COLERIDGE'S SEXUAL DESIRE
IN THE POEM 'KUBLA KHAN'

A THESIS

BY:
GESANG MANGGALA
ST. N 120210414

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BY:
GESANG MANGGALA
ST. N 120210414

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THIS THESIS IS DEDICATED TO

Mom and Dad
Approved to be examined
Surabaya, 3 January 2007

Thesis advisor,

Dra. Christinawati
NIP. 131 459 657

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This thesis has been accepted and examined by the board of examiners of

English Department Faculty of Letters, Airlangga University

The examiners are:

1. Diah Ariani Arimbi, Ph.D.
   NIP. 132 086 387

2. Dra. Christinawati
   NIP. 131 459 657

   NIP. 132 205 667

   NIP. 131 870 815
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The Writer,

Gesang Manggala
“all we have to decide is what to do with the time which is given to us”

(Gandalf – 'The Lord of the Rings – The Fellowship of the Ring')
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ABSTRACT

Samuel Taylor Coleridge’s 'Kubla Khan' is one of the most controversial poems, and it is an example of expressing one’s feeling through a literary work, in this case, the poet’s. The psychological factors of the poet have driven him to compose the poem. Sigmund Freud’s Psychoanalysis will be applied in order to analyze the psychological motives that lay behind the composing of the poem.

The failure in one of the stages of personality development has caused the poet to keep his sexual desire repressed in his unconscious. The amount of the repressed desire is kept increasing so that somehow it has to be released. This is where the poet’s id, ego, and super-ego play their roles and negotiate for the best solution. The result of the negotiation is the poem 'Kubla Khan'. The study will be focusing to give description on the illustration of the poem, to analyze the meaning of the poem, and to expose the relation of the poem and the poet’s sexual desire.
A. BACKGROUND OF THE STUDY

Human beings are said to be God’s greatest creation. Humans are graced with qualities which cannot be found in any other life forms. They are gifted with feelings, emotion, reasons, and conscience. They are able to decide what is wrong and what is right, and distinguish good and evil; but despite all the qualities and credits that they possess, they cannot put away the biological factors within themselves. As one of the life forms, humans have physical bodies which gave them physical forms and appearance. As any other life forms, human body has its own necessities to maintain its work and condition.

Abraham Maslow, a psychologist, developed a theory which mapped human’s needs and classified them into five major types. The first and the most important is the Physiological Needs. These are human’s basic physical needs, including food, water and sex. These are the most essential things for our body, the most biological and natural part of human life (Sobur: 274).

In fulfilling their needs, the qualities that have been given to human beings have become the dominant factor of their success, compared to any other life forms. Those qualities have also made human become the only life form on earth that is able to create and invent. Invention in technology, science, and art are some of the evidences. Works of art are various; some of them are paintings, sculptures, and songs, including literary works.
Literary works are said to be the reflection or representation of life, especially human’s life. This includes the persons within the life itself. A literary work also reflects and portrays the feeling within every person: joy, sadness, desire, trauma, hatred, anger, etc. People will find that literary works can be so hilarious, amusing, pitying, even frightening and seducing. The reason why is that literary works are somewhat written to be very close to the readers, so that they are able to feel what the characters felt in the story. But one thing that is also important dealing with a literary work is the fact that a literary work itself can be the reflection or expression of the writer himself or herself.

An Austrian psychologist, Sigmund Freud, developed a theory known as the Psychoanalysis. This theory suggests that there is a part of human psyche which is called the realm of the unconscious. Unconscious consists of thoughts, fears, desires, which are unrealized yet give strong influences toward humans’ behavior. Those repressed feelings (mostly because they are not accepted in the society) find their way of expression through the ways that are more acceptable, such as dreams, ‘slips of the tongue’, jokes, fantasies and also works of art, including literary works. One example of the use of literary works as the means to express the repressed feelings can be seen in Samuel Taylor Coleridge’s famous unfinished poem entitled ‘Kubla Khan’.

Samuel Taylor Coleridge was born in Ottery St Mary, Devonshire, on 21 October 1772 as the youngest son of the vicar of Ottery St Mary. After his father's death Coleridge was sent away to Christ's Hospital School in London. He also studied at Jesus College. In Cambridge, Coleridge met the radical, future poet
laureate Robert Southey. He moved with Southey to Bristol to establish a community, but the plan failed. In 1795 he married the sister of Southey's fiancée Sara Fricker, whom he did not really love.

