



## The role of Samuel Taylor Coleridge in the world of lyrics

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**Abstract:** *The literary activity of Samuel Taylor Coleridge not only in poetry, but also in criticism and philosophy. As much as he was important for poetry as a poet, he was as important for poetry as a critic. His philosophy of poetry, formed over many years, had a profound impact on the field of literary criticism*

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We can see the literary activity of Samuel Taylor Coleridge not only in poetry, but also in criticism and philosophy. As much as he was important for poetry as a poet, he was as important for poetry as a critic. His philosophy of poetry, formed over many years, had a profound impact on the field of literary criticism. Coleridge is one of the most important figures in English poetry. His poems had a direct and deep impact on all the great poets of the time. He was known by his contemporaries as a meticulous craftsman who was more rigorous than other poets in the careful reworking of his poems, and Southey and Wordsworth depended on his professional advice. His influence on Wordsworth is particularly important because many critics have credited Coleridge with the idea of Conversational Poetry. The idea of using common, everyday language to express the deep poetic images and ideas for which Wordsworth is so famous may have originated almost entirely in Coleridge's mind. It is difficult to imagine that Wordsworth's great poems such as "The Excursion" or "The Prologue" were ever written without the direct influence of Coleridge's personality. Coleridge was as important to poetry as a poet as he was to poetry as a critic. His philosophy of poetry, which he formed for many years, had a profound effect on the field of literary criticism. He wrote the poems "The Old Mariner's Water" and "Khubla Khan", as well as the large prose work "Literature of



Biography". written and published in the first edition of Lyrical Ballads in 1798. His critical work, especially William

Dedicated to Shakespeare, it was highly influential and helped introduce German idealist philosophy to English-speaking cultures. Coleridge coined many familiar words and phrases, including "suspension of disbelief". He was a major influence on Ralph Waldo Emerson and American Transcendentalism. Throughout his adult life, Coleridge suffered from anxiety and depression; He was thought to have had undiagnosed bipolar disorder throughout his life. He was physically unwell, possibly due to rheumatic fever and other childhood illnesses. He was treated with laudanum, which led to a lifelong addiction to opium. Although he had a turbulent career and personal life with various ups and downs, Coleridge's reputation grew after his death, and he became one of the most influential figures in English literature. became one of the most influential figures. For example, a 2018 report by The Guardian newspaper called him a "genius" who became "one of the most famous English poets". Organizations such as the Church of England celebrate his work with public events such as Coleridge Day in June, including literary readings. Coleridge is, of course, best known for his longer poems, particularly The Old Mariner's Water and Christabel. gave the metaphor of the albatross in yni, "water, water everywhere, or no drop to drink" (almost always rendered thus). "but not a drop to drink") and the phrase "a sad and wise man" (usually translated as "a sadder but wiser man"). The phrase "All creatures great and small" may have been inspired by The Rime : "He prays best, who loves; All things are great and small; For dear God who loves us; He made all things and loves them. "Millions of people who have never read the poem know its story thanks to the 1984 song "Rime of the Ancient Mariner" by the English heavy metal band Iron Maiden. With its musical rhythm, language and gothic tale, Christabel famous "Kubla Khan" or "Vision in a dream", "Fragment" is known to many, even if it is shorter. Both Kubla Khan and Christabel have the added



"Romance" because they were never finished. Stopford Brooke described both poems as unrivalled for their "elegant metrical movement" and "imaginative phrasing".

Coleridge studied German and upon his return to England translated into English the dramatic trilogy *Wallenstein* by German classical poet Friedrich Schiller. Until the end of his life, he continued to pioneer these ideas through his critical writings (sometimes without comment), even though they were unfamiliar and difficult for a culture dominated by empiricism. Coleridge influenced the literary tastes of his contemporaries. criticized and was a literary conservative because he believed that the lack of taste among the growing number of literate people meant that literature would continue to be denigrated.

