

Memory and the Gothic:
A Study of Romanticism in Selected Works of William Wordsworth and Samuel Taylor
Coleridge

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Declaration

It is hereby declared that

The thesis submitted is my own original work while completing degree at BRAC University.

The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution. I have acknowledged all main sources of help.

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Dedication

I dedicate this work to myself, because of my undying determination, strength, and perseverance to overcome all odds. Through the support and blessings of Almighty Allah, I have accomplished this goal. It is not only an achievement that could be attributed to my own perseverance but also a reminder of how important faith, hard work, and self-belief are. I hope this work becomes an embodiment of strength that lies in me, and a reminder that with the right mindset and faith nothing is impossible.

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Abstract

Memory and the Gothic play an integral role in determining the philosophy and aesthetics of Romanticism. These elements reveal the emotional and psychological dimensions of human life. William Wordsworth and Samuel Taylor Coleridge analyse human nature in distinctly different ways. Wordsworth's approach views human nature through the healing and shaping power of memory, while Coleridge explores its darker, hidden depths through the use of Gothic elements and the supernatural. This research analyses memory and the gothic elements of romanticism in selected poems of Wordsworth and Coleridge. *Lyrical Ballads* (1798) and *Biographia Literaria* (1817) provide the primary framework of this study. *Lyrical Ballads*, foundational work of Romanticism, describes the effects of memory, as well as Gothic aesthetics, on the human mind and being. *Biographia Literaria*, Coleridge's autobiographical book, discusses memory as an intellectual and supernatural process, and not mere recollection. Wordsworth's theory of "recollection in tranquility" and Coleridge's notion of "primary and secondary imagination", are the theoretical lenses of this study. Selected poems are examined to demonstrate how memory and the gothic are not only important to the poets' works but are also vital for explaining the philosophical heart of Romanticism. This research questions the rigid boundaries between recollection and supernatural imagination by examining the interplay of memory and Gothic elements and provides a perspective on how these themes shape Romantic aesthetics and philosophy through the contrasting approaches of Wordsworth and Coleridge.

Keywords: Romanticism, Memory, Gothic, Wordsworth, Coleridge.

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Chapter 1

Introduction

1.1 Background

Literature has always been a medium of expression of the human mind. Human complexity is explored, shaped, and reflected in literature. The internal stories of people are written in literature through plays, novels and poetry. Over the years it has borne with its culture which has huge effects on the human mind. From tragedies to modern fictions all the complexities of what people have with each other and even with themselves are exposed. The philosophy of Romanticism transformed literature and developed into a human expression. Readers themselves can become absorbed in the unfolding stories of life using romantic literature as a mirror of reality in order to understand the view better. By exploring the emotional, individual memory and sublime aspects, romanticism offers an expression to emotions that rationality had previously repressed. Both authors and readers get closer to nature, innocence and the raw form of literature via romanticism.

Romanticism is an English literary movement that took place during the end of the 18th and the beginning of the 19th century. Romanticism is an exploration of human emotion, celebration of life, reshaping and reconnecting the human soul and mind with nature, imagination and shaping human existence and experience. The role of Romanticism is to give literature back its freedom of expression and to break the strict constraints of Enlightenment rationalism and industrial modernity, taking the concept of emotion and imagination and the individual experience back to the forefront. It is a cultural and philosophical movement that puts human life back in the heart of the natural world, back in the heart of spiritual depth, back in the heart of the richness of subjective

feeling. Romanticism opposes the process of mechanization and alienation in the city by focusing on the therapeutic effect of nature and the importance of self-reflection.

Jean-Jacques Rousseau is referred to as Father of Romanticism. Rousseau influenced Romanticism by denying Enlightenment principles and idolizing emotion, nature and individualism, which were popular with the Romantics. As Enlightenment, where reason, science, and social progress took the center stage, Romantics got fed up with all that and wanted to find a means of escape of the industrialization and rationality. This change was given a philosophical basis by the corrupting power of society and the emphasis on nature as pure by Rousseau. His works *The Social Contract* and *Confessions* focused on natural right, emotional sincerity and the value of personal freedom.

The concept of the ‘noble savage’, which holds that people were more good in their primitive forms, is what motivated Romantics to write about nature, passion and individual rebellion against social norms, and can be described as akin to the call Rousseau made to people to re-discover more primitive and more natural forms of living.

Two crucial historical events served as ground of Romanticism: the French Revolution and, later, industrialization. At first the French revolution gave humans hope for freedom, justice and equality but soon it degenerated into chaos over freedom. People start not to trust political parties but owe their love to themselves. They go deeper into their thought and imagination building up the emotional qualifications of the human mind thus forming a strong depth in romantic literature. Suffering, imagination, and consequences are a product of the violence and disorderliness of the revolution, and ironically they come out as a new and sinister form of romanticism. Industrialization was bringing rapid cultural and social change. People were advancing into a mechanical and routine life, especially in manufacturing labor. When they left natural and quiet life, they opted for a life of strife. Romantic poets advance literature quite remarkably because they

challenge the status quo and introduce new literature on nature, human emotion, memory and truth. Nature heals and makes people go from materialism to altruism. As a response to industrialization, as well as an escape from literature, another aspect of romanticism emerges, the truths of human existence through nature, emotion, and memory.

The foundational writers of romanticism include William Wordsworth, Samuel Taylor Coleridge, William Blake and Robert Burns, Lord Byron, Percy Bysshe Shelley, and John Keats who set the foundation for the movement. These writers did not promote rationalism, and they made literature to relate to nature, human emotion and imagination. Romanticism relates nature and mankind through an excessive emphasis on emotional density, a rich sense of human experience and the mysterious or darker aspects of nature. Romantic poets demonstrate how nature reflects and forms the human mind and life. Among all the poets Wordsworth and Coleridge played a foundational role. They were close friends and were alike in their aims to reform English poetry by the *Lyrical Ballads* (1798), their collaboration was the birth of the Romantic Movement. Wordsworth loved the brilliance and imagination of Coleridge, and Coleridge loved the consistent, reflective persistence of Wordsworth, and each inspired each other to their greatest works. Nevertheless, the friendship later fell apart, the reliance of Coleridge on opium and the difference in their attitudes towards politics and life weighed heavily on their friendship. As Wordsworth became more stable and conservative, Coleridge became more desperate, becoming less reliable and hard to live or work with, and they eventually grew distant in the wake of the enduring influence of the collaboration between the two poets. However their collaborative work *Lyrical Ballads* is considered a first-step of romanticism to the literary world. A book *Biographia Literaria*, an autobiography by Samuel Taylor Coleridge explains critical explanations, philosophy and aesthetics they used in their poems.

