



## Individuation And The Collective Unconsciousness in Samuel Taylor Coleridge's The Rime of The Ancient Mariner

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### ABSTRACT

*The research applies Jungian analysis to investigate The Rime of the Ancient Mariner which Samuel Taylor Coleridge created because the Mariner reaches his personal growth through his application of fundamental human symbols which exist in the collective human psyche. The paper studies the poem's supernatural elements because they function as essential components which create a continuous dream structure that displays internal mental battles through visual elements and narrative development. The actual albatross killing demonstrates how Shadow emergence occurs while Death and Life-in-Death present Anima archetypes which the character must battle and water-snakes blessing shows the character's initial development of Selfhood. The study uses thorough textual examination which applies Carl Jung's archetype and individuation theories to prove that the Mariner's journey from guilt and brokenness to spiritual healing follows the established mental growth patterns which people experience. The poem presents a dual framework which shows human weakness through sin and redemption while displaying how people manage their conscious and unconscious self-realization processes.*

**Key words:** *Collective unconscious, Individuation, Jungian archetypes, psychological transformation, Dream imagery, Shadow & Anima, Spiritual redemption*

### 1. INTRODUCTION

The Rime of the Ancient Mariner (1798) by Samuel Taylor Coleridge is considered to be a text of British Romanticism and is known due to the use of descriptive supernatural imagery and philosophical depth. The poem tells the story of a mariner who experiences a terrifying journey which leads him to suffer from shameful acts before he achieves solitude and redemption. Samuel Taylor Coleridge's The Rime of the Ancient Mariner is one of the most celebrated works of Romantic poetry which features a supernatural atmosphere that contains symbolic elements and deep philosophical concepts. The poem tells the story of the Mariner's disastrous journey which starts with his unthinking albatross murder and ends with his inner emotional and spiritual

change. The poem uses dreamlike structure and archetypal imagery which invite psychological analysis yet people have interpreted it as a moral and religious allegory that shows the path from sin to redemption.

Critics observe that this combination of narrative and depth makes *Rime* "a cornerstone of Romantic poetry.". The significance of and psychological aspects of its dense symbolism are wide open to interpretation. Of special interest to Jungian critics, however, is the Mariner's development: as Brooks notes, the poem "discloses fundamental aspects of Carl Jung's ideas: the individuation process, shadow and anima forces, and the force of dreams and symbolism.". This suggests that the work by Coleridge can be analyzed through Jungian analysis well since it has its inner struggle, transformation, and archetypal vision. The theory expounded by Carl Jung is that below the individual ego there is a collective unconscious which all human beings share. This collective unconscious consists of patterns of the innate psyche or archetypes that are universal, mythic images such as the Shadow (our repressed side), the Anima/Animus (the unconscious feminine or masculine side), and the Self (the integrated personality) and are all over the world in dreams, myths, and art.

According to Jung, these "primordial images" or archetypes "belong to the basic stock of the unconscious psyche and cannot be explained as personal acquisitions. They create a profound psychic layer shared by humanity, organizing the way we perceive the world. According to Freeman (2016), the repeated themes throughout religion and mythology suggest that Jung's concept of a collective psyche is "not as farfetched as man assume". To Jung, seeing these archetypes either through dreams or imaginative symbols is the core of individuation, the process through which an individual incorporates contents of the unconscious and is on the way to psychological completeness.

These archetypes are also often performed by characters and symbols in literary works. The ghostly imagery and other unnatural events of this poem allow a reader to interpret it as a symbolic drama of the unconscious. As an example, albatross, ghostly Life-in-Death, and innocent Hermit figure are the archetypal points of guilt, death, and wisdom. Recent research can be an excellent illustration of this relationship: Ali Shah and Khattak (2016) emphasize the oneiric (dream-like) experiences of the Mariner and argue that the strange and unreasonable occurrences in the poem depict his unconsciousness. They assert that such "dreamlike qualities" in the text signal the Mariner's inner psychological world and possess greater symbolic realities. Similarly, Shams and Pourgiv (2015) demonstrate how apparently unrelated events (albatross curse, water-snakes, ghost ship) cohere through archetypal imagery within the collective unconscious. The visionary sequences of Coleridge in this work function as Jungian dreams because their dream-like elements show how humans share common psychological patterns.

The poem's symbolic path shows how the Mariner battles his inner forces during his quest for transformation. The study analyzes *The Rime of the Ancient Mariner* through the lens of Jungian analytical psychology to show how the poem depicts the process of individuation through its symbolic representation. The supernatural events serve as more than Gothic elements because they function as physical manifestations which show the inner psychological battle. The albatross death starts the process of destruction while the two death figures show the character's battle with fundamental life forces and the water-snakes receive God's blessing, which marks the start of the character's process of healing and unifying. The poem displays a psychological journey which follows collective unconscious patterns through its visionary development and symbolic system although Jungian studies of *The Rime* exist, they remain limited.

As one recent review characterizes, "not many scholars have analyzed *The Rime* using Jung's theories". Aside from a handful of articles on synchronicity and dream imagery, the Mariner's

dream cycles have not been examined in depth using Jungian theory. No work to date, in fact, has systematically correlated the poem's dreams and symbols with Jung's archetypes and individuation phases. This void is the stimulus for current research. We want to interpret The Rime's oneiric and symbolic material based on Jung's system. In particular, the study inquires which Jungian archetypes (e.g. Shadow, Anima, Self) appear in the Mariner's dreams, and how such central symbols as the albatross or the Hermit relate to phases of his individuation. For example, the fundamental question is how Coleridge's poem "symbolizes the Jungian process of individuation" through its archetypal constituents. Through its emphasis on the poem's dream-like moments, this study will provide a void in scholarship and demonstrate how the Mariner's psychological change reflects the collective-unconscious themes Jung explained. In this way, it will reveal how The Rime's vivid imagery places imaginative experience from the individual to the universal and enhance our knowledge of both the poem and of Jung's theory.

