

## EXPLORING SUPERNATURALISM IN THE LIGHT OF SAMUEL TAYLOR COLERIDGE'S POEMS, RIME OF ANCIENT MARINER, CHRISTABLE AND KUBLA KHAN

**Majid Ali Khan**

Lecturer, Department of English, University of Shangla

Email: [majidalikhaan@gmail.com](mailto:majidalikhaan@gmail.com)

Official Email: [majidalikhan@ushangla.edu.pk](mailto:majidalikhan@ushangla.edu.pk)

ORCID: <https://orcid.org/0009-0008-9675-4611>

**Nizam Ullah**

BS Student, Department of English, University of Swat-Shangla Campus.

Email: [nizamuullah4@gmail.com](mailto:nizamuullah4@gmail.com)

**Inam Ullah**

BS Student, Department of English, University of Swat-Shangla Campus.

Email: [inamwahab920@gmail.com](mailto:inamwahab920@gmail.com)

**Ayaz Ali Khan**

BS Student, Department of English, University of Swat-Shangla Campus.

Email: [ayazenglish5css@gmail.com](mailto:ayazenglish5css@gmail.com)

### **Abstract**

The aims of the present study is to explore the theme of supernaturalism in Samuel Taylor Coleridge's poems namely *The Rime of the Ancient Mariner*, *Christabel*, and "Kubla Khan". Coleridge, a prominent figure in the Romantic movement, is renowned for his imaginative and supernatural elements in poetry. By conducting an in-depth analysis of his works, including "The Rime of the Ancient Mariner," "Christabel," and "Kubla Khan," this study seeks to understand supernaturalism in Coleridge's poetry. The present study offer seeks to investigate the theme of supernaturalism in Coleridge's major poems. Since the study's data are not the product of an experiment, they fall under the category of non-manipulated variables, or qualitative data. As a result, the qualitative descriptive approach is used to analyse the data.

**Keywords :** Exploring, Supernaturalism, Coleridge, Poems etc.

### **Introduction**

A significant juncture in the development of English literature was the Romantic movement. It was an intellectual, artistic, and literary movement that began to establish towards the end of the eighteenth century. Works of literature written during the Romantic era are collectively known as Romantic literature. The Romantic movement represented Some major Romantic poets. Such as, Samuel. Taylor Coleridge, William Wordsworth, John Keats, P.B Shelley, John Keats, Lord Byron. The age brought back the elements of thought" and feeling by providing a new and Significant pattern to them. Emotions and Feelings, fancy and imagination, lyricism, love of Nature and Supernaturalism were some of major characteristic of Romantic Poetry.

### **Brief introduction of Samuel Taylor Coleridge**

Renowned Romantic poet Samuel Taylor Coleridge was born in Ottery, St. Marry, in the year 1772. Coleridge attended Christ Hospital School in London for his official education. He met Charles Lamb there, who were destined to become a well-known essayist. His schooling at Christ Hospital School was completed, and he was sent to Jesus College in Cambridge. Ever since his time at Cambridge, Coleridge had been

experiencing unstable anxiety. He began taking opium to help him get over his anxiety. He eventually developed a strong opium addiction as a result of his regular opium consumption. His opium dreams had an indirect influence on his poems "The Ancient Mariner" and "Christabel." In the year 1798 Coleridge along with Wordsworth published *Lyrical Ballads*, which are described as the Romantic movement's manifesto. Coleridge's critical mind was always in search of knowledge and he was always fascinated by the mystery of those things that lay beyond the grasp of man's unaided reason with his super imagination insight and felicitous use of language, he always kept his readers Spell-bound. He shows amazing understanding of inner side of human. Throughout his life, Coleridge penned many poems, but three particularly significant ones have supernatural themes. *Kubla Khan*, *Christabel*, and *The Rime of the Ancient Mariner* showcased his extraordinary mystery and creativity.

### **History of Supernaturalism**

The Supernatural was first depicted by poets and artists in allegorical and metaphorical covers during the Renaissance. Even after multiple tries to make it seem realistic and natural, it is still only a sensation. The Gothic authors of the eighteenth century, including Horace Walpole, Ann Radcliff, Monk Lewis, and others, tackled supernaturalism thereafter. In their books, each of these authors featured a different supernatural character or scene. Usually, they attempted to arouse terror and a sense of mystery by paranormal means. Consequently, the devils either emerged tearing apart human corpses or pursuing hapless humans with the help of witches and spirits. As a result, their super naturalism corresponds with conventional wisdom. Is absurd and lacks lustre. However, S.T Coleridge avoid Such tarrying and gruesome machinery of Supernaturalism. Coleridge Strictly avoided crudeness From his writing, and replaced crudeness with Suggestiveness. He favoured a subjective approach above an objective representation of these elements. Coleridge's approach to the supernatural in his works allows readers to tap into their own instincts and beliefs, inviting a personal and subjective interpretation. He explored the supernatural through a psychological lens, delving into the human mind and emotions to create a sense of mystery and wonder. He treated the supernatural from a psychological perspective. He devised nuanced human and psychological therapeutic strategy, but he also deals with the supernatural in a way he has never dealt with de before. Coleridge used supernaturalism in a way that was both compelling and thrilling. In his poetry, he embraced supernaturalism wholeheartedly. He explained supernaturalism as those Shadows of Imagination that, exchange for a brief suspension of disbelief, make up Poetic Faith. Coleridge succeeded by giving Super- naturalism the Solid base of dramatic truth of human emotions so that the authenticity of human experience is never violated. His treatment of supernaturalism is very Subtle. He does not cumulate horror , neither had he given gruesome detail, none horrified incidents were depicted by him. He let his readers to use their imaginations to fill in the missing details; he merely suggested them. He gradually builds readers' trust by accurately describing the well-known environment before introducing the supernatural aspects. This is preferable than jumping blindly into the world of the paranormal.

### **Coleridge's poems of Supernaturalism**

His poetic genius found its own way and attained its fullest and finest expression in his three popular poems *Ancient Mariner*, *Christabel* and *Kubla Khan*. The main theme of the *Ancient Mariner* is not just the story of the old mariner who learns through a series of sufferings that oneshould "be kind to animals". It is rather that experience of guilt or sin, of need for redemption, shared by all men, which is the

crux of many religions and social systems, and much art. The poem is supernatural in the sense it takes the reader out of himself into the world of spiritual values in which early things and events in nature are just the shadows of thought. Another poem Christabel was also written in two parts during the same period: the first part (1797) and the second (1800). Christabel was to be included in the second edition of Lyrical Ballads, but due to some unfortunate incidents, Coleridge failed to complete the poem well within time. Christabel is a spell binding tale of magic, sorcery, and enhancement. Its place as work of literary art in the realm of supernatural poetry is very high. The language is the language of incantation and the setting and atmosphere are supernatural. The dream faculty of the poet has given it a very high rank among works of pure creative art. Coleridge's narrative art and skill are remarkable in Christabel. The tale is full of action and excitement with human interest in it. It sparks curiosity, builds suspense and thrills us to the core. Kubla Khan (1816), the dream fragment, is one of the three popular supernatural poems of Coleridge. In the poem, the poet has succeeded in creating an impression of something strange and mysterious through his description of a river, a landscape and a pleasure dome. In Kubla Khan the special gift of the poet to summon the vision of phantom world and to give them corporeality striking images and magical music is beautifully depicted. It is not simply the products of 'an artist's hallucination'. It is full of image, and symbols from real life of historical places, their names and of Coleridge's vast experience. Kubla Khan is less concerned with the supernatural, there are still overt signs of Supernaturalism, such as the woman weeping for her demon-lover, the ancestral voices predicting war, and the demoniac energy that momentarily forces the mighty fountain from the deep romantic chasm. By the poem's conclusion, the poet, fascinated with his own work, transcends his everyday life and takes on a magical shape. Coleridge's major poems have an odd, dreamy quality. Coleridge's poetry is fueled by his dreams, which he transforms into vivid and living expression. In essence, Kubla Khan is a dream poem that describes in poetic form what he sees in a vision.

It's a beautiful dream poem. Not only is it composed in a dreamlike manner, but it also has dreamlike movement. The Ancient Mariner is inspired from Cruikshank's dream. The poem's internal logic is derived from a variety of dream features that have been skilfully utilised. The poetry also leaves a lasting impression on the mind, almost like a dream. Coleridge uses his dreams as a source of inspiration to bring his poems to life.

#### **Research objectives**

1. To interpret supernaturalism in The Rime of the Ancient Mariner, Christabel and Kubla Khan?
2. To identify and analyse supernatural elements found in these poems?

#### **Research questions**

1. How supernaturalism is treated in The Rime of the Ancient Mariner, Christabel and Kubla Khan?
2. What factors of supernaturalism are present in these poems?

