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Atıf Künyesi | Citation Info

Sadigova, N. (2024). Expression of Romanticism Literary Movement in Samuel Taylor Coleridge's Life and Work *Akademik Tarih ve Düşünce Dergisi*, 11 (1), 148-162.

Expression of Romanticism Literary Movement in Samuel Taylor Coleridge's Life and Work

Abstract

The main purpose of the article is to study the expression of romanticism literaru movement in Samuel Taylor's life and works. Actually, prominent Romantic writer Samuel Taylor Coleridge embodied the fundamental principles of Romanticism in both his writing and personal life. Thus, this abstract looks at how Coleridge's close relationship to nature, his investigations into the paranormal and imagination, and his focus on personal experience and emotion captured the essence of Romanticism. In order to provide light on Coleridge's contributions to Romantic literature, this abstract explores his poetry, prose pieces, and critical essays via literary analysis, biographical research, and historical context study. It also explores Coleridge's persistent influence on English literature and philosophy, emphasizing his significance as a pivotal character of the Romantic age. Romantic literature, which peaked in the late 18th and early 19th centuries, is distinguished by its emphasis on individualism, emotions, imagination, and nature. A well-known member of this movement, Samuel Taylor Coleridge, lived and worked by many of its central ideas. He was well-known for leading an unusual lifestyle and being curious in academia. Coleridge's work was richer because of his travels, problems in his life, and reflection.

Keywords: *Romancitism, literature, movement, reflection, Samuel Taylor Coleridge*

Samuel Taylor Coleridge'in Hayatı ve Eserlerinde Romantizm Edebi Akımının İfadesi

Öz

Bu makalenin temel amacı, Samuel Taylor'ın yaşamında ve eserlerinde romantizm edebiyatı akımının ifadesini incelemektir. Aslında, önde gelen Romantik yazar Samuel Taylor Coleridge, Romantizmin temel ilkelerini hem yazılarında hem de kişisel yaşamında somutlaştırmıştır. Dolayısıyla,

bu özet Coleridge'in doğayla kurduğu yakın ilişkinin, doğaüstü ve hayal gücüyle ilgili araştırmalarının ve kişisel deneyim ve duygulara odaklanmasının Romantizmin özünü nasıl yakaladığını incelemektedir. Coleridge'in Romantik edebiyata katkılarına ışık tutmak amacıyla bu özet, edebi analiz, biyografik araştırma ve tarihsel bağlam çalışması yoluyla onun şiirlerini, düzyazı eserlerini ve eleştirel denemelerini incelemektedir. Ayrıca, Coleridge'in İngiliz edebiyatı ve felsefesi üzerindeki kalıcı etkisini araştırarak, Romantik çağın önemli bir karakteri olarak önemini vurgulamaktadır. 18'inci yüzyılın sonları ve 19'uncu yüzyılın başlarında zirveye ulaşan Romantik edebiyat, bireyciliğe, duygulara, hayal gücüne ve doğaya yaptığı vurguyla ayırt edilir. Bu akımın tanınmış bir üyesi olan Samuel Taylor Coleridge, akımın temel fikirlerinin birçoğuyla yaşamış ve çalışmıştır. Alışılmadık bir yaşam tarzı sürmesi ve akademiye olan merakıyla tanınıyordu. Coleridge'in eserleri seyahatleri, hayatındaki sorunlar ve derinlemesine düşünmesi sayesinde daha da zenginleşmiştir.

