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## Imagination and Fancy: Unveiling the Creative Faculty of the Mind in Coleridge's "Kubla Khan"

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### **Abstract**

The main objective of this article is to unveil the power of imagination and fancy in Coleridge's poem "Kubla Khan". The poem charms the readers with the use of fancy while presenting the graphic scene of Xanadu, where the Chinese emperor, Kubla Khan, built his majestic palace. The article interprets the power of fancy as an arbitrary process that conjoins the ideas about Kubla Khan's palace together that remain in distance and unite them to create something fanciful. The tapestry of the poem looks appealing when the play of fancy is in the first stanza. The real transformation with the awe and sublimity springs when the poem makes the show of primary and secondary imagination by fusing the diverse concepts of holy and savage, enchanted and fearful, sunny dome and caves of ice to create something new and innovative that is beyond the ordinary level of mind. In its extremity, the poem frenzies the reader with its poetic spirituality by supplying the milk germinating from paradise. This article implements qualitative methods and interpretive strategies to unravel these ideations of fancy and imagination in the poem. The purposive sampling method has been applied to collect concepts related to fancy and imagination in the poem. Close reading helps to interpret the instances of fancy and imagination applied in the poetry. This interpretation also opens a new perspective to unravel the poetic imagination in poetry in general.

*Keywords:* Dream vision, fancy, imagination, poetic spirituality, transformation

### **Introduction**

S.T. Coleridge's "Kubla Khan" remains the perfect exemplification that mirrors the nuances of imagination and fancy in creating poetry. Induced by the opium dream, the poem vividly captures the graphic

picture of the grand palace of Kubla Khan, the Chinese emperor, by the charm of fancy. Besides, the poet creates a fanciful description of the palace with a choice of words, modifying with will and memory. Likewise, in the poem, with the perfect intertwining of ideas, images, and historical context, the poet creates something new by blending and fusing convergent and divergent ideas. In the act of shaping something innovative, there is the maximization of primary and secondary imagination to create an enigmatic piece of poetic art. A reader is sensationalized with awe and wonder with the marvel of both forms of imagination. In this regard, the poem needs a fresh analysis and interpretation to unravel the profound insight of fancy and imagination while crafting this piece of art. Thus, the main objective of this article is to investigate the nuances of fancy and imagination in the poem because this aspect provides a new insight into the poem.

Since its publication in 1816 A.D., the poem never failed to attract new interpretations from critics who judged and analysed the poem differently. Calvert opines on the power of imagination in the poem, which allows for the reconstruction of something new. He states, "Of this masterpiece, the chief beauty is not the noted music of the versification, but the range and quality of the imaginings embodied in this music" (210). That is why the nuances of imagination and fancy in the poem are essential to investigate and interpret with a new point of view. Bloom also supports Coleridge as the poet of imagination. For him, Coleridge was undoubtedly a poet of fragments who theorized "English romantic imagination" (xi). Coleridge theorised and maximized the power of imagination and fancy in his poems. "Kubla Khan" is one of them, and the new interpretation of the poem from the perspective of fancy and imagination is justifiable. Nonetheless, Newlan also sheds light on the association of imagination while composing "Kubla Khan". She opines, "When he labelled 'Kubla Khan' a 'fragment', and described its original inspiration as irretrievable, he was acknowledging the centrality of evanescence to his creative imagination" (8). The creative imagination dissipates its play in the poem, and unveiling it with new insights is essential. Drzakowski contends that "Kubla Khan" exposes the perfection of poetic genius that originated from the "internal senses" (30). Most critics and authors praise the show of

fancy and imagination in Coleridge's poem; however, critics like Nagarajan hold a different view and blame Coleridge as a plagiarist because his concepts on fancy and imagination echo German philosopher Schelling. His intellectual sincerity cannot be acknowledged as his ideas "in his metaphysics are derivatives from German thought" (86). If so, it is the blame, then the interpretations of fancy and imagination in the poem radiate out a touch of novelty to unravel Coleridge's creativity in the process of crafting a great piece of art. No critics have systematically unraveled the poem's ideation of fancy and imagination. Thus, this study was justifiable.