#### **Significance of the study**

The analysis of the supernaturalism in Coleridge's most widely recognised poem is important because it helps us better understand his unique style and the big ideas in his work. As can be observed from the analysis of the supernaturalistic aspects in the poems "The Rime of the Ancient Mariner," "Christabel," and "Kubla Khan," the research indicates how the eerie and marvellous parts make his stories more appealing and significant. It also reveals in what way Coleridge was the product of the age and

in what way he influenced the later writers. Conclusively, this work is beneficial for students, teachers, and any learner focusing on literature as it provides fresh perspectives on the topic and motivates the development of more studies in the given field.

### **Rationale of the Study**

This study is focused on the treatment of supernaturalism as the subject of one of the best Anglo- American poets, Samuel Taylor Coleridge, who became an eminent representative of

Romanticism. This paper, by focusing on Coleridge's "The Rime of the Ancient Mariner," "Kubla Khan," and "Christabel," aspires to shed light on how the poet used supernaturalism to express his interest in the other-worldly. Thus, focusing on the supernatural, Coleridge reveals the moral aspect of human nature, questions of guilt and redemption, and the eternal question of existence in the West – the nature of man and the meaning of life. By delving into the mysterious and the unknown, Coleridge invites readers to contemplate the complexities of existence and the interconnectedness of the natural and supernatural worlds. Coleridge's supernaturalism in his major poems. The approach taken is a qualitative, literary analysis, with a focus on close reading and textual interpretation.

### **Delimitation of the study**

The study focus is on Coleridge's major poems, Rime of the Ancient Mariner, kubla khan, and Christabel. The study does not explore his other works or correspondence.

### **Literature Review**

#### **Supernaturalism**

The term "supernaturalism" is the belief in the presence of forces, creatures, and events that interact with the physical universe in ways that are unusual and remarkable, frequently defying natural rules and human comprehension. English literature has continue been enriched by Stories in which supernatural plays an important role. The desire to hear about miraculous is as strong in the civilised man as it was in his primitive ancestors, at it is in the naive child. The Folklores of all ages and countries abound in tales of magic, fairies, Spirits, ghosts and demons.

#### **Nature of Supernaturalism in Coleridge poetry**

of the pioneers of the romantic movement, Samuel Taylor Coleridge, is renowned for his inventive poetry that frequently incorporates elements of the paranormal. The scholarly literature on supernaturalism in Coleridge's poems will be examined in this review of the literature, with particular attention paid to "The Time of the Ancient Mariner," "Christable," and "Kubla Khan." Of contrast to being merely artistic choices, the supernatural aspects of Coleridge's work function as essential narrative devices that challenge the distinctions between truth, imagination, and the unknown. and other critics have argued that Coleridge's philosophical investigation of metaphysics and interest in the human psyche is the fundamental source of his usage of supernaturalism. In "The Mirror and the Lamp" (1953), M. H. Abrams argues that poets' romantic imaginations are creative forces that enable them to perceive a reality that exists outside of the physical world. This idea is demonstrated by Coleridge's poetry, which combine natural and supernatural aspects to give readers a surreal experience. Coleridge frequently challenges readers to suspend disbelief by presenting the supernatural in a way that nearly makes it seem pleasurable within the context of the natural order. This merging of the natural and the paranormal is consistent with Coleridge's theoretical writings. In particular, he stresses the need for a "willing suspension of disbelief" in "Biographia Literaria" (1817) as a prerequisite for reading

imaginative literature. The "Rime of the Ancient Mariner" is arguably the most thoroughly studied of Coleridge's writings, with many critics—including Robert Pen (1946)—examining the poem's complex blending of supernatural and Christian symbolism. According to Warren, the supernatural in this poem acts as a narrative device that enforces moral and spiritual lessons, highlighting the interconnectedness of all living things. Other elements that brighten the poem's supernatural atmosphere are the Mariner curse, the ghostly ship, and the spectral figures of death and life-in-death. "Christabel" is another aspect of Coleridge's work dealing with the supernatural in which the Gothic tradition is clearly visible. According to E. D. Hirsch (1967), the supernatural aspects of the poem—such as Geraldine's enigmatic appearance and the puzzling circumstances surrounding her—are evocative of sexual and psychological fears. Readers are left feeling suspenseful and unsettled by "Christabel" Absence's fractured structure and unresolved finale, which lacks the novel's various supernatural elements. According to Hirsch, the supernatural in "Christabel" reflects the passionate obsession with the boundaries of human comprehension and the unidentified forces that exist beyond of them. The exterior and interior supernatural are the two main categories into which supernaturalism in Coleridge's poetry can be divided. The term "external supernatural" describes unexplainable occurrences that contradict natural rules, such as ghosts, curses, and unexplained forces. Conversely, the internal supernatural is associated with altered mental states, delusions, and theatrical performances that conflate the conscious and unconscious. Rosemary Ashton (1997) "Kubla Khan" The supernatural materialises as a vision brought on by an altered state of consciousness influenced by opium and a powerful creative experience. The poem has generated a lot of discussion among critics. Especially in light of its mysterious combination of fantasy and reality. Critics like John Livingston Lowes (1927) have connected Coleridge's preoccupation with the sublime and metaphysics to the poem's supernatural imagery. Less emphasis is placed on over-phenomena in "Kubla Khan" than on the construction of a world that exists outside of space and time and represents a mysterious, almost divine creative force.

### **Research Methodology**

#### **Research Design**

All procedures required for organising and carrying out research are referred to as research designs. The purpose of the research is distinct from the research design. According to the purpose of this research, which is to look for supernaturalism in the most notable poems by Samuel Taylor Coleridge. A qualitative, literary analysis approach is adopted. This involved :Close reading of Coleridge's major poems, with a focus on supernatural elements and their context.-Since the data is collected in the form of words, hence research is qualitative.

#### **Source of Data**

The primary source of data for this study is Coleridge's major poems, including:

"The Rime of the Ancient Mariner" (1798)

"Christabel" (1816)

"Kubla Khan" (1816)

These poems were chosen for their richness in supernatural elements and their representation of Coleridge's artistic vision. The primary source of data is the poems' entire text scripts. Next, data for this study will be gathered from a variety of sources, including books and websites that discuss supernaturalism in Samuel Taylor Coleridge's most famous works.

### **Data Analysis procedure**

Following the collection of all the data, the following procedures were used to analyse the data collected from the poems: Close reading and annotation of the poems, to identify supernatural elements. Coding and categorization of supernatural elements, to identify patterns and themes. Discussing and summarizing the finding, This step involves the analysis of several arguments that suggest the supernaturalism in the poems cited earlier.

### **Methodological Limitation**

This study is limited to a qualitative, literary analysis approach, and does not employ quantitative or empirical methods. Additionally, the focus is on Coleridge's major poems, and does not explore his other works or correspondence. By acknowledging these limitations, this study aims to provide a nuanced and in-depth exploration of Coleridge's supernaturalism, and contribute to the existing scholarship on this topic.

### **Ethical consideration**

This study does not involve human subjects or sensitive information, and therefore does not require ethical approval.

### **Theoretical Framework**

#### **Romanticism and Imagination**

The idea of imagination as described by Coleridge in "Literary Biographies" will act as the main theoretical basis. The reader's imagination is used to extend the poet's creative abilities by incorporating supernatural components, which are distinguished as "primary" and "secondary" imagination.

#### **Psychoanalysis**

Considering the psychological undertones present in numerous poems by Coleridge. Utilising a psychoanalytic method. Analysis that is specifically Jungian and Freudian could shed light on how subconscious fear, desire, and anxiety are represented. One way to describe the supernatural is as an externalisation of these otherworldly states that discloses a deeper psychological reality.

#### **Gothic and supernatural Literary Tradition**

Coleridge's imaginative work is frequently categorised under the Gothic tradition, which is distinguished by its interest in the mysterious, unknown, and fascinating. A lens through which to perceive the supernatural as a stylistic and thematic device that elicits terror, wonder, and contemplation is provided by the Gothic framework and romanticism elements.

#### **Narratology**

is possible to learn more about how Coleridge uses narrative strategies that relate to the supernatural and how these aspects support the poem's structure and theme by analysing these approaches. An idea similar to "unreliable narration" Tzvetan Todorov "The Fantastic structural approach to a literary genre (1975) helps to analyse the relationship between real and supernatural.

#### **Data Analysis/Discussion**

"The Rime of the Ancient Mariner" is a poetic masterpiece by Coleridge, solidifying his position among the leading figures of Romantic poetry. The poem narrates the crime, punishment, torture, relief, and partial forgiveness experienced by its protagonist. Recognized as a popular ballad filled with supernatural elements, the poem was inspired by a dream of Coleridge's friend Cruickshank, who envisioned a skeleton ship with ghostly figures.