Anahtar Kelimeler: *Romantizm, edebiyat, akım, düşünce, Samuel Taylor Coleridge*

Introduction

Coleridge expresses Romanticism in his writing, and this is especially clear in his poetry and intellectual works. "The Rime of the Ancient Mariner," one of his best-known works, examines themes of nature, the paranormal, and the human psyche. Coleridge encourages readers to ponder the secrets of life and the interconnection of all things via rich imagery and symbolism. Furthermore, Coleridge's critical works—such as his *Biographia Literaria*—emphasize the value of imagination and intuition in the creative process, reflecting his Romantic ideals. He promoted a more natural, impromptu style of writing and campaigned against the strict guidelines of Neoclassical literature. All things considered, the life and writings of Samuel Taylor Coleridge present a powerful illustration of the Romantic spirit, which is defined by a deep involvement with nature, feeling, and the imagination. He made significant contributions that influenced the development of Romantic literature and still motivate readers and academics today. Literary analysis is the process of examining Coleridge's poetry, prose pieces, and correspondence to find recurring themes, motifs, and literary devices that define Romantic literature. This entails closely reading texts to comprehend their use of imagery, emotional depth, and connection to the natural world. Biographical Research: Examining Coleridge's life story to see how his connections, experiences, and surroundings shaped his work. Examining his origins, schooling, travels, friendships, and battles with addiction may be part of this. In his literary work, Coleridge's expression of Romanticism is particularly evident in his poetry and philosophical writings. One of his most famous poems, "The Rime of the Ancient Mariner," explores themes of nature, the supernatural, and the human psyche. Through vivid imagery and symbolism, Coleridge invites readers to contemplate the mysteries of existence and the interconnectedness of all things. Additionally, Coleridge's critical writings, such as his

Biographia Literaria, reflect his Romantic ideals by emphasizing the importance of imagination and intuition in the creative process. He argued against the rigid rules of Neoclassical literature and advocated for a more organic, spontaneous approach to writing. Overall, Samuel Taylor Coleridge's life and work offer a compelling example of the Romantic spirit, characterized by a profound engagement with nature, emotion, and the imagination. His contributions helped shape the landscape of Romantic literature and continue to inspire readers and scholars alike.

1.The Life of Samuel Taylor Coleridge

Samuel Taylor Coleridge, one of the founders of the romantic movement in English literature, was born in Devonshire, England, on October 21, 1772. His parents were a grammar school teacher and a priest, and he completed his early education at the school where his father was a teacher. It should be noted that the name of this English poet appears in Azerbaijani scientific and artistic materials as “Kolric”, “Koldric”, “Koleric”. We considered the “Koleric” version appropriate in the translation of Nigar Jafarzade, who published the poet's work "The Story of an Old Sailor" in Azerbaijani language (Coleridge, 2022). When he was 9 years old, his father died and Coleridge was sent to Christ's Hospital, a school for destitute and poor families in London.

Undoubtedly, the education he received and the school environment he studied in, as well as the events taking place in society, played an important role in Coleridge becoming a representative of the romantic literary trend in the future. The greatest event of that time was, without reservation, the Great French Revolution. Rather, in 1789, “The Destruction of the Bastille”, a symbol of absolutism, by Parisian rebels started the Great French Revolution, and Coleridge wrote the poem "Falling of the Bastille" as an echo of those events. Although this poem brought fame to its author, it caused Coleridge to face some privations. Since his childhood, his father wanted him to become a clergyman, so after graduating from Christ's Hospital, starting from 1791 Coleridge continued his education at Jesus College, Cambridge University. However, the poem “The Destruction of the Bastille” resulted in Coleridge being expelled from Cambridge without even receiving a diploma.

It should be noted that today's Internet resources contain contradictory information about Coleridge. For example, we read from "Wikipedia", an open online encyclopedia: "Coldridge, who was a very talented child, after finishing school, won a scholarship and completed his studies at "Jesus College" in Cambridge, and in 1791, at the age of 19, he began studying at the university. It was a great chance for a young man from a lower class like him. But Coldridge could not appreciate this opportunity. The poet, addicted to gambling and alcoholism, dropped