In August 1814, Coleridge was approached by John Murray, Lord Byron's publisher, about the possibility of translating Goethe's classic *Faustus* (1808). Coleridge was considered by many to be the devil's living writer, and he accepted the commission, only to stop working on it after six weeks. Until recently, scholars agreed that Coleridge never returned to the project, despite Goethe's belief that he completed a lengthy translation of the work in the 1820s. In September 2007, Oxford University Press sparked intense scholarly controversy by publishing an English translation of Goethe's work, Coleridge's long-lost masterpiece.

*Kubla Khan* or *A Vision in a Dream* is a poem written by Samuel Taylor Coleridge, completed in 1797 and published in 1816. It is sometimes subtitled *A Vision in a Vision in the Dream and A Fragment*. According to Coleridge's preface to *Hubla Khan*, the poem was written after he had a dream one night under the influence of opium after reading a work describing the city of Shangdu, the summer capital of China's Mongol-led Yuan dynasty, founded by Kublai Khan (Yuan Emperor Shizu). began to write lines until he was stopped by "a man from Poland". The poem was not completed according to the original plan of 200-300 lines, because the interruption caused him to forget the lines. He left it unpublished and kept it for private reading to friends until 1816 when it was published at Lord Byron's suggestion. He was a close



friend of another romantic poet, William Wordsworth. They co-authored "Lyric Ballads" together. Coleridge contributed only four poems to this work, but they proved his artistic genius. Samuel Taylor Coleridge belonged to the old romantic group of poets. Coleridge said that the subject of poetry, people and other things should be chosen from ordinary life. The language of poetry should be the language of real life. It should be taken from the countryside and village life. According to Coleridge, there are two types of poetry. Imagination is a transformative force and it can transform images into completely new objects. Contrary to Francis, "Imagination is creative." Primary imagination is defined as the power to receive impressions of the external world through the senses - sight, touch, smell, hearing, etc. It is a spontaneous movement. Secondary imagination enables artistic creation. It is more active, the result of the will, more conscious and voluntary than the primary. Poetic talent is the skill and knowledge needed to write poetry. It can be bought and cultivated. Poetic genius trumps poetic talent.

Coleridge developed a new, informal style of poetry that could use conversational tone and rhythm to give unity to a poem. The most successful of these poems is "Midnight Frost," in Somerset begins with an image of a still frosty night, continues through a meditation on the connection between the quiet work of frost and the quiet breathing of the baby sleeping next to the poet, and concludes that his child should be brought up as a "child of nature" so that the sympathy felt by the poet can be strengthened during the child's education. At the climax of the poem, he touches on another topic, which lies at the heart of his philosophical attitude. Coleridge's study of this "language" and its observation through the ancient traditions of mankind his endeavors also led him during this period to return to the promising interests of his school days: while studying works on comparative religion and mythology, he explored the possibility of learning all languages. religions and mythic traditions, with their general agreement on the unity of God and the immortality of the soul,



arose from the universal vital consciousness expressed especially through the phenomena of human genius.

The Old Mariner's Rime, a poem in seven parts, first appeared in Samuel Taylor Coleridge's Lyrical Ballads, co-published by Coleridge and William Wordsworth in 1798. The titular character catches one of the three young men on their way to a wedding and regales him with a story of his youthful experience at sea killing an albatross, a story of deaths, his companions, his suffering, and his eventual rescue. On a frozen ship near the South Pole, a sailor and his crew are visited by an albatross, which is considered an auspicious omen. The ship breaks free of the ice and sails north, followed by a huge bird. Then, inexplicably, a sailor shoots him dead and curses the ship. After some confusion, his shipmates abuse him and hang the bird's body around his neck. The passing of a ghost ship (a bad omen) foretells the death of everyone on board except the narrator. Lost and alone, he marvels at a life-affirming vision in the moonlight, and his prayer of reverence causes an albatross to fall into the sea. After being rescued, the sailor realizes that the penance for his fatal act is to travel the world to tell his terrible story.