Coleridge initially collaborated with Wordsworth on this work. It was Wordsworth who suggested key plot points such as the killing of the albatross in the South Seas,

the ensuing revenge by guardian spirits for crimes in those regions, and the navigation of the ship by the dead men. This thematic focus on the supernatural aligns the poem with the Romantic tradition, which often delves into phenomena beyond natural explanation. Historically, unexplained events have been attributed to supernatural forces—beneficial ones if they brought happiness, or malevolent ones if they resulted in suffering. Supernaturalism has been a significant force in literature, with stories from ancient folklore to modern tales rich with magic, ghosts, genii, demons, fairies, and spirits. Supernaturalism emerged as a defining feature of the Romantic spirit, particularly in the Gothic and horror novels of the eighteenth century. In Coleridge’s poetry, supernatural elements play a unique role, particularly evident in “The Rime of the Ancient Mariner,” where such elements shape the imaginative landscape of the poem. Lamb admired and understood Coleridge deeply, captivated by his genius. Lamb remarked on Coleridge’s influence, saying, “the rogue has given me photons to make me love him,” and that merely being in the presence of his brilliance was enough to unsettle one’s soul. The shooting of the albatross sets off a chain of supernatural events. The first of these is the appearance of the ‘Polar Spirit,’ which follows the ship for nine days, seeking revenge for the albatross’s death. This spirit from the land of ‘mist and snow’ is likened to a relentless pursuer, much like the Scotland Yard police, intent on punishing the mariners who saw the albatross as a bad omen, believing it caused their ship to be stranded in a motionless sea.

The mariners’ dreams confirmed the presence of the spirit:

*“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.”*

This haunting element is drawn from deep personal suffering, confusion, isolation, longing, horror, and fear, bringing readers to the brink of madness and death alongside Coleridge. The poem then introduces another supernatural occurrence: the appearance of a ship with two figures, Death and Life-in-Death, engaged in a dice game. The ship, moving without wind or tide, vanishes as mysteriously as it appears. Life-in-Death wins the game, condemning the sailors to die immediately and be freed from their suffering, except for the Ancient Mariner, who is doomed to a life-in-death. Death and Life-in-Death, the figures on the phantom ship’s deck, represent two forms of punishment. Life-in-Death, depicted as a beautiful woman with golden hair, red lips, and bold eyes, has a pale, leprous complexion. This figure embodies a nightmare that freezes men’s blood. The stanzas describing these events are chilling. The supernatural demise of the sailors, except the Ancient Mariner, emphasizes the distinction between Death’s lighter punishment and Life-in-Death’s severe one, reflecting divine judgment. Death signifies the end of life, but “life-in-death” is a prolonged state that is more terrifying and painful. The passage describes a figure embodying life-in-death with striking imagery:

*Her lips were red, her looks were free,  
Her locks were yellow as gold:  
Her skin was as white as Leprosy,  
The Nightmare, life-in- death was she  
Who thicks man’s blood with cold.*

As each sailor dies, their souls pass by the Ancient Mariner with the swift sound of a crossbow. This situation is mysterious because, unlike natural death, the sailors die

without a sound, indicating a supernatural cause. The scene on the deck is eerie, with no visible signs of dying; the sailors fall heavily, creating a pile of lifeless bodies:

*Four times fifty living men,  
(And I heard no sound or groan)  
With heavy thump, a lifeless lump  
They dropped down one by one*

The Ancient Mariner's willpower is strong, compelling the Wedding Guest to listen to his tale with a hypnotic gaze, rendering him as helpless as a child:

*He holds him with his glittering eye  
The Wedding Guest stood still  
And listened like a three-year-old child  
The Mariner hath his will.*

The ship is driven south by a fierce storm, personified as a predatory bird, creating chaos:

*And now the storm blast came and  
Was tyrannous and strong  
He struck with his overtaking wings,  
And chased us south along.*

The icebergs, driven by the storm, crash and break up with tumultuous noises, creating a disorienting scene:

*Ice was here, ice was there,  
Ice was all around:  
It cracked, growled, roared, and howled,  
Like noises in a swound*

This creates a supernatural atmosphere. The sudden appearance of the Albatross, seen as divine and almost human, further enhances this atmosphere:

*An Albatross crossed our path  
Through the fog it came,  
And if it were a Christian soul  
We hailed it in God's name.*

The Ancient Mariner believes the Albatross's arrival caused the ice to break, a superstitious belief that adds to the supernatural mood:

*'The ice split with a thunder fit'*

The Mariner's story, told with a strange intensity, heightens the sense of fear. He describes watching water snakes under the ship, their movements creating a mystical light as water droplets fell:

*They moved in tracks of shining white,  
And when they raised their heads,  
I watched the water-snakes  
Their elfin light fell in hoary flakes.*

The lines suggest the supernatural beauty of the natural world and the joy it brings to the Mariner. He observes the vivid colors of the snakes, which create golden tracks in the water when illuminated by moonlight.

*Within the shadow of the ship  
I watched their rich attire.  
Blue, glossy green and velvet black,  
They coiled and swam; and every track*

*Was a flash of golden fire.*

Initially, the snake images seem purely evil, but the Mariner experiences profound joy in their beauty and blesses them. This supernatural beauty allows him to pray, feeling as if a saint has taken pity on him, enabling him to bless the creatures:

*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.*

Filled with love for these creatures, the Mariner begins to pray. The curse starts to lift, and when he prays, the Albatross falls from his neck into the sea, symbolizing the end of his guilt. The bird had been a mark of his sin, but its removal indicates a supernatural absolution. The Mariner, now a "Pilgrim of eternity," experiences a blessed sleep, feeling reborn and blessed by the Virgin Mary:

*To Mary Queen the praise be given  
She sent the gentle sleep from Heaven,  
That slid into my soul .  
...And was a blessed ghost*

The Mariner feels renewed, but soon strange and terrifying sights and sounds occur. The wind roars, shaking the sails but leaving the ship motionless, creating a supernatural atmosphere:

*And soon I heard a roaring wind;  
It did not come near;  
But with its sound it shook the sails.*

Despite the loud wind, the ship remains still, adding to the sense of terror. The dead sailors on the deck appear to show signs of great pain, and in a supernatural event, they come back to life. This horrifying scene is almost beyond belief: The other was the voice of justice asking about the Mariner's cruel act of killing the albatross, who was loved by the Polar spirit and who loved the ancient mariner. As stated by a critic: "It appears that the bird must represent a significant hidden force if the killing is not to be understood merely as a breach of a superstition or the law of hospitability, and this interpretation is reinforced by the fact that Coleridge related it explicitly to demonology." There is a striking contrast between the natural and the supernatural. When the Mariner is in an unconscious state, the ship becomes motionless under the supernatural influence but when he comes back to his senses, the ship starts moving again:

*"I woke, and we were sailing on  
As in a gentle weather."*

These lines convey a sense of horror and terror. The dead sailors' eyes glitter in the moonlight, creating a dreadful scene under the influence of supernatural forces, as there is no natural life in them.

*All fixed on me their stony eyes  
That in the moonlight did glitter.*

The wind, felt by the Mariner despite the stillness of the water, is another supernatural mystery.

*The strong wind touched him gently,  
Like a spring breeze over green fields.  
It raised my hair, it fanned my cheek*

*Like a meadow gale of spring.*

As the Mariner approached his native shore, the supernatural effects began to fade, and he was no longer plagued by hallucinations. The departure of angelic spirits from the bodies of the dead, transforming into their own forms of light, was also a supernatural occurrence

*Each corpse lay flat, lifeless and flat,  
And, by the holy rood!  
A man all light, a seraph-man,  
On every corpse there stood.*

These angelic spirits signalled towards the shore, initiating the boatman's approach. The Hermit describes the Ancient Mariner's ship. The display of supernatural power continues with the sinking of the ship and the intense agony the Mariner experiences when he asks the Hermit for absolution, which the Hermit is unable to grant. As the boat approached the Mariner's ship, he was struck silent by a loud noise that disturbed the water, causing the ship to sink like a heavy metal object:

*Under the water it rumbled on.  
Still louder and more dread,  
It reached the ship, it split the bay.  
The ship went down like lead.*