out of a famous university like Cambridge two years later and started a idling life. After a while, Coleridge disappeared for a long time. Coleridge had enlisted in the army when his family found him (https://az.wikipedia.org/wiki/Samuel_Taylor_Coleridge). Silas Tomkyn Comberbach was the poet's false name in the army. The poet carried on serving the military by penning love letters to officers and troops despite not even being able to mount a horse. Coleridge's elder brothers paid a ransom to get him out of the army, thus he was released after enjoying the notoriety that came with being a famous writer. Once back at the university, Coleridge was exposed to William Wordsworth's poetry and was profoundly impacted by them. He decided to become a poet since it was a career he no longer needed to." (https://az.wikipedia.org/wiki/Samuel_Taylor_Coleridge). The aforementioned observations, together with the fact that a gifted young man chose to pursue poetry as a career after reading the works of Wordsworth—one of the pioneers of English romanticism—seem to be the result of some creative reflection on Coleridge. Since the chronology indicates that the ode "Falling of the Bastille" was composed earlier and helped to make the poet renowned in a specific way—it's even conceivable to argue that he denied a gifted young man his Cambridge University certificate. The essay "Coleridge and the French Revolution" by A. Korolev explained this part of the problem as follows: "...the enthusiasm of the young poetic nature for the French Revolution was generally a common thing." Nevertheless, "The Destruction of the Bastille" became well-known, and Coleridge was banished from Cambridge for his republican beliefs. The young poet became well-known as a democrat, a free thinker, and a Jacobin as a result (Koroleva, 2008, p. 148). The education he received in his youth created a sense of confidence in Coleridge's worldview that he would build a unitary society. While he was going to the University of East London in 1794, he met Robert Southey, who is one of the founders of the romantic literary trend in English literature, and both young people decided to create a society in accordance with Plato's ideas about the republic on the banks of the Susquehanna River in Pennsylvania.

In 1795, Coleridge married a woman named Sarah, but he was more involved in creativity than living a happy family life. In the same year, he worked on a play called "The Fall of Robespierre" (1795) together with Southey. Also, the romantic poet's idea of creating a unitary society in Pennsylvania remained an idea.

It's intriguing that Coleridge persisted in writing poetry in spite of the paradoxes in his life. To get an idea of this, one need only think back to the poet's 1797 composition "Khubilai Khan." It's true that the poet thought the piece needed improvement. Nineteen years later, this literary exemplar was given a second chance at life when Lord George Byron came upon the

masterpiece "Khubilai Khan." Thus, "Khubilai Khan," which was included in anthologies and had a preface written by Byron, was regarded as a lyrical exemplar composed in accordance with the ideals of the English Romanticism literary movement (Yelizarova, Gidjey, Kolechnikov, Mikhailskaya, 1964, p. 92). Praising the Coleridge's intellect, brothers Josiah and Thomas Wedgwood established a scholarship in 1798 to meet the poet's material needs, which was called an accident. In fact, the brothers Josiah and Thomas Wedgwood were members of the abolitionist movement (anti-slavery movement), and their ideas and the Coleridge views on a unitary state were in some ways the same. In any case, due to some improvement in material needs, the young poet traveled to Germany for some time. From this period of Coleridge's life, the textbook "History of Foreign Literature of the 19th Century" opens with the following phrase: "Coleridge published in 1798, together with Wordsworth, the book "lyrical ballads." Later he went to Germany and studied idealistic philosophy at the University of Gottingen, which had a huge influence on the nature of his work. This talented poet, succumbing to opium, died without realizing even half of his creative plans (Yelizarova, Gidjey, Kolechnikov, Mikhailskaya, 1964, p. 93) Apparently, this biography, presented in the textbook "History of Foreign Literature of the 19th Century," was compiled on the model of a breakthrough. Because after 1798 it is illogical to speak directly about the death of Coleridge, i.e. to jump to 1834. More accurately, the field of literary studies took a passive stance toward Coleridge's life and work and assigned him to the passive school of English romanticism. In fact, while in Germany, Coleridge became deeply absorbed in the philosophy of Kant and the aesthetics of Lessing, returning to England in 1800 and living for some time with his family in Keswick. He mainly lectured there on literature and philosophy, and in 1804-1806 he worked as secretary to the governor on the island of Malta to get rid of his opium addiction. Due to his illness, he was continuously treated after 1816 under the supervision of the famous doctor James Gillman.