By foregrounding the relationship between archetypal symbolism and psychological transformation, this research seeks to contribute to Romantic scholarship through a depth-psychological interpretation that unifies the poem's imagery, narrative structure, and thematic development.

### **1.1 Research Questions**

1. In what ways do these dreams portray universal human experiences that belong to the collective rather than personal unconscious?
2. Which archetypal symbols appear in the Mariner's dreams, and what psychological meanings do they carry?

### **1.2 Research Objectives**

1. To identify and interpret archetypal symbols that emerge through the Mariner's dream experiences.
2. To explore how the universal psychological patterns such as guilt, suffering, and spiritual renewal in dreams.

### **1.3 Significance of Study**

The study establishes its value by presenting a complete Jungian reading which creates a unified understanding of The Rime of the Ancient Mariner through its structural analysis. The previous studies demonstrated that the poem contains multiple symbols but they were unable to recognize all of its archetypal components. The study investigates the poem through its archetypal dream-structure which allows researchers to examine the psychological process that brings about the Mariner's change.

### **1.4 Rationale of the Study**

The research also reaffirms the continuing relevance of Jungian analytical psychology in literary studies. The study uses tools from depth psychology to show how Romantic visionary texts can be understood through the Shadow Anima Self and synchronicity concepts. The study demonstrates how Romantic imagination and Jung's collective unconscious theory establish a relationship between them.

### **1.5 Methodological Contribution**

The study develops its methodological contribution through Jungian theory which the researchers apply using specific analytical procedures to enhance the academic standards of archetypal criticism. The analysis demonstrates that literature can present fundamental human psychological battles which lead to processes of reconciliation. The study shows how Coleridge's poem uses psychological elements to demonstrate how Romantic poetry depicts permanent human mental patterns and their development through time.

## **2. LITERATURE REVIEW**

The Rime of the Ancient Mariner (1798) by Samuel Taylor Coleridge stands as one of the fundamental works of Romantic poetry through its examination of guilt and alienation and redemption which the Mariner experiences after committing sin and achieving spiritual enlightenment. The poem is a voyage that makes a deep inward journey by turning an outside journey into an inner one in which nature resembles the human soul and imagination connects the visible and the invisible. Critics, such as Bowra (1944) and Barth (cited in Sigmirean and Popa, 2013), note that it is dreamlike, and it reveals symbols and visions emerging through the unconscious. This is in line with the theory of the collective unconscious of Carl Gustav Jung, who argues that there are general archetypes like; the Shadow, the Self, and the Anima, which exist in every human being, and are expressed in art, myth and dreams. According to this Jungian interpretation, the journey of the Mariner can be understood as an archetypal individuation process in which one has to deal with the darkness within and face the senseless nature of the world to reach the moral and spiritual completeness. The Rime of the Ancient Mariner by Samuel Taylor Coleridge can be first perceived by readers and critics as rather confusing due to the intricate plot and the apparent irrationality of the events it presents. The insensible decision of Mariner to kill the Albatross and the series of supernatural punishments that followed it were commonly considered incoherent or irrational. In answer to this Coleridge gave the name of the poem a reverie of a poet, meaning that it is to be understood as a dreamy meditation, not as a descriptive narrative. Although this framing has not been sufficiently valued then, it offers the fertile ground of psychoanalytic reading, especially in the interpretation of the theory of the collective unconscious by Carl Jung. Jung proposed that beneath individual consciousness lies a universal psychic layer shared by all humans, containing archetypes, recurring symbols, and fundamental patterns of thought that manifest in myths, art, and dreams.

Thus, the journey of the Mariner can be construed not only as myth; it is the symbolic conversion of the unconscious into consciousness.

It is the dreamlike nature of the poem that offers the outward expression of the inner world of the Mariner. Albatross, the haunted ship, and haunted crew are archetypal images, and they have certain symbolical connotations of guilt and the Shadow and the confrontation of moral and spiritual anxiety. These symbols are almost as components in a dream, and they are working out unseen psychological struggles and moral arguments. The different images are joined together in the dream world just as shown in the poem, in an effort by the mind to integrate experiences, reconcile contradictions, and make its way through unresolved feelings. On the same note, the Mariner voyage could be considered as an allegorical dramatizing of individuation, a Jungian process through which the self received a balance in the synthesis of conscious and unconscious elements. Any event of the poem is a psychological lesson whereby the suffering of the Mariner is an acknowledgment of a transgression committed, his seclusion symbolizes the denial of the unconscious mind, and his eventual piety to nature signifies the reconciliation and moral enlightenment. The poem also demonstrates how literature can be used to depict how the collective unconscious works. The motifs of water, the supernatural as well as the nature are not peculiar to the individual experience of the Mariner but rather to the universal human experience. Even the sea itself turns into a symbol of the unconsciousness, huge, exotic, but quite able to embrace both horror and ecstasy at the same time. Giving himself the liberty to succumb to a story which glided easily through the conscious and the unconscious, Coleridge presents his audience with archetypal images, and attacks another kind or other kind of psychological organization. The dreams that involve ones as depicted in the poem do not only consolidate memory but also enlarge mental associations, are joined together by new

experiences, and allow the mind to touch moral and emotional facts. The Rime of the Ancient Mariner tells a story about guilt which leads to redemption through oneiric elements. The psychological exploration of the character reaches its deepest point through this examination of his inner self. The paranormal events in the Mariner and his ethical trials, and subsequent illuminating, show in myriads of ways how individual consciousness is dancing with the archetypal forms of the collective unconscious. The Mariner attains a sense of psychological and ethical integrity of his own by going through his internal disturbances and seeing the moral and spiritual aspects of what he does. The dreamlike plot of the narration combined with the symbolic imagery allows Coleridge to make his readers look into the text not merely as a story but as the reflection of the universal tendencies of the human mind, heart, and sense of right and wrong.

