

THE REMORSE IN COLERIDGE'S "THE PAINS OF SLEEP": A NEW CRITICISM STUDY

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ABSTRACT

This study is an analysis of a poem written by Samuel Coleridge's "The Pains of Sleep" for depicting further how lyrical "I" suffers pains from bad dreams or nightmares of remorseful feelings. Everybody must have had trouble sleeping in their life, due to any problem that make difficult to sleep. It could be an interesting part when this study exposes this phenomenon connected to an analysis of the poem. In the analysis, this study attempts to apply New Criticism by giving an objective interpretation through the poem. Imagery of the poem is emphasized to elaborate the unified meaning. The result of the study reveals the remorse conveyed in the poem. It is reflected in every stanza of the poem in the analysis of the speaker's life-stages. This poem expresses lyrical "I" about his physical condition and shows too vividly the suffering caused by something bad in his past to the tone of remorse. The study focuses to give depiction on the illustration of the poem, to analyze the meaning of the poem, and to delineate remorse through imagery.

Keywords: Nightmare; Pain; Remorse; Sleep; Suffer

1. Introduction

Everyone certainly has many kinds of experience in their life, whether happiness, remorse, or even madness. Indeed, this condition always has a tendency which leads to the sensibility of human expression. The sensibility of human expression brings to the relationship between human and nature. However, human needs rejuvenation in personal vision from any deeds which leads to every wrong action. It can be answered when an individual imagines any fantasy before going to sleep. Human in certain condition suffers pains from bad dreams or nightmares of remorse or madness. Coleridge states in his book that he dissolves the pains into the common sights and sound of nature, and when the pains have passed quite away, the mystery of its power is thenceforth transferred to nature himself (558). In this case, Coleridge was influenced by the surroundings and the conditions of opium in his writings which indicates something about human and nature in poetry. Before knowing more about the poem, it should be better to know about the background of the poet first. Samuel Taylor Coleridge was born in Devon on the 21 October 1772. He is the youngest of ten members of family and a brilliant student. In the year 1797, Coleridge began his friendship with William Wordsworth and his sister Dorothy. The first collaboration between both poets presented in *Lyrical Ballads* (1798). In the earliest 1800, he became frequently ill, he took laudanum (liquid opium) to pass the pain as much as his contemporaries, and became an addict which influenced his works ("Timón").

Actually, this study chooses one of Coleridge's poems, because the poet has a strong character in his vision in relation to human and nature. Although Coleridge addicted to use opium, like a natural magic, he was more exciting to write poems and stirring himself to get some inspiration. "In 1780, opium was considered a curative medicine, and was prescribed as freely as the current aspirin" (Brown 17). "Coleridge identifies himself, as the author of the poem, with the visionary poet of his text, by highlighting his drugged state during composition, implicitly identifying the honey-dew and milk of Paradise with opium." (Leadbetter 199). In 1826, Coleridge recalled that he wrote "The Pains of Sleep", soon after his eyes had been opened to the true nature of the habit into which he had been ignorantly deluded by the seeming magic effects of opium. This thing was reflected in his poems and suggesting something about the relationship between nature and the human. That is why, the study puts Coleridge's literary works entitled "The Pains of Sleep", one of the classic poems, written in September 1803, and first published in 1816 with "Christabel".

In every stanza, there are associations which make the poem's meaning difficult to judge impartially. Based on Wedd's opinion towards the first stanza of the poem, it could be the most beautiful, touching and gentle description of a human soul, aware of its own inadequacy, relaxing and submitting with complete trust to a higher power (2). The poem seems to be responding to the situation, actually experienced by the poet to the situations, when he suffered a bad condition in the use of opium. The

remorseful tones in the poem can be found frequently in the second and last stanza. The whole poem refers to a person suffering over his actions that lead to the feeling of remorse.

This study confines the analysis of the poem itself. It is supported by Tyson's argument that "*the text itself*" becomes the battle cry of the New Critical effort to focus our attention to the literary work as the sole source of evidence for interpreting it (136). Since this study uses New Criticism as a tool for criticizing the poem to deepen analysis, it should be focused on theme which is analyzed through the imagery.

The sense of a poem could be emphasized in exploring the imagery. Imagery may be defined as the representation through language of sense experience (Perrine 54). Richards confessed about imagery in his book, *Practical Criticism*, he would not deny that many readers may find their imagery a most sensitive and useful index to the meaning (224). In common, the imagery shows that the projection in understanding the meaning is much more visualized. It will be noticed that the reader can be swiftly stirred, even fall in love with poems, due to the imagery which evokes praise of such poetic words.

