

Jungian Reading: Exploring Mariner's Self States through Individuation in *The Rime of the Ancient Mariner*

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Abstract

This study presents a Jungian reading of Samuel Taylor Coleridge's "The Rime of the Ancient Mariner", focusing on the Mariner's psychological transformation through the lens of individuation. Using close reading as the primary method, the analysis explores how the Mariner's self-states align with Carl Jung's key archetypes—such as the ego, shadow, anima, and Self—each representing different stages of the individuation process. The Mariner's journey from guilt and alienation, symbolized by the killing of the albatross, to spiritual reconciliation, as reflected in his blessing of the water snakes, mirrors Jung's theory of integrating unconscious elements into consciousness. This interpretation provides a deeper understanding of the Mariner's inner conflict and eventual self-realization, while also highlighting the value of applying Jungian psychology to literary analysis. The study underscores how symbolic journeys in literature can mirror the complex process of psychological individuation and self-discovery.

Keywords: *Archetypes, Individuation process, Romanticism, Textual Analysis, The Rime of the Ancient Mariner*

INTRODUCTION

Samuel Taylor Coleridge (1772–1834) was an English poet, literary critic, philosopher, and a key figure in the Romantic movement. Known for his imaginative and often supernatural themes, Coleridge's works deeply influenced English literature. Along with his friend William Wordsworth, he co-authored the groundbreaking collection *Lyrical Ballads* (1798), which marked a shift towards Romanticism in English poetry (Coleridge and Jaccottet 2008). His major works include the narrative poem *The Rime of the Ancient Mariner*, *Kubla Khan*, and *Christabel*. Coleridge's literary contributions also extend to his critical writings, such as *Biographia Literaria*, where he explored ideas of imagination and the nature of poetic expression (Fatima 2024). His works are known for their rich symbolism, exploration of the human psyche, and mystical themes. "The Rime of the Ancient Mariner", first published in 1798, marks a significant moment in literary history, signaling a shift towards modern poetry and heralding the beginning of British Romantic literature. Written by Samuel Taylor Coleridge, the poem recounts the harrowing experiences of a sailor, who, through his tale, draws in a Wedding-Guest to convey deeper moral and spiritual lessons. Employing narrative techniques such as personification and repetition, Coleridge masterfully manipulates mood and

tone, immersing readers in a story that explores themes of nature, guilt, and redemption. This fusion of imaginative storytelling and philosophical depth makes the poem a cornerstone of Romantic poetry.

The psychological depth and symbolic richness of Coleridge's works, particularly *The Rime of the Ancient Mariner*, make them a compelling subject for analysis through frameworks like Carl Jung's concept of individuation, which similarly delves into the integration of the human psyche and the journey toward self-realization. Carl Jung's concept of 'individuation' is a central tenet of his analytical psychology, referring to the process by which a person integrates the conscious and unconscious aspects of the psyche, leading to the development of a unique, fully realized self. Bushueva believed that individuation is a lifelong journey of self-discovery and personal growth, involving the reconciliation of conflicting elements within the mind—such as the ego, the shadow, the anima/animus, and the self—into a harmonious whole (Bushueva 2021). This process leads to greater self-awareness and psychological wholeness. In literature, the concept of individuation offers a powerful framework for analyzing characters and their development (Pătru 2023). Many literary works feature protagonists who embark on journeys of self-discovery, confronting inner conflicts and external challenges that mirror Jungian archetypes. Through the lens of individuation, characters' struggles to reconcile opposing forces within themselves—whether through dreams, mystical experiences, or encounters with symbolic figures—can be seen as reflections of the broader human quest for self-actualization. Jung's theory is particularly relevant to literature because it provides a symbolic language for exploring the deep psychological processes that underpin human experience. Works like Hermann Hesse's *"Demian"*, James Joyce's *"A Portrait of the Artist as a Young Man"*, and even *"The Rime of the Ancient Mariner"* by Samuel Taylor Coleridge, exemplify the individuation process through characters' quests for identity, wisdom, and spiritual growth. Thus, Jung's concept of individuation enriches literary criticism by providing insight into the psychological dynamics of character development and the thematic exploration of the self.