The sound had a supernatural effect. In Coleridge's poetry, supernatural elements often arise from natural ones. When natural things are arranged in extraordinary ways, a grand, super sensible effect is produced. As Warren remarks, "Insofar as the poem is truly the poet's, it ultimately expresses his own view of the world and his values. Coleridge's poetry effectively mirrors his imagination, featuring elements like the skeleton ship, the spectre-woman, her death-mate, the revival of the dead crew, and the polar spirit. The sounds in the water evoke a supernatural effect. Coleridge's supernaturalism often emerges from natural elements arranged in such a way that they produce a supersensible effect. Coleridge's poetry serves as a faithful and precise reflection of his imagination, showcasing his originality and individuality. Often, Coleridge subtly infuses natural elements with supernatural touches, creating a blend of the sensible, the supersensible, and the supernatural. This approach in his poetry is more convincing than the eerie tales of other nineteenth-century supernatural writers. "The Ancient Mariner" is an exemplary poem, demonstrating this technique. Unlike the Mariner's fated audience, we understand the existence of other worlds and would not harm the solitary bird of good omen. The supernatural elements in Coleridge's poetry possess a realistic quality. He does not randomly jump from one scene to another. Images such as demons gambling on the phantom ship, the setting sun piercing its ribs, water-snakes shimmering under the moonlight, and the mechanical labour of the dead crew all seem vividly real, as though witnessed first hand. These supernatural details are always engaging and suggestive. The Ancient Mariner's "skinny hand" and "glittering eye" hypnotize the wedding guest, blending natural events with a higher supernatural control. Coleridge sets his supernatural scenes amidst uncharted seas and romantic forests. His use of the supernatural is simple, ancient, and made realistic through human experiences. He uses the supernatural to explore emotions like guilt, suffering, forgiveness, grief, and joy. Nature enhances these mysterious and marvellous effects. The brutal killing of the albatross horrifies nature: Then no more wind, seas, tide, movement, nothing – everything is precisely frozen 'like a painted ship on a painted ocean.' This realistic element within the fantastic is revealed even more at the skeleton ship and the dice play between Death

and the dark-toned Life-in-Death. The poem has realistic supernaturalism, and this makes the impossible and the fabulous appear normal. This creates a mesmerizing feeling; understandably, the sailors exhibit superstitious behaviours because of the situations presented in the poem, such as the hypnotizing gaze of the Mariner. This makes the supernatural look and feel natural by simple presentation which is a major reason why the poem is monumental. The beautiful creation of the poems of Coleridge based on the natural world and supernatural elements is used effectively to bring the feeling of amazement. Thus, the supernatural aspects of the plot, like the skeleton ship and the revival of the dead men in “The Rime of the Ancient Mariner,” are filled within the story, trying to make it a more emotional and meaningful narrative. This explanation adds to the beauty of the poem since Coleridge has used nature’s outlook and, from this, an eerie feeling to an enchanting one where needed. These gothic features are well in sync and look like there are some archetypal figurative meanings behind the poem. In conclusion, the main ideas of Coleridge portray the supernatural as a part of the natural reality and provide the audience with a fantastic outlook on the world. The most mysterious part of the poem is a sphere that concerns the skeleton ship and the dice game played by Death and Life-in-Death. The murder of the bird contributes to the sailors’ superstition in the novel. Besides these dark aspects, Coleridge mixes positive descriptions of nature: the comparison between the bride and a red rose, the cheerful guests and the lovely sounds that they produced, and the music of nightingales. The detail of making the poem personal also enhances the work’s horror appeal, especially when the Mariner blesses the snakes and other things that happen supernaturally, such as rain starting to fall after the Albatross falls off the Mariner’s neck. Coleridge evokes feelings of a dream, which makes readers transfer to the special world that is entwined with the natural and the supernatural. There is a sense of movement throughout the Mariner’s voyage; elements of the fantastic and the magical are also present, as well as musicality, which infuses the poem with romanticism. Such occurrences are considered paranormal, and they relate to medieval-period superstitions. In collaboration with Wordsworth, Coleridge strived for supernaturalism to be rendered as a thing of human experience that was most successfully employed in *The Rime of the Ancient Mariner*. The story of the sailor, telling the audience about his adventures in distant seas, enchants with its wonderfulness, and with numbers and birds, the reader can identify the Mariner’s feeling. This stanza exemplifies Coleridge’s method of blending of nature with supernatural:

*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.*

In this stanza, as well as in many other stanzas of “*The Rime of the Ancient Mariner*,” this medieval-like figure – the Hermit – is applied to distance the story from real life. The poem also consists of some medieval elements because of the few archaic terms and the meter of a modified old ballad. However, what needs to be pointed out is that even though it is composed of antonyms – the elements of antiquity and modernity, ordinary and extraordinary experiences, nature and the magical – the poem possesses its focused and clearly defined mood. It is musically lyrical, full of picture and pathos, and to my mind, quite unlike anything else in our language; certainly, it is quite alone

in English literature. The beauty of the poem is within the objectives of making the impossible appear possible through the swift transition of realism with supernaturalism and descriptions of the natural world. The images of the sea not making a sound and the frying heat, as well as the unknown vastness, describe the emotions of the poem accurately. Along with the magical themes, a dominant moral is also expressed in the poem, which is the need to love and treat all living beings. This moral probably echoes the earliest days of Coleridge's fondness for animals, and presenting his views on the former, the man who is devoid of kindness and closes himself off from love will suffer the spiritual and emotional trials until he remembers these qualities. In conclusion, one of the most exemplary pieces of supernatural poetry is *The Rime of the Ancient Mariner*. It combines the description of the harmony of nature and the depth of the message that Satan constitutes the creator of the path leading to an evil end.

### **Kubla Khan**

*Kubla Khan* is a masterpiece that reflects the supernatural, proving the author's ability to incorporate the element into his work that is characteristic of Romanticism. The vision in the poem is a representation of what goes on in Coleridge's mind when he thinks of subterranean rivers and marvellous palaces as ideas flow unforced and freely in the writer. Thus, although '*Kubla Khan*' was not written as a piece of the supernatural, phrases that can at least somewhat be interpreted as such create a sense of realism behind the described scenes. The poem in question is focused on imagination and dream, thus, can be seen as an excellent example of Romanticism. The spiritual element in the poem is evident, and Coleridge paints his picture of a dreamer in supernatural poetry. The split in pairs of the poem is quite distinctive; however, according to the scholarly point of view of J. L. Lowes, both sections of the poem are mystical. In the first part, it is the cave of ice, and the image of an Abyssinian maid with the dulcimer is very realistic but, at the same time, rather dreamlike. The second part is significantly coherent in the presentation of imagery, which Thuzur attributes to the poem's enigma. The mystery in "*Kubla Khan*" is further enhanced by the enchanting depiction of the 'pleasure dome' and its surroundings. This palace is located next to the holy river Alph, which empties into a dark sea after passing through freezing underground caverns. Coleridge's creation of the river Alph was influenced by the Alpheus River of Greek mythology and the Nile River, revered in Egyptian culture. The Alph's journey through immeasurable caverns and a sunless sea evokes a sense of mystery and terror, deepening the poem's mystical atmosphere .

*Where alph, the sacred river, ran  
Through caverns measureless to man.*

In one of the evocative passages that Coleridge read, an ideal landscape is described, featuring a sacred river and paradisiacal happiness. *Kubla Khan* is depicted as a powerful ruler who can command the construction of his pleasure dome. The poem "*Kubla Khan*" is an enchanting work similar to "*The Ancient Mariner*," but it draws more from personal experience, making it more enigmatic. The chosen location for *Kubla Khan*'s dome exudes a supernatural allure, emphasizing the natural beauty of the site. The area around the palace spans ten square miles, abundant in vegetation. The enclosed land is adorned with beautiful gardens. Sparkling streams weave through these gardens in zigzag patterns. The flowers emit a sweet fragrance, and the greenery, illuminated by sunlight, enhances the beauty and wonder of the place.

*So twice five miles of fertile ground*

*With walls and towers were girdled round  
And here were gardens bright with sinuous rills,  
M Where blossomed many an incense-bearing tree.*

In these lines, Coleridge highlights the fusion of natural splendor with supernatural allure, creating a scene that is as enchanting and dreamlike as one could imagine. The forests, ancient as the hills themselves, are imbued with a natural beauty governed by otherworldly forces. These supernatural elements enhance the location's allure, making it extraordinarily beautiful and mysteriously majestic.

*'As here were forests ancient as hills'*

The sun's rays bathe the area, enhancing its beauty: 'Enfolding sunny spots of greenery'. The description of the river Alph is straightforward and combines elements from William Bartram's accounts of the 'Crystal fountain' and the 'Alligator Hole'. Initially, the river Alph meanders through forests and valleys in a zig-zag manner. Eventually, it plunges into a deep, seemingly bottomless chasm in the earth. Near its end, the river reemerges from its underground course and cascades into the tranquil sea with a loud roar. The ocean, being motionless and lifeless, is disturbed by the river's waters, creating a sense of mystery.

*Through wood and dale the sacred river ran.  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean.*

The river Alph symbolizes the sanctity of human existence. When utilized properly, or when its waters are diverted into winding channels, it enables Kubla Khan to attain an ideal state of harmonious living. This river represents the divine, natural conditions, and serves as a metaphor for the boundless vitality of the universe, which is shrouded in mystery from beginning to end.