Based on the argument above, this study will attempt to analyze a poem "The Pains of Sleep" through the imagery. The study puts Coleridge's classic poem "The Pains of Sleep" to be the main object of this study. In analyzing and collecting data of the poem, this study would like to apply a close-reading method; the first action attempts to apprehend the poem to the diction. After the first reading, the writer concentrates on all its details in illustration and the imagery of the poem. The last step is doing close reading of the narrative elements and trying to elaborate its unified meaning. After doing those steps above, the descriptive analysis is the next way to analyze this poem. "Descriptive analysis method is done by describing the facts and followed by analysis" (Ratna 53). The data which has been collected will be analyzed by New Criticism theory. Then, this study will criticize the poem and elaborate it with descriptive method for clearly depicting the meaning of the imagery inside of the poem to express the remorse. After analyzing the poem, the last part of the study would be draw and justify the final conclusion.

There are several essays related to this poem; Mary Wedd wrote essay of *The Pains of Sleep* and Alexander Schlutz with his essay *The Dangers of Imagination: Coleridgean Dreams and Nightmares*. In her essay, Wedd just puts the background of her experience which led her to apply in the analysis. In criticizing the Coleridge's poem "The Pains of Sleep," Wedd shares her theoretical thoughts and her background to poet's biography. The result of this essay, Wedd emphasizes about the couplet that the end of this poem conveys about given and accepted love— "*To be beloved is all I need, / And whom I love, I love indeed*" (51-52). In the second essay, Schlutz criticizes about dreams and nightmares which led to the poem. He establishes what kinds of phenomenon associated with dreams and nightmares of Coleridge. Schlutz attempts the past decades of recovering Coleridge's backgrounds of the poetic imagination for an academic discussion. Through these essays, there is a very significant difference of Wedd and Schlutz. That is why, to distinguish this study with these two essays, this study would like to manifest that this is a pure research, original and not a work of plagiarism.

2. Illustration of the poem

Actually, the first stanza is talking about the speaker "I" who wants to settle down in her/his bed to sleep. In line 2-3, these emphasize that before the speaker is going to sleep, this condition is not the time for him to pray with moving lips or bended knees. Although the condition at that time is not describe about the time for praying, three lines of this stanza seems to have aroused the milder mood of the speaker "I". Then, the last seven lines describe a man with "*reverential resignation, no wish conceived and no thought expressed*" that conveys the sense of constancy and purity of her/his impression. These kinds of supplication over soul impression resuscitate consciously that these lead him to weakness. The majesty of eternal power and wisdom: "*in me, round me, everywhere*" (12) are blessing him.

Then the next stanza illustrates the speaker who prayed aloud in anguish and agony. To say something out of the common habit in the previous stanza, this stanza pictures that terrible things have happened to the speaker "I" when the speaker is going to sleep. The phrase "the fiendish crowd" is associated with the shapes and thoughts which frighten his mind when the speaker tries to sleep. The speaker feels so much pain due to the horrible problems which torture him of any oppression. The speaker

just screams the emotion of insult for someone whose he scorns, because the powerlessness will is the way the speaker has— "*Thirst of revenge, the powerless will*" (21).

On wild or hateful objects fixed. Fantastic passions!
maddening brawl! And shame and terror over all! (24-26)

All manner of suppositions are made to his emotional tone, through hateful description is given. The tempest may be influencing the speaker's tone to obtain with "*shame and terror*" is noticed. In lines 27-29, the most terrifying moments of the speaker has experienced or suffered too much from these actions— "*Deeds to be hid which were not hid*" (27).

The last stanza is likely to be a nightmare by the coming day of saddened and stunned day after two nights passed. How broadly renderings of the wide blessing seemed to oneself while sleeping, due to her/his worst calamity— "*Distemper's worst calamity*" (36). The depth of her/his feeling expresses the consternation in loud scream of himself. The speaker's tone to show such sorrow which all men should take a pity on it, but line fifty conveys inconsistency of the previous line. It should be a refusal or unbelievable tempest with a question why this tempest falls on him. The last two lines will have been noticed that he overcomes these punishments with love which all of the speaker needs.

3. The imagery

In this part of analysis, this study concentrates on the imagery of the poem. For that case, to explore details meaning on the poem, this imagery is divided into two parts, types and kinds of imagery. For the types of imagery, it analyzes the relationship of using the words which is related to human sensory. Whereas the kinds of imagery, this part explores the comparison of kinds of imagery to explore implied meaning through association of metaphor, simile and personification.