The individuation process is a concept in analytical psychology, describing the journey of integrating the conscious and unconscious parts of the psyche to achieve a unified, whole self (Pătru 2023). Jung believed that this process was essential for psychological growth and self-realization, allowing a person to move beyond surface-level identity (the ego) and connect with their deeper, true self (Kirsch 2007). The process of individuation is lifelong, often triggered by personal crises or transitions, and it involves understanding and integrating various unconscious elements, primarily represented by Jung's archetypes. Jung proposed that the psyche is structured around these archetypes—universal patterns of human experience present in the collective unconscious (Schmidt 2005). These archetypes play a crucial role in individuation because they represent the underlying forces that shape the individual's psychological development. The goal of the individuation process, as outlined by Carl Jung, is the psychological and spiritual rebirth of the individual. This rebirth represents the transformation of the fragmented psyche into a unified Self, where conscious and unconscious elements are integrated. Jung identifies two primary forms of rebirth: 1) ritual-induced rebirth, this form occurs within a structured, often collective context, such as religious rites or cultural ceremonies, which symbolically guide an individual through death and renewal. These rituals provide a communal framework for psychological transformation, relying on external

symbolism to facilitate inner growth and 2) self-experienced rebirth, this type of rebirth arises from profound personal experiences of crisis, suffering, or spiritual awakening. It is an introspective process, driven by the individual's own encounters with their unconscious and the resolution of inner conflicts. The Mariner's journey in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" exemplifies self-experienced rebirth. His transformation unfolds through a series of personal trials—beginning with the guilt of killing the Albatross, enduring isolation and punishment, and culminating in his spiritual awakening when he blesses the water-snakes. These trials force the Mariner to confront his Shadow and reconcile his disconnection from nature. By the end of his journey, the Mariner emerges as a more integrated individual, possessing a newfound respect for the natural world and an awareness of the interconnectedness of all life (Jung 2004).

The ego is the center of consciousness, governing identity, thoughts, and behavior, while maintaining boundaries between the self and others (Kotzé 2014). Individuation requires recognizing the ego as part of, but not the entirety of, the self, and balancing it with unconscious elements. The shadow encompasses suppressed traits and untapped potential, influencing decisions through unconscious desires; integrating it is key to resolving inner conflicts and achieving psychological wholeness (Chappell, Cooper, and Trippe 2019; Perry and Tower 2023). The anima and animus represent unconscious feminine and masculine aspects in the psyche, their integration fostering emotional and psychological harmony (Saiz and Grez 2022; Sengupta 2023). The Self, as the totality of the psyche, guides the individuation process by reconciling conscious and unconscious aspects, fostering wholeness and growth (Colombos n.d.; Kirsch 2007). In *The Rime of the Ancient Mariner*, Coleridge illustrates individuation through the Mariner's transgression and confrontation with his shadow, mirroring the journey toward the Self (Brooke 2009).

Carl Jung's concept of individuation has been widely applied in various fields, including literary analysis, especially when exploring character development, psychological transformation, and symbolic journeys. Jung's theory emphasizes the integration of conscious and unconscious elements of the psyche, allowing individuals to achieve a sense of wholeness or the Self. Within the field of literature, the concept of individuation offers a framework for understanding how characters evolve by confronting internal conflicts, integrating shadow elements, and reconciling with their unconscious forces. This approach has proven particularly useful for interpreting complex symbolic narratives such as Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*.

There are not many scholars who have analyzed *The Rime of the Ancient Mariner* using Jung's theories; however, two notable articles focus on Jungian concepts of synchronicity and dreams to interpret the poem. Syed Zahid Ali Shah and Nasir Jamal Khattak (2016) explore the poem's "oneiric" or dream-like qualities, highlighting its unconscious dimensions. They argue that the dream-world reflects the Mariner's internal psychological landscape, with its illogical events symbolizing deeper psychological truths. Their analysis connects the poem's structure to Coleridge's own struggles with nightmares and guilt, emphasizing the role of unconscious forces in shaping human experience and literature.

Similarly, Parisa Shams and Farideh Pourgivi (2015) provide a Jungian analysis focusing on synchronicity. They argue that the poem's seemingly disconnected events are unified through archetypes and the collective unconscious. Symbols like the albatross and sea snakes

mediate between the Mariner's psyche and external nature, fostering his individuation process. The authors discuss how the killing of the albatross initiates guilt and suffering, interpreted as a synchronistic alignment between inner guilt and external punishment, ultimately leading to spiritual awakening and reconciliation with the collective unconscious.