Nature, emotion, imagination, and so many other things are constituents of romanticism, but two most powerful things that can drive Romanticism's philosophy and aesthetics to a certain level are memory and gothic. Memory proves to be a powerful emotion in romanticism, which is linking the past with the present and creating human existence. It is not just remembering past experiences, but learning from past experiences. Memory is most of the time associated with nature, a great deal of beauty is added to writing. William Wordsworth took memory as a spiritual force connecting nature and human emotions. He argues that memory links humans to nature, innocence and emotion thus shaping human existence. Coleridge, on the other hand, considers memory as an active process that is susceptible to imagination and re-creates and re-interprets previous experience in different ways of creative expression. Romanticism focuses on memory as it provides an opportunity to deal with the problem of human experience, interweaving of individual and general truth, and to find yourself more closely connected with nature, self, and past. It is transformed into an instrument of emotional and spiritual renewal, and the value of individual contemplation and the therapeutic influence of memory in a fast-growing industrial world. Memory is therefore selected as a critical element of Romanticism because of its capacity to mediate between past and present, to deepen emotional expression, and to further the investigation of the sublime and human psyche. It actually was a bridge from the personal to the universal nature, giving people a clear highway to live their lives.

The Gothic, named after the ancient Goth tribe, and revived in the Renaissance period, evolved into a literary and artistic movement flowering in the late 18th and 19th century, that is, at the time of Dark Romanticism. This genre was to become a fundamental element of Romanticism, which concentrated on the frightening and sublime elements of human life. Romantics were intrigued by the sublime in nature - awe with terror, the Gothic were exploring darker sides of the human psyche

and the supernatural. Gothic literature took on themes of mystery, suspense and the supernatural, with a focus on psychological suffering, horror and emotional corruption. The Gothic was a more radical expression of Romantic feeling, with the same themes, such as emotion, the individual, the sublime, but with a darker, degraded and sadder emphasis. Unlike the more universal exaltation of nature, beauty and spiritual desire of Romantics, the Gothic tried to see the darker side of human nature, revealing the dark secrets of human beings, emotional chaos that torments human existence. Thus the Gothic not only reinforced but extended the scope of Romanticism, providing a foil to its idealism through a consideration of the uncomfortable and sometimes grotesque aspects of life. It dives into the dark mind, fear, death and the tremendous effects nature has on the human psyche, unravelling the complexities and depths of it. Supernatural elements harness such an exploration of solace, horror, death and the unknown because they expose the complex and frequently unpleasant inner worlds of persons. Samuel Taylor Coleridge declares gothic themes to be the darker corners of nature. Coleridge utilized Gothic elements to explore the inexplicable, mysterious, and unconscious elements which may unlock the deeper spirituality. Memory and Gothic both equally contribute to enrich romantic literature.

1.2 Literature Review

In order to grasp how memory and Gothic are used as philosophical and aesthetic devices in Romantic literature, it is essential to comprehend what can be regarded as the strongest points of a literary piece. The essay by Jerrold E. Hogle, “Whither the Gothic-Romantic Relationship?” addresses the complexities of the connection and interrelationship between Gothic and Romantic literature. He claims that Gothic poetry has acted as a vehicle behind the sublime, the dark and the psychologically intensive elements of human beings, thus capturing the emotional and philosophical depths in Romantic poetries. In fact, according to Hogle, Gothic aspects are not

infrequently approached as antitheses, but as the necessary tension that drives the creative force of the Romantic Movement. According to him, Romanticism “draws its energies from the poisons it disavows, combinations of new and old modes of mediation” (Hogle, 123), which means that Gothic can be seen as the source of depth and vibrant complexity of Romanticism. This formulation does not oppose the Gothic to something, but inscribes it as a form of structure in the Romantic aesthetics. So according to Hogle, Romanticism uses dark and supernatural themes to stir emotion, raise deep questions and explore hidden truths. Gothic elements help to represent and explore the hidden conflicts of the human mind metaphorically.

On the other hand memory serves as a bridge between the terror of the sublime and the darker elements of the Gothic, where the dark and supernatural power evolve as like the terror and awe in the human mind evoked by sublime landscapes. In “Between Awe and Terror: The Sublime in Romantic Poetry”. Shashwat Tyagi states that the boundary of human mind and reality of human feelings force us to do acts that actually trigger the gothic nature of the universe. The sublime, which foreshadows Romanticism and exhorts people to consider their purpose in a changing and uncertain world, self-examination, charmed nature, and revolutionary ambitions (Tyagi, 6).

Yu Xiao’s “The Representation of Memory in the Works of William Wordsworth and George Eliot” (2010), focuses on the ways in which memory operates in the works of those two great writers as well as on the concept of “habit memory”. Xiao distinguishes individual recollective memory and habit-memory whereby he states that “habit-memory... is often barely visible to us in the present” and it “acts almost automatically” when it comes to influencing human conduct.

Xiao also examines the relation between habit and moral consciousness and asserts that “both Wordsworth and Eliot regarded habit cultivation as an important means of developing a sense of universal humanity” (Xiao, p. 1) in their characters as well as their readers.

Iva Šalković in her paper “Constitution of the English Romantic Poetics: From *Lyrical Ballads* to

Biographia Literaria” stated that the key idea of Wordsworth poetry based on "spots of time". This concept refers to specific moments in time that transcend ordinary experience and have a lasting impact on the individual's memory and consciousness. The notion that ordinary experiences can be elevated to the sublime and have emotional depth in the human mind. She also stated “Coleridge's probing into the supernatural and imagination” which explores the idea of Coleridge's poetry. Coleridge's exploration of the unconscious mind through imagination and the supernatural serves to unravel the mysteries and darker corners of human existence.

Coleridge's writings offer a unique perspective on Romanticism, demonstrating how the darker, more mysterious gothic aspects of nature influence and shape the human mind. Eugene L. Stelzig, however, challenges Coleridge's view of imagination being deeply connected to nature and human emotion. In his paper "Coleridge's Failed Quest: The Missing Impact of Fancy/Imagination in *Biographia Literaria*", Stelzig argues that Coleridge became so absorbed in his theoretical ideas that his writing became detached from its natural and emotional roots. He states that Coleridge's "own nature, all the natural man," had become a "habit" of his soul, leading to a significant decline in his imaginative abilities. According to Stelzig, Coleridge's literary self-portrait, pursued long after the grief of his great ode, demonstrates the collapse of his "genial spirits" (Stelzig, 95).