3.1 The types of imagery

The focus of the analysis in this part is exploring the types of imagery which knotted in the poem and associated it with the connotative meaning. Siswantoro argues that to deepen in apprehending imagery, it will be classified according to the sense to which it is directed: visual (sight effect of our sense), auditory (we can hear the occurrence when read a poem), internal sensation (includes any feelings, such as; hungry, thirsty, drunk, queasy, etc), olfactory (imagery would be related to sense of smell), tactile imagery (any connections with hot or cold sensation) (51-56). Not only to show how many each type of imagery appears, but to convey the tone of the speaker that supports theme about the remorseful feeling of the speaker after apprehending the illustration above. This study elaborates what actually the focus of imageries in supporting and juxtaposing the theme about the remorseful feeling. This is clearly described in imagery and in mental form to use associations to take a deep understanding what really the poem wants to describe.

Here, on the lines of "The Pains of Sleep," these contain imagery for affirming that conceives theme. The dominant imageries in the poem are visual. In that case, the poem wants to communicate to reader that these imageries describe what happens with the speaker in the poem. Well, in these types of imagery below are prominent types of imagery which sufficiently frame out what the poem communicates. These are the possible types of imagery which dominating the key concept to sustain the theme:

Stanza 1

<i>Ere on my bed my limbs I lay,</i>	}	visual
<i>It hath not been my use to pray</i>		
<i>With moving lips or bended knees; (1-3)</i>		

<i>That I am weak, yet not unblessed,</i>	}	internal sensation
<i>Since in me, round me, everywhere</i>		
<i>Eternal Strength and Wisdom are. (11-13)</i>		

In the first stanza, the g lines are talking about the condition of the speaker when he is going to sleep. The first three lines are visual imagery which exposes the condition of the speaker. The use of words, like *limbs*, *lay*, *lips*, and *knees* above are indicating the key concepts of conveying the condition of the speaker. To take a deeper notice the words *limbs* and *lay* suggest "a man who lays himself", but it carries the association of strength, a mental picture of a man who manifests that he is so feeble and powerless. Then, the words *lips* and *knees* picture an image that moving lips and bended knees are indicating a man with his time to pray. Moreover, these words carry another association. It can suggest human nature which shows inadequate power to dedicate to the Lord. Moreover, the next three lines are likely answered the condition of the speaker in what the third lines explained that he recognized. There is an immortal strength and wisdom which bless the speaker and this condition lead to his weakness. Thus, associations lead to depict an atmosphere of gentleness and calmness.

Stanza 2

<i>But yester-night I prayed aloud</i>	}	visual and auditory
<i>In anguish and in agony, (14-15)</i>		

<i>And whom I scorned, those only strong</i>	}	visual, auditory and internal sensation
<i>Thirst of revenge, the powerless will</i>		
<i>and yet burning still!</i>		
<i>loathing strangely mixed (20-24)</i>		

*Still baffled,
Desire with*

<i>Whether I suffered, or I did:</i>	}	visual and internal sensation
<i>For all seemed guilt, remorse or woe, (29-30)</i>		

In the second stanza, these could be a personal confession of the speaker. A great deal of the second stanza conveys the tone of anguish. As the first two lines visualize, we can also hear what actually happen to the speaker when he prays aloud. The phrase *prayed aloud* indicates so painfully obvious to demand and the horrible problems appear. The words *aloud*, *anguish*, and *agony* are associated with languishing condition of suffering so much pain indeed, due to any oppression. Henceforth, the next four lines use the imagery of visual, auditory and internal sensation to portray the oppression. The words *scorned* and *revenge* have a negative tone of expression of hatred. The key words of the stanza might be *agony* and *remorse*. The feeling of agony shows a bad condition to feel so much pain due to the horrible problems.

To say something out of the lines, they associate although the speaker has suffered, he is the man who does the actions also— "*I suffered, or I did*" (29). These actions transform to him with guilty feeling and feel so remorse of his deeds.

Stanza 3

<i>I wept as I had been a child;</i>	}	visual and auditory
<i>And having thus by tears subdued (40-41)</i>		

The last stanza is likely to touch the feeling of the reader by visual and auditory that the speaker is crying, as like as in his child-period. The using word of *child* here becomes the key concept of the last stanza. It words associated with "a man who's crying". It means that the speaker suffers so much pains

and regrets in his wrong deeds. The associations of this word relay the types of remorse feeling and it pictures with *I wept as I had been a child* (40).