"The Aeolian Harp" (1795),

"Reflections on Retirement" (1795),

"This Lime Tree Establishes My Prison" (1797),

"Midnight Freezing"(1798),

"The Fear of Solitude" (1798),

"Nightingale": conversational poem (1798),

"Depression ": Ode (1802),

To "William Wordsworth" (1807)

The eight Coleridge poems listed above are now often discussed as a group called the Conversation Poems. The term was coined in 1928 by George Maclean Harper, who subtitled *The Nightingale: A Conversation Poem* (1798) to describe seven other poems. The poems are considered by many critics to be among Coleridge's best



poems; Thus, Harold Bloom wrote: "With Disillusionment, The Ancient Mariner, and Kubla Khan, The Midnight Frost makes Coleridge at his most impressive." [50] They are also among his most influential poems, as discussed below. According to Harper, the eight poems represent a form of blank verse that is "...more fluid than anything written by Milton or since Milton and easy". In 2006, Robert Kolzer wrote about another aspect of this apparent "ease", noting that "Coleridge's dialogue poems such as The Aeolian Harp and The Nightingale retain the middle register of speech and use idiomatic language that can be interpreted as such." non-symbolic and non-musical language: allowing itself to be perceived as 'merely speaking' rather than a lively 'song.' has been chosen as the best example of blank verse ever created, seemingly natural as prose but as gracefully artistic as the most complex sonnet." In 1965, MH Abrams wrote an extensive description of the Conversation poems: "Ma' the speaker begins by describing the landscape; an aspect or change in the landscape evokes the processes of memory, reflection, anticipation, and integration. a feeling that remains closely connected to the external scene. In this meditative process, the lyrical speaker achieves insight, tragic loss confronts, comes to a moral decision, or resolves an emotional problem.

That is often where the poem ends. It began on an external scene, but with a changing mood and deepened understanding, which is the result of meditation." In fact, Abrams illustrated both dialogue poems and later poems inspired by them. Abrams's essay has been called "the foundation of literary criticism." As Paul Magnuson described it in 2002, "Abrams credits Coleridge with creating what Abrams called the 'great romantic lyric,'" which began with Coleridge's "Conversation" poems and included Wordsworth's Tintern Abbey, Shelley's Written in Dejes, and his stanzas. includes Keats's Ode to the Nightingale and has been a major influence on contemporary songs by Matthew Arnold, Walt Whitman, Wallace Stevens, and WH Auden.



The Aeolian Harp was written by Samuel Taylor Coleridge in 1795 and published in his poetry collection 1796. It is one of the early conversation poems and discusses Coleridge's anticipation of marriage with Sarah Fricker and his enjoyment of conjugal love. However, the Aeolian Harp is not a love poem, but focuses on man's relationship with nature. The central image of the poem is the Aeolian harp, an object that represents order and wildness in nature. Along with the harp, there are a number of contradictory ideas that are in harmony with each other. The Aeolian Harp also contains a discussion of the One Life, Coleridge's idea that humanity and nature are united, and his quest to find the divine within nature. The poem was well-received both for its debates about nature and for its aesthetic qualities.

Reflections on Having Left a Place of Retirement is a poem written by English poet Samuel Taylor Coleridge in 1796. Like his earlier poem The Eolian Harp, it discusses Coleridge's understanding of nature and his married life, which was suffering from problems that developed after the previous poem. Overall, the poem focuses on humanity's relationship with nature in its various aspects, ranging from experiencing an Edenic state to having to abandon a unity with nature in order to fulfill a moral obligation to humanity. The discussion of man's obligation to each other leads into a discussion on the difference between the life of a philosopher and the life of a poet. By the end of the poem, the narrator follows the philosophical path in a manner similar to what Coleridge sought to do. The response to the poem from critics was mostly positive, with many of them emphasizing the religious aspects of the work in their analysis.