Coleridge's collection *Poems On Various Subjects* was published in 1796, and in 1797 appeared *Poems*. In the same year he began the publication of a short-lived liberal political periodical *The Watchman*. He started a close friendship with Dorothy and William Wordsworth, one of the most fruitful creative relationships in English literature. From it resulted *Lyrical Ballads*, which was opened with Coleridge's ‘Rime of the Ancient Mariner’ and ended with Wordsworth's ‘Tintern Abbey’. These poems set a new style by using everyday language and fresh ways of looking at nature.

Disenchanted with political developments in France, Coleridge visited Germany in 1798-99 with Dorothy and William Wordsworth, and became interested in the works of Immanuel Kant. He studied philosophy at Göttingen University and mastered the German language. At the end of 1799 Coleridge fell in love with Sara Hutchinson, the sister of Wordsworth's future wife, to whom he devoted his work ‘Dejection: An Ode’ (1802). During these years Coleridge also began to compile his Notebooks, recording the daily meditations of his life. In 1809-10 he wrote and edited with Sara Hutchinson the literary and political magazine *The Friend*. From 1808 to 1818 he gave several lectures, chiefly in London, and was considered the greatest of Shakespearean critics. In 1810 Coleridge's friendship with Wordsworth came to a crisis, and the two poets never fully returned to the relationship they had earlier.
Suffering from neuralgic and rheumatic pains, Coleridge had become addicted to opium. During the following years he lived in London. He found a permanent shelter in Highgate in the household of Dr. James Gillman, and enjoyed an almost legendary reputation among the younger Romantics. During this time he rarely left the house.

In 1816 the unfinished poems ‘Christabel’ and ‘Kubla Khan’ were published, and next year appeared ‘Sibylline Leaves’. His most important production during this period was the ‘Biographia Literaria’ (1817). After 1817 Coleridge devoted himself to theological and politico-sociological works. Coleridge was elected a fellow of the Royal Society of Literature in 1824. He died in Highgate, near London on July 25, 1834.

‘Kubla Khan’ is a controversial poem. It was first published in the year 1816, and directly drew questions, admirations, and critics from those who read it. Many experts have spent hundreds of pages in the critics of this poem, yet up until now there is no single clear meaning that is agreed by everyone. The controversies of this poem are not just about its meaning, but also its date of writing. Coleridge himself, in the notes published along with the poem, said that he wrote the poem during the summer of 1797; but then, he changed his statement, he said that the poem was written in the fall of the year 1797 (Online, 2005). The structure of the poem itself has also become the subject of controversies. Many sources believe that the poem is only a fragment, but the only evidence is Coleridge own note that stated that the poem is a fragment. But the most interesting controversy to be questioned is the poet’s own consciousness when he wrote the poem. The poet,
Samuel Taylor Coleridge, suffered from an illness, and he used opium as the treatment for his illness because opium was legal at that time. Soon, he became addicted with it. Many experts belief that at the time Coleridge wrote this poem, he was under the influence of opium.

The history of Coleridge’s love life is not a kind of sweet memory that is worth to be recalled. Coleridge married Sara Fricker, a woman whom he did not love; and fell in love with Sara Hutchinson, a woman whom he could not marry. Love has a very close correlation with sex, because it is said to be the biological pronouncement of love. Coleridge’s failure in love had also brought him into a failure in sexual life. This is where Maslow’s and Freud’s theory play their role. As a human being, Coleridge could not just throw away his sexual desire, one of the Physiological Needs. This sexual need, which could not be fulfilled, had become a big pile in Coleridge’s unconsciousness. Through this thesis, the writer would like to see if there is any relation between the poem and Coleridge’s sexual desire, and whether or not the poem is the representation of Coleridge’s sexual desire.

B. STATEMENT OF THE PROBLEMS

In order to analyze the poet’s repressed desire that is presented in the poem, the writer of the study would like to state three questions to elaborate his analysis:

1. What does the poem illustrates?

2. What is the meaning conveyed in the poem?
3. How does the meaning relate to the poet’s sexual desire and how does the poem express it?

C. OBJECTIVE OF THE STUDY

Regarding to the statements of the problem, the aim of the analysis of the thesis are:

1. To describe the illustration of the poem
2. To expose the real meaning conveyed in the poem
3. To elaborate the relation between the meaning of the poem and the poet’s sexual desire, and the way the meaning expresses that desire.