While these studies provide valuable insights into Jungian concepts such as dreams and synchronicity, this article complements and extends their work by applying Jung's individuation process as the primary framework for analysis. Specifically, it explores how the archetypes reflected in the poem—such as the ego, shadow, anima, and Self—chart the Mariner's psychological transformation. Additionally, it examines the shifts from unconscious to conscious states throughout the Mariner's journey, illustrating how these transitions contribute to his eventual spiritual and psychological integration. By focusing on the interplay between Jungian archetypes and the Mariner's individuation process, this article provides a more comprehensive understanding of the poem's psychological and symbolic dimensions, bridging gaps in the existing literature.

The central research question guiding this study is: How does Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* symbolize the Jungian process of individuation through its narrative structure and key archetypes? Supporting this inquiry are two sub-questions: What Jungian archetypes (Self, Shadow, Anima) emerge in the Mariner's journey? And how do symbolic elements, like the albatross, the sea, and the Hermit, represent stages of the individuation process?

METHODS

This research employs a qualitative approach centered on textual analysis of *The Rime of the Ancient Mariner*, with close reading as the primary method. Textual analysis provides a structured framework for interpreting the poem's symbols, imagery, and narrative elements, while close reading serves as the specific tool that allows for an in-depth exploration of the text's intricate details. Close reading involves meticulous examination of the text's language, structure, imagery, and themes to uncover deeper meanings and patterns, focusing on how symbols such as the albatross, the storm, the ghost ship, and the sea align with Jungian archetypes—ego, shadow, anima, and Self—and reflect the stages of individuation (Ohrvik 2024). Through close reading, the Mariner's psychological transformation is analyzed, tracing shifts in his emotional and mental states—from guilt and isolation to spiritual awakening—while mirroring Jung's concept of individuation, which integrates unconscious elements into consciousness (Cobley and Siebers 2021). Historical context enriches this analysis by exploring the cultural and literary influences behind the poem's symbolism. By combining close reading, Jungian psychology, and historical analysis, this study provides a nuanced understanding of the Mariner's journey, illustrating his movement through key archetypes and stages of individuation while emphasizing themes of guilt, redemption, and interconnectedness.

RESULTS AND DISCUSSION

In *The Rime of the Ancient Mariner*, many symbolic elements align with Jungian concepts, especially in relation to the individuation process. The poem's symbolism reflects key archetypes and psychological stages described by Carl Jung, including the ego, the shadow, the anima, and the Self. Samuel Taylor Coleridge mirrors the psychological cycle of individuation as described by Carl Jung, through rich and layered symbols, Coleridge illustrates the Mariner's spiritual and psychological journey—a process that closely aligns with Jung's concept of individuation, where an individual integrates the unconscious and conscious aspects of their psyche to achieve a state of wholeness.

The Albatross

The albatross initially appears as a symbol of nature's innocence and harmony, but after the Mariner kills it, it becomes a symbol of guilt and burden. In some maritime cultures, birds, including albatrosses, were seen as omens or symbols of divine protection. This belief was part of a broader maritime piety where sailors sought protection from the dangers of the sea through various symbols and rituals (Ammar 2018). The albatross embodies the glamour and heroism of maritime adventures. Sailors in the early 20th century viewed their encounters with albatrosses as emblematic of their adventurous and free-spirited lifestyle, which was becoming increasingly rare with the decline of sailing ship. These encounters were highly ritualized, reflecting the sailors' reverence for the bird and its symbolic significance. The albatross represented the sailors' connection to the ocean and their unique way of life (Mäenpää 2020). In Jungian terms, the albatross represents the ego's alienation from the unconscious forces of nature. The Mariner's act of killing the bird is an ego-driven assertion of control over the natural world, rejecting the interconnectedness of life. The guilt he feels afterward symbolizes the shadow, the repressed and unacknowledged aspects of the self. The weight of the dead albatross around his neck symbolizes this burden of unintegrated shadow elements that must be confronted and reconciled (Dilworth 2007).

The Sea and Storms

The turbulent sea and storms represent external chaos following the Mariner's crime, mirroring his internal psychological turmoil. The sea is a common Jungian symbol for the unconscious mind (Crowley 2008). The raging storm reflects the Mariner's confrontation with the chaotic and destructive forces of his own unconscious, triggered by his shadow (the guilt of killing the albatross). This stage corresponds to the confrontation with the shadow, a key part of the individuation process where repressed aspects of the self-emerge and disrupt the conscious ego.