Coleridge's "Kubla Khan" creates a vivid landscape and an alluring world with the creative power of fancy and imagination. It moulds, shapes and recreates its principle beyond the temporality of the normal mind. There is not only the graphic picture of Xanadu, but the poem also carries a reader into an elevated realm, creating its own principles and normative value. Thus, it is imperative and significant to uncover the nuances of fancy and imagination that integrate the themes with the aesthetic quality, nature, and creativity in the overall pattern of the poem. In this regard, this article justifies its claim by answering the following research questions:

- a) What are the nuances of imagination and fancy as implied in "Kubla Khan"?
- b) How does the poet exemplify the allure of imagination and fancy in the poem?

In this regard, the main objective of this poem is to unravel the nuances of fancy and imagination. It also explores how the allures of poetic imagination and fancy integrate the thematic depth of the poem.

The present study implements the domain of qualitative research because its main aim was to capture, in Habermas's words, the "new obscurity" (qtd. in Flick 12) in "Kubla Khan" by Coleridge. Qualitative research seeks to analyze the subjective meaning "by collecting non-standardized data and analyzing texts and images rather than numbers and statistics" (Flick 542). The article also seeks to unveil the creative faculty of the poetic mind in the poem through the theoretical lens of imagination and fancy with the interpretive

strategy. The purposive sampling method was used to categorise the concepts because according to Croucher and Cronn-Mills (2015), this method focuses on the essential concepts while excluding the nonessential ones (95). The article only interprets the concepts from the poem that need revisiting from the perspective of fancy and imagination. The poem “Kubla Khan” has become the source of primary concepts, and related books, criticisms, and reviews have been considered as the source of secondary concepts that establish logical arguments. A close reading of the poem and its critical review identifies and interprets the concepts of fancy and imagination in the poem.

The following sections provide in-depth interpretations, exposing the nuances of fancy and imagination in the poem:

### **Wonders of Imagination and Fancy**

S. T. Coleridge’s major impacts on literary criticism rely on the minute distinction between “talent” and “Poetic genius”. His seminal work in literary criticism, *Biographia Literaria* (1817), postulates the variegated ideas regarding the concepts of literary criticism. In this book, he creates a hierarchy between poetic genius and talent. He focuses on four qualities that form the base of poetic imagination and power. The first is the sense of musical delight that a man of talent may receive as the source of combining imagery. Unlike it, a man of genius possesses the quality to produce this sense. It is the power of imagination and created by a poetic genius. The second is the choice of subject, which marks a level of thought. The third is the imagination, which is the proof of original genius. When imagination is modified by passion, it colours every circumstance, event and thought. Imagination unites and moulds such diverse aspects beyond the normal mind’s grasp. Even the ungraspable becomes the graspable one. Finally, the intensity of energy and thought creates a poet. It is the poetry that is the blossom of human knowledge, thoughts, language, and emotion. Coleridge (1990), in his *Biographia Literaria* (chapter 4), says:

... this is the character and privilege of genius, and one of the marks which distinguish genius from talents. And therefore it is the prime merit of genius and its most unequivocal mode of manifestation, so to represent the familiar objects as to awaken in the minds of others a

kindred feeling concerning them and that freshness of sensation which is the constant accompaniment of mental, no less than of bodily, convalescence. (Selden 142)

Only a person with insight and inborn intuition has the potential to create art because art is a blossom of human knowledge, passion, and intellectuality that finds its perfection in the vibes of language. This is the boundary line for discussing why one needs imagination for artistic creations. So, the distinction between imagination and fancy is crucial.

