self that were misfit in the scheme of a socially ideal picture of the ego. A self within a self, though present but ignored, whirling around to enter into the centerpiece of the conscious selfhood is the Jungian paradigm of the "Mandala"²⁴ that takes the subject ego, as if in a painful gyre, to the spotlight of the ever expanding vision. Haven continues with the significant concept of "movement" that in the first place is an internal dynamism that expands into the external

world around the Mariner and animates the erstwhile dead objects of nature. In support of his arguments Haven quotes the lines below:

The upper air burst into life!
And a hundred fire-flags sheen,
To and fro, they are hurried about!
And to and fro, and in and out,
The wan stars danced between.

Around, around, flew each sweet sound,
Then darted to the Sun;
Slowly the sounds came back again,
Now mixed, now one by one (313-17, 354-57).

The Mariner, though survives his ordeal, but in the end becomes a man of religious insight, tamed and domesticated in the waywardness of his thoughts and ideas and becomes a preacher of the gospels of cosmic unity. Boulger states that it does not matter at the end what made the Mariner a better human being; it is consolatory at least that the change is for the best and not for the worst. The general assertiveness of human will, whether by chance or intention is the essential character by which we can understand and share our tragic failings and partial (if not ultimate) recovery. "To sin and to redeem" seems the paradox that works efficiently in the regeneration of a stalemated self. Satan's memorable words in *Paradise Lost* 'better to rule in hell than to serve in Heaven' implicitly refer to the awakening of a strong determination to bring a stupendous change in the monotony of life though accompanied with pain and sacrifice (18-19).

The Mariner's self-reclamation from the rubbles of confused identities (in which he was split under different compromises) though renders him an alien among his own brethren, yet he is to come back to them, like an archetypal figure, to pursue the task of individuating them through his own precedence:

In the hero/failure duality, which is an important stage in Individuation, the individual subject's self-grandiosity and pride are counterbalanced by the unconscious compensatory feeling of inferiority. These feelings are occasioned by the fears that the "pretensions" being harboured may not be fulfilled favourably, which, according to Jung, is a stage towards "Hero Making" (Kimball 52).

This could be more or less an obligation or mental compulsion on the mentally and psychologically emancipated individual to stop the reckless and unmindful destruction of his likes. Their jittery pursuits and aimless ramblings estrange them from recognizing even their own faces; they are alive and sensitive only to things that are convenient for personal convenience and won't care for anyone else's pain or ruin. As an archetypal figure, the Mariner transcends the normal limits of human endurance. In his perpetual telling and re-telling of his story he becomes the eternal "other" that provides a reflective surface for others to see their total images reflected in him. He is in the possession of a knowledge whose proper dispensation is essential to an all over-grasping of the self and the other. In the abyss of over-rationalization the archetypal figure of the Mariner functions as a bulwark, revealing its wisdom like thunderous lightening. His forceful apprehension in the Wedding-Guest progression is a phenomenon of sudden eruption of a balancing force intervening at a moment to rescue him from immanent disasters. His story must not have an absolute meaning lest it should end in its finality. It should remain in the flux of telling and re-telling for others to see their individual selves reflected in it. How one judges oneself accordingly is dependent on the mind's expansion, both emotionally and intellectually. Here lies the difference of approach in how to change a "life- in-death" "to death-in-life" (Vlasopolos 368).

The strange unfamiliarity of the new consciousness is similar to the one of backstage unconscious. Haven talks of the uncertainty of the ego in the midst of the two. He says:

The Mariner's new situation is precarious. He has not simply entered into Paradise. The "curse" can, and does, return. He is "in fear and dread. . . . Because

he knows, a frightful fiend / Doth close behind him tread." Moreover, his new world is as strange, as inexplicable, as far from the one he left so long ago, as was that of his anguished isolation (33).

In addition to his appearance what makes the Mariner a stranger (the "other" in the world around is the substance of his story which he narrates to the most appropriate audience. The vaster and larger implications of his story drags the listener's unconscious into its flow of identification and manifests the hidden contents into horrible descriptions. The twilight realm of consciousness attained by the Mariner is characterized by a higher degree of elasticity and flexibility in which higher resolutions of conflicting characters can take place thus strengthening the ego for accommodating an ever expanding configuration of meanings (his story as mine).

Though Armstrong criticizes Coleridge's passivity shown in the *Rime*'s body narrative through the Mariner's longing for sleep, the desire for death, and the moon-stars movement in the heavens, these by no means are the guide-lines for the reader (the "other") to follow. These are but admonitions to the reader to avoid such passivity²⁵ in moments of utter dejection when the mind is in complete stasis. He further explains this point as follows, "it is central to that imaginative life which sets before us and reconciles the contrary modes of fulfillment we seek: to frequent the region of the infinitely various, to stand rooted in a continuing order" (147).

The defect Vlasopolos points to in most of the Romantic Questers is their seeking a return to the lost innocence of childhood. For her it is a circular movement of the psyche that terminates in its point of beginning gaining no momentum in the direction of new imaginative visions. Remaining stuck and dwelling pensively into it is not that land of blessedness that may procure the unending symbiosis of man's psychic, spiritual, and moral progress. The Mariner's painful struggles culminate into something that makes him a zombie-like figure threateningly horrible; he repeats his story to others who may make some sense out of it but is out of tune of its meaning

(366). Though Vlasopolos posits the circularity of the journey and lack of potential progress in visionary, psychic aspects, the repetitive course seems to my mind as productively linear.

Notwithstanding the Mariner's inability to gauge the metaphoric impact of his journey, those at the other end of the dialogic can pick the bits and join them into ultimate wholes acting like progressive links in the unending chain of individuation. Quoting the lines "Within the shadow of the ship/... Was a flash of golden fire" (277-81), Vlasopolos argues that to find out the truth, the Mariner must enter into the shadow to find it out. It is his inner light, his perceiving faculties, that transforms everything he looks upon rather than the inanimate things around him.²⁶

The question is how to rise up to the occasion and master it by the sheer force of will power.

Vlasopolos brings the point home through the argument that in the paradigm of Romantic Quest the subject is to engage, in the first instance, in an internal struggle of purging the perceiving mind of the obscurities of all those modes of thinking that are superfluously animistic to the natural courses of life (366).

Facing the unconscious is like bringing the deliberately "forgotten other" to a dialectic and a dialogue in which the "disowned other" is juxtaposed with the conscious self for a knowledge of the total self. The experience, at times, can be nerves rending, but it sometime contains the most terrible realities about the self. Barnes quotes from Jung in these words:

Jung's method is therefore not only to this extent a 'dialectical procedure' in that it is a dialogue between two persons, and as such a reciprocal interplay of two psychic systems. It is also in itself dialectic, as a process which, by confronting the contents of consciousness with those of the unconscious, i.e., those of the ego with those of the non-ego, calls forth a reaction between these two psychic realities that aims towards and results in bridging over both with a *tertium quid*, a synthesis (574).

Counting the Mariner in the legacy of Romantic Questers, Harold Bloom posits the Mariner's act as the most compelling urge for personal freedom and assertiveness. Though unmotivated, the slaughtering of the bird thematically connects the *Rime* to a tradition whose

Common denominator is that of a desperate assertion of self and a craving for a heightened sense of identity. This is what the Mariner brings about for himself, in a death-in-life purgatorial fashion; for his companions he brings only a terrible death and a mechanical life-in-death following his own partial redemption (2).

The casualness of the act could be somewhat unconscious. Bloom considers the bird's sudden appearance as "gratuitous" (2) that possibly may mean an unconscious component slipping into the consciousness through sheer urgency. Since the mystery surrounding the appearance of the bird is that of "the land of snow and fog" these by turn are the nearest of dream ambit. The crux of the argument is that momentous transformations initially take place coincidentally and introspectively in the individual's psyche that subsequently configure into cosmic phenomena.²⁷

The psychic resolutions thus enacted are metaphorical and not literal. As Lowes puts it, "A poet's words mean more at times than the poet knew they meant" (153). It would, therefore, be too much naiveté to dwell upon the "minuscularity" of the act in comparison to its repercussions.

Erich Neumann expresses the expansiveness of man's psyche in the following words:

The roots of every man's personality extend beyond the historical area of his factual existence into the world of the numinosum. And if we follow the course of these roots, we pass through every stratum of history and prehistory. We encounter within ourselves the savage with his masks and rites; within ourselves we find the roots of our own culture, but we also find the meditation of Asia and the magical world of the Stone Age medicine man. The challenge of this transpersonal world of powers must be met by modern man, despite his characteristic sense of inadequacy (131).

The problems that surround our lives and the imperfections we frustrate about must be faced in order to see a clear picture about ourselves and others that affect us one way or the other. At the same time we must also be conscious of those realities that though are not facts of the physical

world but exert their influences in psychic truthfulness. This integration of contending forces although is not instantaneously possible but will take place progressively resulting into momentary if not complete individuation. Each time the path may be thorny but the end may be much more satisfying.

The conclusive argument converges upon the point that it is by facing the “other” within that enables the individual self to face the outer “other” in the social contexts as a sufficiently capable “other” to negotiate with the part-whole problem. Only by becoming conscious of the other within makes the ego enlarged that then can accommodate the “other without” with its due rights of existence. The Mariner’s painful journey is an instance of this in the aftermath of which he utters the lines:

Farewell, farewell! But this I tell
To thee, thou Wedding-Guest!
He prayeth well, who loveth well
Both man and bird and beast (610-13).

We sling our dirt at others and never judge for a moment our own actions in the crucible of wrong or right. This blind-folded vision stops us short to see our own shadows with a discerning vision and the potential possibility of evils of which we are capable. If we try to course along the right path of self-examination, the world and its evil, products of our own contaminated vision, will vanish into thin air. Jung puts the gist of it all in the following words:

We try to convince ourselves and the world that it is only *they* (i.e., our opponents) who are wrong. It would be much more the point for us to make a serious attempt to recognise our own shadow and its nefarious doings. If we could see our shadow (the dark side of our nature) we should be immune to any moral and mental infection and insinuation (*Man and His Symbols* 73).

Facing the shadow is, though, the harshest and most painful stage in the process of self-realization, it nonetheless furnishes the opportunity to see that aspect of the total picture which is dark and scary. Illusions about life and the world cannot be good substitutes for ground realities.

Life can be good and rosy and the world a place of temporary achievements when seen and assessed in a single spectacle of social successes and gains; but a consummate vision can only be had when the willfully forgotten shreds of the self and other are interwoven into the variegated fabric of life. Tragedies of the self and others are only avoided when minds and hearts are opened up to an accommodative acceptance of all that are ours but disowned and repressed under different compromises. We must understand—morally, socially and psychologically—the final message of the Mariner and dismantle all those obstacles that obstruct us in arriving at the ultimate realities about our own lives and those of others.

Notes

¹ Coleridge is the Mariner and everyman.

² Ours and the Mariner's addiction is of another kind—the addiction to become social icons.

³ For details see *On the Nature of the Psyche*, 32.