The Ghost Ship

The ghost ship, carrying Death and Life-in-Death, brings suffering and death to the Mariner's crewmates, leaving him alive to endure spiritual torment. The ghost ship represents a crisis of transformation in the individuation process. Life-in-Death, in particular, symbolizes a liminal state where the Mariner is not physically dead but spiritually disintegrated. This stage can be interpreted as a metaphor for ego death, where the conscious identity (ego) is broken

down, allowing for deeper unconscious forces to rise. Death and Life-in-Death represent the tension between destruction and renewal, crucial in the Mariner's path toward self-realization. The ghost ship contributes to the poem's portrayal of a nightmare state, aligning with Coleridge's idea of "supernatural poetry. It represents the frozen yet eternally journeying nature of the Mariner's punishment and the haunting presence of his guilt (Vigus 2017). The ghost ship also reflects the Mariner's spiritual and psychological struggles, including his experiences of guilt, punishment, and the quest for redemption. It highlights the Mariner's mental stress and the realization of divine love as a path to healing (Khetarpal and Singh 2012)

The Blessing of the Snake

After a long period of isolation and suffering, the Mariner blesses the sea creatures "unaware," marking a turning point in his journey. The blessing of the sea creatures signifies the integration of the anima, the feminine archetype within the male psyche. The anima represents the Mariner's ability to connect with the unconscious, emotional, and compassionate aspects of his psyche. When he unconsciously blesses the creatures, he acknowledges the beauty and sacredness of life, symbolizing a reestablishment of harmony between the conscious ego and the unconscious forces of nature. The blessing contrasts sharply with the earlier killing of the Albatross, marking a pivotal change in the Mariner's journey. While the killing signifies a breach of harmony with nature, the blessing restores this harmony and signifies repentance and spiritual awakening (Dilworth 2007). This moment represents a key turning point in his individuation process, where the ego begins to integrate unconscious elements.

The Moon and Stars

The moon and stars appear frequently in the poem, often in connection with moments of spiritual insight or calm. In Jung's astrological studies, stars and planetary symbols are crucial for understanding the archetypal forces and synchronicities that shape human experiences and psychological development (Greene 2018a). In Jungian symbolism, the moon represents the unconscious, while the stars can symbolize higher spiritual truths or guides. In the poem, the moon's light often follows periods of darkness and suffering, indicating moments of clarity and connection with the unconscious. The moon is often associated with feminine qualities, cyclical time, and the concept of fate. It embodies the rhythms of nature and the unconscious mind, reflecting the inner world and emotional states (Del Castillo Reyes 2023). In various cultural and spiritual traditions, the moon symbolizes enlightenment and the journey towards higher consciousness. This is evident in Buddhist poetry and artistic representations, where the moon is a frequent symbol of spiritual insight and aesthetic beauty (Ross 2015). Stars, along with the moon, are part of the broader cosmic symbolism that represents the mystical and unknown aspects of the universe. They symbolize the quest for knowledge and the exploration of consciousness beyond the earthly realm (Greene 2018b). These celestial bodies guide the Mariner toward deeper self-awareness and reflect the illumination of the unconscious as the Mariner moves through the stages of individuation.

The Hermit

At the end of the poem, the Mariner encounters a hermit who represents a figure of wisdom and spiritual guidance. The Hermit can be seen as a manifestation of the Wise Old

Man, an archetype representing the Self, the culmination of the individuation process. The Hermit embodies spiritual knowledge, offering the Mariner a pathway to redemption and integration. The encounter with this archetype signifies the Mariner's final step toward wholeness, where he reconnects with society and spiritual understanding. The Hermit helps the Mariner to narrate his story, symbolizing the integration of unconscious knowledge into conscious awareness. The Hermit plays a crucial role in the Mariner's realization of the interconnectedness between humanity, nature, and the divine. This realization is essential for the Mariner to forgive himself and restore his broken relationships, highlighting the Hermit's role in facilitating this spiritual and ecological harmony. The Hermit represents a figure of spiritual authority and wisdom, guiding the Mariner towards redemption and reconciliation with nature and the divine. This is evident in the Mariner's journey towards forgiveness and re-establishing his relationship with nature and God through the power of love and mutuality (Kim 2014). The Hermit also symbolizes the Christian themes of confession and atonement. The Mariner's act of narrating his tale to the Hermit can be seen as a form of confession, which is a step towards his spiritual healing and atonement for his sins (Zou and Deng 2010). The Hermit's serene and wise demeanor contrasts with the Mariner's tormented state, emphasizing the Mariner's need for spiritual guidance and the possibility of redemption through the Hermit's wisdom (Rahmani and Pirnajmuddin 2022)