Jungian interpretation has been extensively applied by many scholars in their interpretation of The Rime of the Ancient Mariner. Brooks (1978) describes the Mariner's experience as a symbolic process of individuation. The murder of the albatross breaks the connection with the spiritual order of the universe by the ego. It is his guilt, loneliness and final repentance that enable the Mariner to face his Shadow, his darker and repressed side of his unconscious. He is restored back to the natural and spiritual order he has disrupted when he blesses the creatures of the sea. This glimpse of knowledge tunes him further to self-knowledge and spiritual rebirth. To this extent, the poem expresses Jung's view of the psyche as a living dynamic toward wholeness. Similarly, Shams and Pourgiv (2015) explore the poem through the principle of synchronicity, or the idea of Jung that inner and outer events are connected by meaningful coincidence. They believe that the Mariner's inner guilt is reflected in the punishment he suffers at sea, while characters such as the Hermit or ghostly ship function to connect conscious and unconscious planes. More recently, Diva and Ernawati (2026) analysed the poem using Jung's archetypes and the Mariner's experiences as phases of conversion, in which every episode—from killing the bird to the last act of penance—constitutes a step toward wholeness and reconciliation on the psychological road.

Although such studies shed valuable light on the archetypal and symbolic quality of the poem, most of them stress the moral and spiritual values of the Mariner's path. They tend to ignore the poem's unconscious dream structure and the imagery that works in the fashion of visions out of the unconscious. Although Bowra (1944) and Brooks (1978) do comment on how the imagination of Coleridge functions as a dream, they do not look at how the aspect of dream is used to manifest the action of collective unconscious. This gap is representative of a missing component in existing scholarships. Most Jungian interpretations focus their analysis on one archetype instead of studying how the entire book functions as a dream which originates from the universal human experience. The spectral happenings, spectral cries, and the allegoric landscape represent psychological realities because they exist as shared human experiences which Coleridge demonstrates through his instinctive use of verse.

The analysis of the Mariner's moral and psychological journey requires examination of The Rime of the Ancient Mariner which functions as both a poetic narrative and a psychic representation of human existence through its visual depiction of collective unconsciousness. Coleridge employs supernatural elements through his use of spectral ships and ghost voices and phantom crew members to create story elements which demonstrate fundamental psychological processes that follow Jung's (1971) archetypal patterns. The area contains scary landscapes along with unanticipated arrivals and additional elements that originate from different realms.

Punishments are the manifestations of inner psychic tensions of the Mariner in which the subjective sense of guilt and moral disturbance are transformed into the experience of shared humanity. The fear, isolation, awe, and subsequent enlightenment wobbling of the poem

replicates the reasoning of dreams where the conscious and unconscious realities intermix and the latent materials of the psyche have the opportunity to manifest in the form of symbols (Bowra, 1944; Barth, cited in Sigmirean and Popa, 2013).

The Mariner as Shadow archetype exemplifies the moral and psychic consequences of repressed impulses. By killing the albatross a sacral creature symbolizing innocence, harmony, and divine guidance the Mariner has transgressed natural and cosmic law. His subsequent punishment through isolation and the deaths of his crew externalizes the inner psychic conflict he experiences, which is a great example of the Jungian principle that failure to integrate the Shadow is actually psychic fragmentation (Brooks, 1978). As the Mariner heads to the realization of the holiness of life and the unity of all living, he is symbolically able to come to terms with the darker, suppressed side of his psyche. It could be considered individuation, whereby the synthesis of the unconscious contents into the conscious mind allows the development of psychological and moral maturity and spiritual clarity (Jung, 1971; Freeman, 2016). Coleridge filled the poem with an overabundance of archetypal characters and symbols and each of them to him acted as a medium of communication between the personal and collective psyche. The case of the albatross can be used as an example. It is not only a bird; it is a typical symbol of innocence, Godly guidance and moral law. Its murder symbolizes the transgression between human desire and the cosmic law and at the same time, it is both an inner and external tragedy of the Mariner. The Hermit is a representative of the sage, or embodiment of spiritual wisdom, guidance and moral atonement. He serves as a mediator between the Mariner and the universe, as well as a process of self-awareness, remorse, and mental recovery (Diva & Ernawati, 2026; Shams and Pourgiv, 2015). Even the appearance of the ship and its crew is a symbolic image of cosmic justice, as well as the mass moral conscience that creates ethical balance by punishing, threatening and redeeming in the end. All these archetypes create the psychic landscape in which the problem of guilt, fear, and moral rebirth has been enacted, thus enabling the readers to have brief glances in the typical patterns of human experience. The disintegration of the narrative into symbols and surreal incidents and sudden changes in point of view, which Bowra (1944) discusses, serves as a dream symptom that shows how the unconscious mind expresses itself through symbolic dreams. The scenes which show Life-in-Death meeting and the ocean animals receiving their blessing and the ghostly restoration of the vessel represent the Mariner's internal conflict and his process of moral development. These dreamlike visions present personal experiences which also function as archetypal patterns because they show a deep universal human fear and a feeling of guilt which leads to the possibility of redemption (Freeman, 2016). Coleridge enables readers to witness hidden psychological mechanisms because he translates subconscious elements into his poetic creations.