### Imagination

The terms “fancy and imagination” were used interchangeably during the seventeenth century. They had been often used to refer to the domain of fairy tales. Over time, both the terms found their proper definitions. Wimsatt and Cleanth Brooks defined that “the term “imagination” had tended to distinguish itself from “fancy” and settled toward a meaning centred in the sober literalism of sense impression and the survival of these in memory” (385). During the phase of discussion, “fancy” received its definition, and “imagination” attained its height in the field of “sensationalist aesthetics” (Wimsatt and Brooks 385). The proper distinction of these terms was well established in the discussion of Wordsworth and Coleridge when romantic criticism found its proper zenith. In the revised *Preface to the Lyrical Ballads*, published in 1802, Wordsworth provided the higher functions for both of them. For Wordsworth, both are the product of creative faculty, not the reproductive and imitative ones. It was Coleridge who took both of these terms seriously and made systematic distinctions between the two. However, in chapter IV of the *Biographia Literaria*, he did not hesitate to give credit for the inspiration of defining “fancy” and “imagination”.

Chapter thirteen of *Biographia Literaria* is a seminal work that discusses the basic fundamental distinction between “fancy” and “imagination.” In the beginning of this chapter, Coleridge (1992) writes about the imagination:

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 imagination I consider as an echo of the former, coexisting 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 recreate; 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. (Adams 478)

Coleridge's distinction between the primary and secondary imagination is significant not in its kind but in the level of intensity and degree. They also differ in their expression and operation. Likewise, primary imagination is an overflow of impressions and an unconscious process. It involuntarily accumulates the perceptions and impressions. It is a crude process, just like an act of mining. No refinement is there. It is an intermediary. It is the way our mind understands something. It is a by-birth quality that everyone possesses. Secondary imagination, on the other hand, refines and separates the husk from the grain. Unlike primary imagination, it is a voluntary and conscious process. At this point, an artist differs from others because everyone possesses the primary form of imagination. However, the power of selection lies in the conscious combination of impressions by using secondary imagination to build something new and innovative accumulated from the primary imagination. The use of secondary is the process of transformation. A new way of metamorphosis remains there.

An artist with a secondary imagination does not require and follow any principles because s\he creates his\ her parameters, principles, rules, and regulations. An insight and intuition formulates a world that is created from within. It is like an organic unity. It is just like a chemical mixture. Hydrogen and oxygen mix and form water, which is something new. The chemical mixing of sulfuric acid, a hard acid, is odorless without colour and pungent. This acid consists of two hydrogen atoms, four oxygen atoms, and one sulfur atom. The process of secondary imagination is just like this. Various and diverse perceptions are combined to create something new and innovative. This is powerful and helps the artist to break the hitherto existing rules and principles by creating something new and extraordinary, just like the postmodernists break the previous principles and establish their methods and principles. Moreover, secondary

imagination is a shaping spirit that shapes and provides new forms to the objects supplied by primary imagination. In this sense, it is regarded as a more active and creative agent than the primary one. It fuses the mind with matter, transforms the internal into the external, and vice versa. When Coleridge (1992) says, “It dissolves, diffuses, dissipates, in order to recreate” (Adams 478), it has the vigour of fusing the diverse elements. So, it is the root of any artistic creation and holds a genius capacity to reveal the concordance of balance between the heterogeneous elements.

Since the secondary imagination echoes the primary imagination, there is no basic difference in the kind between the two. Both possess similar functions of blending, fusing, unifying, collaborating, blending, uniting, and reconciling the diverse and contrastive dimension, changing it into a single whole. The difference between the two lies in the degree. The primary imagination is feeble and unconscious, while the secondary is a conscious act with force, power, and system.

The discussion between the primary and secondary imagination brought a paradigmatic shift in the theory of criticism. It introduced a new form called the expressive theory that M. H. Abram has categorized in his book *Mirror and the Lamp*. Andrew Bennett clarifies:

There has been an extraordinary amount of discussion of Coleridge's definition of imagination since the publication of *Biographia Literaria* almost two centuries ago. The definition is elusive, obscure, paradoxical, and fragmentary. What is clear, however, is that Coleridge is suggesting that perception itself is a form of imagination in its 'primary' or foundational sense..., and that a secondary form of imagination involves the work of artistic creation as it acts on perception. Coleridge valorizes the 'organic' and 'vital' power of imagination, figuring it even as a version of the creativity of God. (56)

Poetry is the play of imagination to create something new. A poet is a creator who carries a reader from this world to a new and wonderful state, providing sublime effects to the readers. A poet is somebody like a god. Poetry is his divine mechanism for rebuilding a world of uniqueness loaded with splendor and artistry.