The Wedding Guests

The Mariner tells his story to a wedding guest, who becomes mesmerized and deeply affected by the tale. The wedding guests serve as a narrative device to frame the Mariner's tale. Their reactions and judgments help to enhance the textual dynamics of the poem, creating a multi-layered narrative experience that engages the reader on different levels (Biwu 2016). The Wedding Guest represents the conscious ego of the reader or listener, who is exposed to the Mariner's unconscious experiences. This transmission of knowledge mirrors the process of individuation itself, where unconscious wisdom is brought to the surface and shared, allowing for a transformation in understanding. The wedding guests represent the normal, everyday world and the community from which the Mariner is isolated. Their presence contrasts with the Mariner's extraordinary and supernatural experiences, highlighting his alienation and the consequences of his actions. The wedding guests also symbolize the broader human community and its relationship with the divine. The Mariner's story, told to the wedding guests, serves as a cautionary tale about the need for forgiveness, reconciliation, and the restoration of a proper relationship between humanity and nature (Kim 2014). The Wedding Guest's altered state at the end of the poem suggests that the individuation process can also affect others by exposing them to profound unconscious truths.

This study delves into the psychological depths of *The Rime of the Ancient Mariner*, uncovering the Mariner's transformative journey through Carl Jung's theory of individuation. By analyzing key passages, the study reveals how the poem illustrates the integration of unconscious elements into the conscious self, tracing the Mariner's stages of psychological transformation as he confronts and reconciles with his inner conflicts. To enhance understanding, the accompanying table visually maps Jungian archetypes, corresponding passages, and the unconscious-to-conscious shifts, offering readers a compelling and accessible

way to grasp the Mariner's journey toward self-realization and the poem's profound alignment with Jungian psychology.

Archetype	Passage	Identification	Jungian Interpretation	Unconscious-Conscious Shifts
Ego	Part 1, Line 81-82	The Mariner kills the albatross, a symbol of natural harmony, driven by his ego asserting control over nature.	Symbolizes the dominance of the ego and its disconnection from the unconscious. The act	From unconscious aggression to the recognition of guilt and its consequences.
Shadow	Part 2, Line 139-142	The albatross is hung around the Mariner's neck, symbolizing guilt and the shadow self.	Represents the confrontation with the shadow—unacknowledged guilt and moral failure. The Mariner is immersed in his shadow, leading to isolation and a breakdown of the ego.	The Mariner begins to recognize the weight of his guilt and its impact on his psyche.
Anima	Part 4, Line 282-287	After prolonged suffering, the Mariner unconsciously blesses the water snakes, marking a pivotal turning point in his journey.	The blessing signifies the integration of the anima (feminine archetype), reconnecting the Mariner with empathy, emotion, and the sanctity of life. This act bridges his conscious and unconscious minds, initiating healing	Moves from unconscious isolation to conscious recognition of the interconnectedness of life.
The Ghost ship	Part 3, Line 190-193	The ghost ship carries Death and Life-in-Death, symbolizing the Mariner's spiritual disintegration and ego death.	Life-in-Death represents a liminal state where the ego dissolves, enabling unconscious forces to surface. The ghost ship mirrors the Mariner's internal crisis, forcing him to confront his darker self and undergo transformation	The ego is dismantled, making room for deeper unconscious elements to emerge and be integrated
Wise Old man	Part 7, Line 514-518, 574-575	The Hermit listens to the Mariner's confession, providing spiritual guidance and facilitating redemption.	Embodies the Wise Old Man archetype, representing wisdom and spiritual insight. The Hermit helps the Mariner externalize his guilt and integrate his	From fragmented self to unified consciousness, embracing the sacredness of all life

experiences,
symbolizing the final
stage of individuation

Figure 1: *Mapping Mariner's Self States (See below for further explanation)*

• Ego: The Killing of the Albatross

Passage:

"With my cross-bow / I shot the Albatross."