The idea of synchronicity is as meaningful for interpreting the symbolic logic of his poem as is unluck. According to Jung (1971), synchronicity is described as the significant coincidence of both the psychic and external conditions. The principle can be applied in the poem by the parallels between the inner guilt of the Mariner and the demise of his fellow seamen, the unexpected emergence of the supernatural powers, and his subsequent rescue. In other words, these events do not have a cause-and-effect relationship but are symbolic of the connection between the individual psyche and the collective unconscious (Shams & Pourgiv, 2015). The Mariner's internal realization of moral truth finds its reflection in the poetic landscape of oceanic desolation, spectral presence, and eventual restoration that describes how the unconscious mind integrates internal and external realities.

In addition, the very poem as a narration repeats the reasoning of dreams. The Mariner is narrating to the Wedding Guest, so he develops levels of consciousness: the narrators, the

individual memory of the Mariner, and the symbolic dream-space of the poem. It assists a reader in seeing it simultaneously like a personal confession and a statement of universal human experience. Such an interplay of temporal, spatial, and psychic elements is typical of the very nature of dreams, which are concerned with specific forms through which the emotional truth and archetypes may be expressed if the conventional narrative causality is renounced (Barth, cited in Sigmirean & Popa, 2013). To that extent, it is a barely a story, but more of a psychological tableau, in which a glimpse of the universal arrangements of human consciousness is obtained. This narrative of the co-existence of the moral, spiritual and the psychological aspect of the poem highlights the timelessness of poetic imagination as a channel of unconscious content. The image of visions and symbolic accidents employed by Coleridge make the unknown forces of the mind manifest and allow the readers to feel the unconscious in the actual meaning of the word. The psychological integration and moral development that leads the Mariner through the path of impulsive moral breach to guilt, suffering, and subsequent enlightenment is also in line with Jungian theory of individuation, shadow integration, and archetypal consciousness (Brooks, 1978; Diva and Ernawati, 2026). Drawing outwards the interior life of human experience, Coleridge passes on how literature can reflect the common forms of human consciousness that guide the process of moral, spiritual and psychological growth. In that regard, this is barely a story per se, but more of a psychological tableau, as in this case one gets a glimpse at the universal designs that define human consciousness. This current study aims to fill a huge gap in the existing studies on Coleridgean and Jungian literature by exploring *The Rime of the Ancient Mariner* in terms of the dream theory of Jung and the collective unconscious. Although earlier criticism has done much to explore the poem as a moral, spiritual, and archetypal document, little literature has challenged the role of the dreamlike images in the poem, including the spectral ship, the inexplicable voices, and the strange life of sea creatures as symbolic instances of the psychic archetypes in general. These dreamlike elements are not simply Gothic or narrative techniques, but they are archetypal encounters which arise as a result of the collective unconscious, which represent experiences and moral truths to which humanity is familiar. Using the above context to interpret the poem, this study argues that Coleridge takes the individual imagination to the level of universal mythmaking. The Mariner's character development shows how his personal faults lead to his continuous pain until he finally achieves spiritual redemption. The Mariner's journey shows the inner path which all humans must walk to achieve self-knowledge and to create harmony with their concealed aspects while they bring together their conscious and unconscious mental processes.

Diva and Ernawati (2026) conducted their research to analyze *The Rime of the Ancient Mariner* through a Jungian framework which demonstrates how the Mariner discovers psychological development through his experience of Jung's ego and shadow and anima and Self archetypes. The researchers analyze the poem's symbolic journey from guilt to spiritual reconciliation by using individuation as their primary framework which demonstrates the psychological aspects of symbolic storytelling.

Schmidt (2024) studies the connection between Jung's analytical psychology and Romantic aesthetic philosophy by showing that Jung's view of artistic intuition connects with the Romantic writers Wordsworth Blake and Coleridge. The article proves that Jungian methods of studying creativity develop a complete theoretical system which researchers use to study the symbolic and visionary aspects of Romantic literature. The research demonstrates that Jungian concepts apply to canonical Romantic works which supports the theoretical value of depth psychology across literary studies.

Muştak (2025) demonstrates through his archetypal analysis of Lady Lazarus that Jungian frameworks reveal the hidden psychological elements present in poetic works which show how mind and story interact with each other. The research shows that critics continue to study Jungian theory because they want to apply it to modern poetry after using it to study Romanticism.

The study proves that the poem presents an adventure story which contains an allegorical message because it demonstrates the full progression of human psychological transformation which Coleridge established through his visionary imagination. The Rime of the Ancient Mariner functions as a literary archetype because it demonstrates Jungian principles through its depiction of dreams and archetypes and synchronicity patterns which develop both individual and collective understanding. The personal and the universal elements of Coleridge's genius create new understanding because they provide a dynamic model which allows literary analysis to show fundamental psychological truths that drive human behavior. The study establishes the poem as part of timeless literature which explores inner journey, ethical development, and integration of unconscious mind while maintaining its authentic meaning of man who seeks to achieve completeness.