⁴ For a detailed discussion on “anima” & “animus” see *Man and his Symbols*, pp. 186-87.

⁵ My contention is that the evil should and must be faced as a reality whether within or without, subjective or objective, and religiously or psychologically; as an entity in itself, it has its obverse, the “good,” in the Jungian dynamics of the “opposites.” So realizing the evil is realization of the good.

⁶ These initial resistances, according to Jungian elaborations, are the moral problems closely related to “projections” and which for the experiencing subject are hard to accept. The horror-laden reactions of the Wedding-guest to the appearances of the Mariner at different stages of the story are his own inner realities that he projects on the “other”, i.e., the Mariner. In the words of Jung:

The effect of the “projection” is to isolate the subject from his environment, since instead of a real relation to it there is now only an illusory one. Projections change the world into the replica of one's own unknown face. . . and the still worse feeling(s) of sterility are in their turn explained by projection as the malevolence of the environment, and by means of this vicious circle the isolation is intensified (*Aion* 146-7).

For further details see *Aion*, pp. 144-153.

⁷ From a Hegelian perspective, the self can be classified in three tiers: in-itself (which is the nominal vision of the individual about himself); for-itself (which is the limited vision in the apprehension of individual understanding); for-the-other (which is what the others evaluate the individual in their apprehension). There are theorists who have tried to synthesize Hegelian philosophy with Jungian psychology. For example, see Robert Kelly and Meckel Daniel J., *Hegel, Jung and the Path towards Wholeness* (New York: Paulist Press, 1993).

⁸ C. G. Jung, *The Collected Works*, vol. 9, no. 2 (Princeton: Princeton University Press, 1970), p.71.

⁹ The archetypal nature of all religions Jung confirms in these words:

. . . that religious ideas do not, in psychological reality, rest solely upon tradition and faith, but originate with the archetypes, “the careful consideration” of which—religere!—constitutes the essence of religion. The archetypes are continuously present and active; as such they need no believing in, but only an intuition of their meaning and a certain sapient awe (*On the Nature of the Psyche*, p. 131).

¹⁰ T. S. Eliot's *The Waste Land* is a remarkable re-reading of the “death-in-life” and “life-in-death” paradigm eternally faced & experienced by man. For a detailed analysis see Florence Marsh, “The Ocean-Desert: *The Ancient Mariner* and *The Waste Land*,” *Essays in Criticism* 1959, IX (2):126-133; doi:10.1093/eic/IX.2.126, Oxford University Press.

¹¹ See Chris Rubinstein, *A New Identity for the Mariner? A Further Exploration of "The Rime of "The Ancyent Marinere"* (*The Coleridge Bulletin* No 3, Winter 1990), pp 16-29.

¹² Also the Romantic Satanism; the deviant voice from an imposing authority; the difficult issue at hand is to see ambivalently personal freedom & collective restrain.

¹³ In “Dejection: A Ode” Coleridge states the same idea in the following words:

Ah! From the soul itself must issue forth,
A light, a glory, a fair luminous cloud

Enveloping the earth—
 And from the soul itself must there be sent
 A sweet and potent voice, of its own birth,
 Of all sweet sounds the life and element (53-58)!

¹⁴ The passivity, which Armstrong characterises to be that of Coleridge, is represented in the *Rime*'s body narrative through the Mariner's longing for sleep, the desire for death, & the moon-stars movement in the heavens. What he tries to point out is the kind of inherent contradiction in Coleridge's theory & practice; his theory of imagination is vibrant, dynamic, unifying & modifying (131). Like most Romantics he was strong in conception but weak in execution which by and large means his running counter to the cherished beliefs (134). To highlight this temperamental passivity more explicitly, Armstrong quotes Coleridge's letter to Thewall:

I should much wish, like the Indian Vishnu, to float about along an infinite occasion cradled in the flower of the Lotos & wake once in a million years for a few minutes—just to know that I was going to sleep a million years more (146).

¹⁵ To avoid tragedies like those of the terrors of the French Revolution, Coleridge was of the opinion that there should be a "general illumination" before a political revolution (Kitson 200); Peter Kitson, *Coleridge, the French Revolution, and 'The Ancient Mariner': Collective Guilt and Individual Salvation*, *The Yearbook of English Studies: The French Revolution in English Literature and Art. Special Number*, vol. 19, (1989), pp. 197-207.

¹⁶ Halmi et al. P.243

¹⁷ For Jung this diehard attitude takes roots when individual will is subjected to collective consciousness; then religion becomes a dogma and a creed notwithstanding its once-operative archetypal expressiveness. The same attitude gets manifested everywhere when collective consciousness is superimposed upon subjective consciousness (*On the Nature of the Psyche*, 131).

¹⁸ An experience similar to the one of Yeats' *Byzantium* poems

¹⁹ Originally a concept of Sigmund Freud but latter adopted by Jung. For a detailed discussion of the term see Arthur Reber, *Dictionary of Psychology*, Second Edition (London: Penguin, 1995), p. 418.

²⁰ *Coleridge's Variety*, ed. John Beer with an Introduction by L. C. Knights (Macmillan, London, 1974), p. xix. The relevant passage from *Biographia* is as under:

The poet, described in *ideal* perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone, and spirit of unity, that blends, and (as it were) *fuses*, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination. This power, first put in action by the will and understanding, and retained under their irremissive, though gentle and unnoticed, controul (*laxis effertur habenis*) reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order; judgment ever awake and steady self-possession, with enthusiasm and feeling profound or vehement; and while it blends and harmonizes the natural and artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry (p. 495).

²¹ Projection can be best understood in the analyst/analysand analysis and is mostly done by the latter. It is an unconscious psychic activity in which personal complexes are seen in the “other.” For a detailed discussion on the topic see C. G. Jung, *On the Nature of the Psyche*, trans. by R. F. C. Hull (Bollingen Series, Princeton University Press, 1973), pp. 53-54.

²² See ‘introversion/extraversion’ & ‘progression/regression’ on page 186, footnotes 17, 21, 22 of this study.

²³ Though the killing of the albatross has been interpreted differently by different people it is only symbolic of the criminal intentions or actions buried in the unconscious due to the ego’s indeterminacy to see the real picture.

²⁴ For ‘Mandala’ see page 186, footnote 24 of this study.

²⁵ The passivity of the Mariner in the midst of all the horrible images of nature (symbolically his inner shadow manifested outwardly) can be best explained in psychological terms. In Jungian psychoanalysis it is the sudden uncontrollable irruption of unconscious contents into the mariner’s consciousness that de-centres his ego-personality to the limits of pathological disturbances. In such situations his ego becomes passive, unable to tackle with the archetypal energy released from the unconscious. But if the ego is strong enough to absorb this energy and maintain the psychic equilibrium it may lead to the attainment of the self which is the stronger and total picture of the psyche (*On the Nature of the Psyche* 134).

²⁶ In “Dejection: A Ode” the following lines conjure up the picture:

Ah! From the soul itself must issue forth,
A light, a glory, a fair luminous cloud
Enveloping the Earth—
And from the soul itself must there be sent
A sweet and potent voice, of its own birth,
Of all sweet sounds the life and element (53-58)!

²⁷ In line with the individuation process, Aniela Jaffe stresses upon the fact that individuation is a steady process that never comes to a final resolution; it is to continue through the whole life span of the individual & getting manifested in the macrocosm endlessly by inter-psychic communications (380). In Hegel’s philosophical dynamics it is a small moment of consciousness that initiates a big movement of even greater amplitudes. The reconciliation of opposites through analyses & assimilations is too much discursive; here it would suffice to mention that to counter an over-dominated ego-driven personality the unconscious must timely intervene with balancing & neutralizing overtures & messages. And this is accomplished by the appearance & slaughtering of the bird, facts that are archetypal in nature & nearly touching the themes of “The Fall” & “Original Sin”. This would make sense if we refer back to Jung’s hypothesis of the psyche as not a tabula rasa but rather intrinsically programmed to the memory of a million years history of collective unconscious. Lowes validates this argument in these words:

The face of Cain in ‘The Wanderings,’ like the face of the Wandering Jew, ‘told in a strange and terrible language of agonies that had been, and were, and were still to continue to be.’ And that is no less the face of the ancient Mariner (258).

Chapter IV

The Self

In the last analysis every life is the realisation of a whole, that is, of a self for which reason this realisation can also be called “individuation” (Jaffe 377).

I define life as the principle of *individuation*, or the power which unites a given *all* into a *whole* that is presupposed by all its parts (Halmi et al 400).

The *Rime* records the Mariner’s initial de-centering from the axis of the “Self” and, in the aftermath of his struggle with his shadow, the centering upon a cumulative vision of the totality of creation. Though his re-joining in the “goodly company” (604) bears religious overtones but in psychological dynamics he is intimated with a centre of the being that controls his entire psychic faculties. The trauma of his struggle involves the settling of all oddities to their proper resolution in which his psychic energies (libido) get directed into their proper channels of functioning. His seemingly preachy sermon to the Wedding-Guest is significant for psychological reasons:

To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends,
And youths and maidens gay (605-9).

Symbolically the “kirk” may be a fetish symbol through which the initiate is introduced into the ceremony of initiation (prayer) for the simple reason to purge his/her soul of dense impurities (in the form of shadows). The Father (God/Christ) is the symbol of a rare totality in all religions of the world.¹

The denomination of the word “Self” emerged out of the notion of “soul” that was on the decline in the twentieth century dialectics. Jung uses the word to perform the practical and theoretical functions that the notion of soul had done for Christianity. While breaking away from Freud, Jung develops his own system of psychology in which “[the Self] was a center at which

the innate drive for meaning and perfection crystallized.” This Self was not the equivalent of Freudian “ego” and “super-ego;” with Freud these were socially oriented, an orientation in which the ego constantly remained at the mercy of social idiosyncrasies of the “super-ego” on the one hand and on the strong currents of the “id” on the other (Heisig 254-256). For Jung

the idea of the Self had to bear the burden of giving the unconscious a positive meaning that could hold its own against traditional Christianity. In particular, the idea of the Self was his attempt to siphon off the power that the idea of the soul held over the Western imagination (Heisig 256).

Modern day selfishness and senselessness has imperatively necessitated the quest for the true “Self.” Bereft of his true identity in the confused milieu of modern times, man frantically searches for a perennial culture of which he was mythically a part and where he was firmly rooted. The search is not external but rather internal; it is to be carried out within the inner recesses of mind and not in the external social life; it does not relate to human life in social progress but in his archetypal realities that are the cornerstones of eternal human psyche. With us today it is the internal world that is desolate and uninhabited. The strong desire, which was once with the man of yore to gather ourselves into the interiority of a rare world of values and convictions, has given way to the uncertain preoccupations of which we hardly feel ourselves as part.

The “Self” is achieved through the process of individuation—a synthesizing process in which the conscious and unconscious parts of the psyche are diffusively focused on a single vision. The process is a means towards an end and Fordham explains this in the following words:

The whole man is an individual, but he is not individualistic, which means being ego-centred, and is often used as an excuse to develop peculiarities at the expense of other people or to behave in an egotistical fashion. The individuated person, on the other hand, through his acceptance of the unconscious has, while remaining

aware of his unique personality, realized his brotherhood with all living things, even with in-organic matter and the cosmos itself (np).