However in “*Biographia Literaria: Coleridge's Critique of Print Culture*” the author Barbara Gail Langhorst stated, Coleridge explains the self and its relationship with memory in a gothic manner, allowing gloomy and mysterious forces from his mind to influence his writing. Coleridge explores the connection between memory, imagination and personal identity while writing about themes from the gothic world of guilt and negative emotions. That agrees with the idea that Coleridge uses his imagination to deal with the residual effects of his past and how they affect his mind. The influence of gothic writing appears in his criticism of how things outside of him such as culture and the print media, changed how people received his work. Through his critique of print culture,

Coleridge demonstrates how society and personal lives are linked which influences his approach to creating and understanding 'literature' and 'culture' within the gothic world he writes in (Langhorst ,p-78).

1.3 Research gap

Memory in Wordsworth and the Gothic in Coleridge have mostly been studied as two separate areas in previous research. There is a lack of focus on how these two elements interact in shaping the aesthetics and philosophy of Romanticism. This paper attempts to fill the gap by looking at the interplay of memory and Gothic in *Lyrical Ballads* and *Biographia Literaria*, which can provide a better understanding of the way Wordsworth and Coleridge approached Romantic literature.

1.4 Methodology

The methodology of this research is a qualitative literary analysis which integrates close textual reading with thematic and theoretical investigation in order to consider the relevance of memory and Gothic components in *Lyrical Ballads* and *Biographia Literaria*. It focused on Wordsworth's concept of "emotion recollected in tranquility" and on the ideas of the primary and secondary imagination introduced by Coleridge and examines how each author perceives memory, and the gothic, as central to Romantic thought. This style helps build romantic aesthetics by exploring the themes of memory and the gothic, and the definite concepts that poet desires to implement in romantic literature.

1.5 Research question:

This research is guided by three questions:

1. In what ways do memory and the Gothic enhance and expand the boundaries of Romanticism?

2. What boundary-challenges do the Gothic elements and memory present in Romantic literature?
3. How do memory and the Gothic together shape the aesthetic and philosophical foundations of Romanticism?

These inquiries aim to understand how both Wordsworth's and Coleridge's ideas contribute to the development of Romantic aesthetics and their engagement with human existence and the mind.

1.6 Thesis statement:

This thesis explores the interplay of memory and Gothic elements in *Lyrical Ballads* and *Biographia Literaria* and challenges the rigid boundaries between recollection and supernatural imagination, showing how these two themes shape Romantic aesthetics and philosophy through the contrasting approaches of Wordsworth and Coleridge.

Chapter 2

Memory and the Gothic in *Lyrical Ballads*

In 1798, William Wordsworth and Samuel Taylor Coleridge published *Lyrical Ballads*. By working together, they each started to define their own creative and philosophical ideas.

Wordsworth often writes about childhood innocence, nature's simplicity and the natural world, but Coleridge focuses more on the supernatural, sublime and darker aspects of nature. The way *Lyrical Ballads* brought together contrasting features helped it become a foundational work in Romanticism and express the central philosophy of the Romantic period.

2.1 Memory as a Creative and Transformative Power:

Memory in Romanticism works as a connection to the past, the present and the future, and it increases the consciousness of the readers to the spiritual truth and feeling. It also incorporates innocence and a gorgeous association with nature by recalling the past. A fuller-filled perspective on reality and our identities is provided by memories that are full of feelings Wordsworth writes, "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind." Wordsworth argues that memory plays an important role in the relationship between human beings, their feelings and nature. He employed the phrase of tranquility in recollection in his poems that means remembering an experience with sincerity and peaceful cogitation. Wordsworth was convinced that remembering could help people regain the contact with the nature and maintain the simplicity and the joy of their childhood. The idea behind reaching out to this memory was a way to re-

experience the experience in a manner that would bring hope, heal the inner soul, and bond with nature.

In Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour, memory can be considered an essential tool of re-connecting with the spiritual energy of nature. The speaker visited the place when he was still younger and when he came back he remembered the memories that he had left there and this made him think about the place over the years. Reflecting on their nature brings the speaker a sense of eternal peace and reminds him/her on the spiritual level. In the poem the speaker discusses how during his youth nature comforted him and gave him guidance, enabling him to experience actual joy and peace. It has a resurgence of the same bond and divine sense as he recounts the past, although he is not now quite so young and new to music. Reflection enables the speaker to duplicate the feeling of calmness and psychological well-being that he got in nature and demonstrates that memory can relax him. The graceful form of nature assists him to relax himself out of the hustles of city life. These memories worked as a self-transformation journey for the poet. So memory is not just a recollection or a connection with nature and preserving the simplicity and delight, it actually defines human experience that brings hope, heals the inner self, and connects with nature. “Rash judgments, nor the sneers of selfish men And these are my exhortations! (129-146)” In this line Wordsworth wishes that Dorothy, who shared in his travels the visit to Tintern Abbey the poet made earlier, helped him embrace this message .The benefit of being in contact with nature. He manages to appear that way to her and notice signs of joy that are the same as those he felt five years earlier. Meeting metaphoric memory has benefitted him in many ways. Handle the weakening of one’s ability to notice current horrors of modernity. “The speaker's psychological stasis has been reversed by memory, revealing a self-conscious awareness of the revitalizing power of nature in the face of

modernization's destruction (Datta, 799)". "Wordsworth's metaphoric remembrance of natural happiness might inform the performative dramatization of self-transformation at Tintern Abbey dealing with the difficulties of current life. He uses performative self-dramatization to analyze his current issues and compare them to a specific memory, ultimately leading to self stabilization despite potential instability (Datta, 801)."