### 3. THEORITICAL FRAMEWORK

#### 3.1 Analytical Psychology and the Collective Unconscious

The research study establishes its foundation on Carl Gustav Jung's analytical psychology theory through his research on collective unconsciousness and archetypes and individuation. Jung presents his theory through which he demonstrates that human beings possess two separate psychic dimensions which exist beyond their personal unconsciousness. The collective unconscious contains fundamental archetypal symbols which appear in myths and dreams and religious stories and artistic creations throughout various cultures.

Jung believes that literature goes beyond personal creativity because it serves as a fundamental structure of archetypal symbols which exist in the collective unconscious. Through poetic imagery, artists create universal psychological expressions which extend beyond their personal emotional experiences. The present study uses this theoretical assumption to show that The Rime of the Ancient Mariner describes archetypal processes through imaginative projection which exists apart from its autobiographical and moral components.

#### 3.2 Archetypes and Symbolic Representation

Archetypes exist as flexible psychological patterns which produce repetitive visual and storytelling elements. The research study identifies four primary archetypes which hold the greatest importance for its objectives.

- i. **The Shadow:** Representing repressed, denied, or destructive aspects of the personality.
- ii. **The Anima:** The unconscious feminine dimension within the male psyche.
- iii. **The Self:** The organizing center of the psyche, symbolizing psychic totality and integration.
- iv. **Death Rebirth Motif:** A universal archetypal pattern associated with transformation.

The archetypes exist as symbolic representations which find expression through characters and events and visual elements. The process of identifying archetypes in literary analysis requires researchers to examine recurring motifs and investigate their associated symbolic actions and structural patterns which represent fundamental human psychological processes.

Coleridge's poem uses the albatross and Life-in-Death and the spectral crew and the water-snakes as symbols which convey archetypal powers instead of serving as mere plot elements. The theoretical framework assumes that these symbols externalize inner psychic realities.

### 3.3 Individuation as Psychological Transformation

Individuation stands as the fundamental principle behind Jung's complete theoretical framework because it describes the process through which people throughout their entire lives develop their hidden inner self. Individuation involves:

- i. Confrontation with the Shadow
- ii. Encounter with archetypal oppositions
- iii. Psychic crisis or fragmentation
- iv. Gradual reconciliation of conflicting energies
- v. Emergence of the Self

People who undergo individuation achieve complete psychological development but they do not attain moral perfection. The process demands people to recognize their hidden desires while they need to find common ground between their conflicting internal forces.

The Mariner's journey functions as a symbolic representation of his process of reaching self-discovery in this theoretical framework. The first violent act he commits destroys his mental balance which results in his disconnection from others and his experience of pain. The supernatural challenges show how he battles hidden mental forces, and the water-snakes blessing occurs naturally because it represents his mental process of unifying separate parts.

### 3.4 Dream-Structure and Symbolic Narrative

Jung argues that dreams communicate through symbolic imagery instead of using logical argument. Dream narratives create their own reality through symbolic connections instead of following regular cause-and-effect relationships. The structure of this work exists as a common pattern found in romantic poetry especially in its visionary poems.

The Rime of the Ancient Mariner exhibits several dreamlike qualities:

- Abrupt narrative transitions
- Surreal supernatural imagery
- Fusion of inner and outer realities
- Symbolic repetition

This study adopts Jung's understanding of dream symbolism to interpret the poem as a sustained symbolic structure resembling the logic of dreams. The researchers study supernatural occurrences as mental projections which people experience during psychological battles and their efforts to achieve mental balance.

### 3.5 Synchronicity and Symbolic Correspondence

The analysis uses Jung's definition of synchronicity which describes meaningful coincidences between people's internal emotional states and their outer world experiences. The Mariner experiences psychological guilt throughout the poem which matches with the environmental conditions of drought and stagnation. His internal changes begin to happen at the same moment when rain returns and movement starts again. The connections between the two aspects are not seen as supernatural forces but rather as a relationship between psychological states and story events.

The framework explains how the poem's structure on a larger scale represents a visual battle between human awareness and hidden thoughts.

### 3.6 Theoretical Positioning Within Romanticism

The elements of imagination, symbolism, myth, and visionary experience in Romantic literature correspond with the basic principles of Jungian psychology. The Romantic poets create emotional distance from other people through their depiction of nature as a sacred force which transforms their personal experiences. The Jungian model therefore complements Romantic aesthetics by offering a psychological explanation for visionary symbolism.

The research does not assert that Coleridge had an understanding of Jungian theory throughout his life. Jung's analytical psychology serves as a complete system which shows the archetypal pattern of the poem according to the study.

### 3.7 Integration

The theoretical framework directly informs the methodological procedure. Jung's model of individuation establishes three components which include archetypal symbol identification and narrative phase interpretation and psychological transformation mapping. The structure of theory and analysis exists as a complete system instead of existing as two separate elements.

## 4. METHODOLOGY

### 4.1 Research Design

This research study uses a qualitative interpretive research framework which derives its methods from psychoanalytic literary criticism through the application of Carl Jung's analytical psychology. The research investigates symbolic patterns and archetypal structures which lead to psychological changes through a literary text, so the research needs to use qualitative research methods. The study analyzes text through detailed examination to reveal its hidden symbolic meanings, which results in both textual understanding and symbolic interpretation.

The research employs a theory-driven interpretive model which uses Jung's collective unconscious and individuation concepts as its main analytical framework. The poem functions as a symbolic story that reveals the mental processes which occur within a person's mind.