## Fancy

Coleridge's concept of fancy also occurs in chapter thirteen of *Biographia Literaria*. His distinction between fancy and imagination inaugurated a new discussion in the field of literary criticism. Unlike imagination, Coleridge (1992) gives an inferior rank to fancy because it is not a creative power. He defines:

Fancy, on the contrary, has no other counters to play with, but fixities and definites. The fancy is indeed no other than a mode of memory emancipated from the order of time and space; while it is blended with, and modified by that empirical phenomenon of the will, which we express by the word *choice*. But equally with the ordinary memory the fancy must receive all its material ready-made from the law of association. (Adams 478)

For Coleridge, Fancy is a mechanical thing that is fixed and finite. Unlike imagination, it only joins different things and does not have *de plus ultra* to create something innovative and new. Thus, it is just like a memory. As an arbitrary process of conjoining the thing together, it creates a unity of things that remain remote and distant. In this regard, it is not like a chemical mixture, the quality of imagination; rather, it is a compound mixture. Since it can be acquired, it is related to the talent domain.

Fancy, in a way, is a drapery, while imagination is the inner depth or soul of any artistic creation. It is a readymade mode of association and so can be expressed with multiple-choice words. So, there is a combination and association involved in fancy. Its role is to select and connect the ideas, perceptions, and images. It provides some perceptions for the secondary imagination. Though it has also the capacity to create something new, it is not like an organic whole like that of imagination. As imagination is just like a chemical mixture, fancy, on the other hand, is like a compound mixture, just like changing the water in ice or a mixture of cement. Thus, fancy just accumulates, juxtaposes, and conjoins the concepts and images without modifying and transforming them into something unique and new. John Ruskin writes, "The fancy sees the outside and can give a portrait of the outside, clear, brilliant, and full of detail. The imagination sees the heart and inner nature, and makes them felt, but is often obscure, mysterious, and interrupted, in its giving of outer detail" (qtd. in Nagarajan 87). This distinction creates a clear



demarcation between the strength and essence of fancy and imagination. Fancy provides just the reflection of things and objects' situations; it has no power to create new principles and rules. So, it just follows the parameters.

Fancy brings images together, but it looks like they have no natural and moral connections, but the artist yokes them because of some mere coincidences. This happens with the domination of memory because memory has a crucial role in fancy. Bennett says, "Coleridge suggests, 'fancy' is a form of memory, a selection by the writer of previously experienced perceptions that are mechanically combined using the association of ideas: the fancy has 'no others counters to play with, but fixities and definites'" (56). That's why Coleridge provides an inferior role to fancy: it cannot create anything new and innovative; instead, it just accumulates and assembles the images.

### **Unraveling the Imagination and Fancy in "Kubla Khan"**

#### *a) How is "Kubla Khan" a Dream Vision?*

"Kubla Khan" by Coleridge unravels fancy and imagination. Since the poem is a dream vision, it synthesizes the memorization recalled by fancy, giving it a new shape with the power of imagination. In 1797, the poet read Samuel Purchas's book *Purchas His Pilgrimage* (1613) and got information about Kubla Khan, a Chinese emperor. In Purchas' book, the poet received the information about Kubla Khan's palace: "Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. Thus, ten miles of fertile ground were enclosed with a wall" (qtd in Abrams 353). After that, Coleridge memorized a lot about Kubla Khan's palace. Notably, his fancy captured information regarding Kubla Khan's palace. While reading it, Coleridge gave a swing to his imagination. He imagined much about the emperor and the palace. Then, he fell asleep after receiving the information. After that, the poet fell asleep for three hours with the power of some drugs to soothe "at least of external senses" (Abrams 353). His inner soul was kindled with the power of imagination. He saw a dream where he visualized the events that he had read in Purchas' book. He fused the perceptions with the power of imagination. This vividness might have given the power to