3.2 The kinds of imagery

After analyzing the types of imagery above, this part exposes the kinds of imagery in the poem. There are three kinds of imagery related to comparison: **Metaphor** and simile are both comparisons between things essentially unlike, **simile** expressed by the use of word such as *like*, *as*, *than*, *similar to* or *resemble*, while **metaphor** is implied in the comparison. **Personification** is giving the attributes of a human being to an animal, an object, or an idea (Perrine 65-67).

2 nd stanza	Up-starting from the fiendish crowd Line 17-18 Of shapes and thoughts that tortured me: Metaphor (implied): "the fiendish crowd" and "torture", to obtain the impression that the fiendish dream is something that make suffer. <i>Of shapes and thoughts that tortured me:</i> Line 17-18 <i>A lurid light, a trampling throng,</i> Personification: <i>shapes and thoughts that tortured me,</i> implies "shapes and thoughts" assigned like a human or throng to torture.
3 rd stanza	<i>I wept as I had been a child;</i> Line 40 Simile: "I" and "a child," the comparison of these two object of the sameness between the speaker and his young.

Table 1: Kinds of imagery

These three kinds of imagery are major imagery which supporting the theme of remorse. The first metaphor indicates the phrase *the fiendish crowd* compared to something which has implied characteristic of "torture." In this case, "torture" is commonly to associate with human that can torture another. Then, the association brings the relationship of "*fiendish crowd*" with a group which is doing any repression. While personification tells the process of assigning human characteristics to nonhuman objects. In this case, *shapes and thoughts* which assigns the human character of torture. It can be associated with any remembrance which leads to unpleasantness. Actually, the details understanding has explained in the types of imagery above when the speaker suffers so much pains in agony, he also contributes the kinds of suffers which he obtains— *Whether I suffered, or I did* (29).

Last imagery, the use of simile depicts the condition of the speaker's tone while he cries as he has been a child. In common, the crying of a child is very loudly, even screams like a child who obtains painful wound or when falling down. That is the way this simile wants to dedicate, the speaker obtains so much pain or an emotional sense of sufferings with tears run down his face like a child's crying.

3.3 Delineating remorse through imagery

After so many explanations about imagery above, the imageries will be set up to delineate the message of the poem. The analysis and association are only the imageries that are needed to draw the delineation of the remorse from the first stanza until the third stanza. The study would like to emphasize that the dominant imageries in the poem are visual and internal sensation which indicate that the poem wants to communicate what the speaker experienced. It can be seen from the way in every stanza focusing on the associations of the mental form.

The point of the first stanza puts on the pictures that lead to depict an atmosphere of gentleness and calmness. Then, the second stanza leads to confess the actions which transform to the speaker with guilty feeling and feel so remorse of his deeds. In addition, the metaphor of "*the fiendish dream*" pictures any oppression and transforms as remembrance which leads to a bad treatment or unpleasantness. Last stanza means that even though the speaker suffers so much pain and regrets so much what about his deeds. Actually, this stanza contains the speaker's tone of the remorse which has explored in analysis above in imagery. Moreover, if we scrutinize what actually the imagery conveys in every stanza, it will be figured out the logical sequence of the mental form of the speaker "I".

Like what the table below draw:

1st stanza	youth
2st stanza	transition
3st stanza	maturity or adult

Table 2: Logical sequence of the mental form of the speaker

The logical sequences are supported by lines in each stanza which occurs with each difference. Like the first stanza, youth; this time is the life of the speaker when he still in his position of the recognition to pray the Lord and depict an atmosphere of gentleness and calmness. Transition; this time the speaker has so much pain to treat him with any oppression to a bad treatment or unpleasantness and do wrong actions. These kinds of treatment just only have in the transition between youth and adult. Then, maturity or adult; the time when the speaker has already sufficiently regretted so much with remorseful feeling and realized that he has done wrong in the transition-time, that is why the effects will affect the last stanza, indicate “*distemper’s worst calamity*”.

4. Conclusion

For the conclusion, this study exposes the implicit meaning employed in “The Pains of Sleep” by Samuel Taylor Coleridge. It could be analyzed by the imageries which knotted in the poem. The dominant types of imagery are visual and internal sensational, and that is why, this analysis shows that the poem actually contains personal confession which the speaker “I” has experienced. Moreover, theme of the poem can be analyzed through the words of the poem that contain certain imageries for picturing the remorse from this poem which can be inferred through the expressions of being suffers while sleeping in the speaker’s nights. Last, this study would like to emphasize that the remorse can be explored in apprehending the keywords of every stanza to associate the imagery with connotative meaning especially in the last stanza that contains the speaker’s feeling about remorse.

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