Memory enhances the boundaries of romanticism in *Ode: Intimations of Immortality from Recollections of Early Childhood*, *There was a boy*, *We Are Seven*, demonstrating that it works as a habituated memory that actually has an emotional and spiritual connection to both the past and the present and transcends the boundaries of time and death. "Habit-memory is a sort of memory that is influential yet frequently subconscious, acting virtually automatically and scarcely perceptible in the present. This form of memory is inextricably linked to habitual acts and moral consciousness" (Xiao, 1). The role of memory in *We Are Seven* is significant since it depicts a child's viewpoint on memory. Here, Wordsworth relates the story of a little girl who has lost two siblings. According to the child, her other siblings' memories are still with her, thus she considers them to be a seven-member family. Habit memory functions as an escape method to deal with reality. The child unconsciously remembers her family and their love as part of her own identity due to habit-memory. Remembering events and objects as a child is more often emotional, habitual and less involving intellectual knowledge. By looking through the child's eyes, we discover that practice of habits can last long after a person has been exposed to the challenges of death and loss. Her continued habit of including herself with the family of seven might be a result of her strong feelings and memories of love and family which she cannot forget, no matter the changes she faces. Not only does the child remember her past, but she remembers it in a way that her mind and body cannot forget which goes beyond what death can take away. The lesson is that memory is not

limited to specific times, since the child's siblings stay connected to her, a bond that can never be destroyed by death. Therefore, memory is shown to involve not only recollecting or recalling but also holding onto strong emotional truths that cross the distinction between the living and dead.

In *There Was a Boy*, Wordsworth considers how the tiniest childhood activities, when taken along into adulthood, can become fountains of spiritual significance. The poem starts with the boy at the Lake Winander where he "Blew mimic hootings to the silent owls". This might then have been nothing more than a play, a child enjoying the sound of the echoes bouncing back across the water. But recalled afterwards, the meaning of the moment is extended. The silence that comes after the cries of the boy is said to be "a gentle shock of mild surprise" a sensation that transcends the play to awe, as though nature was speaking back to the boy. The scene does not die with the sound but "enter unawares into his mind, With all its solemn imagery". This demonstrates how the memory keeps not only the physical description of the game played by the boy, but the air and the spiritual feel that was encompassing the game. The feeling, which was only a moment of halfconsciousness, is remembered as the deep experience of the human soul communicating with nature. The last picture is the image of stillness, "the calm and dead still water lay upon his mind". The playfulness of childhood is changed in memory into calmness and contemplation. These cries of the boy that mimics, are no longer remembered to be noises, but the commencing of a dialogue with nature within himself. What enables this transformation, according to Wordsworth, is memory, without which the moment would have been lost; with it, the moment is a lesson on the way in which nature constitutes the imagination. The poem demonstrates that poetry does not have to be based on strong emotions in the current situation but it can transform the impressions of the past into eternal realities. The owl call of the boy turns into the memory a reflection on silence, awe, and that which nature can do to instruct the mind. It's a new direction through memory, and thus unites the

spontaneity of childhood with the retrospective insight of manhood, and shows that the most obvious things can be transformed into perpetual revelations of the human soul. Moreover in *Ode: Intimations of Immortality from Recollections of Early Childhood* poets see memory as a strong, lasting influence on their way of viewing the world. Wordsworth starts the poem with the lines of *My Heart Leaps Up* which actually depicts the gist of the whole poem. The line “The Child is father of the Man” sums up the major point of the concept that childhood experiences are the makers of our values and emotions that we take into adulthood. The knowledge and experience gathered in our youth are with us, and they guide our sense of wonder and vision of rightness. As a young child, Wordsworth remembers feeling a close bond with nature that he still senses as time goes by and he is no longer so pure. Consequently, these bursts of child recollections appear to have an influence upon the poet even when he is not immediately conscious of them, as they are revealed when he looks deep into the present. He is unable to forget about the past and it continues to affect his vision of the world despite his possible lack of awareness of it as an unconscious habit. Wordsworth keeps reliving the time he was one with nature and it constantly inspires how he feels and believes. So, memory serves to influence his self-perception whenever these “intimations” appear in his mind again and again. “Wordsworth poetry based on “spots of time”. This concept refers to specific moments in time that transcend ordinary experience and have a lasting impact on the individual’s memory and consciousness. The notion that ordinary experiences can be elevated to the sublime and have emotional depth in the human mind” (Šalković). Memory is the presence that links the present to the profound emotional and spiritual knowledge in the eyes of Wordsworth. In *Ode: Intimations of Immortality*, the poet reminds his youthful relations with nature, and he feels closer to the world and feels that there is some form of immortality.

2.2 Gothic as an exploration of the Human Experience:

The Gothic, in Romanticism, is a set of features that highlight the darker, mysterious, and supernatural features of human life. In Gothic literature, terror, death and the supernatural are widely featured as well as the major emphasis on human suffering, lunacy and the darker side of the mind. “Romanticism uses dark and supernatural themes to stir emotion, raise deep questions and explore hidden truth. Gothic elements help to represent and explore the hidden conflicts of the human mind metaphorically. So, gothic became a part of literature and modern approaches to dealing with the inner and outer conflict of the human mind” (Hogle,2019). Coleridge’s contributions to lyrical ballads include more explicit Gothic characteristics. To understand gothic literature in *lyrical Ballads* we have to bring the Coleridge viewpoint of imagination which he mentioned in his *Biographia Literaria* that is directly connected to supernatural and Gothic elements in his poetry. Coleridge divides imagination into primary imagination and secondary imagination. Primary imagination is experienced by all and happens naturally without any control or effort. It makes it possible for humans to recognize and make meaning from what happens around them. One can find imagination in everyone and it is a basic aspect of all human experiences. If we do not consciously think about it, perception turns simple experiences into the world of images and sensations. Coleridge calls this mind-based “mechanism” the fundamental tool for human perception and mental functions. On the other hand, secondary imagination is a higher and more imaginative force that allows a person to combine and alter experiences, concepts and ideas to form something new. This artistic act is thought out and involved in the creative process. This method allows an artist to alter our surroundings and most times is important for creating art. According to Coleridge, secondary imagination is “an echo of the primary,” but transforms, rearranges and alters images and ideas to create different meanings. “Coleridge’s

exploration of the unconscious mind through imagination and the supernatural serve to unravel the mysteries and darker corners of human existence (Šalković)".