*And' mid this  
tumult kubla  
heard from far  
Ancestral  
voices  
prophesying  
war.*

Kubla Khan heard great roars, which were actually the voices of his ancestors, so loud they almost deafened him. These ancestors were warning him about upcoming wars. The mention of 'ghostly spirits' adds a supernatural liment to the scene. Coleridge incorporates romantic details when describing Kubla Khan's 'pleasure palace,' such as a 'deep gorge' that is wonderfully beautiful and concealed by 'tall cedar evergreen trees' on both sides. This landscape appears naturally beautiful yet terrifying, as if under a magical spell, making everything seem incredibly vivid and dreamlike. It felt like ghosts or spirits had created this eerie atmosphere. This sacred place is depicted as an appropriate setting for a mortal woman to be weeping and mourning for her lost lover, an earthly being, as the poet describes.

*A savage place! As holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover.*

Supernaturalism is suggestively employed by Coleridge, who masterfully intertwines the natural and the supernatural, creating an unparalleled sense of mystery. These lines encapsulate a tragic love story. One critic aptly notes that as opposing elements like the sun and moon, dome and cavern, light and dark, heat and ice converge, Kubla

Khan hears the voices of the dead communicating with the living within a peaceful scene that foretells war. The ‘fountain’ both creates and destroys, symbolizing the union of ice and sun. The sense of mystery and awe is particularly striking when Kubla Khan hears the voices of his departed ancestors warning him of impending wars, though the nature and reasons for these wars are left to the reader’s imagination. Through the hollow earth, a powerful jet of water intermittently erupts, roaring continuously. The roaring is so intense that it seems as if the earth itself is breathing heavily and rapidly. This sense of mystery fuels Kubla Khan’s imagination:

*As if this earth in fast thick  
Pants were breathing.*

The pleasure dome mirrored itself on the ocean’s surface, appearing as though it was partially submerged. It was constructed in a location where the delightful sounds of the fountain and the river could be heard as they streamed through the caves.

*Floated midway on the waves.  
Where was heard the mingled measure,  
From the fountain and the caves.*

The structure was an astonishing piece of art, unlike anything ever witnessed on earth, crowned by a dome and illuminated by sunlight. It seemed almost beyond human capability, resembling a miraculous creation of some otherworldly force. The dome glowed warmly and radiantly. The halls within the building were crafted from pure white marble, and the alabaster was so remarkably cool that they resembled “the caves of ice.”

*It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice!*

The scene’s beauty appears to be overshadowed by elements from another realm, creating a dreamlike vision. The ice, instead of symbolizing terror or death, evokes delight associated with the marvelous, connecting it to fountains sacred to the moon. A critic notes, “Kubla Khan exhibits the influence of Coleridge’s admiration for Milton... but although the Abyssinian kings and Mount Amara belong to a false paradise, it doesn’t mean the Abyssinian maid and Mount Abora are linked.” The poet once envisioned a young Abyssinian girl singing about the romantic allure of her homeland, particularly the hills of Mount Abora. This vision inspired him to recreate that music and song in his memory. If he could successfully recall the maid and her songs, he believed he could construct a “similar dome” in the air, driven by the music’s ethereal strains. Lowes highlights Coleridge’s recollection of the “caves of ice” linked to the “sacred river.” The dream’s impact is supernatural, leaving one in awe of such beauty and charm. This would be “a new pleasure house” built by him, featuring the marvellous aspects of the structure Kubla Khan had commanded to be built.

*I would build that dome in air,  
That sunny dome! Those caves of ice!  
And all who heard should see them there.*

These lines evoke a mysterious ambiance that allows listeners of the music to envision the splendid structure in the sky. The poem’s concluding lines depict ‘pure frenzy,’ seamlessly merging the natural with the supernatural. The poet’s inspiration stems from a widely recognized aspect of human experience, yet it retains a touch of

the supernatural, highlighting the poet's creative genius and inspiration.

*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.*

People would gaze in awe and wonder at his 'gleaming eyes' and 'locks of hair' flowing in the air. The 'gleaming eyes' evoke a sense of angelic power, while the 'streaming hair' imparts a divine aura. To protect him from harm, people would draw magic circles around him. This imagery fosters an atmosphere of fear and mystery, as he was perceived as a man with extraordinary qualities, fed on 'honey-dew'—perhaps some heavenly sustenance akin to manna or nectar, which the poet whimsically refers to as 'the milk of paradise.' Those who interpret "Kubla Khan" as a record of an opium dream point out that many elements in Coleridge's work echo descriptions of false paradises. For instance, there was Aloadine's deceptive Mohammedan paradise, where young men were enticed with music and girls, making them eager to die in battle in hopes of eternal joy. Additionally, there are references to the 'pseudo paradises' found in Milton's work .

*That faire field  
 Of Enna and the place  
 Where Abassin King's their issue  
 Guard, Mount Amara, though this by some supposed  
 True Paradise under the Ethiopline  
 By Nilus head.*

In the poem, the poet appears to be in a state of fervor, adopting the role of a magician who conjures elements of beauty and truth through his art. Coleridge skillfully integrates realistic details into the depiction of the chasm. His use of similes, such as 'rebounding hail' and 'chaffy grain beneath the thresher's flail,' are notably natural. The war prophecies heard by Kubla Khan feel realistic, resonating with ordinary human experience. Coleridge aimed to make the supernatural seem natural, fostering a 'willing suspension of disbelief,' which he believed constituted poetic faith. The river's origin merges romantic, sacred, and Satanic elements, suggesting mystery and intertwining sanctity with savagery. The river at times reflects the spiritual complexities of human life. The plains' fertility is attributed to the mysterious energy of the river's source. As the poem progresses, Kubla Khan is depicted as a supernatural figure. The 'mighty fountain' emerging from the earth is imbued with supernatural power, yet Coleridge describes it using natural similes. In the literal landscape, Kubla Khan's decree symbolizes human power over the environment, suggesting that humans can create their own paradises. However, this paradise is not a permanent gift, as the ideal life is vulnerable to evil forces. Harold Bloom notes that Coleridge asserts he can create a more enduring and magnificent paradise than Kubla Khan's, one that would be stable without the need for an earthquake. Coleridge's music would be 'loud and long,' while Kubla's is fleeting. Coleridge's vision is more detailed and integrates various elements into a cohesive picture. The poem blends the natural and artificial, depicting a landscape that is simultaneously a wilderness and a garden, where man-made structures coexist with wild, uncontrollable nature. And here were forests ancient as he hills. Enfolding sunny spots of greenery The entire design is man-made, focused on a palace or "stately pleasure-dome" that encloses

something natural and wild. The sacred river rushes through the landscape before disappearing underground. The key point about the poem's "pleasure dome" and its surrounding park is their artificial nature. It is an extraordinary creation, brought into being by the command of a despot.

*In Xanadu did kubla Khan  
A stately pleasure-dome decree...*

The river's immense power is briefly allowed to rise before it subsides into silence, resembling a "lifeless ocean." This river does not symbolize life. The descriptions of the river are filled with imagery of forceful transformation of inert matter, akin to a fundamentally vital force acting upon lifeless objects. The sense of mystery is a key element in Coleridge's supernaturalism, which has a psychological essence. Coleridge makes the supernatural seem natural through numerous delicate touches and subtle suggestions. Thus, it can be said that Coleridge infuses a finer, more delicately marvelous supernaturalism, born from his own refined psychology, into romantic adventure—a genre that was then emerging or being revived in the English language. "Kubla Khan" exemplifies supernatural poetry well. It is a fragmentary depiction of a grand and magnificent oriental dream scene, akin to one seen at sunset. The entire poem came to Coleridge one morning after he had fallen asleep. Upon waking, he began to write quickly but was interrupted after fifty-four lines and could never complete the poem. In this work, composed—if we believe Coleridge's account—during an opium-induced dream, images from Coleridge's subconscious, influenced by his reading about underground rivers, pleasure domes, and other exotic and extraordinary scenes, surged forth and were instantly expressed in words without conscious artistic effort. "Kubla Khan" is considered a masterpiece of dream poetry and ranks highly as a supernatural poem. The atmosphere of strangeness, beauty, and mystery is skillfully and effectively established from the very beginning.

*In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea.*

The passage paints a vivid and enchanting picture of walls, towers, gardens, streams, forests, and sunlit clearings. Searching for a logical connection in the poem, especially between this natural scenery and the image of a damsel with a dulcimer, is futile. However, criticizing the latter part, with its stunning poetry, would be unappreciative. This section is characterized by sensory appeal, intense emotion, and romantic fervor, born from pure inspiration. The poem is a captivating blend of imagination, emotion, mystery, sensuality, romantic and supernatural elements, sweet melody, and masterful word choice.