compose more than a few hundred lines about the palace of Kubla Khan because “all the images rose before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort” (Abrams 353). After his dream, he instantly recollected his perception and composed a few lines about Kubla Khan’s palace with the power of secondary imagination. However, he was interrupted by a person on business. After the meeting, he wanted to continue it; all the images and perceptions he had created, blended, fused, amalgamated, harmonized, and yoked vanished. The rest of the vision was never restored. It remained a fragment, and that remained the crux of this poem. T.S Eliot, one of the greatest poets and critics, hails it as the key feature of romanticism when he says, “Romanticism is the fragmentary, immature and chaotic” (qtd. in Goodman 66). This fragment of a vision adds a unique flavour to the domain of English literature.

This poem has become a mystery, and that feature gives a unique taste to it. The most crucial aspect of Coleridge’s notion of the fragment was Friedrich Schlegel’s influence upon him. Schlegel (2020) was quite passionate about his fragmentary writings, as he says in *Lectures on the History of Literature, Ancient, and Modern*: “My work [thus far] in the fields of literature, literary art history, and literary criticism, as it has involved excessively diverse and various matters, has remained entirely fragmentary” (as cited in Dita 130). The foundational thinking about this creation might be the idea of the fragment because, for the romanticist, a part constitutes the whole, representing the totality. Likewise, according to T. W. Adorno (2002), a fragment represents that part of the totality which opposes the totality (45). It also presupposes Schlegel’s and German thought that there lies the totality before and after the fragment. It means there is a perception of the whole past and future that precedes the fragment. That’s why, without its whole, a fragment cannot exist. In this sense, the fragment gives a sense of wonder and mystery. So Walter Pater’s dictum “strangeness added to beauty” (qtd. in Goodman 63) finds its better exposition in this poem.

#### *b) Fancy in “Kubla Khan”*

The poem unravels the play of “fancy” from the very beginning. “Fancy” is the capacity to form mental images, often decoratively and

systematically. It too is the process of memorization. So the first stanza of the poem reiterates the exposition of “fancy”:

In Xanadu did Kubla Khan  
 A stately pleasure dome decree:  
 Where Alph, the sacred river, ran  
 Through caverns, measureless to man  
 Down to a sunless sea.  
 So twice five miles of fertile ground  
 With walls and towers were girdled round:  
 And there were gardens bright with sinuous rills,  
 Where blossomed many an incense-bearing tree;  
 And here were forests ancient as the hills,  
 Enfolding sunny spots of greenery. (lines 1-11; 354)

These lines create a mental image of the landscape related to Kubla Khan's palace and its surroundings. The vivid picture of “Where Alph, the sacred river, ran\ Through caverns, measureless to man\ Down to a sunless sea” (lines 3-5; 354) describes the scenery of Kubla Khan's palace. Fancy just assembles perceptions and recalls and rejoins those stored in the mind. The accumulated perceptions like “five miles of fertile ground” (line 6; 354) in walls and towers describe the surroundings. Could we get anything beyond the mental picture in the above lines? So, simply, it is the use of fancy. The poet does not create his world or carry the reader into the world he has created. That is why only the empirical sensations and perceptions have been modified and crafted. K. Drzakowski rightly notes that the first stanza is just arranging and organising the materials because “the emphasis is on the material work that comes into being” (30). It is just the involvement of fancy that modifies the source with the word choice. So, it is a unique arrangement of its own.

In the first stanza, little blends and fuses the information from the poet's sleep. It simply extends them with new colours and vibes. However, the extension does not constitute the intention of the source. They “merely serve to paint a fuller, more recognizable picture of the object that the poet is to reconstruct into poetry” (Drzakowski 30). The poet recalls that a king's command to build a dome was a usual practice, and the poet simply narrates it in poetic form. This is the difference that the force of fancy makes in the work of creation. There were “many an incense-bearing tree”, and the “forest ancient as the hills” (lines 9-10; Kubla Khan 354) in Xanadu.