Coleridge began *The Rime of the Ancient Mariner* with a mind-based "mechanism" of painting a picture of nature, sky, and sea through the eyes of a mariner. The trip of sailors, weather, and losing their direction. Bad weather characterizes the sailor's protracted journey, and the albatross serving humans by showing them the right track is the powers of nature. It is about not being swayed by thought or creativity; it reflects the mind's instant perception of reality. Although the basic idea of the poem appears easy, Coleridge's imagination powers begin to modify the text and enhance the reader's experience. After the Mariner killed the albatross, the poem begins to incorporate natural powers and magical events. The tale evolves from a straightforward trip story into a spiritual and universal adventure. Enigmatic ships, spirits, and entities from another realm enter the tale, revealing the Mariner's mental suffering and impulsive choices. These themes are metaphorical and stem from the poet's inner imagination, addressing guilt, redemption, and the mysteries of human life. "The poem has a moral allegory depicting a mariner's rebirth and spiritual insight. The miracle breeze not only accelerated the pace of the ship, but also relieved the mariner's fear and strain" (Das). Coleridge's contrast of imagination with Gothic landscapes emphasizes that nature both gives and takes away from us. The poem evolves into a discussion of the moral and spiritual consequences of disturbing life as it naturally evolves. The narrative of the Mariner exemplifies Romantic concern for how a person might develop, yet Gothic aspects bring this transition to life. As a result, the Gothic in *The Rime of the Ancient Mariner* contributes to the Romantic style by challenging its optimistic viewpoints and displaying imagination as capable of dealing with unpleasant emotions and terrifying circumstances.

“Romantic poetry is actually about recollection but also linking the past with the present through deep emotional and psychological experiences. As a result, memory serves as a bridge between the terror of the sublime and the darker elements of the Gothic, where the dark and supernatural power evolve as like the terror and awe in the human mind evoked by sublime landscapes” (Tyagi). The presence of Gothic parts in the *Lyrical Ballads* is necessary to move Romanticism to a different level. Even though Romanticism is usually praised for its love of nature and feeling, Coleridge adds the Gothic theme, which includes dark, curses, and death, making things more complex. The horror and deep anxiety experienced by the readers are because of the curse of Mariner and his isolation and dead sailors on the ship. Supernatural stories are employed to showcase what will happen when individuals do not follow the rules. Thus, the Gothic represents Romantic ideals and makes them deeper and exposes that it is not always something positive, as sometimes it evokes very harsh and frightening emotions.

2.3 The Philosophy and Aesthetic of Memory and Gothic:

Romanticism emerged in opposition to rationalism and industrialization, celebrating the human experience, nature, and the beauty of imagination through unrefined literary expression. In fact, it discovers beauty in nature's imperfections. In *Preface to Lyrical Ballades* Wordsworth said, “The principal object then which I proposed to myself in these Poems was to make the incidents of common life interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature.”

The phrase expresses Wordsworth's belief that the primary objective of Romantic aesthetics is to use ordinary words and occurrences. Romantic literature has philosophical relevance because it may delve into the depths of the human psyche using everyday language and incidents and the

interplay between memory and gothic enriches the philosophical and aesthetical core of Romanticism. In the contributions by Wordsworth, memory forms the foundation to Romantic aesthetics within a true sense of the emotion and spiritual relation towards the past, nature, and self. Memory, as his theory of the relation between emotion and the memory, recollected in tranquillity, implies, refines raw experience, converts it into poetic intuition, and the poet has the means of bringing experiences of enhanced feeling into a meditative, transcendent form. Memory is an intermediary between the past and the present, between personal and global in poems such as the Tintern Abbey, which provides Romantic poetry with its reflective and optimistic nature.

Such memory usage does not only have an aesthetic side of shaping the form and content of Romantic poetry but it also has a philosophical dimension, which is the Romantic understanding of subjective experience, being a truth and meaning source. The remembrance of childhood, the state of innocence, and the spiritual relations with nature constitutes the Romanticism belief in the healing nature of imagination and in the moral value of emotional existence.

Conversely, the Gothic motifs especially of Coleridge's contributions enrich the Romantic aesthetic by exposing the darker, and secret parts of human life. The Gothic brings in terror, the supernatural and the disturbance of the mind as a symbolism to the conflict within and struggle of morality. Coleridge decided to use Gothic in *The Rime of the Ancient Mariner* to reveal the supporting guilt, alienation and redemption behind human existence. This is in line with the Romantic preoccupation with unconsciousness and the sublime where the fear and awe are in union. "M.H. Abrams (1953) described Romanticism as characterized by the "interior landscape of the mind," in which the supernatural often serves to embody abstract, often ineffable, concepts, such as divinity, moral transgression, and cosmic justice".(Ibrahim,2024). This offers an insight into how Enlightenment concepts of reason and progress have been subverted by Gothic elements in Romantic poetry as

there is acknowledgement of the fact that human nature is still haunted by irrational and unknown forces.

As a combination, memory and the Gothic fuse together to form not only a poem of Romanticism whose emphasis is not just laudation of beauty, or emotion, it is a correspondence that embarks or expounds on the totality of human experience, its entire light and dark, calm or frightening. Memory mollifies experience into sense, the Gothic demands encountering the disturbing facts of the soul and of the universe. Both of these aspects depend on the faculty of imagination to transfigure reality, but since they mutually intertwine in *Lyrical Ballads*, they provide Romanticism with a sufficient degree of philosophical depth as well as aesthetic complexity. The outcome is a Romanticism that realizes the beauty of the world, and of a soul that deals with it, yet is eminently aware of the shadows that frame it and question the shadows that make it all so human.

Chapter 3

Memory and the Gothic in *Biographia Literaria*

Biographia Literaria is the autobiographical piece of work by Samuel Taylor Coleridge that was published in 1817. It is not an ordinary autobiographical book that tells about personal progress but is a poetic and literary attempt to discover the philosophical problems. It is one of the standards of Romantic literature philosophically. Memory in *Biographia Literaria* is outlined as a philosophical and active process which cannot be separated from creativity, perception, and building of an identity. The book depicts the gothic elements in which intellectual margins, philosophical predicaments, and psychological conflicts can be seen as relaying a feeling of inner haunting.

3.1 Memory as an Emotional Paradox:

Samuel Taylor Coleridge perceived memory and imagination as more interconnected. He believed that remembering was more closely related to imagination, which could be artistic and often involved the supernatural. He refers to the "esemplastic power of the imagination," where "esemplastic" is a Greek word meaning "shaping into One". To define imagination, esemplastic power is used, which refers to the ability of the imagination to form incongruous materials into a cohesive whole. To identify and understand this ability, primary secondary imagination and fancy are introduced. Coleridge describes memory as a complex and active activity, rather than a passive remembering process, highly connected to human perception, imagination and being.

Memory has a primary role towards human consciousness and poetic creativity in the view of Coleridge. It does not just store the past experiences but communicates with the imagination and

recreates, re-thinks and re-defines the past experiences. Due to his theory of primary and secondary imagination, Coleridge believes that the mind can alter memories, facilitating encounters with the metaphysical.