Life is a steady growth toward maturation. This involves intimations to the ego from the unconscious through different kinds of manifestations. In the process are involved a balancing adaption to the inner and outer realities that leads to a true realization of the real self. As a means towards the end, the individuation process is a natural one and not extrinsic to the inner process of becoming. It is through pains that we become humans; the commission of the crime on part of the Mariner sets him on the course towards self-certainty removing all the external factors of influence. His crime, moreover, is a suspension that divides the boundaries of the usual from the unusual. His action and thought process become intrinsic—much more painful and devastating. This is consciousness of the “other” within that had been pushed to willful unconsciousness:

In Man the centripetal and individualizing tendency of all Nature is itself concentrated and individualized—he is a revelation of Nature! Henceforward, he is referred to himself, delivered up to his own charge; and he who stands the most on himself, and stands the firmest, is the truest, because the most individual, Man.... Nor does the form of polarity, which has accompanied the law of individuation up its whole ascent, desert it here.... As the ideal genius and the originality, in the same proportion must be the resignation to the real world, the sympathy and the inter-communion with Nature. In the conciliating mid-point or equator, does the Man live, and only by its equal presence in both poles can that life be manifested (Coleridge qtd. in Hartman 46)!

The single moment of realization is accompanied by the fixture of all thought processes on a single agenda of selfhood that initially becomes burdensome:

This constitutes one of the clearest perils of emergent self-consciousness. The beautiful formula, "to a deep stillness / Did my pride tame my pride," intimates not only inner conflict but also how energetically the divided self seeks recomposition. All the energy of the man goes inward; and, as in *The Ancient Mariner*, an external deliverance—"a breeze," an action of grace or nature—is needed before the spell can be broken even in part (Hartman 47).

Initially, the unsettling consequences of setting on the path of individuation are those of internal and external alienation. Unconsciously conscious to some settled patterns of life and character, the ordinary man within and without gets apprehensive of the seeming abnormalities that are taking place in the demeanour of the individuating subject. In the common standards of assessments, he is seen as deviant from what the commonality approve of. This is typical of the attitude shown by the immediate reactions of the companions of the Mariner who become impatiently judgmental after the killing of the albatross. The exclusive difference of character is shown when it comes to endurance and steadfastness in the face of a calamitous line of action towards higher achievements. A practical encounter (the marathon process of uniting the conscious and the unconscious) with the realities of life is the best introduction to a vision of the “Self” that is constructed on sound footings. Standing idly as a bystander, looking down upon the arena is not the best substitute of participating in the action itself: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (Kimball 56).

Jung defines the ‘Self’ in the following words:

If the unconscious can be recognized as a co-determining factor along with consciousness, and if we can live in such a way that conscious and unconscious demands are taken into account as far as possible, then the centre of gravity of the total personality shifts its position. It is then no longer in the ego, which is merely the centre of consciousness, but in the hypothetical point between conscious and unconscious. This new centre might be called the Self" (*Alchemical Studies* 45, xiii).

The “Self” is Jung’s concept of a total comprehensive personality comprising a harmonious integrated whole of the conscious and unconscious. As such it remains a hypothesis for it can never reach to its perfect attainment in the life of an individual. It can never be a substitute of the Ego personality for the latter only comprises of the conscious half. An integrating,

assimilating flow of the unconscious into the conscious expands the horizons of the total personality thus introducing a process of dislocation of the Ego-personality and shifting the centre to the “Self.” But the journey towards the “Self” is never-ending; its beauty lies in its evasiveness; its aim is not consummation but rather anticipation.

The concept of the “Self” is not exclusively psychological; all religions and beliefs of the human history regard the Self as a heavenly manifestation in human beings. As such religion and psychology come much closer when both are considered as struggling towards a unified vision of the self (Wilmer 81-2). Coleridge’s Christianity, in this sense, was a practical one as he himself declares in *Aids to Reflection* that it is a living process rather than a theory (Halmi et al 580). His concept of prayer is rather profound where he thinks about it as a union between the Creator and the creature. His talking about union with God refers to some psychological truth; that there should be a creaturely guilt and redemptive process consequent upon which a union of the finite will with Absolute Will ensues. Psychologically, a similar process takes place in individuation where, after a certain lapse, a painful process of rediscovering the “Self” begins. If accomplished to its near perfection, the process leads to an intimation of the God image “within” which is akin to its Christian interpretation (Robert & Barth 89). The shooting of the albatross becomes a lacuna for the Mariner from where he starts a struggle of reintegration of the self. The process involves a reassessment of all the processes hitherto unattended to and culminating into the tragic act.

The transcending moment of the union of the two (Divine and temporal or unconscious and conscious or anima and animus) is but of a flashing nature, now present now gone. On similar basis individuation is the highest human achievement but only occasionally achieved and not permanently retained. The whole of it is worked out in the recognition of the Other (to offer

oneself to the service of others again and again; and to unite with the Divine again and again) in its creaturely meaning and significance. When the other is enfolded into a larger sphere of inclusiveness through a largeness of attitudes, a bigger “Self” of humanity emerges into an enlightened cultural and civilizational ambience. The religious symbolism of the *Rime* can also be interpreted as psychological for the simple reason that religion² in its moments of extreme crises archetypically vouchsafes noumenal wisdom:

with the soul from its primordial beginnings there has been a desire for light and an irrepressible urge to rise out of the primal darkness... The *moment* in which light comes is God. That moment brings redemption, release.... It is the psychic primal night which is the same today as it has been for countless millions of years. The longing for light is the longing for consciousness (*Memoirs* 269).

It is the acceptance of the dark shadow of the unconscious as the indispensable “other” that gives redemption. Man, with all his sinfulness, reaches the highest degree of his achievement to the attainment of divinity through “a redemptive rather than merely benevolent theology. . . . Its affinities are with modern depth psychology and existentialism” (Stuart 178).

Man’s sinfulness as originating from Original Sin provides the basis for the Mariner’s subsequent trials and punishments leading to his final redemption and salvation. Since we are dealing with the *Rime* psychologically, it would be pertinent to look for this sin/salvation paradigm in psychology. Blind faith in the Original Sin could no more be valid in the uneasy times of factual sciences of today. It must be equated with some psychological truth for the sake of credibility. The motiveless killing of the albatross³ has been considered as an innate depravity of man originating from Original Sin which, by and large, is related to the Fall of Adam. But for Coleridge the Fall of Adam was “secondary, posterior” and “phenomenal” to a spiritual Fall that was “noumenal.” This “pre-Adamatic” sin is the Original Sin perennially present as an archetype in the collective unconscious (Footnote no. 11, Stuart 180). The eternal recurrence of

evil in acts that seem spontaneous and unmotivated is the archetypal slipping into consciousness of the evil that sets in action the whole being of man towards some higher achievement religiously called redemption but psychologically individuation. In the words of Stuart:

Coleridge suggests, then, through the Mariner's shooting of the Albatross, that the latent evil in man's will may unexpectedly erupt in wanton acts which have no rational or conscious motive. . . .For the poem makes clear that it releases an evil dynamism which the Mariner is powerless to control or bring to a halt (183).

This eruption of evil, when fully realized, may pave the way for salvation which is more or less individuation. Salvation lies in man's ability to face all the lurking dangers of life. The Mariner's passively submitting to the eruptions of the shadow from the unconscious is a process in the offing through which he achieves redemption/individuation. This passivity is shown through the Mariner's dream experiences and is consummated in the final vision of a communal company leading to the church. This is a vision of an inner and outer individuation. The self poised in the two extremes of horrible isolation and alienation from and communion with the rest of the creation constitutes the main argument of the *Rime*. It is like the resurrection of the self through these patterns of extremes; the ideal lies somewhere in the middle of the two extreme of consciousnesses

that the Mariner's voyage might be seen as the record of the evolution of a self, and that it presents us with a kind of spectrum of consciousness whose extremes are alienation and communion, with 'normal' consciousness of the self in the world lying somewhere between the extremes (Haven 120).

For a unified psychic inception, conscious and unconscious realities of the psyche should be given equal chances of interplay so that their contents may be meaningfully utilized. This may provide a coherent vision of life inclusive of all the pluses and minuses. Jung puts the argument in the following words:

Conscious and unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with

equal rights on both sides. Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too -- as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be. It is the old game of hammer and anvil: between them the patient iron is forged into an indestructible whole, an 'individual'. This, roughly, is what I mean by the individuation process (*Conscious, Unconscious, and Individuation*, pars. 522-23).

The "Self" is not created but re-realized in the processes of psychic explorations. Like every individual, the self is there in the Mariner but he is disoriented from it as a believer strays away at moments from the fold of creatureliness. The path is redirected to the centre (Self, God) when further self accreditation becomes impossible. This concept, either projected into the self of the individual or the deity, is the centre of power and energy described by Jung as archetype.⁴

With respect to the Mariner's dilemma, the crucial thing that saves him from utter extinction (psychosis, depression, anxiety) of senses is movement. This movement can be explained from different standpoints depending on the angle of approach. In his extreme agony, when the Mariner is surrounded from all sides by corpses of dead sailors, slimy things and slimy waters, it is only nature (its mythical and archetypal aspects)⁵ that rescues him; the motion of the moon correspondingly rejuvenates the nearly dead inner faculties of the Mariner: "As the Mariner's sense of self has changed, so has his awareness of the universe around him. His release began with his awareness of motion, and the universe is now full of movement" (Haven, 32). If we take the latter as one of the few chosen or the one capable of individuation (the mythical, archetypal old Man), the slightest possible intimation in the universe around is instantly apprehended with an unusual insight. This acumen of sense and mind brings into activity the whole soul that relates part to the whole and vice versa. This natural/human interaction is a sort of "synchronicity"⁶ in which the archetypal patterns from within and without are mutually activated so overwhelmingly that the Mariner is rushed along by the grandeur and

sublimity of the moment. Here again he does not act but is acted upon like an object (Haven, 30).

The archetypal pattern of the *Rime* is also alchemical. Alchemy and psychology are inter-related in a mysterious manner which Haven describes in the following words while referring to Boehme's concept of both:

Boehme could find in alchemy both a confirmation of his mystical vision and a language for it precisely because alchemy was in part a transformation of psychological facts into objective facts of nature, and therefore made it appear that nature revealed the 'spiritual' truths which the mystic found in his own 'imaginative' experience (182).⁷

The gold residue of alchemy is the equivalent of psychic individuation. Toor, while quoting from Jung, further glosses over the idea in these words: "The symbolic gold of great worth, or the transforming philosopher's stone 'lapis philosophorum' hunted for centuries by the alchemists—is to be found in man....It is the heart which is transmuted into the finest gold" (86).

In his life-long concern with the synthesis of polarities Coleridge is, in his literary and philosophical backgrounds, indebted to numerous philosophers and mystics of antiquity.