This scenic description is quite noteworthy. The poet, with his power, in the first stanza, presents a graphic picture of Xanadu with the power of fancy, which is related to association and mechanical aspects. He envisions the palace because the power of fancy enables him to relocate the Xanadu in a new and innovative way, which is very simple for a poetic genius like Coleridge. P. D. Dita rightly confirms about the essence of fancy:

Thus, all the processes it involves are just a mix of similar and contrasting images and impressions without blending them into a single entity, merely constructing superficial decorations, which for a talented man is very possible if he simply understands how to make combinations out of his perceptions and memories. (128)

That's why the first stanza displays the initial step of the poet's creative process. There is only a focus on the description of the landscape, so no poetic genius is present, and the power of creativity and imagination has been downplayed.

### *c) Imagination in "Kubla Khan"*

The power of imagination vividly colours the poem. There is the implementation of both forms of imagination – primary and secondary. The second stanza of the poem activates the power of primary imagination. Imagination has a "vital and shaping function" (Selden 127). Primary imagination is a power that enables one to decipher, arrange, and maintain order and control by using the rational process of mind. Thus, it creates an awareness of one's position in the external world. In a sense, with its perception, a human bridges himself with the phenomenal world. With the power of primary imagination, the poet creates new images like "But oh! That deep romantic chasm which slanted\Down the green hill athwart a cedarn cover!" (lines 12-13; 354). This creates a broader thought process and sublimely affects the readers. This is the activation of primary imagination. Likewise, primary imagination is unconscious and involuntary. In the second stanza of the poem, its use creates some unfamiliar and unique situations to some extent like:

A savage palace! As holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon lover!  
And from this chasm, with ceaseless turmoil seething,  
As if this earth in fast thick pants were breathing. (lines 14-18; 354)

The poet creates a broader horizon of the creative world from the scenic description. The surroundings of Xanadu now cross its physical limit and include the metaphorical and symbolic dimensions. Besides, the involvement of primary imagination germinates a plethora of complex ideas in the first stanza. It is because, for Coleridge, the power of primary imagination is “the living power’ of God, in the eternal act of creation” (Leitch 670). That is why the image of a “savage place” (line 14) is the raw, untamed, and primal beat of nature that has not been human materialistic civilization.

A savage place is chaotic and gets a new form with the unifying force of primary imagination. The powerful description of the palace carries when the reader encounters other symbolic and metaphorical stratification of “holy and enchanted” (line 14; 354). What a juxtaposition of “holy, savage, and enchanted”! This is the power of secondary imagination because it blends two dissimilar forces and modifies something unpredictable. Despite its savage nature, the place is pure and holy, where a demon visits his beloved. This fusion and dissipation create a mystical and profound hierarchy of Xanadu. The sublimity unknowingly touches a reader because the simple landscape described in the first stanza changes into a place with a mystical aspect that transcends the rational aspect of the phenomenal world. It is possible because the “extraordinary development of imaginative sensibility, a total enfranchisement of imagination, lends it aesthetic value and helps in a newer coordination and synthesis” (Goodman 68). The poet dissolves and synthesizes to give a new form to his perceptions accumulated and assembled with the power of fancy. Imagination is enlarged and intensified at this juncture.