“The Imagination then I consider either as primary, or secondary. The primary Imagination I hold to be the living Power and prime Agent of all human Perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I Am. The secondary I consider as an echo of the former, co-existing with the conscious will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead.” (Coleridge, XIII)

Primary Imagination as it has been defined by Coleridge refers to the instinctive and unconscious power possessed by the human mind to create an image of the world. It is defined as the active force and initial actor of all human perception and it makes decisions involuntarily so that people could derive unity and sense out of the senses. This creative power gives humans an opportunity to understand the external reality then they have and to think over the mess of the senses. Primarily, in this respect Principal Imagination is closely related to perception and initial shaping of memory since it works and preserves what is going on. Secondary Imagination on the other hand is more conscious, creative and a higher faculty that develops the Primary Imagination. He explains it as a kind of echo of the primary imagination and this accompanies the conscious will despite the fact that it dissolves, diffuses, and even dissipates the same to recreate. Whereas the Primary Imagination only receives and retains experience, the Secondary Imagination takes and reworks the memories made by the former, and makes them artistic or philosophical understanding. It

enables the poet or the thinker to turn back to previous experience, contemplate it and imaginatively recreate it to create a new emotional, intellectual or aesthetic sense. Such a process is a vital part of Romantic poetry as on the basis of memory and imagination; reality is reformed into a more meaningful form in respect to emotions and spiritual meaning, conditioning the identity of the individual as well as human perception of reality. “The primary imagination is the living power and the prime agent of all human perception, while the secondary imagination is the power whereby man develops a deduction into the idea of reason, in his own mind” (Adabpal & Rohyal,15). This is an imperative role that transforms memory as a passive act of recollection to active philosophical resource.

Dejection: An Ode is a very personal exploration of Coleridge memory theory as outlined in the *Biographia Literaria*, wherein memory is intertwined with Gothic to look at emotional paralysis and the re-creation of joy. The title alone, *Dejection*, gives a hint to the mood of the poet, whereas the name *Ode* is a reference to the fact that the poet is trying to transform this depression into art. In *Dejection: An Ode*, where memory is not merely the source of recollection of previous experiences but rather a device of introspection and emotional change. The poem opens with the speaker observing natural scene of the moon which is loaded with supernaturalism “Late, late yestreen I saw the new Moon-We shall have a deadly storm” (line 1-4). This line relates to memory and the Gothic as it combines the present with a harbinger of a curse as there is foreshadowing of an emotional tempest. Memory does not just happen but is an emotional, spiritual bonding between the past experience and shifts to the current anxieties. This is an indication of the dualism in memory, where memories are brought forth into a realm of great meaning. The speaker goes on to comment at his inability to be as happy as he was in the beauty of nature “I see them all so excellently fair, I see, not feel, how beautiful they are!”(37-38) in this text, one can see the conflict between the memory and the lack of access to the emotional depth, a conflict that is directly related.

Although Coleridge was never shy to express that his imagination failed to relate with nature and human emotion since the poetic part of him was immersed in theoretical abstractness and hence his work lost sense of vitality (Stelzig, 1980). In this case, the emotional paralysis and grief of the speaker echo Coleridge himself overcoming the lack of connection to emotional grounding, with the secondary imagination instead being imprisoned in the state of imaginative stagnation. This imaginative paralysis of the inability to reconnect memory and emotion is a Gothic state Gothic in nature a mental prison in which inabilities to reach the remnants of the joy experienced are haunted by the lack of ability to reconnect with the feelings of the past. But this loss is after all re-forged as a creative act in Coleridge poem “Joy is the fair speaker, Joy the shining cloud - We ourselves are glad!” (71-72); here memory is testing the limits of imagination, as it requires confronting not only a beauty of the past but also the current impossibility to feel it. The poem makes the imagination go through the conflict between what has been experienced and cannot be anymore retrieved intellectually, a philosophical extension of the notion of self-explored in Romanticism. Instead of introducing memory as a kind of unproblematic source of inspiration, the poem reveals the way it may jolt and disturb the poetic power, making him employ imagination to re-imagine the past, but not simply recreate and recall it. This goes in accord with what Coleridge contends that the secondary imagination does in the sense that it disintegrates, diffuses, and dissipates with a view of recreating (Coleridge, XIII). Composing the ode itself is an imaginative conversion of grief to art, and finds its proof in the fact that even heart-numbing memories can expand the aesthetic scope of Romanticism.

To Coleridge memory does not merely store experience, it also controls emotional consciousness, moral perception, and creative reaction. His view of memory is that it is the way of fine-tuning and enriching the inner life of the poet by participating in the best of human feeling and thought. When he speculates in *Biographia Literaria*: “I more and more sought in the aptest words of the best

authors those forms of feeling, those ways of expressing and modifying my own thoughts and feelings, which had most often given me pleasure in hearing or reading them from others”(*Biographia Literaria*, Ch. 3). This text shows why memory functions not as a repository of the past impressions but a power, a transformation of feeling into artistic and philosophical understanding. It brings out the way that memory and imagination, complementary in their action, enable the poet, through them, to reach the emotional verities of human experience which is at the core of the Romantic aesthetics and moral and emotional content of the world.

3.2 Gothic as a Gateway of Unconscious Struggle of mind:

The *Biographia Literaria* by Coleridge is neither just a literary criticism or a philosophical speculation but a considerably more subjective account of the Coleridge own fractured identity which was reflective in memory, psychological distress and emotional loneliness. Ghost stories, supernatural plots in classical Gothic, do not present the Gothic aspect of the writing and have been represented through fear, intellectual frustrations and emotional dislocations.

One of the most powerful Gothic traits that it would address throughout *Biographia Literaria* would be the inspection of the unconscious mind. These theoretical thought processes, at times become a kind of personal confessions wherein Coleridge openly speaks about his periods of mental breakdowns, uncertainties alongside philosophical perplexities. He even creates horror and confrontation in his own head. This point could be described in more detail with the help of the theory of the relationship between the Gothic and the Romantic developed by Jerrold E. Hogle according to whom the Gothic modes are commonly used by the Romantic authors to write about the dark demons of humankind. “Romanticism uses dark and supernatural themes to stir emotion,

raise deep questions and explore hidden truth .Gothic elements help to represent and explore the hidden conflicts of the human mind metaphorically. So gothic became a part of literature and modern approaches to dealing with the inner and outer conflict of the human mind” (Hogle, 2019, p. 123). The horror of Coleridge, however, is internal, not external and a fight against the mind that is torn to shreds and the brain faced with paralysis of creativity. When at one point Coleridge speaks of how he goes about to do it and perplexes himself up in metaphysical subtleties until at the last he reduces all feeling to mere naturalness and naturalness to mere feeling (Coleridge, 1817, pp. 45) he may as well put it, he suggests, haunting his memory with frustrating philosophies as frustrating emotions.