(Coleridge, 1834) (Part 1, Line 81-82)

This simple yet pivotal act marks the beginning of the Mariner's psychological crisis. By killing the albatross, a symbol of natural harmony, the Mariner commits a senseless act of violence that disrupts the balance between the conscious ego and the unconscious forces of nature. The ego represents the conscious part of the psyche, focusing on one's identity and individual control over the world. In the beginning, the Mariner's ego is dominant, making him act without regard for the natural or spiritual world. The Mariner's killing of the albatross represents an ego-driven action, where his conscious self asserts dominance over the natural world without recognizing the deeper, unconscious consequences. This act symbolizes a disconnection from the Self (the totality of the psyche, including both conscious and unconscious elements). In Jungian terms, the albatross is connected to the shadow, the repressed part of the psyche that contains unacknowledged, darker aspects of the self. The ego represents the conscious mind, encompassing thoughts, memories, and emotions that an individual is aware of (Wheelely 2018). It is the center of our field of consciousness and the part of the psyche that experiences and reacts to the outside world (Stein 2008). The Mariner's crime represents his unconscious aggression, and the punishment that follows signals the surfacing of this shadow element, now seeking integration into the conscious mind. The Mariner's decision to kill the albatross can be seen as an assertion of his ego over the natural order. The killing of the albatross brings about severe consequences, reflecting the disruption of the natural order and the mariner's internal conflict. This act can be interpreted as the ego's failure to integrate the shadow, leading to chaos and suffering (Melodia 2009). He believes he can control nature, but this act severs his connection to the unconscious and leads to a rupture in his psyche. The killing of the albatross represents the dominance of the ego, which sets the stage for his psychological unraveling

• The Shadow : The Albatross hung around the Mariner's neck

Passage:

*"Ah! well a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung."*

"Alone, alone, all, all alone,

*Alone on a wide wide sea!
And never a saint took pity on
My soul in agony."*

(Coleridge, 1834) (Part 2, Line 139-142.)

After the death of his crewmates, the Mariner is left isolated, suffering from a profound sense of guilt and desolation. The shadow archetype represents the darker, unconscious aspects of the self, including guilt, repressed emotions, and moral failures. The Mariner is haunted by the weight of his transgression—his shadow self-manifested through the guilt of killing the albatross. This passage reflects the confrontation with the shadow, a critical stage in the individuation process. The Mariner is forced to face the consequences of his actions—symbolized by the death of his crew and his isolation on the vast sea. The sea, representing the unconscious mind, surrounds him, signifying his immersion in unconscious forces that he must now grapple with. The repetition of the word “alone” emphasizes the depth of his psychological alienation, where he is cut off not only from other people but also from the divine and natural worlds. His agony signals a crisis in the ego, where the conscious mind begins to recognize the overwhelming presence of repressed unconscious content. The albatross symbolizes the burden of guilt and unacknowledged sin that weighs on the Mariner. The albatross symbolizes the mariner's guilt and the burden of his repressed actions. Jung's concept of the Shadow includes all aspects of the personality that are rejected by the conscious mind and society, often due to their negative connotations. The mariner's act of killing the albatross can be seen as an unconscious projection of his darker impulses, which he must confront and integrate (Türkan 2018). According to Jung, when the Shadow is activated, it often takes on an autonomous life of its own, beyond the ego's control. The mariner's subsequent suffering and the haunting presence of the albatross around his neck illustrate how the Shadow can dominate an individual's psyche, leading to a sense of being controlled by one's repressed aspects (Casement 2012). The albatross also taps into the collective unconscious, representing a universal symbol of burden and penance that resonates across different cultures and narratives. This aligns with Jung's idea that archetypes are part of the collective unconscious shared by all humanity (Farahmandfar and Alizadeh 2021). The Mariner's shadow is not only his guilt but also his disconnection from the divine and the natural world. He must confront this shadow—his darker self—on his journey of redemption. His long suffering and isolation reflect his internal struggle with the shadow.