In 1809, Coleridge began publishing the magazine "The Friend," which mainly contained his essays. However, since there was no support from readers, only 27 issues of this magazine were published. Coleridge argued that the main purpose of the materials published in the magazine is to clarify to a person why he lives, to show him ways to find out the truth. In general, the magazine "The Friend" published articles on political, religious and spiritual topics.

There is also the fact that the education he received, the environment in which he lived, the philosophical and literary teachings he learned, molded Coleridge as one of the prominent representatives of English literary criticism. Overall, Coleridge became better known as a Shakespearean critic in the early nineteenth century. In the dissertation named "The genre of

biography in English literature of the 20th century” of Kh. Ibragimova writes: “at the beginning of the 19th century - in 1817, the outstanding poet of British romanticism Samuel Taylor Coleridge (1772-1834) wrote “*Biographia Literaria*”, a collection of philosophical biographies and romantic literary criticism and published a collection. The collection consists of two parts. In the first part of the publication, Samuel Taylor, against the backdrop of friendly relations with his contemporaries and friends Robert Southey (1774-1843) and William Wordsworth (1770-1850), compares them with the German philosophers such as Kant (Immanuel Kant, 1724-1804), Fichte (Johann Gottlieb Fichte, 1762-1814) and Schelling (Friedrich Wilhelm Joseph von Schelling, 1775-1854), which set out the results of a comprehensive discussion of “dynamic philosophy”. The second part of the collection contains a judgment and criticism of the preface to the “*Lyrical ballads*” of William Wordsworth and the poetry of Samuel Taylor Coleridge. Other sections of the collection reflect the true “imagination” of William Shakespeare, John Milton, Samuel Daniel, George Herbert and other artists, as well as their views and positions on the “language of real life.” (Ibrahimova, 2021, p. 21). It should be noted that in the collection “*Biographia literaria*” (“*Literary biography*”) Coleridge is already seen as a Christian radical.

In 1817, the book “*Lay Sermons*” containing Coleridge's aphorisms was published. In the appeals in this book, the poet tried to combine the idealistic philosophy of the ancient Greek philosopher Plato with the moral provisions of the Christian religion, and at the same time he condemned the attachment to materialism of the representatives of the emerging bourgeoisie. The romantic poet condemned the complete distancing of his contemporaries from spiritual matters and said: “If Plato were resurrected, the English would prefer the artist to Plato” (Birlik, 2017, p. 247-248). Despite the worsening of his illness, in the last 15 years of his life, Coleridge's admirers increased even more, he was often invited to various meetings and discussions. The poet himself organized discussion nights every 4th day of the week and gave lectures on different topics. Those lectures suggest that Coleridge had a rich knowledge of various forms of social consciousness, including philosophy, religion, and literature, and deeply studied the works of famous authors of world literature. The romantic poet was elected a member of the Royal Literary Society in 1824, thus he was paid 105 pounds per year (about 230 manats). In fact, with his writings in the “*Literary Biography*” collection, Coleridge tried to clarify his place between nature, reason and Christianity.

One of Coleridge's last books was published in 1825 under the name “*Auxiliaries for Reflection*”. This book consisted of the author's aphorisms, as well as an interpretation of some of the views of Archbishop Leighton (Leighton). It is interesting that the book “*Auxiliaries for*

Reflection" was highly valued by Coleridge's admirers and was repeatedly published after the poet's death. In general, in the last years of his life, although Coleridge was provided financially and spiritually, he regretted that he was not a religious representative and thought that he would live a happier life as a religious man.

Coleridge died in 1834. On the poet's tombstone, the following verses were written eight months before his death:

*Stop, Christian traveler! Stop, child of God,
And read with a good heart. Beneath this grassy ground,
A poet lies, or someone who was once a poet,
Say a prayer for S.T.C,
Which for those years....
He saw death in life, here
May he find life in death!* (Birlik, 2017, pp. 247-248).