The poet further intensifies the extension of perceptions by providing images and metaphors like “mighty fountain”, “dancing rocks”, “Ancestral voice prophesying war”, and “A sunny pleasure dome with caves of ice!” (lines 19, 23, 30, 36; 355) are the perceptions empowered through the power of primary imagination. “Sunny pleasure dome” and “caves of ice” are combined now in the same palace. Only the secondary imagination generates this fusion. These intensifications provide the solid ground for the optimal use of secondary imagination in the final stanza because “secondary imagination echoes the primary” (Leitch 670), harmonizing and

synthesizing the diverse perceptions that the poet has assembled to recreate something splendid with the brilliant touch as described by William Blake (2004) in the first stanza of his poem “Auguries of Innocence”:

To see a World in a Grain of Sand  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand  
And Eternity in an hour. (lines 1-4; 18)

Every line of demarcation is blurred in this stage when the poet is in the crux of secondary imagination. Even the insignificant thing possesses grandeur significance. Even the finite and transitory can have the potential to attain infinitude when there is the play of secondary imagination. The crux of this play is in the final stanza of “Kubla Khan”.

The last stanza displays a new vision of Coleridge in its optimum level of secondary imagination. Secondary imagination harmonizes “the balance or reconciliation of opposite or discordant qualities” (Black et.al. 451). It blends sameness with the discordant, concrete with abstract, etc. Coleridge blurs the boundary of temporality and extends his power of imagination when he says that he has seen “a damsel with a dulcimer” who was “Singing of Mount Abora” (lines 37,41; 355). He is frenzied that if he revives that song again, he “would build that dome in air” (lines 46; 355). This reconciliation of discordant dynamics charges the creative frenzy to the poem. The poet even centralizes the earth and air. The distance is gone now; the difference merges and solidifies in a single totality. At the peak of his secondary imagination, the poet says in the third stanza:

And all who heard should see them there,  
And all should cry, Beware! Beware!  
His flashing eyes, his flashing hair!  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honeydew hath fed,  
And drunk the milk of paradise. (lines 48-54; 355)

The poet here visions that his dome is eternal, unlike the dome of the Chinese emperor. The poet’s castle has the foundational ground of poetry and aesthetic power, which never goes into peril. Thus, Dita

views this as the “expression of Coleridge’s aesthetic doctrine in general, and, in particular, of his concern with poetic imagination, the supernatural and the fragmentary” (139). The invocations of “Beware! Beware!” (line 49; Coleridge 355) radiate the touch of the supernatural and mysterious inspiration. Having the intensity of secondary imagination, the poet creates his world, principles where everything that is confined by logic is ruled out. So G. Calvert views, “The poetical is ever an appeal to the deepest in the human mind, and a great burst of poetic light like this lays bare, for the imagination to roam in, a vast indefinite domain” (211). The “indefinite domain” is the metamorphosis of the images and concepts accumulated with the charm of fancy. Finally, the poem mesmerizes the readers with awe and wonder, which has a profound impact. The expression “honeydew” and “milk of paradise” (lines 53-54; 355) enchants the situation with divine ecstasy.

## Conclusion

Coleridge’s “Kubla Khan” ruminates on the play of fancy and imagination. From the first stanza, the poem graphically presents the assembled perceptions in fanciful ways with the use of fancy. Purchas’s Pilgrimage extends and enlarges the perceptions Coleridge received in the dream. The landscape of Xanadu, like the Alph River, girdled tower, sinuous rills, and the dome, is beautified when images are assembled with fancy. There is no modification and transformation because fancy just mechanically produces and enlarges the images and perceptions. The dance of synthesis, modification, transformation, and the juxtaposition of images and ideas find their *plus ultra* in the second stanza when the poet juxtaposes the ideas of holy and savage, enchanted and forlorn, to create a new whole. All perceptions are fused and blended for the recreation of something new. The artistic dome of the first stanza transforms into a place consisting of a sunny dome and caves with ice. The secondary imagination and its play in the final stanza break the normal rules and principles of temporality and build a world of its own. With a mystical vision, the dome is built is constructed in the air. The milk of paradise becomes the be-all and end-all for this optimal recreation. Thus, while reading a poem, a close reader is directed to the domain of spiritual revelation from this phenomenal

world after climbing the steps of fancy, primary and secondary imagination where there is only awakening with the grace of poetic spirituality. The ideations of fancy and imagination can be applied in the other poems to get enthralled with the touch of poetic spirituality. It opens with a new perspective to perceive the intense sublimity underlying poetry's essence.

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