D. SIGNIFICANCE OF THE STUDY

People have seen lots of literary works in their everyday lives; each of them has their own style, character, or even perhaps color and flavor. Those qualities distinguish one literary works from another. However, the style, and all that have been mentioned above, of a literary work cannot be separated from the author. The author is the one who wrote it, thus he or she has the largest control over it. The author’s background, beliefs, ideology, even gender may interfere within the work. Through this study, the writer wishes to present a sample of how far the background of the author may affect his or her work. The writer of the study would also hope that this study would become a worthy addition amongst all the study about ‘Kubla Khan’ and Samuel Taylor Coleridge.
E. SCOPE AND LIMITATION

In order to gain a comprehensive analysis, a scope and limitation will be applied. The first thing to be noticed is the work that is analyzed. Here, the intended work is a poem by Samuel Taylor Coleridge entitled ‘Kubla Khan’ (1816). The environment of other aspects is possible as long as the aspects are able to give support that is needed in the analysis.

The study will also be focusing on the manifestation of Samuel Taylor Coleridge’s sexual repressed desire that is expressed in both of the poems and his background. Other desires such as the desire for power may also possible to appear in Coleridge’s will, but they will not be discussed in this study. Therefore, the writer of the study will only be concentrating on the data that is taken within the poems and other sources that can support the arguments on the analysis.

F. THEORETICAL BACKGROUND

The study will be focusing on the manifestation of the poet’s repressed desire in his poems; therefore, it is closely related with the poet’s feeling. And in order to analyze it, the writer would like to use the psychological approach. The fact that Coleridge wrote ‘Kubla Khan’ under the influence of opium so that his conscious was weakened has drawn the writer of the study to use the Theory of Psychoanalysis by Sigmund Freud. As what have been stated above, Freud’s Psychoanalysis theory puts a great attention on the existence of the unconscious and its importance in shaping human’s behavior.
Later in his theory, Freud also mentions that a human is compiled by a complex system of energy, including this repressed desire, and cannot be separated from the Law of Thermodynamics, determining that energy can only be transformed but the amount will not be changed. When a person forget about something, that thing does not really disappear, it is just changed into something different and put in the realm of unconscious. There are times when the unconscious is too full with all the repressed things (whether it is a desire or trauma). And when this happens, the unconscious will desperately seek for a way to release its ‘burdens’ in order to maintain the balance of energy inside a person.

G. METHOD OF THE STUDY

The corpus of the study is the poem entitled ‘Kubla Khan’ which is written by one of the famous romantic poets, Samuel Taylor Coleridge. The method that is used by the writer in doing his analysis is the library research, and the main source is the poem itself. The writer will also use other literatures as well as online sources in order to provide sufficient supports to elaborate the study.

Other method that will also be used by the writer is data collecting. All the data will be taken from the content of the poem. The data collecting will be done by having a close reading of the text, making the data classification and selecting the data that can be related with Coleridge’s sexual desire in the poem, especially nouns that produce sexual sensation. Later on, the data will be analyzed with the assumption that the meaning of the poem can be delivered with the
reader’s own interpretation, supported with other texts concerning the same subject.

In doing his analysis, the writer will use the descriptive interpretative method. The data that have been collected will be analyzed using the theories; and from the analysis, the writer will give descriptive explanation so that it will be clear to the readers that the data taken from the poem are related with and express the manifestation of the poet’s repressed desire.

H. ORGANIZATION OF THE PAPER

The first chapter of the paper consists of background of the study, statement of the problems, objectives of the study, significance of the study, scope and limitation, theoretical background, method of the study, organization of the paper, and definition of key terms.

The second chapter will elaborate the theoretical framework of the study. Then, the third chapter will be focusing on the analysis to answer the problems stated in the first chapter. The fourth chapter will summarize and conclude the entire study.

I. RELATED STUDIES

Many writings and critics have been made concerning the poem 'Kubla Khan' by Samuel Taylor Coleridge. Some of the critics are J. A. Howard with his article entitled Sex, Drugs, and Rock n’ Roll, Reuven Tsur with his essay Kubla Khan and the Implied Critic’s Decision Style, and Robert Gale with his
explanation on the poem. All of these critics agree in one conclusion: that the poem is richly flooded with sexual sensation, or so to say, the theme of the poem is sex.

The feature that distinguishes this study from those related ones above is the use of Freud’s Psychoanalysis. In this study, the writer uses the Theory of Psychoanalysis to relate the meaning of the poem with the poet’s repressed sexual desire caused by various aspects in the poet’s life. And because of that, this study will also be focusing more on the historical background of the poet compared to the previous ones which are mentioned above.

**J. DEFINITION OF KEY TERMS**

*Desire*: a wish, craving, or longing for something; something wished for: something that or somebody who is wished for.

*Sexual Desire*: a strong wish for heterosexual relations with one or more person.

*Unconscious*: hidden part of human’s psyche; the part of the mind containing memories, thoughts, feelings, and ideas that the person is not generally aware of but that manifest themselves in dreams and dissociated acts.