The aim and purport of this edition of the *Poetical Works* of Samuel Taylor Coleridge is to provide the general reader with an authoritative list of the poems and dramas hitherto published, and at the same time to furnish the student with an exhaustive summary of various readings derived from published and unpublished sources, viz. (1) the successive editions issued by the author, (2) holograph MSS., or (3) contemporary transcriptions. Occasion has been taken to include in the Text and



Appendices a considerable number of poems, fragments, metrical experiments and first drafts of poems now published for the first time from MSS. in the British Museum, from Coleridge's Notebooks, and from MSS. in the possession of private collectors. The text of the poems and dramas follows that of the last edition of the *Poetical Works* published in the author's lifetime—the three-volume edition issued by Pickering in the spring and summer of 1834.

I have adopted the text of 1834 in preference to that of 1829, which was selected by James Dykes Campbell for his monumental edition of 1893. I should have deferred to his authority but for the existence of conclusive proof that, here and there, Coleridge altered and emended the text of 1829, with a view to the forthcoming edition of 1834. In the Preface to the 'new edition' of 1852, the editors maintain that the three-volume edition of 1828 (a mistake for 1829) was the last upon which Coleridge was 'able to bestow personal care and attention', while that of 1834 was 'arranged mainly if not entirely at the discretion of his latest editor, H. N. Coleridge'. This, no doubt, was perfectly true with regard to the choice and arrangement of the poems, and the labour of seeing the three volumes through the press; but the fact remains that the text of 1829 differs from that of 1834, and that Coleridge himself, and not his 'latest editor', was responsible for that difference.

I have in my possession the proof of the first page of the 'Destiny of Nations' as it appeared in 1828 and 1829. Line 5 ran thus: 'The Will, the Word, the Breath, the Living God.' This line is erased and line 5 of 1834 substituted: 'To the Will Absolute, the One, the Good' and line 6, 'The I AM, the Word, the Life, the Living God,' is added, and, in 1834, appeared for the first time. Moreover, in the 'Songs of the Pixies', lines 9, 11, 12, 15, 16, as printed in 1834, differ from the readings of 1829 and all previous editions. Again, in 'Christabel' lines 6, 7 as printed in 1834 differ from the versions of 1828, 1829, and revert to the original reading of the MSS. and the First Edition. It is inconceivable that in Coleridge's lifetime and while his pen was





still busy, his nephew should have meddled with, or remodelled, the master's handiwork.

The poems have been printed, as far as possible, in chronological order, but when no MS. is extant, or when the MS. authority is a first draft embodied in a notebook, the exact date can only be arrived at by a balance of probabilities. The present edition includes all poems and fragments published for the first time in 1893. Many of these were excerpts from the Notebooks, collected, transcribed, and dated by myself. Some of the fragments (*vide post*, p. 996, I have since discovered are not original compositions, but were selected passages from elder poets—amongst them Cartwright's lines, entitled 'The Second Birth', which are printed on p. 362 of the text; but for their insertion in the edition of 1893, for a few misreadings of the MSS., and for their approximate date, I was mainly responsible.

In preparing the textual and bibliographical notes which are now printed as footnotes to the poems I was constantly indebted for information and suggestions to the Notes to the Poems in the edition of 1893. I have taken nothing for granted, but I have followed, for the most part, where Dykes Campbell led, and if I differ from his conclusions or have been able to supply fresh information, it is because fresh information based on fresh material was at my disposal.

No apology is needed for publishing a collation of the text of Coleridge's Poems with that of earlier editions or with the MSS. of first drafts and alternative versions. The first to attempt anything of the kind was Richard Herne Shepherd, the learned and accurate editor of the *Poetical Works* in four volumes, issued by Basil Montagu Pickering in 1877. Important variants are recorded by Mr. Campbell in his Notes to the edition of 1893 and in a posthumous volume, edited by Mr. Hale White in 1899 (*Coleridge's Poems*, the corrected parts of 'Religious Musings', the MSS. of 'Lewti', the 'Introduction to the Dark Ladié', and other poems are reproduced in facsimile. Few poets have altered the text of their poems so often, and so often for the better, as Coleridge. He has been blamed for 'writing so little', for deserting poetry for



metaphysics and theology; he has been upbraided for winning only to lose the 'prize of his high calling'. Sir Walter Scott, one of his kindlier censors, rebukes him for 'the caprice and indolence with which he has thrown from him, as if in mere wantonness, those unfinished scraps of poetry, which like the Torso of antiquity defy the skill of his poetical brethren to complete them'. But whatever may be said for or against Coleridge as an 'inventor of harmonies', neither the fineness of his self-criticism nor the laborious diligence which he expended on perfecting his inventions can be gainsaid. His erasures and emendations are not only a lesson in the art of poetry, not only a record of poetical growth and development, but they discover and reveal the hidden springs, the thoughts and passions of the artificer.

