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ORIENTALISM AND SYMBOL IN S. T. COLERIDGE'S POETRY

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The article reflects the attempt of analyzing of the deep connection between S.T. Coleridge's theory of symbol and oriental plot in his poem «Kubla Khan» (1816) – the most meaningful poems which had dealt with Orient from its philosophical and natural attitudes.

Key Words: Orient; Orientalism; T. S. Coleridge; Kubla Khan; Symbol; Poetry.

English Romanticism poets were greatly interested in the history of Oriental nations in the period of top development and the beginning of crisis of Great Britain as an Empire.

Samuel Taylor Coleridge (1772–1834) was one of the most outstanding figures of England associated with the period of Romanticism. His theoretical and poetic creativity is among the most notable, and at the same time, contradictory phenomena in English literature. Being a poet of great talent, Coleridge largely determined the development of English poetry.

S.T. Coleridge, as one of the first English Romantics, created original philosophical, aesthetic and religious theory of symbol, penetrated his poetry in different images, including so-called oriental images. The creative principles of Coleridge were first realized in poetic works («The Ancient Mariner», «Christabel», «Kubla Khan»), and then were formulated in literary-critical and philosophical-aesthetic works («Biographia Literaria»). One of the main features of Coleridge's creative individuality is the unity of a gifted poet and a great theoretician. The creative experience of Coleridge as the poet played a great role in the formation of his theoretical views, which, for their part, largely determined the specificity of his poetry.

Orient stands for the geo-civilization territory covering all countries on the East of the Mediterranean, stretching through Asia. It includes vital civilizations, like Anatolia in Asia Minor, Arabia, Persia and Indus valley. Orientalism is an important field of study for Westerners, related to the East, including its languages, religions, culture, literature, geography, history and sciences. They study

the Eastern civilization in general and the Islamic civilization and the Arabs as well as, the Indian civilization and culture in particular [2, p.241].

There are different kinds of Orient perception in English Romanticism, connected with the individual outlook of poets. For example, R. Southey stressed his attention on the religious and cultural aspects of orient peoples (it is reflected in such poems, as «Thalaba, the Destroyer», «The Curse of Kehama» and others). J. G. Byron was actively interested in political fight for freedom (his «oriental poems»). As to Coleridge it is necessary to define the deep influence of philosophical ideas about the eternal universal language of images-symbols, opening its moving sense in different times thanks to poet's imagination.

One of the best examples of oriental images-symbols, reflected the magic nature of creative process is "vision in vision" «Kubla Khan». This text is famous for its sonorous rhythms, and it has become one of the best in British poetry. The imagery of poetry and song can be traced back and forth. The scent of flowers blooming and the trees are overflowing, this should not have been a dream of Coleridge. Residents near the ruins of the city wall said, but when spring comes, apricot flowers, peach blossoms, cherry blossoms, and peonies bloom here. The most beautiful is the Begonia Flower Creek. There are Begonia Xifu, Begonia, Venus Begonia, and Begonia Chuisi. Everything should be there. There is everything, but the end is a cluster of flowers. The poet is confused between the dream space and the real space, feeling his own existence. However, these unique images are unique to China, and they are often seen in ancient Chinese poems, this is a typical English romantic poem full of Oriental motifs. The next fragment demonstrates it:

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 ...
And there were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills... [1, p. 72].

The earth is breathing, the rushing spring water flows among the boulders, and the splashing water is like jumping hail, and like grain under the flail, the river rushes continuously among the jumping rocks. The loose and natural language interacts with the rhythm of jumping freely, full of romantic and fantasy colors, and the atmosphere of a shareholder rushes to the face.

But O, that deep romantic chasm which slanted

Down the green hill athwart a cedarn cover!
A savage place! As holy and enchanted
As e'er beneath a waning moon was haunted [1, p. 73].

The Sunshine Palace contrasts with the Ice Cellar Grottoes, the bright and gorgeous Xiaoyao Palace contrasts with the dark and restless underground, and the mighty sweat contrasts with the sad woman. The simultaneous appearance of multiple sets of corresponding images stretched the span of time and space and increased the tension of language, allowing readers to follow the poet's thoughts and wander in the tunnel of time and space, from ancient times to the present, from far to near, across the east and the west world.

Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:... [1, p. 74].

The majestic palace, the quietly flowing river of Yaff, the colorful garden, the girl holding the dulcimer, are intertwined with the underground holy river, the gushing spring, the dark portal, the lifeless ocean, and the wailing girl under the moon are full of the beauty of the typical oriental artistic conception. Poets are no longer merely imitating or expressing the natural aesthetic experience, but using the method of dividing, dissolving and dispersing the natural aesthetic experience, reorganizing the poetic imagery, and Coleridge uses the fusion one. It is described in words, that is, the integration of various elements into one, so that the poem becomes an organic whole, integrating Orientalist colors and inner imagination [3, p. 69].

It is possible to think about Coleridge's using of Chinese orient Kubla Khan's Palace history not only as vivid peculiar decorative romantic plot, but as the essence and phenomena of symbolic kind of thinking, united past and future, idea and image, material object and ideal sense in one hieroglyph of being.

References

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