Lefebure mentions in particular the names of Boehme and Bruno that moulded his mind towards "polar logic and dynamic philosophy"; and that the *Rime* is an endeavour in the direction of that dynamic to sort out and synthesize these polarities of thought and feeling. The analysis of the poem has been conducted, according to Lefebure, on two levels i.e. on one level it is intellectual and spiritual (alchemy married to Christian piety), and on the other it is the psychological probing into "personality disturbances." Jung's theoretical and hypothetical findings about the polarity of psyche and the energy released during the process are confirmatory of Coleridge's philosophical speculations (12-13). As an instance of the argument of polarities brought to harmony, the Mariner's voyaging between the opposite Polar Regions and subsequent entering into the malignancy of Pacific is symbolic reading of the Mariner's psychic and moral dilemmas and their alchemical resolution. From the story of the *Rime* it appears that the Mariner, while

reaching the equator, has attained a mature stage of life. His normal assessment of his circumstances is challenged by some curious unknown phenomena. Like the alchemist, he is in search of an elixir to remedy the conflicting maladies of his inner and outer worlds. This search is symbolic, a journeying through the inner world of the psyche:

The individuation process is sometimes described as a psychological journey; it can be a tortuous and slippery path, and can at times simply seem to lead round in circles....In this journey the traveler must first meet with his shadow, and learn to live with this formidable and often terrifying aspect of himself: there is no wholeness without a recognition of the opposites (Fordham np).

In the process, while facing the archetypes, the subject may succumb to temptations and wrongfully satisfy himself with the whims of a demigod or deity—subjective denominations that have frequently manifested in the biggest tragedies of our times in the form of Napoleon, Hitler, or Mussolini:

Although everything is experienced in image form, i.e., symbolically, it is by no means a question of fictitious dangers but of very real risks upon which the fate of a whole life may depend. The chief danger is that of succumbing to the fascinating influence of the archetypes. If we do, we may come to a standstill either in a symbolic situation or in identification with an archetypal personality (*The Integration of the Personality* 90).

Archetypically, mythically, and symbolically, man is confronted by the Albatross (the Arabian phoenix, or Icelandic Vuoko)⁸, putrefied ship, slimy sea, specter-bark with its skeletal occupants— such a psychic condition Jung calls as “the massa *confusa*, the chaos or *nigredo* [blackness]”⁹-- all pushing him towards his centre of gravity that would provide him a partial, if not complete, vision of the Self.

An Individuated Self, reaching to a certain point of perfection (the truth of wisdom), possesses the knowledge to unravel the mysteries of human life and divine a means of their solution. Such a crusade remains timeless as he is to share with all a tale of new awareness and knowledge of unprecedented truths:

And there is nowhere better to tell his tale than at a wedding feast, a celebration of love, for those who celebrate love must come to know it in its fullness—its mysteries and its visions, its pains and its comforts, its moments of loneliness and its times of consolation. The Mariner's is indeed a wondrous tale—of God's leading and his own reluctant following, of suffering and joy, of despair and hope—but in the end it is a tale of comfort, of God's patient, unrelenting and forgiving love (Robert & Barth 102).

The journey of the Mariner towards the center of his becoming into being is strenuous and strewn with painful realizations that successively un-riddle the surrounding mysteries.

Paraphrasing from Jung, the transformative process proceeds in some such manner: after the shooting of the bird, the Mariner is in condition of the *massa confusa*, i.e. "the chaos or *nigredo* [blackness]." In this elemental mayhem, Mercurius (as "Nous": consciousness, man's transcendental wisdom, also called as the Old Wise Man) acts as "the *prima materia*, the transforming substance." Then is followed the stage of illumination of the dark aspects (unconscious) through a unification of the "opposites." This means bringing together the inherent dichotomies of the psyche into wholeness. After settling down of the impurities, purity results into what alchemically is called "*albedo* (whitening)" manifested symbolically into the "sunrise" or the "full moon." This refinement of the defiled "body"¹⁰ through alchemical fire, results into the feminine aspect ("anima") called "*sponsa* (bride)", variously symbolized as silver or the moon (*Faust and Alchemy* xviii). This alchemical as well as psychic action is mythologically represented in a fight with the dragon; opposites are consummated in the symbols of the moon with the sun, the silver with the gold, and the female with the male. Jung further explains the process in the following words:

The development of the *prima materia* up to the *rubedo* ...depicts the conscious realization (illumination) of an unconscious state of conflict. During this process, the scum (*terra damnata*) which cannot be improved must be thrown out. The white substance is compared to the *corpus glorificationis*, and another parallel is the *ecclesia*. The feminine character of the *lapis albus* corresponds to that of the unconscious, symbolized by the moon (*Faust and Alchemy* xviii).

The conscious/unconscious resolution increases the capacity of the conscious ego by breaking its barriers of narrow individuality. This process of psychic assimilation is essentially therapeutic as repressed incompatibilities are sorted out and made conscious. This is called transference¹¹ as the repressed unconscious components are transferred or projected on the “other” who could be the listener of the story (taking into account the *Rime*) or the analyst in therapeutic processes in addition to so many other possibilities. This cathartic process, like that of the tragedy, relieves the experiencing subject of paranoiac and psychotic complexities resulting from an overwhelming “shadow.” In alchemy this is accomplished by an adept woman who plays the role of the *soror mystica*¹² (the mystical sister; see also anima). The *coniunctio* (the mixing together of different elements in the alchemist vas) produces the lapis philosophorum [philosopher's stone], the central symbol of alchemy. Jung winds up his argument by saying,

The symbolism of the lapis corresponds to the mandala (circle) symbols in dreams etc., which represent wholeness and order and therefore express the personality that has been altered by the integration of the unconscious. The alchemical opus portrays the process of individuation but in a projected form because the alchemists were unconscious of this psychic process (*Faust and Alchemy* xviii).

Toor explains the alchemical process with the acronym V.I.T.R.I.O.L. whose English equivalent is ‘Go down into the bowels of the Earth, by Distillation you will find the Stone for the Work.’ It is the purification of the base metal (the Mariner’s shadowy self) through the processes of disintegration and fusion (the Mariner’s psychic collapse shown through projections into the outer faces of nature). She relates the process to the Coleridgean concept of the secondary imagination and to Jung’s methods of the unconscious to alchemy:

The process is of course reminiscent of Coleridge’s definition of the secondary imagination that ‘dissolves, diffuses, dissipates, in order to re-create. Carl Jung

extends this first stage of the alchemical process to dreams, suggesting that the dreamer descends into the dream and encounters there what he calls the 'Ego' and 'Shadow' elements in the mind; these, of course, are based on the Primal and Shadow materials of alchemy. The Ego, he writes, represents the conscious, waking element of the mind, which 'makes for itself its own segment of world and constructs its own private system, often with air-tight compartments'. Out of the dreaming self also emerges the Shadow, which is the sum total of everything that has been shut out of, or denied by, the Ego in the waking world. . . . Yet importantly, says Jung, the Shadow is still somehow strangely appealing to the dreamer since it is *compensatory* (really just another side of the dreamer's identity that has been separated or extracted) and as such, as with the diffused base elements of alchemy, it too will later demand a reconciliation and synthesis (or an alchemical fusion so to speak) within the mind of the dreamer (86).

Following in the alchemical tradition, Lefebure analyzes the opposing tendencies of the *Rime*'s symbols followed by their progressive coagulation into harmony. According to her analyses the ocean is *prima materia*, i.e., the psychological equivalent of unconscious from where every psychological possibility can take shape. It is equated with the original chaos, and alternatively as a regenerative process of all possibilities. The Sun (Sol) rules over the skies and is the source of light and energy; exercises its influence over creation everywhere in the universe. Its influences are both divine and evil (malignant and benign; the alternative influences of the sun can be seen in the action of the *Rime* before and after the fatal act of shooting). The moon (Luna) is feminine by mythological representation; is the counterpart and marriage partner of the sun; is changeable and multi-faceted in comparison to the sun's wisdom, incorruptibility, dependability and manliness (14-15). The initial grandeur of the sun is shown in the smooth journey of the mariners; but then its obverse can be seen in descriptions like the one below:

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon-grate he peered,
With broad and burning face (177-80).

Though the moon is symbolic of the imaginative vastness and feminine eros, its malignant influences are equally observable in the *Rime* in the following manner:

Till clombe above the eastern bar
 The hornéd Moon, with one bright star
 Within the nether tip (206-8).

Both these descriptions of the sun and moon are associated with the spectre-bark whose occupants are none else but the disintegrated anima and animus. However, their final peaceful resolution is seen in the benign and soothing imagery of the moon which is an aspect of the sun as moonshine is nothing else but a reflection of the sun light. The moon, when it stays in the evil dominated sublunary region, personifies mystery or sorcery; casts her full radiance on the earth and keeps her darkest face in the background. Symbolically, the moon's relation to the sun likewise increases and decreases man's transcendental intelligibility; that reposing our trust in the knowledge of the senses (when man is in the lunar influence) decreases our apprehension of the things that lie beyond the senses. The ebb and flow of these dynamics can be seen in the narrative proceedings of the *Rime* where the sun-moon interactions are consecutively explicit. In her different stages and appearances the moon signifies different meanings, as alchemy puts it. In this regard, Lefebure's commentary on the point can be rephrased as follows: the full moon is "divine and benevolent" but adversely dangerous and ominous in its "new or horned appearance." Again, it is associated with magic and dark magic when in eclipse; emblematically, the church associates it with death and seduction in the guise of woman. She is ambivalently different; has countless names, different guises, and myriad manifestations; "she is Ka (the bird spirit); Isis (the black one; as the elixir of life; Coleridge's use of the word *elixir* with reference to the Black Drop of opium); she is mother of all things; Mater Alchima (source of wisdom), an old woman and whore, Mary Queen (mother of the Saviour), the earth and the serpent in it, blackness, dew and the miraculous water" (15). The following lines from the *Rime*, explicitly

point to the fine symbolic shades of meaning noted by Lefebure: “The moving Moon went up the sky, /And nowhere did abide:/Softly she was going up/And a star or two beside—” (263-66).

The Albatross is more than ordinary. It is the “magic bird” sharing the characteristics of Icelandic Vuoko (of the Polar Regions and mysteriously coming out of the fog) and Arabian Phoenix (probably the mystery surrounding, like the Albatross, its survival in the uninhabited deserts and sudden appearances at moments too decisive and crucial). Supporting the points of resemblances Lefebure quotes Jung in referring to the overlapping of mythological figures with the archetypes; that these eternal figures of the collective racial history of man slip into human consciousness inadvertently and spontaneously. It is only a difference of name or symbolic, cultural representation that may create a temporary confusion of Vuoko and Phoenix, otherwise the basic archetypal pattern remains the same; what the immortal bird signifies in alchemy or mythology or psychology remains the same.