• **Anima: The Blessing of the Water Snakes**

Passage:

*" 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, 1834) (Part 4, Line 282-287)

After enduring extreme suffering, the Mariner spontaneously blesses the water snakes, marking a turning point in his psychological journey. The anima is the feminine aspect of the male psyche, representing emotional life, empathy, and connection to nature. The Mariner's recognition of the beauty of the water snakes reflects his reconnection with this emotional, creative aspect of his self. The blessing of the water snakes represents a moment of unconscious integration. In Jungian psychology, the anima (the feminine aspect within the male psyche) often symbolizes a bridge between the conscious and unconscious mind. Jung emphasized the importance of reconnecting with the deeper rhythms of instinctual life and the wisdom of nature. The act of blessing the snake water symbolizes a reverence for natural elements, aligning with the anima's role in fostering a harmonious relationship with the environment (Rowland 2011). The Mariner's act of blessing the snakes "unaware" signifies an unconscious recognition of the beauty and interconnectedness of life, which had been repressed earlier in the poem. The water snakes, representing natural vitality and life energy, become a symbol of the Mariner's reconnection with the natural world and, by extension, with the deeper layers of his psyche. This moment is critical in the individuation process, as the Mariner moves toward self-realization and the dissolution of the divide between his ego and the unconscious. The turning point in the Mariner's journey comes when he blesses the water snakes, symbolizing the reintegration of his anima. This moment represents a psychological shift—he is no longer driven by ego but begins to recognize the value of life and nature. By acknowledging the beauty and sanctity of all creatures, the Mariner starts to heal spiritually and psychologically. This act is key in beginning to balance the psyche and move towards individuation (Kast 2012).

• **The Ghost Ship: Life-in-Death and the Ego Death**

Passage:

*"And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)*

*As if through a dungeon-grate he peered
With broad and burning face."*

*"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 thicks man's blood with cold."*

(Coleridge, 1834) (Part 3, Line 177-180,190-193)

The appearance of the ghost ship, carrying Death and Life-in-Death, marks a crucial supernatural and psychological moment. While the rest of the crew dies, the Mariner is left to endure a fate worse than death. The symbolism of the ship, including ghost ships, is rooted in ancient times when the unconscious was predominant, and the conscious mind was weak. This era saw myth and lore as factual realities, with ships often symbolizing death and rebirth. Ships have historically been associated with the cycle of death and rebirth, acting as vessels that carry souls to the afterlife. This is evident in various cultural myths, such as the Egyptian moon baroque, which was used by gods to traverse the afterlife (Medvedev-Mead 2005). The ghost ship can also be seen as a manifestation of the Shadow archetype. The Shadow represents the unconscious parts of the psyche that must be acknowledged and integrated for personal growth (Kozyra 2016). In Jungian terms, the ghost ship could symbolize the confrontation with these

darker aspects of the self, leading to ego death and transformation (Semetsky 2010). Jungian psychology emphasizes the relativization of the ego, especially in the second half of life. This process involves recognizing the inevitability of death and integrating this awareness into one's consciousness. The ghost ship, as a symbol, can represent this journey towards ego death, where the ego must confront and integrate the reality of death (Rothe 2013). The figure of Life-in-Death symbolizes a state of spiritual stagnation and paralysis, representing the Mariner's suspended psychological state—neither fully alive nor dead, trapped in the liminal space between consciousness and unconsciousness. This experience mirrors the Jungian concept of ego death, where the conscious self undergoes a profound transformation or dissolution. The Mariner must endure the consequences of his actions and suffer in this suspended state, suggesting the dismantling of his ego. This phase of suffering and endurance is necessary for his eventual psychic renewal, as the ego must undergo death in order to be reconstituted in a more integrated form

• **Wise Oldman: The Return to Land and Encounter with the Hermit**

Passage:

*"This Hermit good lives in that wood
Which slopes down to the sea.
How loudly his sweet voice he rears
He loves to talk with marineres
That come from a far countree."*

*"O shrieve me, shrieve me, holy man!
The Hermit crossed his brow.
'Say quick,' quoth he, 'I bid thee say—
What manner of man art thou?'"*

*"Forthwith this frame of mine was wrenched
With a woful agony,
Which forced me to begin my tale;
And then it left me free"*

(Coleridge, 1834) (Part 7, Line 514-518, 574-581.)