### **Christabel**

In "Christabel," Coleridge explores the interaction between good and evil forces in human life. The poem is notable for its attempt to depict "witchery by daylight," highlighting a unique aspect of the supernatural element within it. This is achieved through incidents that are natural yet give a supernatural impression, without overtly displaying supernatural occurrences. Unlike "The Ancient Mariner," where supernatural beings like angelic spirits and ghosts physically appear and participate in events, "Christabel" keeps its supernatural influence more subtle and suggestive. The poem is set in the distant Middle Ages, featuring medieval castles, superstitions, and chivalry, creating an ideal backdrop for Coleridge's supernatural themes. This setting

enhances the poem's atmosphere of hinted horror, making it more effective for the reader's imagination than explicit descriptions would. Coleridge, considered a master of natural supernaturalism, skillfully uses natural means to evoke awe, mystery, and horror. "Christabel" is a fragmentary supernatural tale of mystery and horror, where a witch, Geraldine, casts an evil spell on Christabel, the innocent daughter of Sir Leoline. The supernatural charm is so potent that Christabel feels ashamed to even tell her father about the witch. The story unfolds in an atmosphere filled with spirits and imaginative romance, with the moonlight adding to the witchery. One critic notes the compelling image of Christabel involuntarily mimicking her serpent-eyed tormentor, illustrating the strange fascination and dread that grip her. The feeling of horror in the poem is produced indirectly, making it more subjective. The poem does not describe horrible sights directly, but conveys their effects. For instance, Geraldine's vision is not described, yet the effect of this dreadful sight is successfully conveyed, which makes Coleridge's supernaturalism realistic, refined, and subtle. The poem opens with an air of medieval mystery:

*Tis the middle of the night by castle clock,  
And the owls have awakened the crowing cock  
Tu-whit! Tu-whoo!*

*And hark, again! The crowing cock, How drowsily it crew"*

Since it is midnight, the hooting of the owls has awakened the cock. The cock, disturbed at the hour of twelve, begins to crow drowsily, signifying the approach of morning and the disappearance of ghosts. However, the owls, considered birds of ill-omen, fill our minds with horror. The owls underscore the theme of 'masked good,' suggesting they might have more significance in the poem. Coleridge uses the owl as a symbol of wisdom, aligned with the general symbolism of "Christabel." Sir Leoline, Christabel's father, has a toothless mastiff bitch that barks in response to the tower clock striking the hour. Her toothless mouth suggests an ominous atmosphere as she growls sixteen times exactly at midnight. People believe the bitch barks because she sees the ghost of Lady Leoline, Christabel's mother:

*Sir Leoline, the Baron rich  
Hath a toothless mastiff bitch  
From her Kennel beneath the rock  
She maketh answer to the clock,  
Four for the quarters, and twelve for the hour,  
Ever and aye, by shine and shower  
Sixteen short howls not very loud,  
Some say, she sees my lady's shroud*

The behaviour of the old bitch is highly characteristic of the supernatural. The effects are strange yet suggestive and symbolic. Christabel's mother also represents the supernatural. The description of the night and weather creates a magical charm and beauty. The night is cold, with clouds almost transparent, partially covering the full moon, which looks dull and dim behind them:

*Is the night chilly and dark?  
The night is chilly, but not dark  
The thin grey cloud is spread on high,  
It covers, but does not hide, the sky  
The moon is behind, and at the full,  
And yet she looks both small and dull.*

Christabel sits in the woods, a short distance from her castle, praying for the knight

she had dreamt of the night before, whom she is destined to marry. Her dream was unsettling, and she is worried about her distant lover's well-being:

*The lovely lady Christabel,  
 Whom her father loves so well.  
 What makes her in the wood so late,  
 A furlong from the castle gate?  
 She had dream all yester night-*

Dreams often symbolize supernatural events and evoke superstitions. Christabel believes the man in her dream will be her husband. In "Christabel," Coleridge emphasizes distortion over revelation, culminating in the moon imagery. This is highlighted by a slight change in the moon's description from his earlier notes:

*Behind, and at the full:  
 And yet she likes both small..  
 . In Christabel, the same becomes:  
 The thin grey cloud is spread on high.  
 It covers but not hides the sky.  
 The moon is behind and at the full  
 And yet she looks both small and dull"*

Coleridge vividly describes the scene where Christabel sits under an oak tree. The trees are bare, and the silence is so profound that it seems no sound could be made. However, Christabel hears a mysterious moan, feeling that the wind is not strong enough to move her hair or the lone red leaf on the oak tree. This sound fills her with fear, making her pray to Mother Mary for protection:

*She kneels beneath the huge oak tree,  
 And in silence prayeth she-"*

These lines create a horrifying and supernatural atmosphere, blending the natural with the supernatural. A critic noted that Christabel, due to ominous dreams, goes to the forest at midnight, a furlong from her father's castle, to pray for her distant lover. She hears a low moan behind the oak tree, heightening the suspense. As she listens to this sound, she sees something that makes her uneasy. This suspenseful scene prompts her to seek protection from Christ and Mary:

*Hush, beating heart of Christabel Jesus,  
 Maria shield her well!  
 She folded her arms beneath her cloak,  
 And stole to the other side of the oak  
 What sees she there?"*

In this moment, Geraldine is introduced. Christabel sees a beautiful maiden in white silk shining in the moonlight. Her milk-white neck makes her dress look pale, and her majestic, bare arms and feet reveal blue veins. The gems in her hair glitter brightly:

*There she sees a damsel bright,  
 Drest in a silken robe of white,  
 That shadowy in the moonlight shone,  
 The neck that made that white robe wan,  
 Her stately neck and arms were bare,  
 Her blue veined feet unsandal'd were,  
 And wildly glittered here and there,  
 The gems entangled in her hair,  
 I guess, 'twas frightful there to see  
 A lady so richly clad as she"*

Christabel is startled to see such a beautiful woman so late at night. The words ‘wildly glittered’ and ‘frightened’ suggest horror. The details of the woman’s beauty seem realistic yet imbued with supernatural qualities, making her appearance dreadful. In her fear, Christabel prays deeply and asks the woman who she is. In a ghostly, sweet voice, Lady Geraldine replies:

*I appeal to you to take pity on me  
 I am a distressed lady and in a sad plight-  
 Extend your hand and be not afraid of me*

Christabel inquires about her presence, and Geraldine responds with a gentle note about herself:

*My sire is of a noble line,  
 And my name is Geraldine:  
 Five warriors seized me yestermorn,  
 Me, even me, a maid forlorn.*

The lady tells Christabel that she was captured by warriors the previous morning and left at the foot of an oak tree during the night. She appeals to Christabel for help, asking her to save her from her enemies. Geraldine’s character is mysterious and somewhat supernatural. The poet describes her as having a withered side, a mark of shame that causes a fearful reaction in those who see it, yet those who touch it lose the ability to express their revulsion. Coleridge, using a medieval setting, illustrates how wicked spirits can possess innocent people like Christabel. Christabel, unaware of Geraldine’s evil intentions, feels sympathy for her and decides to help. As they approach the castle, Christabel prays to the Virgin Mary, thanking her for their safety. However, Geraldine, being an evil spirit, cannot join in the prayers and instead tells Christabel:

*“I cannot speak as I am tired.”*

These lines emphasize the supernatural elements of the story. When they enter the castle, the old mastiff bitch howls loudly and angrily. This is unusual because the bitch had never howled so loudly before. Normally, she howls only when the clock strikes the hour, but this time, she responds to the hoot of a small owl:

*The mastiff old bitch did not awake,  
 Yet she an angry moan did make!  
 And what can ail the mastiff bitch?  
 Never till now she uttered yell,  
 Beneath the eye of Christabel,  
 Perhaps it is the owl’s scratch.*

According to Coleridge, the dog is highly sensitive to the presence of supernatural beings, which is why she howled angrily when the evil spirit Geraldine passed by. Geraldine’s presence is very mysterious. A critic notes that as they crossed the courtyard, the old mastiff sleeping in the moonlight made an angry sound. They passed by the Baron’s room in complete silence and finally reached Christabel’s chamber. Despite walking softly, their footsteps echoed through the hall. In the hall, the logs had burned out, with only a few half-burnt pieces remaining. As Geraldine passed by, the burnt pieces flared up again, allowing Christabel to see Geraldine’s face, which had an evil look, and a knob on Sir Leoline’s shield hanging on the wall. The phrase “A fit of Flame” emphasizes the supernatural element, creating a sense of fear. A critic observes that Christabel, while in the forest at midnight, meets a lady in apparent distress, offers her help and protection, and takes her to her own chamber.