But if this be true of a stanza, a line, a word here or there, inserted as an afterthought, is there use or sense in printing a number of trifling or, apparently, accidental variants? Might not a choice have been made, and the jots and tittles ignored or suppressed?

My plea is that it is difficult if not impossible to draw a line above which a variant is important and below which it is negligible; that, to use a word of the poet's own coining, his emendations are rarely if ever 'lightheartednesses'; and that if a collation of the printed text with MSS. is worth studying at all the one must be as decipherable as the other. Facsimiles are rare and costly productions, and an exhaustive table of variants is the nearest approach to a substitute. Many, I know, are the shortcomings, too many, I fear, are the errors in the footnotes to this volume, but now, for the first time, the MSS. of Coleridge's poems which are known to be extant are in a manner reproduced and made available for study and research.

Coleridge presented two main points of poetry: the power to arouse the sympathy of the reader by remaining faithful to the truth or nature. The power to provide interest in the novel by changing the colors of the imagination. may be, these random phenomena of light and shadow, as if sunsets and moonlights were scattered over a familiar landscape. they considered it superior to poetry, because poetry is just a



creation. However, poetry is a way to provide a different view of nature, so that a person can perceive ordinary and familiar nature as something new and unique. While Wordsworth seeks to unite prose and poetry, Coleridge separates prose, which is a metrical composition, and poetry. He cites examples of Wordsworth's failings, but declares that Wordsworth was able to write "the first truly philosophical poem" (176). . Coleridge narrates his journey through Germany in epistolary form in the chapter "Letters of a Satyr". He describes the experience of sailing on the Elbe and German literati. The final chapter is an interesting review of foreign drama before Coleridge concludes his theories. Commending his readers to God, Coleridge declares: "Thus may my personal and literary life end!"

Coleridge often made revisions to his poems, and *The Ancient Mariner's Wave* was no exception—he created at least eighteen different versions over the years. He considered revision an important part of creating a poem. the first published version was in *Lyrical Ballads* in 1798. The second edition of this anthology in 1800 contains a revised text requested by Coleridge, which contains some language and many archaic spellings. modernized. He also shortened the title to *The Ancient Mariner*, but the longer title was restored for later versions. The 1802 and 1805 editions of *Lyrical Ballads* had minor textual changes. In 1817, Coleridge's anthology *Sibylline Leaves* contained a new version with an extensive gloss written by the poet. His final version was produced in 1834. Traditionally, literary critics believed that each revision of the text by the author was the production of a more authoritative version, and Coleridge published slightly revised versions of the poem in 1828. , published in 1829 and finally in 1834 - the year of his death - in the editions of the anthology "Poetic works". More recently, scholars consider the oldest version, even in manuscript, to be the most authoritative, but no manuscript exists for this poem. Therefore, the editors of the *Collected Poems* published in 1972 used the 1798 version, but modernized the spelling themselves and added some passages from later editions. *Christabel* is a long narrative ballad by Samuel Taylor Coleridge, in two parts. The first part was



reputedly written in 1797, and the second in 1800. Coleridge planned three additional parts, but these were never completed. Coleridge prepared for the first two parts to be published in the 1800 edition of *Lyrical Ballads*, his collection of poems with William Wordsworth, but left it out on Wordsworth's advice. The exclusion of the poem, coupled with his inability to finish it, left Coleridge in doubt about his poetical power. It was published in a pamphlet in 1816, alongside *Kubla Khan* and *The Pains of Sleep*.

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