### 4.2 Justification of the Jungian Model

The Rime of the Ancient Mariner becomes most appropriate for analysis through Jung's theory of collective unconscious and archetypes because the poem contains multiple symbols which create a dreamlike experience and mythical elements. The visionary experience and imagination together with the unconscious mind form essential themes which Romantic literature explores through specific themes that Jung developed in his psychological system.

Following are the reasons for the selection of Jung's Model:

- i. **Archetypal Universality:** The poem uses symbolic elements through its repeated use of the albatross and the sea and death figures and rebirth imagery which correspond to Jung's archetypal patterns.
- ii. **Dream-Logic Narrative:** The poem uses a non-linear surreal structure to represent dream patterns which Jung describes as the mind's hidden thoughts.
- iii. **Psychological Transformation:** The Mariner's journey from guilt to reconciliation parallels Jung's concept of individuation, the integration of unconscious elements into consciousness.
- iv. **Romantic Compatibility:** Jung's focus on imagination and myth parallels Romantic aesthetics, which creates a theoretical framework that connects with the text's historical background.

The Jungian framework offers two functions because it provides both deep analysis and theoretical framework for studying the poem's symbolic elements.

### 4.3 Text Selection Rationale

*The Ancient Mariner* has been the selected pick among the other Romantic poets, owing to its high complexity with respect to symbolism. The text of the poem consists of:

- Supernatural imagery
- Moral and spiritual crisis
- Visionary experiences
- Psychological isolation
- Redemption narrative

The elements of the poem make it perfect for performing archetypal and depth-psychological studies.

The poem has received extensive research from three different fields yet its analysis as a representation of shared unconscious mind functions remains mostly unexplored. The research study aims to advance current academic research by emphasizing its psychological framework instead of its religious elements.

#### **4.4 Analytical Procedure**

The analytical process applies direct text analysis through Jungian theoretical categories to conduct its primary research activities. The poem is examined in selected narrative phases which correspond to the psychological transformation stages of the protagonist.

- Identification of symbolic imagery
- Classification of symbols according to Jungian archetypes
- Interpretation of narrative shifts as stages of individuation
- Examination of dreamlike transitions and synchronicity

#### **5. ANALYSIS**

The Rime of the Ancient Mariner by Samuel Taylor Coleridge exists as a complete work which presents an otherworldly experience that one sailor undergoes but uses this journey to explore fundamental human psychological states. The poem develops into a psychological journey which shows the process of self-discovery through a character who explores his identity in a dreamland filled with shared human awareness according to Carl Jung's theory. The process of spiritual healing and inner peace achievement exists within the dreamy vision which presents itself as a quest for inner balance. The experience of the Mariner does not just show punishment and redemption, that experience is a universal way of a psychological transformation. Coleridge, by the symbolic vents of this poem, gives the reader an opportunity to reflect on how dreams might uncover the concealed fears, desires and archetypal images which are related to the collective unconscious common to all humans.

This is basically what Jung meant by his unconscious theory that there exists a deeper layer of human psyche below the personal unconscious that is composed of the individual memories and experiences of all. This layer consists of archetypes or universal symbols that are born in dreams, myths and work of art. These archetypes were in the language of imagination and vision, consciously expressed by Coleridge as with most Romantic poets. His poem with all its symbolic hints of death, guilt and spiritual rebirth can thus be interpreted as subconscious dramatization of the struggle by the psyche towards wholeness. In such a way, the voyage of the Mariner turns out to be the symbolic dream during which universal truth about sin, guilt and redemption is described.

An example of dream imagery in one of the striking cases is observed in the stanza:

***And some in dreams assurèd were  
Of the Spirit that plagued us so;  
Nine fathom deep he had followed us  
From the land of mist and snow.***

***(Coleridge, 1798, lines 131–134)***

This is the point in the poem which summarizes the dread and spiritual insecurity of all the crew. The dream of all the sailors is similar, that is, the visions are not individual but communal. The collective dreams directly refer to the theory of collective unconscious proposed by Jung whereby symbols and images get inherited and shared. The dream thus shows the guilt and dread that bind the crew together after the impulsive killing of the albatross by the Mariner. The spirit which follows them is not just a supernatural being, it is the projection of their collective

moral anxiety. This dream, therefore, reflects a part of their psychological persona rather than external haunting. Coleridge depicts a moment when individual consciousness merges with the shared psychic state, proving that human beings are connected through a universal moral and emotional experience.

Coleridge poetry is also functioning in the same symbolic order Jung has described as can be seen in this collective dream. The image of the emerging spirit of the land of mist and snow invites archetypal fears of the unknown, cold and misty landscapes being symbolic of the unconscious as such, namely, dark, locked, and mysterious. In this way, Coleridge introduced the dream as an one-shared to make the poem imply that guilt and fear are not only individual feelings but belong to the general human state. As Freeman (2016) shows, dreams in literature are rather frequent means through which a commonality of feeling is projected, and personal experience is turned into the projection of the universal truth. Through this, the dream vision of Coleridge embodies a common moral awakening, an awakening that symbolizes the struggle of the human race against its inner shadows. The other strong symbolism image of Jungian is the haunting experience with Death and Life-in-Death:

***“Is that a DEATH? and are there two?***

***Is that woman's mate DEATH?***

***Her lips were red, her looks were free, Her locks were yellow as gold:***

***Her skin was as white as leprosy.***

***The Night-mare LIFE-IN-DEATH was she,***

***Who thickens man's blood with cold.***

***(Coleridge, 1798, lines 188–194)***

Death and Life-in-Death are not merely some supernatural objects but a representation of the two poles that define the existence of a human being destruction and continuation, mortality and consciousness. The concept of the Shadow by Jung throws light into the experience of the Mariner with these archetypal creatures. Shadow is the black and feared aspect of the psyche to which one is avoiding. This Shadow is represented by Life-in-Death, which is alluring and frightening. She is the symbol of the Mariner in her soul being corrupted by guiltiness and alienation. The dark sides of her own nature scare and fascinate her ugly form as the human mind is fascinated by its own dark parts and its own dark issues. The Life-in-Death can also be described as an outburst of the Anima- the femaleness as the manifestation of the dreams or imagination of a man that is embodiment of emotion, intuition, and the subconscious part of a male psyche. The Mariner must open his hidden emotions and understand his moral weaknesses when the Mariner meets Life-in-Death. She wins the game of dice and claims him; thus, he must live on, haunted by guilt and spiritual torment. It is a symbol of the psychological reality of being incarcerated within one's own unconscious.

Instead of dying physically, the Mariner must undergo a living death-a state of inner paralysis symbolic of the psychological consequences that are forthcoming from denying one's inner truth. According to Brooks (1978) it is such kind of figure that Coleridge employs to externalize the internal conflicts of the human minds to turn the states of the human mind to the supernatural images of brightness. Diva and Ernawati (2026) also accentuate that the characters of Death and Life-in-Death refer to mythological opposites that existed in ancient societies everywhere in the world. This conforms to the belief of the Jungian opinion of observation that archetypes are a collective unconsciousness of humanity. By populating the figures, Coleridge entraps in this formula of universal narrative mankind is struggling with decadence and re-conversion to spirituality. The difficulty of Life-in-Death with the Mariner, is not, then, a possibility of sensational occurrence, but a fashionable psychological adventure, a symbolic struggle against

guilt, lust and the possibility of redemption. It is this struggle that causes the contents of the unconscious to start surfacing in the Mariner, which causes him to embark on the painful but inevitable process of self-realization.

It is also the most important scene of the poem where the Mariner perceives the natural world returning to its course of completeness:

***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.***

***(Coleridge, 1798, lines 282–287)***

But this is the occasion of mental perception. The Mariner who gazed but now unexpectedly the intuitive sense of love and awe against the creatures of the sea strike him, whom he sees as being repulsive towards them. This transformation is obviously closely connected with the Jung concept of individuation one through which an individual fulfills herself or the process through which the conscious and subconscious sides are unified into the self. The blessing unaware shows this realization. It is not something that always comes through thought and is just a sporadic impulse of the unconscious. The repentance is not what opens Mariner to love but the reception of love out of the depths of his mind. It is thus a very therapeutic experience in which the distinction between ego and earth is lost.

The sea snakes which were originally synonymous with corruption are made to be icons of the divine life. Such perception shifts however, according to Jung, is the incorporation of the Shadow. The Mariner cannot perceive the world through the lens of guilt and fear but sees the beauty of life in every form of it. The archetype of the Anima enters into the picture once again as it is most likely the one depicting the connection between the unconscious and the conscious. His relationship with the world of nature and the world of spirit is restored when the creature maker blesses him, the Mariner. The albatross that had been suspended round his neck as a reproach, is lost--a perfect illustration of psychic release and purification. Brooks (1978) wonders and describes moral realization as a psychological act of rebirth as discussed by Coleridge. The union between the Mariner and the new love can be considered an example of opposites coming together i.e. guilt and grace, fear and love leading him to the state of inner harmony. This transition is in the amicable correspondence with the process of spiritual development as described by Jung. Jung said that only the appreciation of heavenly part or a spiritual aspect of the unconscious can lead to psychological healing. The blessing of the Mariner proves that recognition can be granted only in the context of the former not being opposing the unconscious anymore, that the latter is going to be his utterance too. The unconscious that was formerly the place of torment has now become a revitalizing spring. Coleridge unconsciously knew the processes that Jung would later describe in a scientific manner during the explanation of such a transformation. Coleridge visualizes the redeeming of poetry--that even human souls can only be possible through the ingestion of totality of their being, light and dark.

Later on, in the poem, Coleridge removes this chasm between dream and reality:

***I dreamt that they were filled with dew;  
And when I awoke, it rained.***

***(Coleridge, 1798, lines 299–300)***

It is a minor yet characteristic event, a greater insight into one of the most important conceptions of Jung: synchronicity. It was the significant coincidence of internal psychological events and

external events (physical) according to Jung. The Mariner had first fancied dew, then the rain came at last. This confirmation of his interior shift to reality in such a manner symbolizes unity of his inner world and the outer world. It is actually the dream connecting psyche and nature, and it turns out that they are not separable and mirror each other. Such different expression in different myths and world religions is the purification and renewal which is symbolized by dew and rain respectively and the universal archetype of cleansing. The aspects of nature are protesting the development of the spirit of the Mariner- that restorative of the inside world is also literally observed in restorative of the outside world. This dream-reality association makes evident that the supernatural image Coleridge is dealing with is no question of fantasy, as such though it is poetically correct, but of psychological realities. The dreams in the poem are not promiscuous, and they are not just ornamental; they deal with inner processes, which occur in the mind of a human being. According to Jung, Dreams articulate the activity of the unconscious in the procedure of restoring the balance in the psyche. The dreams of the Mariner in this respect are messages of the unconscious which in turn steward him into moral and emotional integration. Freeman believes that literature allows such dream images to convey the final sources of human identity, where the individual experience draws to the collective meaning. Coleridge is able to achieve it by showing the inner world of the Mariner and the world of the Mariner revolving with the natural world.