2.Samuel Taylor Coleridge and Literature

Mirzayeva writes in her article "Literary school" concept - "Lake school and its representatives: "William Wordsword, Samuel Taylor Coleridge, Robert Sauzey were the main representatives of the "Lake school", but Dorothy Wordsword, Charles Lamb, Mary Lamb, It included writers and poets such as Charles Lloyd and Hartley Coleridge. The name "Lake Poets" was given to these poets by the Edinburgh Review in order to denigrate them, and in fact these poets did not consider themselves members of any school or group. We can group the main themes in the works of "Lake School" poets as follows:

1. Protection of the common people.
2. People's feelings and beliefs.
3. The miserable situation brought about by the industrial revolution.
4. The beauty of nature." (Mirzayeva, 2022, p. 306).

Undoubtedly, like all writers, Coleridge took his subjects from life events, but from life events that would affect the order of the world, however, he showed a different position in relation to the issues he raised. For example, although Coleridge initially supported the French revolution in 1789 due to his praise of freedom, he already valued the annexation of the Swiss Confederation by the revolutionary government as a betrayal of revolutionary ideas and wrote the poem "France: An Ode" on this occasion. In terms of reflecting the characteristics of Coleridge's romanticism, the poem "France: An Ode" is a valuable poetic example.

In the first part of the poem "France: An Ode", we see that the poet appeals to clouds, ocean waves, forests, the sky, and the sun, and each of those appeals changes according to their essence. For example, according to the poet, no human has the power to interfere with the natural movements of the clouds. What Coleridge wants from ocean waves is that they respect eternal laws. The situation is somewhat different in the application to the forest. Because the slippery and dangerous slope in the middle of the forest is compared to a person lying down and listening to the song of night birds. Also, the branches of the trees turn the effect of the wind into music. Within such a space and time, the poet moves forward in pursuit of holy dreams in the denseness that cannot be touched by human feet, and the moon illuminates his path. The main thing is that there is no place for material values in human contact with nature. In the space consisting of the unity of the sky, the forest, and the waves, man worships the holy spirit of freedom.

In canto II of the poem "France: An Ode", the poet directly and romantically spoke about political issues. In other words, in 1798, France could not be indifferent to the invasion of Switzerland by the revolutionary armies, and condemned the fact that the freedom of one country resulted in colonization for another country:

*When France in wrath her giant-limbs upreared,
And with that oath, which smote air, earth, and sea,
Stamped her strong foot and said she would be free,
Bear witness for me, how I hoped and feared!
With what a joy my lofty gratulation
Unawed I sang, amid a slavish band:
And when to whelm the disenchanting nation,
Like fiends embattled by a wizard's wand,
The Monarchs marched in evil day,
And Britain joined the dire array*
(<https://www.poetryfoundation.org/poems>).

In the poem "France: An Ode", Coleridge makes it clear that the victory of France means the defeat of Switzerland, and because of this, the poet does not hide that he rejoices for France and also weeps for England. It is interesting that in the poem France's invasion of Switzerland is interpreted as the victory of sick souls. Coleridge, adhering to the principles of the romantic literary trend, described the defeat of Switzerland as the sun sinking into darkness, but without losing his optimism, he said that brighter tomorrows would open.

One of the poetic examples confirming the originality of Coleridge's romanticism is the poet's "The Rime of the Ancient Mariner". In the scientific opinion of Azerbaijan, we see that at different times this work was assessed from different points of view. In particular, the approach of our literary studies to classical artistic examples with the principles of Bolshevism led to the fact that in many cases the ideas put forward by poets and writers in their works were interpreted in a distorted form. Information about Coleridge's "The Rime of the Ancient Mariner" was obtained directly from scientific sources in Russian through translation. As a result, the essence of Coleridge's romanticism remained behind the scenes. For example, the poetic example that we talked about in the textbook "History of Foreign Literature of the 19th Century" is presented to the scientific community as follows: "The work begins like this: An old sailor stops a man hurrying to a wedding and tells him about a long-forgotten sea voyage. When the guest hears the sounds of music and joy coming from the window, he hurries to leave, he wants to join the wedding and celebration, but he is stopped by the old man's magical eyes. He has to listen to the old man's words. The old man tells the story of how a cruel sailor killed a storm bird who one day boarded a ship at sea and foretold the future. According to sailors, this bird always brings happiness. God punishes the sailor for killing this bird; all his companions die. The ship freezes in the middle of the ocean, where no human breathing is heard, and the sailor remains alone on the ship, suffering from thirst and pangs of conscience. Shocked by all this, the sailor falls to his knees and prays to God, his rough lips singing a prayer. It's as if everything suddenly disappears, as if following the trace of the magician's iron rod, the spell is destroyed. A fresh wind raises the sails and the ship sails to the shore. A guest listening to this conversation forgets that he is going to a wedding, he "joins the deity."