This woman, beautiful and seemingly from a distant land, is a witch. Her identity, intentions, and the purpose of her sorcery are not revealed at this point. In Christabel's room, a silver lamp shines brightly. Geraldine suddenly collapses, showing signs of exhaustion. Christabel offers her a cordial wine made by her late mother from wildflowers. Geraldine, frightened by the presence of Christabel's mother's spirit, pretends to be alright and drinks the wine. The wildflower wine restores Geraldine to her full, heavenly stature, and if she falters, she quickly recovers without struggle. The good spirit of Christabel's mother and the evil spirit of Geraldine vie for influence over Christabel. The spirit of Christabel's mother seeks to protect her from the evil spirit. Geraldine, trying to determine if Christabel's mother will appear when Christabel gets married, pretends to pity her. Christabel's mother, acting as a guardian spirit, always watches over her daughter, though Christabel is unaware of her presence. Both the good spirit of Christabel's mother and the evil spirit of Geraldine exert their influence over Christabel. Geraldine acknowledges that the ghost of Christabel's mother is her guardian but insists that the current moment belongs to her and says:

*Off, Woman, off this hour is mine,  
Though thou her guardian spirit be,  
Off, woman, off! It's given to me.*

Geraldine, who initially appeared sympathetic to Christabel, now changes her tone to one of hateful defiance. She addresses the spirit of Christabel's mother, demanding she leave the castle, and asserts that midnight is the time for evil to exert its influence. Geraldine claims the power to drive away the good spirit of Christabel's mother. These lines depict Lady Geraldine's sinister spell and mysterious aura. Christabel kneels beside Geraldine, praying with her blue eyes raised to heaven for the well-being of Geraldine, whom she believes has shown the most terrifying side of the warriors. In response to Christabel's prayers, Geraldine wipes the cold perspiration from her head, stands erect, and says, "I am feeling better." She drinks the cordial wine again, causing her large, beautiful eyes to glitter.

*Again the wild flower wine she drank,  
Her fair eyes gan glitter bright.*

The glittering eyes suggest supernatural power, indicating she looks like a spirit from another world. A critic notes that Christabel gives Geraldine a magical substance, a cordial made by her mother, instead of using it for herself. This act grants Geraldine divine beauty. Geraldine experiences internal conflict about whether to harm the innocent Christabel. She looks around, fearful of Christabel's mother's good spirit, but in doing so, she weakens her spell. Hearing a long sigh, she unfastens her clothes, fully exposing herself, creating a sight too horrible to describe.

*The maid alas! Her thoughts are gone,  
She nothing sees- no sight but one!  
The maid, Devoid of guide and sin...*

The supernatural effect is strong enough to make the scene horrifying. Christabel shudders with horror, trying to make a snake-like sound, but her imagination is so overpowered by Geraldine's 'serpent-like eyes' that she becomes entranced. Despite this, she resists Geraldine's spell, asking her father to send Geraldine away. Instead, her father leads Geraldine out, symbolically rejecting his own daughter. The first part of "Christabel" is unified by its poetic atmosphere, created partly by the setting and more importantly by the mystery surrounding Geraldine. Part I prepares the ground,

while in Part II, Geraldine's evil begins to influence Christabel. Like "Kubla Khan," "Christabel" is a fragment, seemingly planned as the story of a pure and chaste young girl who falls under the spell of a sorceress, Geraldine. The poem is filled with supernatural elements, awe, and fear, and it contains lines of exquisite poetry. It trembles with a strange, unknown horror, suggesting the supernatural terrors and fears found in popular ghostly and gothic novels. In writing this poem, Coleridge was likely influenced by "The Rime of the Ancient Mariner."

### Conclusion

The Romantic Movement included notable romantic poet such as Wordsworth, Keats, Scott, Byron, and Coleridge. Romantic poetry was characterised primarily by sentiments and emotions, fantasy and imagination, lyricism, humanitarianism, love of nature, and supernaturalism. Some poets possess a remarkable romantic trait known as supernaturalism, which lends an air of "virtue," sometimes referred to as the "Renaissance of wonder," to their writings. Coleridge's Ancient Mariner is a master poet of supernaturalism from the past. His use of vivid language and striking imagery gives the supernatural a genuine appearance. The incidents occurring blend well with the surrounding natural environment. We have an aura of "awe" and "mystery" in place of "soft" and "soothing." The sight of 'mist' and 'snow', along with the rumble of 'icebergs' in the South Pole, creates a natural backdrop of supernatural dread. During his journey, the Ancient Mariner kills the The albatross, known as the bird of good omen, had delivered him a favourable south wind. The natural setting in "The Rime of the Ancient Mariner" is intricately aligned with the events of the story. Rather than a gentle and calming atmosphere, the environment evokes a sense of awe and mystery. The backdrop of mist, snow, and the ominous sounds of icebergs in the South Pole enhances the poem's supernatural horror. During his voyage, the Mariner kills the Albatross, a bird traditionally seen as a good omen that had brought favorable winds. This cruel act marks him as a sinner and criminal. While Berkley suggests that Coleridge's supernatural elements are rooted in divine forces, other aspects of the poem, including the character of the Mariner, also deserve attention. Lowes, referencing Coleridge's own words, noted that the poem was initially intended as a tale about "The Wonderings of Coin" and that some traits of this character were transferred to the Mariner. This is reminiscent of the traditional link between Coin and the Wandering Jew, a romance that Coleridge was exploring at the time. Initially, the Mariner's shipmates celebrated his killing of the Albatross because it cleared the fog and made their journey more pleasant. However, they were later punished for their cruelty to the bird, which had been a guest. The sailors ultimately met their end in a dice game between the figures of 'Death' and 'Life-in-Death,' who played on the deck. After 'Life-in-Death' wins the Mariner, he is condemned to a life of excruciating suffering and isolation aboard the ship, becoming a living curse in the eyes of the two hundred dead sailors, while 'Death' claims their lives. The approach of the phantom ship is marked by horrifying and supernatural elements, where every natural feature seems controlled by some otherworldly force, rendering everything motionless. The universe revealed by the Mariner's actions is grim and harsh, where the consequences for wrongdoing are immediate, severe, and enduring. A troubling aspect of this universe is its unpredictability; the exact nature of the Mariner's punishment and that of his crew is determined by chance. The presence of 'Justice' and 'Mercy' creates a peculiar atmosphere in the poem. The supernatural quality intensifies when the Mariner learns that the Albatross was a beloved creature of the 'Polar Spirit,' and this revelation occurs in a setting filled with mystery and terror. The Mariner, seeking to

atone for his sins, turns his thoughts to God and finds that the supernatural spell begins to lift, allowing him to pray. As he prays, everything around him comes back to life, though the water and the ship remain still. The Mariner, filled with genuine remorse, blesses all the creatures, and the wind gently touches him. The moon's reflection on the water adds a supernatural beauty to the scene. Another supernatural aspect is the appearance of angelic spirits emerging from the dead sailors. Despite the poem's many improbable events, they still feel convincing. Coleridge believed that the ballad form was well-suited to convey the wondrous supernatural events. Regarding "Christabel," Gillman explains that the story is based on the idea that the virtuous can save the wicked. In the tale, the devout and virtuous Christabel prays for the well-being of her distant lover, who faces various temptations abroad, and in doing so, she overcomes the evil represented by 'Geraldine.' This is the central theme of the story. The theme of "Christabel" explores the interaction between the forces of good and evil in human life. One of the most unsettling elements, described as 'preternatural' by Coleridge, is Geraldine's serpent-like form. The scene is set in a way that enhances the realism of the atmosphere. Coleridge employs a sense of awe and mystery to effectively convey the supernatural elements of the poem. An evil spirit named Geraldine uses her magical powers to enchant Christabel, a young and innocent daughter of Sir Leoline. The poem skillfully uses elements of mystery and horror in a subtle, suggestive manner rather than being overt. Sir Leoline has an old mastiff that only barks at midnight. The underlying mystery is that people believe the dog can see the ghost of Christabel's mother, who, before her death, promised she would appear on the day Christabel gets married. The actions of the old mastiff and the ghost of Christabel's mother are examples of the poem's supernatural elements. Christabel encounters a figure near the oak tree, clad in white silk. Although the figure appeared stunning, its beauty was also terrifying to Christabel. The figure is Lady Geraldine, an evil spirit intent on harming and disturbing Christabel. Geraldine seeks to enter the castle but is unable to do so on her own because the castle has been blessed with holy water. The effectiveness of the supernatural element is evident in this scenario. Christabel also possesses some magical abilities, which she employs when she gives Lady Geraldine 'cordial wine'. A critic notes that while Christabel may embody the innocence of a child, she also exhibits the qualities of a mature woman with a deep connection to the supernatural. This raises the question of whether the mythological themes of love are applicable to her. Additionally, the 'Bard' in the poem plays a significant role, endowed with supernatural powers that allow him to foresee future events in his dreams. These dreams have such a profound and mysterious impact on him that he gains the supernatural ability to dispel the evil spells affecting the forest.