An inter-relationship is now drawn among these archetypes or mythological figures in order to arrive at their meaning in the body structure of the narrative. Like the immortal bird spirit, the moon (Luna) is also indestructible; at the same time she is also the sea (its tide, and salt). A complicated connection is sorted out to combine salt (Sal, sea-spume) with Luna as bird, all converging upon the gist and spirit of alchemy i.e. “the philosopher’s stone.” Salt is a volatile substance and hence spirit in alchemy; but it is also lunar i.e. bright and shining like the Albatross as a mysterious sea spirit coming out of the “shimmering white sea fog.” Though seemingly farfetched, these analogies are ingeniously bringing together, on an intelligible level, the otherwise baffling cluster of images and symbols (Lefebure 16).

The friendliness of the albatross is proved from alchemical tenets and Lefebure takes pains to quote sources that refer to beliefs that certain bird spirits (phoenix, for example) are

sharing in the spirit of Sol (sun) and Luna (moon). The two celestial bodies are constantly influencing and participating in human lives first benignly and afterwards malignantly, when some violation of the limits occurs. This we see in the Mariner's journey at different stages. The case may be similar to that of the spirit and the body. A body with a dead spirit could be in a state of rotting, pestering and stagnation.¹³ Unless and until the base matter is infused with the philosopher's stone (golden mean) it will not transform into gold (spiritual exhilaration). Contrary to the sailors' accusation of the act of killing the bird, something happens that changes the mind and perception of them all. This is typical of the difference in the perception of phenomena and noumena.¹⁴ A popular approval can never legalize a sinful act; it is like supplementing a soulless body with unnatural concomitants; but it won't survive for long. It meets its natural demise in its due course of time. And so symbolically approaching the Equator, which symbolically is the most dangerous place alchemystically, the signs of internal and external abasement and debasement become visible. The sun becomes evil (sulphurous); its glory and benignity are transformed into extraordinary heat and malignancy; but this failing of perception is on part of the perceiver whose active perception has been deadened by a withdrawal from the synthesizing and transforming processes of "becoming." He gets stuck into the static persona of "being" that can hardly accrue him the magical touch of the philosopher's stone.

The precipitating moment for the Mariner, in which conflicting oddities settle down to resolution, is a unification of thinking and feeling, of heart and head.¹⁵ This new synthesis gathers into one symbiosis all human potentialities to negotiate with the part-whole crises. What the Mariner faces in the wake of his intellectual progress (symbolized by sun) is the inability to awaken an emotional response to a set of values and moments of existence that will not settle

into the crucible of reason. He will have to bring himself to that level of the Quest¹⁶ where it is a tracing back to the sources of primitive innocence and emotional freedom. These unalloyed attributes act upon man's dry soul like the Mariner's regenerative showers that wash down the dust from his heart (Vlasopolos 366). Jung further explicates this feeling of release in the following words:

It is as if a river that had run to waste in sluggish side-streams and marshes suddenly found its way back to its proper bed, or as if a stone lying on a germinating seed were lifted away so that the shoot could begin its natural growth (*The Development of Personality* Para 317).

The process of arriving at a total vision of the self involves both reason and intuition:

The One can never be actually grasped by intellect alone nor without intellect. Jung as an empirical psychologist comes surprisingly close to the same conclusion with regard to the individual's relation to the numinous powers of the unconscious. Most of his method is based on dream interpretation (Barnes 573-4).

The process of individuation, by no means, is an easy one. It takes the worst of an individual to arrive at the level of selfhood where uncertainties and ambiguities, about the whole ambit of life, are removed. We have seen this in the case of the Mariner whose painful experiences are positively productive when assessed in their final culmination. Though the Mariner suffers tremendously in a seemingly trivial act, his final wisdom is of individual as well collective emancipation. His message, then, is of love and "associativeness," which is very rare in our present day times. He achieves a rare mark of excellence and perfection after his harshest trials and tribulations and admonishes others of similar transgressions.

Individuation does not mean a sacrifice of one's peculiar vision of one's "Self;" it is to fare through the social milieu, with all its ebbs and eddies, preserving identity of the self. But if the "bigger" and "smaller" (social and personal) selves are in utter conflict which one should take the precedence? Should the bigger engulf the smaller or the individual revolt against

society? A balance and equilibrium is essential for an individuated man to see both halves of the self with equanimity (calm temperament: evenness of temper even under stress). In the process the subject is to know about his/her potential of bringing into harmony all the dissonances and conflicts of life: "that the past as a fluid succession of presents aiming at the development of an entity of which our actual present is a phase only" (Kimball 44).

Correspondingly, it is progression and regression or introversion and extraversion¹⁷ in Jung; and in Coleridge's philosophic discussions of the *Biographia* which is a sequence of Primary and Secondary Imagination. An atonement or tuning together of the abstractive chaos of the psyche will project on to the outside world and its affairs the same atonement and harmony. All these processes, one way or the other, have been symbolized in the story of the Mariner who is given, after his strenuous struggle, a partial glimpse of the unifying touchstone (the goldstone in alchemy, imagination in Coleridge, and individuation in Jung). For Jung the alchemical ideal of unifying hostilities and opposites into a uniformity is not simply physical but by symbolic implication moral and psychic: "its goal consisted in a symbol which had an empirical and at the same time a transcendental aspect" (in Lefebure, 12).

The truth is that it is by comparative analysis that misunderstandings and misapprehensions are removed and a culture of mutual confidence and trust instituted. Once the far off frontiers of self are explored with the gusto of an inner determination, a relapsing into prosaic causality and deadened sensibility may prove too costly. It is something to be guarded and guided by discretion and constant renewal of commitment. Though the Mariner's repetitive compulsion may appear his crazy obsession with his nightmares, it by no means falls short of communicating the depth and extent of its message. In Vlasopolos's view the Mariner's vision is incomplete as he sees by the sheer magic of imagination a transformed universe but lapses back

into superstition by ascribing the rare vision to the kind saint or Virgin Mary (368). But these figural configurations are archetypal in their very nature revealing eternal truths lost by man in the humdrum of worldly pursuits. Though rendered in the familiar cultural and religious moulds of Marry and saint, these figures are universal thought patterns that may acquire any form retaining their ideaistic significance.¹⁸ To my mind this kind of imaginative and psychic recourse does not seem a regression (the negative connotations of the concept) but a progression in the direction of higher truths that can be momentarily glimpsed of with constant imaginative vigil.

Vlasopolos describes the Mariner's attitude to the sacrament of marriage as controversially negative and somewhat morbid (368); but the precipitating argument of the Mariner is one of moderation and modesty. According to Paul H. Fry:

The Mariner is not averse to society, but he finds it "sweeter" to go to church with a goodly company, he will eventually say, than to "the marriage-feast," and therefore the Wedding Guest, whose selection as listener has sometimes perplexed readers, is an obvious choice to be "Turned from the bridegroom's door" and sent home a more soberly reflective and "wiser man": "That moment that his face I see, / I know the man that must hear me" (326).

In a world of unconscious consciousness, an intrusion of arresting thoughtfulness, sometimes, may represent the duality of man's consciousness. The Mariner, like Kubla Khan, is a different figure, an alien, with respect to the experiences he has undergone. His "conflicting self" (the newly-gained consciousness) is difficult for him to settle with the Wedding-Guest's banal consciousness due to his difficulty "to embody in verbal structure the exploration of his own consciousness" (Haven, 63). Though initially unintelligible, the Mariner, as an individuating man, can be a guide for the strayed man (Wedding-Guest) in the newly emerging consciousness. The tone of command and authority the Mariner now possesses, while confronting the Wedding-Guest, are the result of a higher consciousness earned at a very high

price. Though marriage signifies an occasion of sacred commitments and promise of procreation, its celebrations and jubilations should not over-shadow its somber obligations. Apprehending the Wedding-Guest from feasting and somewhat indoctrinating him into the seclusion of dry meditation is I think an effort on part of the Mariner to introduce the aspiring youth to that chapter of life practically lived by the latter with all its horrors and terrors. The narrative's admonitions do not seem to be retrogressive as the two faces of life are ambivalently fused together in a whole whose moderate totality is essential for moral and psychic health. The present is to be lived in the light of the past (the experiences of the past to learn from and not to morbidly dwell upon) with an improved vision for the future.¹⁹

Like a "senex" (Fry 331) or "old wise man," the Mariner appears a familiar figure in the unconscious realm of the psyche. His mysterious character, his admonitions, and the recurrent recital of his story are archetypal in nature. In the words of Susan Eilenberg,

But to speak of before and after, anticipation and fulfillment, may be inappropriate here, where chronology is a blur, events are metalypses, and what drives the plot is the conversion of figures into literal realities and sometimes back into figures again. Chronology does not really apply to the events of this poem: its temporality is rhetorical. The same scenes—or at least the same figures—are always before our eyes, even if we cannot see them or understand what they represent. Things we never saw before are greeted like sudden recognitions, as if successful interpretation had called them into being. . . . The lack of antecedent is no obstacle to recurrence in a poem like this, in which a figure may generate its own etymon and interpretation precedes its own object (307-8).

The Mariner as a singled out figure is in those shadowy realms of myths that transcend the normal limits of human access. And the mythical form of conception, according to Ernst Cassirer,

is not something superadded to certain definite elements of empirical existence; instead the primary 'experience' itself is steeped in the imagery of myth and saturated with its atmosphere. Man lives with objects only insofar as he lives with these forms; he reveals reality to himself, and himself to reality, in that he lets

himself and the environment enter into this plastic medium [the mythic world], in which the two do not merely make contact, but fuse with each other (9-10).

The Mariner's life history puts him in possession of a knowledge whose proper dispensation is essential to an all over grasping of the self and the other. In the abyss of an over rationalization the archetypal figure of the Mariner functions as a bulwark revealing its wisdom like thunderous lightening. His forceful apprehensiveness in the Wedding-Guest progression is a phenomenon of sudden eruption of a balancing force intervening at a moment to rescue him from immanent disasters. His life-story must not have absolute meanings lest it should end in its finality.

At the end of the *Rime* why the Mariner is not free? Essentially the confessional tale is not an end in itself, but rather a means towards an end and that "the tale must continue perpetually as a dialogic "means" of exposure." Final redemption may lead to a closure of the process of the dialogic which is not the case in real life. Self-exposure and self-assessment are lifelong processes and so is individuation (Macovski 92-3). It should continue like a circular journey resembling the alchemical uroboros:

The uroboros is the snake which bites its own tail and is therefore self-sufficient. It thereby does everything for itself; it kills, weds and impregnates itself at one and the same time. It is thus man and woman, begetting and conceiving, devouring and giving birth, active and passive, all rolled up into one (Clay 292).

It should remain a model of precedence for others to see their individual selves reflected in it; how one judges oneself accordingly is dependent on the mind's expansion both emotionally and intellectually. Here lies the difference of approach in how to change a "life-in-death" to "death-in-life."