It should be noted that, despite its weakness, expressing the propaganda of humility as the main idea of the work, the ballad has a number of poetic merits. In this ballad, Coleridge shows himself to be a great artist who feels the sea. The work skillfully describes the hero's suffering, and the dialectic of his soul is comprehended in all its depth" (Yelizarova, Gidjey, Kolechnikov, Mikhailskaya, 1964, pp. 94-95).

In fact, the situation is somewhat different. More precisely, in the work "The Rime of the Ancient Mariner", Coleridge, in accordance with the principles of the romantic literary movement, calls man to spiritual comfort and takes a strong position that man can find spiritual comfort or spiritual happiness in contact with nature, respect for sacred concepts and unity with God blessing. According to Coleridge, for thousands of years, people's manipulation of sacred concepts is nothing more than legwork. In other words, this great representative of English

romanticism, with his work "The Rime of the Ancient Mariner" calls readers to love, which makes life beautiful and gives it meaning. The author also talks about great love - love for nature, water, earth, air, man and God. Here we need to think about the ideological origins of Coleridge's romanticism. In fact, love for God and all creatures created by God lies at the heart of the philosophy of pantheism, which has occupied Eastern and Azerbaijani poets for hundreds of years. B. Azizeli in his article (2017). "A bright trace in Azerbaijani and world oriental studies: Aida Imamgulyeva" spoke about the integration of Eastern and Western literary and philosophical thought and wrote: "Speaking about the romanticism of K. H. Gibra, A. Imamgulyeva rightly said: "In beginning of the 20th century, Romanticism is established as the main method in the work of Jubra in the late 20s and early 20s. Research shows that the romantic work of K. H. Gibran was enriched in his English-language *The Madman*, *The Evangelist*, *The Prophet* and other books written during this period and at later stages.

Among the Western poets who influenced C. X. Gibran's work, the 19th century English poet V. Blake, representatives of the "Lake School" - S.T. Coleridge, V. Wordsworth and American transcendentalists attract more attention. "Your ideas defend Judaism, Brahmanism, Buddhism, Christianity and Islam. In my opinion, there is only one universal religion," as can be seen from the opinions of Gibra, Western literary-philosophical ideas were expressed on the basis of the Sufi worldview of the East (Azizali, 2017). In our opinion, to clarify the true idea of "The Rime of the Ancient Mariner", it is necessary to penetrate the text of the work a little deeper. In other words, it can be assumed that at the beginning of the work, drawing attention to the coast and the church being left behind while the ship is on its journey has a certain philosophical and aesthetic meaning. With this, it seems as if the author wants to say that nature has its own laws, and if a person takes refuge in nature, he must follow its laws.

The work "The Rime of the Ancient Mariner" consists of 7 parts. In the first part, it is shown that while 3 people are rushing to the wedding, an old man with a gray beard and sparkling eyes stops one of them, and the guest, like a child, obeys the will of the old sailor and begins to listen to his story. Thus, in front of the reader's eyes, the departure of the ship from the harbor, the rise of the storm, as well as the ship being surrounded by fog, snow and ice on all sides come to life. At such a time, an Albatross appears around the ship, and the sailors take it as a Christian spirit. After the arrival of the albatross, the ice breaks up, and the helmsman starts to steer the ship again. But the sailor's soul obeys the devil, and he shoots the Albatross with an arrow.