At the end of the poem, the Mariner returns to land and seeks absolution from the Hermit, a figure of spiritual authority. The Wise Old Man is an archetype that embodies wisdom, guidance, and spiritual insight. The Hermit, who listens to the Mariner's tale, represents this figure. He offers the Mariner a way to reconcile with his guilt and provides the spiritual guidance necessary for transformation. The Hermit can be seen as an embodiment of the Wise Old Man, one of Jung's archetypes that represents spiritual wisdom, guidance, and the Self—the unification of the conscious and unconscious elements of the psyche (Roman 2016). The Mariner's interaction with the Hermit signals the final stage of his individuation process, where he must integrate the lessons learned from his suffering and psychological journey. By telling his story, the Mariner externalizes and shares his experience, a necessary part of the individuation process where unconscious content is brought into consciousness. The wise old man archetype, as represented by the hermit, integrates self-awareness and historical memory, acting as a narrative center that connects disparate parts of reality. This integration is crucial

for the development of wisdom and understanding (Bashkyrova, Gaidash, and Lutsiuk 2021). The Hermit's role in helping the Mariner narrate and reflect on his journey represents the process of achieving wholeness, where the Self is realized, and the individual achieves a sense of spiritual and psychological completeness (Nemanova 2019). The Hermit symbolizes the wisdom the Mariner gains after his long and painful journey. The Hermit's presence suggests that the Mariner's suffering has been a form of spiritual learning. By confessing his tale, the Mariner demonstrates that he has learned the importance of humility, reverence for life, and interconnectedness—all hallmarks of the wisdom imparted by the Wise Old Man archetype. The Hermit's role as a confessor helps the Mariner solidifies his spiritual awakening (Şahin Yeşil 2012).

• **The Self: The Unification of Consciousness and the Natural World**

Passage:

*"I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach."*

*"He prayeth well, who loveth well
Both man and bird and beast.
He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all."*

*"A sadder and a wiser man,
He rose the morrow morn."*

(Coleridge, 1834) (Part 7, Line 586-590, 612-617, 624-625)

At the conclusion of the poem, the Mariner offers a moral reflection on the importance of love and respect for all living beings. The Self is the ultimate goal of individuation in Jungian psychology—the harmonious integration of both conscious and unconscious parts of the psyche. It represents wholeness and the realization of one's true nature. The Mariner achieves a sense of unity and spiritual understanding by the end of his journey. This final passage reflects the Mariner's ultimate realization of individuation, where he acknowledges the interconnectedness of all life, symbolizing the integration of the conscious and unconscious mind (Colman 2012). The Mariner's journey can be seen as a quest for individuation, where he gains deeper insights into the universe and his place within it. This process is marked by synchronistic events that help him realize the interconnectedness of nature and himself, reflecting the Jungian idea of the self as the unifying principle of the psyche (Shams and Pourgivi 2015). The moral of love and reverence for all creatures represents the Mariner's newfound understanding of the Self as part of a greater whole, encompassing both the individual psyche and the natural world. The Mariner's psychological and spiritual transformation culminates in his understanding that all life is interconnected and sacred. This realization marks the

achievement of the Self, as the Mariner reconciles with both his conscious and unconscious selves. He recognizes the unity of life and the importance of love and respect for all living creatures. His role as a storyteller to the Wedding Guest suggests that he has integrated his experiences into a newfound wholeness, allowing him to serve as a moral guide to others. His confession of his tale is symbolic of his final integration and completion of the individuation process. His psychological journey, marked by suffering, redemption, and insight, is now complete, as he has achieved a balance between his ego and the unconscious forces represented by nature and the divine. The Mariner's spiritual journey, marked by suffering and atonement, can be seen as a movement towards unity with nature and the Creator. This reflects the Jungian idea of the self as both the source and goal of psychic development, guiding the Mariner towards a higher state of consciousness (Petrova 2014). The poem engages the reader in synthesizing familiar and unfamiliar phenomena, creating a meaningful whole that is greater than its parts. This synthesis of opposites is akin to the Jungian process of integrating different aspects of the psyche to achieve wholeness (Swanepoel 2010).

CONCLUSION

This study has shown how Carl Jung's concepts of individuation, the shadow, and the anima are reflected in the Mariner's psychological journey in "The Rime of the Ancient Mariner". The Mariner's transformation from ego-driven transgression to spiritual reconciliation mirrors the stages of individuation. His confrontation with the shadow, seen in the guilt and punishment after killing the albatross, and the integration of the anima, represented by his blessing of the water snakes, highlight key psychological processes leading to a deeper self-understanding. This Jungian reading adds a psychological dimension to the poem, enriching interpretations beyond traditional religious and moral frameworks. It emphasizes the unconscious forces that shape the Mariner's journey, illustrating the transformative power of integrating the unconscious into consciousness. Applying Jungian psychology in literary analysis reveals deeper layers of character development and narrative complexity, encouraging further exploration of symbolic journeys and psychological depth in literature.

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