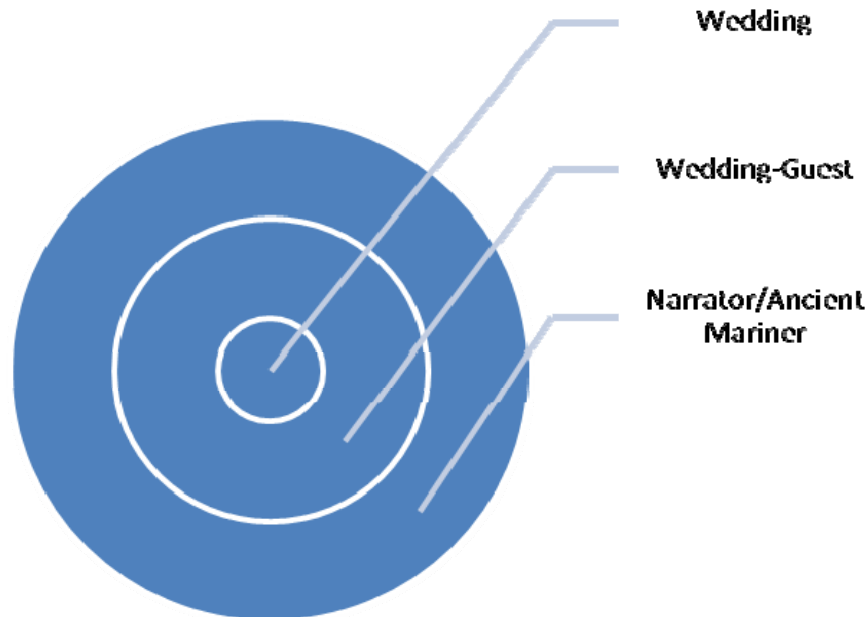
An individuated self is difficult to understand; there is a thin line that differentiates a mad man from a philosopher and a seer. The essential thing in the process of substantiating the visionary experience (like that of the Mariner and the seer of Kubla Khan) is to judge and

analyze it by the standards of common sense; it is the balancing of the Ego between the conscious and the unconscious. The new wisdom of the Mariner is, although, commanding and authoritative for the Wedding-Guest but not with an unconditional acceptance once and for all. He is to juxtapose his knowledge with that of the Mariner and then reach to a plausible conclusion (Haven, 79).

The poem can be read on different levels as the bulk of human knowledge is increasing day by day. To understand the poem's semantic and polemic complexity, a three dimensional approach would be an appropriate one. On the surface, the poem is no more than a gothic narrative of a ghastly seaman back home from a devastating sea voyaging in which two hundred of his sailors lost lives on account of his shooting a sea bird. This is the literal surface meaning understood by an unimaginative reader (whom Stockholder identifies as the narrator of the poem (32)) too dry of aesthetics to follow the metaphorical strand. Even then there would be moments of some flashing psychological sensations breaking the barriers of arid factuality. At this level, the poem has a limited range of meaning and significance as the Mariner hardly understands the profound impact of his story; he only repeats it to those whom he considers as the appropriate audience for his personal psychological relief. As an experiencing subject of the dream realm, the Mariner is hardly able to understand the incoherent sequence of events. His experiences are of the unconscious that would require a conscious analysis to make sense of the haphazard complexity of symbols and events. Here we may turn to the concept of "active imagination" as defined and explicated by Jung and his followers.²⁰ It is through "active imagination" that we see the traumatic experiences of the Mariner which play a dynamic role in broadening his knowledge of the human self. The Wedding-Guest is occupying the threshold of waking and

dreaming. Through shuffling and reshuffling into the two states of mind he is in a position to come out of the dreamy atmosphere of the story, stand outside of the imaginative action in the position of “the other” and assimilate the unconscious components of the dream into the conscious workings of the mind (psyche). By and large these three representations of three different states of mind of a single subject are the imaginative and psychological projections²¹ into the intimate life history of an individual. The prevailing tension of different forces within the mind (psyche) pictures forth a panorama of life in which priorities and preferences alternate with rapid succession. This kind of diversity, if rightly understood and properly negotiated, may remove the too rigid conception of morals in which saints and sinners are but hypothetical extremes. The hard struggle involved in the passage from psychological (mental) fragmentation to near wholeness is within the human bounds and not a theoretical formulation of impracticability. What makes the transformative movement appear difficult is the resistance posed by an inward passivity²² grown into habit over the period of time that stretches between the conscious and unconscious disjunction and fragmentation. This is particularly relevant to the Wedding-Guest who is decidedly a participant of the wedding’s colourful feastings-- symbolically an escape into the Keatsian world of the Nightingale.²³ But arguing like this would mean an entire banishment of beauties and aesthetics from the variegated fabric of life. Stockholder sketches the situation of the principal voices in the interactive dialogics closely resembling to Jung’s concept of the “Mandala.”²⁴ He places the wedding at the centre of the circle, next to it is the Wedding-Guest, and far on the outer borderline is the voice of the narrator frustrated by the threatening voice from his unconscious and symbolized by the Mariner (34). This tug of war of the opposing voices continues to the very end of the tensive narrative where,

according to Stockholder, “the Mariner denigrates the marriage feast in favour of the ‘kirk’” (34).



Kabitoglou sketches three layers of experiences in three frames of time sequence: the temporal, the spatial, and the fixity of the present; all three are psychic conditions occasioned by individual attitudes. The Mariner’s states of mind can be categorized accordingly while confronting different situations. His “fixity” into the present is either due to his inability to rush along with the movement of life in its multi-dimensional activities (imaginative, psychological, biological, emotional), or his desires to control and subjugate. Such fears and desires are urges towards the preservation of identity in the historical, cultural contexts. A terrible agenda is pursued to satisfy the demands of a capricious ego that concentrates and consumes its energies in this “paralysis of arrested change” (213). In his famous arguments about “imagination,” Coleridge talks of a similar dialogic between the two states of consciousnesses, i.e., primary and secondary:

The Central point is primary Consciousness = living Action; the circumference = secondary Consciousness (or Consc: in the common sense of the word) and the passing to and fro from the one to the other Thought, Things, necessary Possibilities, contingent Realities/ = Father, Son, Holy Ghost/ (*Notebooks*, II, #2784).

This triadic concept of the Trinity is further explained by Richard Haven in the following words:

Coleridge has here conceived of God as an archetypal consciousness, and presented the persons or elements of the Trinity as aspects of that consciousness. In his poetry, he presented the relation between the worlds of natural perception and supernatural vision as a relation between two states of mind, and it is essentially this relation which his conception of trinity attempts to define (126).

This crisscross penetration of the one state of consciousness by the other, in a single moment of transcendental awareness, is similar to the momentary unification and conceptual substantiation of the two antithetical halves of the psyche.

An ascetic abstention from the ordinary banalities of life and introspectively concentrating solely on the higher spiritual truths will not provide a complete picture of life. What Aniela Jaffe considers being “prerequisites” for an individuated self include, in the first place, one's physical necessities realized in the immediacy of ordinary existence. This, according to her, is a step in the direction of establishing fellow-feelings with other human beings; pursuing higher truths in abstraction expands the limits of the consciousness by including more and more contents of the unconscious and bringing down the newly gained vision to bear upon our down-to-earth humanity (379). After a rigorous and painful self-searching (that should have resulted in life's all inclusiveness), the Mariner's abstentious modesty casts bleaker doubts on life's prospects. The preachy Mariner's spell of dry moralizing must be broken by re-introducing him into all the paradoxes of life that need moderation than sacrificing one for the other. The fearsome possibility of degenerating into extreme polarity of either kind (saint or Satan) would be contrary to the spirit and purpose of individuation which aims at resolving the opposite tendencies of life within the experiential human context.²⁵ Man's ambivalent possibilities of the

divine and the beast (instincts) must be realized simultaneously as he is endowed by Nature in equal portions; the Mariner's explicit moralizing²⁶ at the end of the evocative and sometime provocative adventures (on both microcosmic and macrocosmic levels) points to the equal possibility of slipping into one extreme—a threatening fact to the individual and collective well being. In the midst of the confusing and alternatively overwhelming voices of the poem, the reader's progression is a tight-rope gliding in which retaining the balance puts to test the contentious potentials of an individual. Every individual's justifications are *individual* after all; they could be sensible to him/her and not to others as Jaffe puts it, "True, "sense" is often something that could just as well be called "nonsense" (377)." The reason for this, according to her, is the immeasurable gap between "the mystery of existence and human understanding." In her view it is the difficulty of making sense that man misses unusual opportunities of making contacts with amazing things in life (377-78). The Mariner's inability to understand the gist of his story creates a vacuum of meaning for the Wedding-Guest as his tender mind (a young gallant) can go astray into any extreme which is somehow communicated by the words "of sense forlorn (623)." The fear of the unknown, embodied in the person of the Mariner, that obstructs the Wedding-Guest's progress to the aesthetic pleasures of life symbolized by the wedding festivities, if faced and understood in the rightful manner would enhance the capacity to love and be loved. The concept of goody-goody man is tantalizingly abrasive for healthy human relations. The need is to find out a middle ground between the two extremities of frozen immobility (symbolized by the ship's entering into the land of ice and snow) and stormy violent mobility (shown symbolically in the stormy blasts that take the ship to the equatorial regions). Though arriving at a moderate ideal point is practically not possible (that would, in other words, mean an end to further progression in life) the fog and mist from where the albatross emerges is the

mysterious uncertainty that lies at the heart of life and that keeps man in the perpetual flux of striving to grasp and understand the total truth. An opportunity of steady redemption is lost in rash assertiveness of the ego that sees itself the sole arbiter of right and wrong. Stockholder interprets the ambivalence in approaching the albatross in the background of familial sexual love and the fear of the unknown. For him it is the intrusion of the fear of the unknown (from the unconscious that has not been apprehended with the enlightenment of consciousness)²⁷ represented by the mysterious appearance of the Mariner that stops the Wedding-Guest short of entering into the communal aesthetics (36). How much the Mariner is justified in diverting the Wedding-Guest from the beauties and mirth of life to an ascetic piety that shuts itself up from the pressing facts of life pertains equally to moral as well as psychological issues.²⁸ The sometimes highly trumpeted "self-sufficiency" sloganeering (when wrongly taken into inflated selfhood) can end up into total isolation; of the loss of fellowship; and more pathetically becoming stranger to one's own self. Simultaneously sharing into the two realms of waking and dreaming, the Wedding-Guest is faced with the dilemma of making first hand distinctions between the two psychic states. Unless and until provided with a breathing space for reflection, he cannot set himself free from the mesmeric and compelling gaze of the Mariner who sweeps him along with the force of his narrative content.²⁹

Quoting Boehme, Haven contends that the self and the other are sunder apart when the individual tries to isolate itself in its pride of exclusivity; this is true of the Mariner in the crisis of his disjunctive existence:

The alienation of the finite self is the result of separative self-consciousness, of the definition of self which necessarily excludes its dissolution in the 'All,' and which therefore isolates it from the 'reality' of 'Being.' "He that lusteth for himself . . . he lusteth after a lie, and a false imaginary center." In taking the finite self as the defining center of consciousness, one loses consciousness of the unitive, the

contemplation of reason, and sees only a world of phantoms and false life, of 'Death' (Haven 127).