In the second part of the work, the wind stops, the sails come down, and the ship does not move. Although there is water everywhere, the sailors cannot find water to drink. They

suffer mentally and physically, they cannot speak of thirst, and they believe that the reason for all this is the death of Albatross. For thinking so, they tie the sailor to a pole and hang a dead bird around his neck instead of a cross.

The third part of the work consists of a description of the moments between death and life of the sailor. Coleridge's romanticism presents such an idea to a person that the fruits of the evil deeds committed by the human race must be eaten by others along with it. This is evidenced by the fact that the souls of other companions leave their bodies before the eyes of the sailor. According to Coleridge, the movement of souls is not one-way, they seem to live the continuation of their lives in this life, either they find joy or sorrow.

In the fourth part of the work, the events continue with the description of real life, the wedding guest says that he is afraid of the old sailor. At this point, the sailor's answer is thought-provoking and he says that one should not be afraid of a person whose soul is in pain. In our opinion, the old sailor written in the work is the author himself. According to Coleridge, people in life are like the sailors of a ship stuck in the middle of the sea and they are doomed to die. In other words, the people around him are simply dead to Coleridge, and even death cannot hide the man's damnation. It is interesting that the sufferings of the old sailor give love to his soul, and he sees the beauty of the world in the rays of the moon, the twinkling of the stars, the movement of water snakes in the sea.

The fifth part of the work consists of a description of the sailor's sleep and mental upheavals. In a dream, the entire crew of the ship wakes up and performs its duties in life in a state of mind, that is, without talking to a person. In such a situation, the voice of the spirits comes to his ears and the spirits announce that the sailor's penance has been accepted. The spell ends and the ship approaches the port of departure. But the sailor looking at the deck could not believe his eyes. The presence of an angel of light standing over the head of each dead person amazes him. Hearing the sound of oars in the sea, the sailor turns his head and sees a boatman, his son and a monk approaching the ship. The sailor rejoices that, through the mediation of the monk, God will forgive him for killing the Albatross. The sailor says that again, by the will of an extraordinary force, he sees that the ship sinks, and he himself goes ashore in a boat. What is more interesting is that after a certain period of time, the sufferings of the sailor reappear, and those sufferings pass when the sailor tells his story to someone. The old sailor's last appeal to all people in the form of a wedding guest, to whom he tells his story, is quite thought-provoking. That last address reminds the reader of the following two verses of the Azerbaijani

poet Izzeddin Hasanoglu, who lived in the XIII-XVI centuries: Hasanoglu is always a supplicant to you, a faithful guardian.

What a loyalty? Faithful servant. What a servant? Brave servant (Babayev, 2018, p. 163). Yes, Coleridge is also looking for the best prayer to God and says in the language of the Old Mariner that the best prayer is the one who loves all beings in the world. Because God created all beings with love:

*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*

(<https://www.poetryfoundation.org/poems/43997>)

In principle, the work "The Rime of the Ancient Mariner" aims the interpretation of love, which is one of the most sublime human feelings, in accordance with the principles of the romantic literary movement, and the same idea was later continued and developed by the great representatives of world romanticism.

In terms of clarifying some aspects of Coleridge's romanticism, a separate mention should be made of the poet's poem "Kubilay Khan". In fact, the attitude towards the poem "Kubilay Khan" first of all confirms how highly Western aesthetics value the literary trend of romanticism. It is a proof that, as repeatedly emphasized in the scientific literature, this work of Coleridge is characterized by the smallness of the expressed ideas, the incoherence of the events and stories written down. Also, it is impossible to talk about the author's idea in this work. However, even in Azerbaijani literary studies, we see that the poem "Kubilay Khan" is mentioned along with famous works. For example, Atraba Gul writes in her article "The romantic apotheosis (celebration) of the symbol in the context of Eastern-Western traditions": "Samuel Taylor Coleridge's "Kubilay Khan" (1797), John Keats' "Endymion" (1818) and "Hyperion" (1819), William Wordsworth's Prelude (1805), George Byron's Oriental Poems, Robert Southey's Thalaba the Destroyer (1801) and "Curse of Kehama" (1810), Thomas Moore's "Lalla Rookh" (1817), etc. the East dominated his works not only at the thematic level, not as a sum of component elements that determine the time-space coordinates of the work, but with a symbolic way of thinking" (Gul, 2021, p. 114). We can definitely say that it is impossible