Coleridge constantly refers to past failures, unlive intellectual possibilities and feeling his resources exhausted as a creator. His history of emotional stress and failure, failed friendships, failed poetic projects and feelings of personal failure returns in *Biographia Literaria* not only as a narrative remembering but also as an emotional debris which he feels sensations of today. The Gothic horror here is that the self is about the idea that a self can become stuck in repetitive emotional and intellectual behavior, that the self is formed based on memories, which are powerful enough to bear. “Coleridge explains the self and its relationship with memory in a gothic manner, allowing gloomy and mysterious forces from his mind to influence his writing. Coleridge explores the connection between memory, imagination and personal identity while writing about themes from the gothic world of guilt and negative emotions. That agrees with the idea that Coleridge uses his imagination to deal with the residual effects of his past and how they affect his mind. The influence of gothic writing appears in his criticism of how things outside of him such as culture and the print media, changed how people received his work. Through his critique of print culture,

Coleridge demonstrates how society and personal lives are linked which influences his approach to creating and understanding 'literature' and 'culture' within the gothic world he writes in." (Langhorst, p-78)

Gothic elements combining with Coleridge theory of memory and imagination to enrich and extend boundaries of Romanticism is seen in *Kubla Khan*. Coleridge had a three-hour dream after ingesting opium, which caused him to have a vivid imagination. The poem is incomplete since a visitor stopped him while he was dreaming. It is also a poem based on the movement between involuntary memory and the secondary imagination. It is a surreal and fragmentary picture of the stately pleasure-dome in Xanadu, a location where nature and supernatural imagery come together "Where Alph, the sacred river, ran-Down to a sunless sea" (lines 3–5). The "caverns measureless to man" and the "sunless sea" here take on the role of Gothic tropes by referencing not only the infinity of darkness but also the infinite depth of manmade caves of caverns as well as the possibility of unexplored beyond that terrorizes man. Such imagery is in Coleridge's terms captured by the primary imagination on the unconscious vision where it is transformed into its secondary imagination into a symbolic journey into power, beauty, and danger. Memory is not merely recalling a dream, but re-making it, crafting a poetic work, something that the speaker calls a "miracle of rare device" (line 35). According to Langhorst, the Gothic here is used as a kind of metaphorical space whereby the suppressed skirmishes of the human psyche are allowed to surface. "Woman wailing for her demon-lover" (line 16) does not represent an exoticised romanticized figure but a spell, empathies of emotional turmoil within the poet himself. This ghostly voice shatters this ideal paradise of Xanadu and creates an inference that a connection exists among such traits as beauty and horror. This meditative beauty of the pleasure-dome, designed to perfection, contrasts with the chaotic bloodshed of the "ancestral voices prophesying war" (line 30), which

demonstrates the Romantic understanding that memory and imagination should include both harmony and disruption.

Even with the incompleteness of *Kubla Khan*, Coleridge famously asserted that being interrupted by “person from Porlock” becomes part of its Romantic boundary-stretching power. The fragment defers a complete closure, or in a sense reflects the notion that the imagination process is a continuous experience enabled by memory and not a finished product. In such a manner, memory contributes to the fullness of Romanticism proving that not only complete and faultless recollections can have strong aesthetic and philosophical power. This is enhanced in the Gothic and the recollected vision is loaded with mystery, terror, and wonder thus magnifying the poetic imagination beyond merely pastoral or sentimental.

The Gothic dimension, however, does not just unsettle the memory and the imagination but enhances them. Through exposing some dark unsettling realities, the poet gets an elevated artistic and philosophical sense, which depicts the romanticizing and the unconscious and the sublime. According to Coleridge, in the note that became famous in *Biographia Literaria*, poetry operates because it provides a “willing suspension of disbelief” the reader can take at face value or engage in the arousal of emotions and imagination those things that are improbable and even supernatural. This idea assists in understanding how the Gothic, even, enculturated by fear, and alienation contributes to Romantic aesthetics. It opens up the poet and reader of his work to develop a larger imaginative space, to explore the entire range of human nature, light and dark, harmonious and fractured. In this way, memory as well as the Gothic, transgresses what can supposedly be imagined and consequently, *Biographia Literaria* is much more than a literary autobiography or a self-confession, it is a deep Romantic experiment, a kind of epiphany of the aesthetic sense.

3.3 The Philosophy and Aesthetics of Memory and the Gothic:

The relationship between memory and Gothic in *Biographia Literaria* illustrates how Coleridge combines subjective experience and creative philosophy to remake aesthetic and intellectual grounds of Romanticism. The two aspects, memory and the Gothic, add depth to the Romantic project by broadening the horizons of the imagination and reformulating the purpose of poetry as well as its way of achieving it. To Coleridge, memory is not a pessimistic process of recollection but an imaginative and emotional process, in which the struggle within, the trauma and the ability to reflect upon oneself plays an important role. In the same way, Gothic style does not only represent a style convention but a figurative way of dealing with unconscious, irrational powers of his mind, powers which have to be challenged and turned into art by Romantic poetry.

Coleridge in his concept of primary and secondary imagination discovers the memory as material of creative perception which is further processed by imagination to become significant. However, as discussed above, this operation in *Biographia Literaria* is complicated by Gothic sub-tones: fear, guilt and existential fear are the dominant emanations in which memory is filled, making the imagination a darker and more multi-faceted thing. This conflict divulges a prominent feature of Romantic aesthetics which is that poetry is not a mere reflection of the outer world, but an energetic, often disturbing, interchange between the subjective sentiment and celestial truth. In combination with Gothic elements, memory works in the present case as well, demonstrating how the mind of a poet who is driving himself crazy with his inner contradictions turns the personal experience into a rich artistic and philosophic understanding.