In the part-whole dynamics of Coleridge, it is the symbol which is representative of the whole.

In its psychic/spiritual effects it is similar to the flashing archetypal manifestation of esoteric wisdom of centuries that intimates the experiencing subject to some truth of the possibility of wholeness. The psychic and spiritual confluence of the Coleridgean part-whole concept has been put by Hazel E. Barnes in the following words:

Both Neo-Platonism and analytical psychology hold that the individual soul or conscious psyche is but a small part, isolated only superficially from a greater psychic world. Within this psychic whole it has its own individuality. Yet it is an individuality which has its roots in a stratum common to all and is individualized only by its experience in the world of consciousness (567).

One can be himself and with himself when one realizes the immensity of the other bigger whole of which his consciousness is but a minute part. This realization only takes firm roots when the will is for unlimited permeation into the world and its citizens. Arguably the Neo-platonic concept of an All-soul strikingly corresponds with Jung's hypothesis of the collective unconscious. An over-assertion or struggle towards establishing an individual identity could lead either way. Positively it could be the expansion of the ego for higher ideals; but negatively it might result in a contraction that leaves the individual self in a cocoonish isolation, inflatedness, and numerous other complexes. An inner contemplation for a better outer expansion is essential but brooding too much on the privacy may sometime prove devastating. The inner tranquil repose is for gathering of the energies to expand in unlimited possibilities and not morbid narcissism. John Clay has his explanation of the pros and cons:

The danger of individuation is that it can become over-preoccupying, a fascination in itself, and the fascinating images it throws up can lead to forms of narcissism. . . . Yet the positive aspect is that individuation essentially represents an acceptance and recognition of responsibility to, and for, oneself, and therefore, by extension, to society (289).

These negative and positive possibilities are open for the Mariner as well. He can either be a model of positive guidance or negatively an inflated self stuck in his own individuality. But he is positively shown as coming to roost after his psychic trauma. He is back in his “own countree”, in his own real self:

Oh! Dream of joy! Is this indeed
The light-house top I see?
Is this the hill? Is this the kirk?
Is this my own countree (464-67)?

Importantly enough the essential component of all human psychologies and philosophies is the collectivity of a source that is the creator of all human consciousness. Plotinus and Jung share the same opinion on the point: “As Plotinus' system is based on the conception of a nonphysical reality and our close identification with it, the validity of the method of Jung stands or falls with the hypothesis of the collective unconscious.” Again there is a uniformity of opinion between philosophy and psychology on the non-physical nature of the psyche and soul: “The principle from which the non-physical human psyche arises is the collective unconscious. The Neo-Platonic All-Soul might be described in identical terms.” The realization of the true self is brought to consciousness through a realization of the bigger Self which is the locating of the divine in the temporal. In a manner of speaking it is a subjective phenomenon, “a discovery of oneself in relation to a power greater than that of ordinary conscious being (Barnes 559, 563, 573).” John Pennachio argues in a similar manner:

Salvation consists of an inner illumination or experience of the divine spark within. . . . Once we had learned to “escape,” we could tap the immense powers of our divinity, obtain freedom and immortality, and be able to be united once more to the light from which we came (239).

The ever expanding world of collective consciousness is not simply an intellectual one. It is rather between the two extremes of individual consciousness and a bigger whole that flows from

collective unconscious. That it is the archetypal wisdom manifested at moments into the limited consciousness of man. In the Mariner's journey it is by slow and gradual intimations that he arrives at a religious conclusion of the dilemma facing him so starkly. His conclusion is inherent to his story of psychic disintegration and integration but he locates it by default in religious terms that poses questions of hasty sermonizing.

The journey of self-exploration is a timeless tradition renewed and relived in every generation by the most powerfully potential and rebellious minds in a bid to create their own epochs. Arriving at a final declaration of the slogan "I AM" restively preserves in the background a struggle of extra-human proportions. Coleridge's "I AM" is Jung's "Individuation" which in other words is the summation or condensation of the "Self" (Kimball 78). The Mariner is one of this timeless tradition:

I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach (586-90).

Only a few individuals can achieve the stage of individuation through a synthesis of the unconscious which Barnes equates with the concept of the Plotinian "ekstasis." The moment of this inner wholeness remains that of a fleeting nature, very similar to that of a mystical experience. But it is something that recurs in the life of the individuated self at moments that crucially ask for a referential "other" (574-5). And the Mariner has reason to repeat his story at moments that need a renewal of retelling:

Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
This heart within me burns (582-85).

In the words of John Clay the Mariner is in a puer-like state, “somebody special, like the divine child, a carrier of the divine spark, and hence shows us our destiny and where meaning resides, knows more than ordinary mortals and is on the side of Spirit (290).”

But how individuation can be explained religiously and psychologically? The religious stanzas of the poem are not out of place but something inherent in the body fabric of the *Rime*. It is with new consciousness that the world is seen in which all are seen as indispensable parts of one whole:

O sweeter than the marriage-feast,
‘Tis sweeter far to me
To walk together to the kirk
With a goodly company—(601-604)!

Becoming conscious of the unconscious must be accompanied by the larger contexts; that the individuated self becomes a part of the larger cosmos and permeates into the soul of an all time humanity. His sorrows are “no longer as my sorrow but as *the* sorrow of the world, no longer as personal, isolating pain but as pain without bitterness, binding all human beings together (Barnes 571).” But there lurks a danger when a man gets individuated; there could be the danger of a greater vanity, of considering oneself the source of ultimate knowledge and perfection. This new consciousness must be preserved with a realization that the individual subject is a part of even vaster possibilities. For Jung it is when one encounters the unconscious he becomes the known as opposed to the knower, “the subject of the object in a complete reversal of ordinary consciousness where I am always a subject that has an object (*Integration of Personality* 70).” To a certain extent such loss of self with Jung is seeing oneself as the whole of humanity. We are brought out of our isolation. On both personal and collective levels the Mariner is becoming conscious of a new momentum of life. He is gathering into one body all bits of the self and accommodating them into a perception of totality:

And soon I heard a roaring wind:
 It did not come anear;
 But with its sound it shook the sails,
 That were so thin and seer.

The upper air burst into life!
 And a hundred fire-flags sheen,
 To and fro they were hurried about!
 And to and fro, and in and out,
 The wan stars danced between (309-17).

This music of nature is the music of “being” alternating in man and nature. It is as if an orchestrated music is emerging from discordant notes. Stasis is transformed into motion.

Then again the new found self is divinely numen that emerges from the numinosity of the unconscious: “The divine is within us, and when we have found it, we have truly found ourselves.” But it must be pointed out that this numinosity flows out of the psyche as whole, i. e., collective unconscious and not from the usual state of consciousness in which pride and vanity could be the misleading misnomers: “Jung does not describe the widely embracing world of collective consciousness as being by contrast wholly intellectual, but he does locate the newly discovered Self as a midpoint between the individual consciousness and a greater one (Barnes 571-573).” The Mariner’s new found centre of self is one of light and soft breathing:

The thick black cloud was cleft, and still
 The moon was at its side:
 Like water shot from some high crag,
 The lightening fell with never a jag,
 A river steep and wide (322-26).

Man cannot be defined solely as a biological entity depending on factors of bodily and ecological transformations. There is a world of realities beyond these biological factors and Jung calls this the world of spirit and the necessity that it should be rediscovered and experienced for the sake of wholeness or self. The struggle involved in this rediscovering is the process of individuation that must be undergone for the achievement of this wholeness (*Modern Man in*

Search of a Soul 140, 42). The Mariner is stuck in the blood and mire of the “slimy things” and “rotting sea” (125, 240) when he is in a single dimension of perceptions. His one-sided consciousness can see only the obvious and is oblivious to another more fecundating aspect of his being. He is awakened to another life and its meanings through the archetypal realization of Virgin Mary whose effect releases him from bondage to a dry monotony of blankness:

To Mary Queen the praise be given!
She sent the gentle sleep from Heaven
That slid into my soul.

.....
My lips were wet, my throat was cold,
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank (294-96, 301-04).

Individuation and the final arriving at selfhood are real for those who go through the experience of their ordeal. Religion and psychology come closer when the final achievement is attributed to a vision of the self, a self which is the result of balancing factors that constitute a new personality. It is only a difference of naming though the means and end are the same.

Barnes puts the relation in these words while quoting from Jung:

Jung sees religion as the "spontaneous expression of a certain predominant psychological condition" not only in the individual. He views the historical development of great religious movements as bearing the same relation to the people of an era and so deciding the particular form of symbol which they will choose for the expression of their belief. Many of the symbols which he has found in dreams of patients with the background of Christian thought have been not Christian but symbols which he has traced back through alchemy to Gnosticism (576).

Though unconscious of the transformations taking place in his inner and outer worlds, the Mariner is on a path to sublimation that would ultimately lead him to the true meaning of his relation to himself and the other. John Pennachio explains it in these few words: “Growth and transformation are natural processes, the potential for which resides in the unconscious. As such

inner exploration or individuation may occur with or without the permission of the conscious mind motivated entirely by the unconscious (241).”

Individuation, then, is the process of arriving at the true experience of the true “self.” In the process is involved the realization of the “other” which is the sum total of all that is mine but has been compromised at different levels and stages under different pretexts. In this realization of the “other” are embedded numerous referential contexts ranging from personal to the collective. Like the Mariner one needs a crucial juncture where the whole soul is aroused to activity and where further self-deception becomes futile. Then the moment of moments starts a decisive movement ultimately culminating into the true experience of the true Self. The psyche’s wholeness is this experience of the true self which is brought into actuality by the synthesis of conscious and unconscious (personal and most importantly the collective unconscious which is the repository of archetypal wisdom):

Individuation refers to the progressive move from the ego towards the Self, ego being the functioning side of the personality, the day-to-day organizer, which gets things done, and the Self (with a capital S), the true, essential person, the potential individual, with all faults and strengths. Self is thereby linked to destiny. For Jungians, this lifelong interaction between ego and Self, an ongoing process of ego-Self referral, helps to establish the individuality of a person. Individuation may never be completed. Instead one passes staging posts on life's journey, halts on the way (Clay 288).

Notes

¹ See Harry A. Wilmer, *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Illinois: Chiron Publications, 1988), pp.81-2.

² Stuart talks of the “Original Sin” as the archetype of the “shadow” of the collective unconscious and that the Mariner represents in outline this archetype (178).

³ For a detailed discussion on the topic see Robert Penn Warren, *A Poem of Pure Imagination: An Experiment in Reading, Selected Essays* (New York, 1958).

⁴ John Clay explains this concept of the archetype as under:

Archetypes can be seen as inherited, pre-existing structuring patterns in the psyche, that become recognizable in outer behaviour, in the basic and universal experiences of life....Archetypal patterns are there waiting to be realized in the personality, and are powerful. The ability to resist being overpowered by the archetype, by that of the powerful mother, for example, or of archetypes such as envy or rage, depends largely on the individual's own stage of development and conscious awareness. Archetypal behaviours tend to become most evident at times of crisis, when the ego is at its most vulnerable (289).