The other scene that has a deep psychological touch is the one where the Mariner reflects on himself.

"It had been strange, even in a dream, to have seen those dead men rise." This is the line in which the Mariner is becoming more aware of his psychological and emotional state. The reemergence of the dead sailors as a dream is symbolic of being reintroduced to repressed passions and repressed memories. Images are also likely to be used in dreams as Jung himself explained like death and rebirth in order to signify change and renewal. The resurrection of the dead men is not a physical action but a visual image of an attempt by the psyche to rejuvenate itself, stretching down to repressed feelings. He is now filled with the feeling of death that had engulfed the Mariner replaced by the feeling of kindness. This proves that psychological rebirth can only be done when an individual confronts the past that has been denied or forgotten.

Coleridge resorts to the dream language in this case to show that the whole poem can be likened to an awakening dream. Though all the events that befall the Mariner are external to him, they are actually psychological processes. His quest turns into an allegory of the voyage into the unconscious, the struggle with darkness and the final coming back to light. The poem is like dancing in a dream, full of confusion, stress, revelation, and transformation. The motifs of death and resurrection are repeated, the archetypes which Jung regarded as the most significant ones in the psyche of man. These archetypes have been used across several cultures and time periods since they are derived from fundamental patterns of human life: the fall into guilt and the yearning to be reborn.

The tale of the Mariner is made to represent a standard psychological necessity of guilt and forgiveness, isolation and connection, death and immortality. The journey of the soul through the unconscious mind can be seen in his journey through the vast and unexplored sea. All, the dreams, all, the apparitions in the poem, represent a step on the way of self-discovery.

The poem operates on the level of two journeys, a journey of outer space of a sailor and a journey of inner space of soul. Its unrealistic shape enables Coleridge to venture into the mind worlds as though he already had a psychological language even before psychology had officially established a psychological language. Dreams of the Mariner show the collective unconscious, which provides a hint on universal fear, guilt and transcendence sentiments. Coleridge through these

allegoric dreams suggests what Jung would later call the individuation work, the journey to psychological completeness by incorporating unconscious content. This process is not featured in this poem as straightforward and logical; on the contrary, the path that the Mariner takes is characterized by unhappiness, misunderstanding, and circular torment.

These features are similar to dream structure when symbols are used instead of logic and emotional truth instead of literal truth. The story by Coleridge is a foretelling of the interpretation Jung would have of unconscious communication, not by giving an explanation, but by using effective and ambiguous symbols. All the symbols in the poem include the albatross, the sea, the storms, and the spirits; all of them exist as a literal reality as well as a psychological reality. They articulate stereotypes of forces that lead the human soul through profound and strong metamorphoses.

When Mariner narrates his story to the Wedding Guest, the act becomes a part of his curing. His experience of the dream shows his guilt transferred to others by disseminating the dream. It turns into a shared vision which educates about the need to love, value life and be spiritual. This last act affirms that Mariner has undergone individuation: he has faced his shadow, merged his unconscious and become more aware of himself and the world. It is not a confession of his, but it is a witness to human renewal through suffering and self-consciousness.

The conclusion of the analysis is that the great dream imagery and symbolic language in the Rime of the Ancient Mariner can be seen as representing the Jung concept of the collective unconscious. The entire dreams, visions and supernatural experiences manifest how the human mind operates on an unconscious level. The poem tells of a process of falling apart and finding wholeness, of shame to redemption, of estrangement to belonging. The voyage of the Mariner is the individuation process in which the unconscious and conscious mind is reconciled. Coleridge possesses a special talent which enables him to transform psychological truths into artistic expressions. His symbols represent actual human behavior patterns which he presents through his artistic work. He shows that people achieve redemption through their unacceptability of their hidden side. The common human experience describes how people search for their true selves which they believe to be their authentic state.

## **6. CONCLUSION**

The study shows that Carl Jung's theory of collective unconscious and individuation provides a valid method to understand The Rime of the Ancient Mariner. The analysis shows that Coleridge's text represents a deep psychological change which develops through archetypal symbols. The Mariner's transformation from violent behavior to his spiritual healing process demonstrates how Jungian individuation requires people to face their hidden mind elements before they can achieve inner balance.

The albatross killing serves as a Shadow explosion which creates inner mental divide and separation from self. The protagonist encounters Death and Life-in-Death which represent archetypal elements that break up his ego and force him to face his true self. The water-snakes receive an unintentional blessing which creates a pivotal moment that brings forth the Self and starts the process of integration. The poem follows a pattern of symbolic death and resurrection which emphasizes essential archetypes that Jung described in his work.

The dreamlike structure of the poem together with its complex symbols and its connections between mental states and physical occurrences work together to show that the poem represents collective unconscious elements through its imaginative interpretation. The Mariner needs to share his story because his need to tell his story shows that personal development requires both private reconciliation and ethical responsibility through public expression. Psychological integration thus becomes inseparable from narrative testimony.

The study demonstrates that the poem establishes its unique approach to Romantic studies through its use of archetypal structure and continuous dream pattern. The study shows that Jungian criticism continues to analyze literature successfully through its application to works which use both mythological elements and symbolic elements and mystical experiences.

The Rime of the Ancient Mariner functions as a crime narrative which leads to a path of redemption while showing the internal conflicts of people who want to reach psychological wholeness. Through its structure the poem presents this concept because it shows how literature develops fictional works that demonstrate shared human mental processes existing in the collective subconscious.

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