This Romantic criticism of modernity indeed is clearly provided by Chak-Kwan Ng (2014), who states that Romanticism is a reaction to the alienation and rationalism as well as spiritual dislocation engendered by modern industrial civilization. An attempt to escape the mechanism of group

behavior and finding meaning and values in subjective experience through introspection, memory, and imagination, Romanticism forms the modern criticism of modernity (p. 21). This is the critique that Coleridge makes in his *Biographia Literaria* his melding of memory and the Gothic distances us as readers from the Enlightenment ideology of faith in human reason and progress by describing the irrational, contradictory depths of human nature and by demonstrating how poetry may associate itself with such depths with legitimate significance. Coleridge himself meditates this point of view in Chapter 14 of *Biographia Literaria* as he summarizes his stand on poetic style and imagination:

"When a poem; or a part of a poem, shall be adduced which is evidently vicious in the figures and contexture of its style, yet for the condemnation of which no reason can be assigned except that it differs from the style in which men actually converse, then, and not till then, can I hold this theory to be either plausible or practicable, or capable of furnishing either rule, guidance or precaution that might not, more easily and more safely, as well as more naturally, have been deduced in the author's own mind from considerations of grammar, logic and the truth and nature of things, confirmed by the authority of works whose fame is not of one country nor of one age"

This comment echoes his idea that poetry has to go beyond a matter-of-fact language and enter a higher truth about human experience, which is consistent with his focus on philosophy and creative uses of memory and imagination. This opinion is supported by Gothic aspect of *Biographia Literaria* when the author demonstrates that truth in poetry is never always harmonious nice and comfortable; truth to the poet is what he or she has created as being the result of his or her confrontation with fear, guilt and fragmentation as created by memory and modified by imagination.

Therefore, the fusion of memory and Gothic in *Biographia Literaria* enlarges the aesthetic and philosophical premises of Romanticism. Here it shows that the power of poetry is the power to shed the limits of surface reality and touch the whole spectrum of human existence; light and dark, rational and irrational, past and present. Romantic image of memory in Coleridge provides imagination with the emotional and existential sustenance, whereas the Gothic makes the poet, as well as the reader, deal with the troublesome realities of the self by having to contend with the disturbing veracity.

Chapter 4

Conclusion

The evolution of the memory and the Gothic in the Romantic William Wordsworth and Samuel Taylor Coleridge poetry gives the poets a profound insight into the emotional, psychological, and philosophical aspects of human existence. This paper has demonstrated how the two themes were not applied as literary devices but as main tools of the aesthetics and philosophy of Romanticism. Analyzing the relations between the memory and the Gothic, one can easily understand how both the poets stretch the limits of the Romantic imagination and disrupt the traditional ideas about time, identity, and human experience.

Memory is a force within Romantic poetry that reconsiders the past by examining it through the present, full of emotion. Wordsworth represents the memory as a healing connection, which could restore the individuals back to truthfulness and nature. It is not only a retrieval of the past, but its re-telling is spiritual, emotional and will turn the memory into a new life. This aspect is best understood in *Tintern Abbey* when the speaker uses memory to retrace the moments of youthful delight and convert it into spiritual power that will endure even beyond time and transformation. Memory in this case, is a force that determines the human experience, cures the inner self and releases the person to nature despite the voids of old age. Coleridge on the other hand does not see memory as recollection but as an imaginative condition that is imaginative in nature. In the *Biographia Literaria*, he stresses on the role of memory in the esemplastic force of imagination, which is able to transform the bits of past experience in a new metaphysical and philosophical understanding. To him, memory is more of a creative act than a remembrance that changes the way he views the past, as well as providing access to the unconscious depths. Such functioning of

memory enables Coleridge to wrestle with the themes of guilt, fragmentation and self-conflict, making memory a power which reveals the hidden truth about the condition of man.

Although different, both poets offer memory as a transformative force that connects the past and present, as well as, individual and universal. Some critics like Yu Xiao and Iva Šalković have noted that Wordsworth and Coleridge do not have a passive memory. Rather, it is a process that is active and creative which defines the emotional and spiritual contours of human lives. This turn broadens the area of Romanticism by reestablishing memory as a creative power instead of mere recalling. With memory comes the Gothic offering Romanticism yet another means of enrichment of human experience. Coleridge was a part of the poetic and philosophical vision of the Gothic. Some of the works, which demonstrate how the Gothic imagery of cursed, supernatural landscapes, and haunting voices can be employed as a means to discuss the problem of guilt, alienation and redemption, include *The Rime of the Ancient Mariner* and *Kubla Khan*. These are not merely there to intimidate, but are metaphors of personal struggle. The Gothic reveals the subconscious that holds the suppressed bothering of conscience, insanity or desperation. According to Jerrold Hogle and Barbara Langhorst, Gothic was used by Coleridge not to decorate but to address the psychological truths through the weapon of terror and mystery as instruments of self-exploration. As such, the Gothic is not merely about horror or the supernatural but the forces that determine human identity which are invisible. It expands Romanticism as it allows poets to pursue darkness, guilt, fear, and uncertainty with the same interest as beauty and happiness. Coleridge's Gothic image speaks of division, whereas Wordsworth has a memory that restores sanity; both of them represent a Romanticism that is healing and disturbing, bright and dark.

This is a balance between memory and Gothic, the heart of the aesthetics of the Romantic. The redemptive power of remembering is stressed in the vision of Wordsworth, a method of preserving

the moral and spiritual truths of the past; Gothic by Coleridge throws light on the tenacity of inner demons and unconscious fears, which also make the self. The combination of these two approaches shows that Romanticism is a movement that accepts the light and darkness and brings out a multidimensional view of human life. Memory brings people close to nature, innocence, and hope whereas the Gothic forces people to deal as well with mortality, guilt, and fragmentation. These themes, combined, make Romanticism more than a mere exfoliation of the natural and the emotional. They enable it to include the entire scale of human experience: beauty and terror, life and death, reason and irrationality. Memory reveals the ability to reconstruct the past into truths that are lasting and which can be relied upon to sustain the present whereas the Gothic expresses the way through which the unseen and disturbing remain a part of identity.

The interplay of memory and the Gothic in Wordsworth and Coleridge proves that Romanticism is not necessarily only about the sublime but also about dealing with the haunted, fragmented, challenging sides of life. In this dual embrace Romanticism finds its ultimate power, the power to be able to mirror the whole gamut of human feeling and human thought. Tying the strands of memory and Gothic, Wordsworth and Coleridge are able to create a Romantic image that is both spiritual and psychological, healing and disturbing, assertive and doubtful. Thus they push the limits of the literary into a philosophy of life which will make Romanticism the permanent force of making the beauties and the darkness of human life clear.

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