Archetypes are the potential resources that can be tremendously meaningful in the realities of the inner world. In them are the flowering seeds of individuation:

From early childhood we are exploratory creatures, forever seeking to impose meaning on events. Conscious awareness of ourselves and the world is constructed out of meanings. This is the essence of the individuation process, for archetypes are meaning-creating imperatives (Stevens 43).

⁵ Jung argues from a similar standpoint when he quotes from Paracelsus:

that the characteristic alchemical vision of sparks scintillating in the blackness of the arcane substance should, for Paracelsus, change into the spectacle of the “interior firmament” and its stars. He beholds the darksome psyche as a star-strewn night sky, whose planets and fixed constellations represent the archetypes in all their luminosity and numinosity. The starry vault of heaven is in truth the open book of cosmic projection, in which are reflected the mythologems, i. e., the archetypes (*On the Nature of the Psyche* 105).

⁶ For Jung it is the ‘acausal connecting principal’; the linkage of events is meaningful but with no logical connection; it is coincidental in that it links psyche with the material world; it relates to parapsychology which Jung relates to ‘telepathy’; it happens in levels of ‘low consciousness’ and can be explained in the appearance of the archetypes like the experiences of the Ancient Mariner when he is confronted by the great images of nature. See also the Jungian concept of unus mundus (Samuels et al, p.146).

⁷ On Alchemy see also William Royall Newman and Anthony Grafton, *Secrets of Nature: Astrology and Alchemy in Early Modern Europe* (Cambridge, Massachusetts: MIT Press, 2001); Brian Cotnoir, *Alchemy* (San Francisco: Samuel Weiser, 2006); Neil Powell and Cherry Gilchrist, *Explore Alchemy* (Loughborough: Heart of Albion, 2007); William Royall Newman, *Promethean Ambitions: Alchemy and the Quest to Perfect Nature* (Chicago: University of Chicago Press, 2004); Mark Stavish, *Path of Alchemy: Energetic Healing and the World of Natural Alchemy* (St. Paul, Minn.: Llewellyn: Enfield, 2006); Bettina Liebowitz Knapp, *Theatre and Alchemy* (Detroit: Wayne State University Press, 1980); Can Burton and David Grandy, *Magic, Mystery, and Science: the*

Occult in Western Civilization (Bloomington: Indiana University Press, 2004) Diane Ackerman, *An Alchemy of Mind: the Marvel and Mystery of the Brain* (New York: Scribner, 2004).

⁸ See Lefebure 16.

⁹ (*Faust and Alchemy*, xviii).

¹⁰ Called by Yeats 'the fury and mire of human veins' in the "Byzantium" poems; W. B. Yeats, 'Byzantium' in *The Winding Stair and Other Poems*, W. B. Yeats, *The Collected Poems*, (London, 1950), p.280.

¹¹ For further details see Samuels et al, 18-20.

¹² For the two italicized words see Samuels et al, 14.

¹³ The albatross hung around the neck of the Mariner.

¹⁴ See Richard D. Chessick, *The Problematical Self in Kant and Kohut*, Pep Website.

¹⁵ On the differentiation of the two see Wilmer 158-9.

¹⁶ For a complete discussion on the subject of "Quest" see Linda Forge Mellon 934-944.

¹⁷ The two pairs of psychic concepts and their mutual relation have been explained by Jung in "*On the Nature of the Psyche*," pp. 40-41. He argues that progression is a psychic adjustment to the outer circumstances of life and should also be regarded as extraversion; while regression is an adjustment to the inner life of the individual that is introversion. It is the inner and outer flow of the libido, i. e. the psychic energy needed for the completion of a psychic activity. But to avoid the confusion it must be remembered that progression and regression are "a specifically determined transformation of energy, while "extraversion and introversion are the forms taken both by progression and regression (41)."

¹⁸ The idea behind is that of the wisdom of the Old Wise Man primordially inhabitant of the collective unconscious slipping very rarely into consciousness at moments that are extremely crucial to the life of an individual & community.

¹⁹ Jung's theory of regression & progression is a glossing over the point.

²⁰ The Romantics eulogize imagination as the motivating force of human creations. For example, see, *Biographia Literaria*, ed. Halmi et al chapter 4; J. Engell, *The Creative Imagination: Enlightenment to Romanticism* (Cambridge, MA: Harvard University Press, 1981); and A. O. Rotty, "Imagination and Power" in her *Mind in Action: Essays in the Philosophy of Mind* (Boston: Beacon Press, 1988). Similarly, Jung calls it "fantasy-thinking...the language the unconscious uses to embody its demands" (*Symbols of Transformation*, pp. 18-20). Jungians also acknowledge it as the image-making faculty, responsible for projections in humans to compensate for the fixations of the ego-world. As Whitmont says, "The images arise as carriers of messages which are lacking—at times dangerously lacking—in consequence of the one-sided views and convictions of consciousness, the rising pressure of images in the defence reaction of a self-regulating, balancing psychic system... (*Symbolic Quest* 27)."

²¹ Projection can be best understood in the analyst/analysand analysis and is mostly done by the latter. It is an unconscious psychic activity in which personal complexes are seen in the "other." For a detail discussion on the topic see *On the Nature of the Psyche*, pp. 53-54.

²² A negative 'introversion' in which the libido is arrested in stagnation.

²³ "Fade faraway, dissolve, and quite forget/ What though among the leaves hast never known" (21-22).

²⁴ Jungian interpretation of the Mandala relates to "Wholeness" either cosmically or personally; in his analysis it appears mostly in dreams or paintings (Samuels et al 90).

In his *Memoirs*, Jung writes: “It became increasingly plain to me that the Mandala is the centre. It is the exponent of all paths. It is the path to the centre, to individuation (196).”

²⁵ Aniela Jaffe argues that the process of individuation never ends in complete fulfillment in actual life; it can't be circumscribed by any means & this impossibility makes it more significant (380).

²⁶ The too severe criticism about the moral stanzas, which is though purely literary, also reflects on the religious & moral polarity of the otherwise splendid Romantic ballad.

²⁷ According to John Pennachio: “Redemption, literally meaning release, involves transcendence of the physical world and the experience of inner enlightenment. . . . Inner knowledge of the divine, ultimate truth is what leads to redemption” (240).

²⁸ Expanding on Jung's hypothesis of individuation Aniela Jaffe justifies this & its counter intrusion as processes of retaining the balance; in her opinion absolute freedom can become absolute anarchy as then there would be no decision, no criterion, & no goal; everything in the world is meaningful by its relativity to other things & this is equally plausible for rational & instinctual limits; at times one is to be sacrificed for the sake of other in order to be erring human beings rather than absolute saints or devils (384-85).

²⁹ The over-brimming of unconscious contents into an equally over-brimming intellectual consciousness needs a healthy accommodation & adjustment lest the one plays havoc with the other.

Conclusion

From my study of the *Rime* it appears that the Mariner is a universal figure intimately familiar with all those who read his story. He is within us; his figure and profession are symbolically ours on a metaphoric level. When he is confronted by the horrors and terrors of the deep we, as readers, are faced by those psychic processes that psychically put us into a similar crisis like the one the Mariner faces. We then set on the course of an evaluative process that brings into active consciousness all those psychic processes that had been overlooked intentionally or unintentionally. We become one with the Mariner and read in his fiction our day to day life of familiarity.

The purpose of this study has been, from the outset, to arrive at the meaning of individuation and thereby the concept of the Self. The Mariner's journey I evaluated from this point of view to see in his story a marathon struggle to come out of a situation in which he was stalemated and rotting. Prior to the commission of his crime he was adjusted to a routine life in which he was unconsciously conscious to a set pattern that was mechanical and socially tuned. In his ratiocination and factual orientation of life he was oblivious to highly dangerous psychic processes that were taking place in his unconscious and creating psychic vacuums. His suppression of the natural voice of dissension, coming out of his inner self, renders his social life a smooth sailing but this bargain proves too costly. His symbolic initiation into his sea voyage is smoothly accomplished as the lines describe it in these words:

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill
Below the light house top (21-24).

But it is the symbolic slaughtering of the albatross (his innocent natural urges or cosmically his negative chauvinistic intensions against the "other") that plunges him into the malignancy of the

equator (symbolically his diehard rationalism that scorches him into the midst of narrow intellectualism). Standing at the crossroads, he is compelled by his circumstances to reassess the journey of his life. He faces a host of lacunae in his psychic make-up that he had overlooked and forgotten about. He is redirected by his circumstances to understand the albatross, its slaughtering, and his ensuing traumas.

The Mariner's story is the story of all of us no matter how much different in colour, race or culture. It admonishes against excesses of all kinds; against oppression; and against violence against the "other" in any shape, or kind. It asks for a moderate balance of extremes in any walk of life; it gives the message of an outer and inner equilibrium both in the microcosm and macrocosm. We, like the Mariner, are capable of atrocities of all sorts and we unconsciously perpetrate the same on all those that are the "weaker others." If we do not mend our ways in time we may face similar traumatic crisis in life that can be similar to that of "life-in-death". Our innate potentials must be timely channelized so as to avoid tragedies like the ones the Mariner faces. We must be with ourselves and within ourselves in order to rectify and fill all those missing links that are essential for our psychic and spiritual rebirth. The remedy of all our ills is not impossible if we have the courage to face our weaknesses and incompatibilities. We can, like the Mariner, surmount all those obstacles that hamper us in arriving at the final message that

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all (614-617).

The most crucial symbol in the Mariner's story is the "Albatross" whose symbolic texture is extremely rich in meanings as its slaughtering may mean so many things if taken into unlimited contexts of our individual, social, political, religious, and cultural connotations. It is through the killing of the bird that the process of psychic excavation begins and the Mariner sets

on the path of individuation and self-certainty. The Albatross paradigm can be seen in ways and manners as is confirmed by Khattak in the following words:

Our petty admiration of a cause, a movement, or an ideology, and our petty pride in it alienates us from the rest of humanity. We see Catholics, Protestants, Jews, Muslims, Blacks, or Whites not human beings. We victimize, torture, eliminate, and discriminate against “the other,” and fight holy wars and terrorize in the name of religion or cause. Racism, lynching, genocide, terrorism, fascism are the end products of our petty difference and pride. We spend our resources on building weapons of massive destruction, but do not see poverty, starvation, inequality, and social injustice around us. Our own basic weaknesses possess us and ride us, but we fail to accept them as part of our personalities and societies—a fact as old as humanity itself (206).¹

Today as ever I read the *Rime* with renewed enthusiasm and each time I find new meanings and significance in the poem’s narrative. I see my life meaningfully explained as the story is richly symbolic and I follow its symbolic significance. I have become careful not only of my “Albatross” but of all those who surround me and caressingly love them as I love my own.

Notes

¹ In my personal observations I found the same drama being played at our immediate personal levels. The father bullies his sons and the mother her daughters. The whole of it configures on levels ever imaginable in human relations. Everywhere is an atrocity and repression in different guises under different pretensions. And, therefore, our individuation should be on all levels.

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