to compare Coleridge's poem "Kubilai Khan" with the other works mentioned above. First of all, it is precisely because the poet had a dream after taking certain drugs to calm down psychologically, and after waking up, he began to write down his dream. However, when the poet left his desk at the invitation of a businessman, he could not remember the rest of his dream when he returned. It is interesting that Western literary studies, referring to the poem "Kubilai Khan", even tried to find a literary connection between the works of Coleridge and Dante Alighieri (Greer, 1974). However, it is impossible to compare the poem "Divine Comedy" by Dante, a representative of Italian Renaissance literature, with Coleridge's poem "Kubilai Khan" in terms of subject, content, idea, plot line, and written copies. The most valuable indicator of the work "Kubilai Khan" consisting of only 54 verses is the emergence of the poet's romanticism without knowing the borders.

The poem "Kubilai Khan" consists of 3 parts. It is a fact that although the title of the poem indicates a historical figure, we do not find any substantial information about Kublai Khan in the content of the work. One of the main indicators that connects Sher with the literary trend of romanticism is the idealization of the past, the need to seek refuge in God. According to the poet, it is no coincidence that Kublai Khan ordered the construction of a tower that would bring satisfaction to a person in a place called Xanadu. Because that place is still protecting the sanctity. The indication of this sanctity is that the Alpine river flows through caves unknown to man and flows into a sea where the sun does not set. Yes, in the place chosen by Kublai Khan, everything is natural, bright valleys, green forests are as old as mountains. But this sanctity is being harmed. Because already the ghost of a wandering woman is summoning her lover demon. In protest, the earth takes a deep breath, and a spring erupts from under the ground, passing through the forests and valleys and pouring into the sea. As a result of the change in nature, Kublai Khan feels that there is betrayal in his war for statehood. Also, the fact that the shadow belonging to the tower of joy floats in the middle of the waves and the voices in the caves are mixed together confirm that the Khan is not mistaken in his feelings.

In the third part of the poem "Kubilai Khan", it becomes clear to the reader that the songs about Kubilai Khan were actually sung to the poet in a dream by a young girl with a dulcimer musical instrument. According to Colerich, the feeling of satisfaction that the girl gets from singing is impossible to achieve in real life:

*That with music loud and long,
I would build that dome in air,
That sunny dome! Those caves of ice!*

*And all who heard should see them there,
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 drunk the milk of Paradise*

https://www.best-poems.net/samuel_taylor

As it can be seen, in the poem "Kubilai Khan" Coleridge calls people to a divine order away from sadness, everyday worries and vices, with the adherence to the principles of the romantic literary movement. There is no doubt that the mentioned aspects of the work made readers love this poem of the poet.

Conclusion

Literary analysis is the process of examining Coleridge's poetry, prose pieces, and correspondence to find recurring themes, motifs, and literary devices that define Romantic literature. Throughout his life, Coleridge personified the Romantic movement's emphasis on autonomy and the investigation of the self. He was well-known for leading an unusual lifestyle and being curious in academia. Coleridge's work was richer because of his travels, problems in his life, and reflection. The life and writings of Samuel Taylor Coleridge serve as an excellent example of the fundamental ideas of the Romantic literary movement. Coleridge distilled the spirit of Romanticism into poetry and prose by deeply interacting with nature, the imagination, and emotion. His investigation of the paranormal, his profound philosophical understanding, and his focus on personal experience all capture the essence of the Romantic movement. Coleridge's status as one of the key players in the Romantic movement is cemented by his ongoing effect on English literature and thinking.

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