In "Kubla Khan," supernaturalism shifts from the realm of everyday life to a supernatural dimension. The poem explores the union of pleasure and purity, which is central to the first part. In the second part, the poet, having achieved this blend of enjoyment and sacredness, is depicted as a holy figure or seer who is in touch with a unified existence. Although the structure of the first part does not negate the portrayal of paradise in the second part, it suggests the possibility of a more complete vision in the future. The poem's supernatural quality is highlighted by the image of a mortal woman weeping for her otherworldly lover under the moonlight. Additionally, references to ghostly spirits warning the king about impending wars further enhance the poem's supernatural atmosphere. The pleasure palace itself is depicted as a miraculous creation. The poem centers on the act of creating this divine pleasure

dome, and concludes with the poet imagining himself capable of replicating such a feat in his own art. If he could revive the music and song of the Abyssinian maid within himself, he envisions being revered and feared as a figure of divine inspiration. The poet, overwhelmed with joy, earnestly desired to construct a similar dome in the air. He transcended ordinary human limits, and by the end of the poem, he himself becomes a supernatural figure. Critic Graves attempted to derive a strictly personal interpretation from “Kubla Khan,” whereas Miss Bodkin viewed both this poem and “The Ancient Mariner” as exemplary works of poetry that evoke deep racial archetypes within the reader’s unconscious mind.

As an artist, Coleridge’s poetry reflects his deep appreciation for natural beauty, with his emotions and feelings vividly conveyed throughout his work. He was particularly intrigued by the intersection of the spiritual and physical worlds. His use of language and imagery effectively blends the supernatural with the natural. Coleridge’s approach to supernaturalism is universal, rooted in ancient and fundamental human experiences. His handling of the supernatural is skillful and rich with personal insight. In Coleridge’s poetry, supernaturalism delves into what Pater describes as ‘soul-love,’ where the deepest emotions of the soul are explored through supernatural experiences. The events and feelings depicted are deeply engaging and create a ‘suspension of disbelief,’ essential for poetic faith. Furthermore, the supernatural elements in his work seem genuinely real, as Coleridge avoids using any simplistic techniques to evoke the sense of the supernatural. To Coleridge, nature was always a ‘living presence’ capable of affecting the human mind. While other things might seem unreal, his portrayal of nature always felt authentic. His poems transport readers to a unique realm where every event feels genuinely real. Medieval superstitions are frequently referenced, and in “The Rime of the Ancient Mariner,” the poet helps the protagonist recognize his errors and imparts a moral lesson.

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

Coleridge begins by making the character endure suffering for his sins. His poems are imbued with moral significance, juxtaposing elements of ‘horror’ and ‘beauty’ to create a masterful supernatural narrative. In conclusion, Coleridge endows his stories with human interest and a sense of authenticity, thereby creating a compelling and believable experience. Coleridge creates a temporary suspension of disbelief in the reader’s mind. In his major works, such as “The Rime of the Ancient Mariner,” “Christabel,” and “Kubla Khan,” he masterfully blends the fantastic with the real, the human with the superhuman, the natural with the supernatural, and the probable with the improbable, resulting in a sense of realism. As Courthope noted, In ‘The Rime of the Ancient Mariner,’ Coleridge demonstrated that the ballad form could effectively convey a series of marvellous supernatural events. Coleridge undoubtedly has a remarkable inventiveness and vivid imagination, with his poems radiating a passionate energy and enthusiastic love of freedom that captivates readers and commands admiration.

### References

1. Suspension of disbelief. (n.d.). Dictionary.com's 21st Century Lexicon. Retrieved June 20, 2016 from Dictionary.com website  
<http://www.dictionary.com/browse/suspension-of-disbelief>.
2. Joshua. M.J. “The Goths”, Retrieved March, 20-03-2016 from,  
<http://www.ancient.eu/Goths/>. Web, 2014.
3. Nasir Uddin, Md. “Coleridge’s Exploitation of the Willing Suspension of

- Disbelief in The Rime of The Ancient Mariner” Language in India, vol, 14, issue 3, p. 251-257, 2014.
4. Coleridge, Samuel Taylor, “Biographia Literaria”. Retrieved March 15, 2016 from <http://www.gutenberg.org/files/6081/6081-h/6081-h.htm>, pp, 2, 2004, and 2013.
  5. Ardhendu de, “Coleridge Mastery over the Art of Real and Unreal; Natural and Supernatural with reference to Christabel”. Retrieved on 11-02-2016 from <http://ardhendude.blogspot.com/2011/01/coleridges-mastery-over-art-of-mixing.html>, web p.1, 2012.
  6. Zahed, A. “Treatment of the Gothic Elements by The Early Romantics,” ASA University Review Vol,6, issue 1, pp.296-300, 2012.
  7. Amar Nath Parsad, “Recritiquing S.T. Coleridge”. India: Sarup and Sons. P. 248-249, 2007
  8. Steven, B. “The Cambridge Companion to Gothic Fiction Western University”, Retrieved May 03, 2016 from Available at: <http://works.bepress.com/stevenbruhm/21/> web, 2002.
  9. Bronte, Emily, “Wuthering Heights,” London: Penguin Books. 1977.
  10. Holland, N. Norwood. “Dynamics of Literary Response”. London: W.W.W Norton & Company. P, 311, 1975.
  11. Hough, G. “The Romantic Poets.” London, Hutchinson & Company. P, 63, 1968.
  12. Daiches, D. “A Critical History of English Literature”, second ed. Seeker and Warburg, p, 875, 894-897, 1960.
  13. Lovecraft, H. P. “Supernatural Horror in Literature”, Retrieved January 12, 2016 from [members.upc.ie/.../ebook%20H.P.Lovecraft%20-supernatura...www.Abika.com](http://members.upc.ie/.../ebook%20H.P.Lovecraft%20-supernatura...www.Abika.com), p.5, 1935.
  14. Cazamian, L; & Legouis, E. “A History of English Literature”, Retrieved June 20, 2016 from <http://www.pdfdocuments.com/history-of-english-literature-cazamian.pdf>, P.999, 1933.
  15. Bowra C. M. “The Romantic Imagination”: Oxford University press. P.9-10, 51-75, 261, 1950.
  16. Coleridge, Samuel Taylor “The Rime of the Ancient Mariner”. Retrieved January 15, 2016 from <http://www.bartleby.com/101/549.html>, web pages, 1919.
  17. Scarborough, Dorothy. “The Supernatural in Modern English Fiction”, Retrieved April 10, 2016 from <http://www.gutenberg.org/ebooks/47204>, pp, 5-10, 1917.
  18. Karimov, A. R. (2024). English romanticism and its development. *Academic research in educational sciences*, 5(CSPU Conference 1 Part 1), 558-561.
  19. Meeran, J. A. (2024). English Romantic Poetry: Themes and Techniques. Paradigm shift: Multidisciplinary Research for a Changing World, Volume-1, 170.
  20. Sadigova, N. Expression of Romanticism Literary Movement in Samuel Taylor Coleridge’s Life and Work. *Akademik Tarih ve Düşünce Dergisi*, 11(1), 148-162.
  21. Xasanova, M. M. K. (2024). English Romanticism and it’s Development. *Academic research in educational sciences*, 5(CSPU Conference 1 Part 2), 739-741.
  22. Coleridge, Samuel T, and Ernest H. Coleridge. *The Complete Poetical Works of Samuel Taylor Coleridge: Including Poems and Versions of Poems Now Published for the First Time*.

- , 1912. Print.
23. Coleridge, Samuel T, and J N. Paton. Coleridge's Rime of the Ancient Mariner. London: Art-vnion, 1863. Print.
  24. Coleridge, Samuel T. Christabel, &c. London: Printed for John Murray by William Bulmerand Co, 1816. Print.
  25. Coleridge, Samuel T, Peter Hay, Pip Hall, and John Froy. Kubla Khan. Reading: Two Rivers,2004. Print.
  26. Marotta, Donald John, "Samuel Taylor Coleridge and Opium." (2006). Electronic Thesesand Dissertations. Paper 2181. <https://dc.etsu.edu/etd/2181>.
  27. Kumar, D. (2024, July 11). Kubla Khan (Xanadu) by Samuel Taylor Coleridge. PoemAnalysis. <https://poemanalysis.com/samuel-taylor-coleridge/kubla-khan/>.
  28. Coleridge, S. T. (2024). The Literary Remains of Samuel Taylor Coleridge. BoD–Books onDemand. <https://www.poetryfoundation.org/poems/43997/the-rime-of-the-ancient-mariner-text- of-1834>.
  29. Miller, C. W. (1964). Coleridge's Concept of Nature. Journal of the History of Ideas, 25(1),77-96.<https://knarf.english.upenn.edu/Coleridg/christab.html>.