*Conscious*: part of human psyche which is aware of surroundings; the part of the human mind that is aware of the feelings, thoughts, and surroundings.
CHAPTER II
THEORETICAL FRAMEWORK

The focus of the study is the poet’s psychological drives and motives, and the relation of those motives and the meaning of the poem 'Kubla Khan'. The aim of the analysis is to find whether the poem has anything to do with the poet’s repressed desire. Thus, the writer decides that Sigmund Freud’s Psychoanalysis would be the appropriate theory in providing the academic support for the analysis.

According to Alwisol, in his book Psikologi Kepribadian, Freud’s Psychoanalysis is the most comprehensive theory in personality, however, it also attains the most responses, either positive or negative (17). The significant influences of the unconscious, the instincts, and human’s psychic development are Freud’s most valuable findings. Freud’s Psychoanalysis includes three major topics: the Structure of Personality, the Dynamics of Personality, and the Development of Personality.

2.1. The Structure of Personality

2.1.a. Conscious, Preconscious, and Unconscious

According to Freud, human psyche can be divided into three levels: the unconscious, preconscious, and conscious. Freud is not the first founder of the unconscious, but his assertion on the significant influence of the unconscious towards human’s personality becomes his most notable feature (Barry: 96). The
**unconscious** is the deepest part of human psyche, which, according to Freud, is the most important part. The *unconscious* contains instincts, impulses, and drives carried since birth and that never come to our conscience (mainly because they occur in the growth stage which we are not yet able to use language, or because they happen so fast, or simply out of our awareness), and traumatic experiences which are repressed (that we unconsciously want to be kept unrealized because they may become ‘disturbances’ for us) to the realm of the *Unconscious* (Hartono: 2). Although the existence and the influence of the *Unconscious* remain unrealized, yet its effect in shaping human’s behavior is enormous nonetheless.

The second level is the *preconscious*, which also known as the *available memory*. This level of personality becomes the mediator between the *conscious* and the *unconscious*. The *preconscious* contains materials from both *conscious* and *unconscious*. Experiences of the *conscious* that no longer receive attention, which once was realized but no longer become the subject of consideration, will be pushed to the level of *preconscious*.

In the same manner, the material from the *unconscious* can also enter the *preconscious* level. If the *conscious* is aware of the danger that accompanies the emerging of that material, it will push it back to the *unconscious*. The material of the *unconscious* that has already entered the *preconscious* is able to appear in the *conscious* in symbolic forms such as dream, fantasy, slip of the tongue, and defense mechanism.

The third level is the outer one, the *conscious*. It is the level of consciousness which contains all the things that acquire our attention in a certain
time. The *conscious* is the part of human psyche that is aware of the feelings, thoughts, and surroundings.

According to Freud, *conscious* is the level of conscience which only hold the smallest portion of our mental materials. The contents of the *conscious* are the outcome of a filtering process done by stimulus or external cues. Those contents stay in the *conscious* level in a relatively short period. Once the person shifts his/her attention towards another cue, the contents of the *conscious* are pushed to the *preconscious* or the *unconscious*.

### 2.1.b. The Id, Ego, and Super-ego

Freud divides human psyche into three parts: *id*, *ego*, and *super-ego*. According to Freud, *id* exists from the moment when someone is born and is the part of human mind which responsible for all energy needed to operate the system of all other structures of personality. During the early stages of human life, *id* consists of derivative psychological aspects such as instincts, impulses, and drives. The concrete examples are all the biological and social basic needs, including the needs for food, water, warmth, love, and sex.

The *id*’s operation is entirely done in the level of *unconscious*, representing the subjectivity which will never be realized throughout lifetime. The *id* searches for a direct satisfaction and operates based on the *pleasure principle*, which are: the pursuit of pleasure and the avoidance of pain. To *id*, pleasure is a state which is relatively inactive, or which uses a small portion of energy; whilst pain is a tension, or the increasing use of energy that demands satisfaction. So, if
there is a stimulus that causes the increasing of energy—the tension, the id will make an attempt to reduce or eliminate that tension, retracting itself to the lower energy level. Conclusively, the id is demanding, blind, irrational, asocial, selfish, and pleasure loving; it works without reason, logic, values, moral, or ethics; or, in short: it wants what it wants when it wants it.

Another means that can be used by the id to reduce or eliminate tension is the primary process. Primary process is done by imagining, or creating an image—basically fantasy—of what is desired. A baby, for example, imagines sucking her mother’s breast to produce some sort of short-term satisfaction for his hunger. Primary process only works in a relatively short period; it is used to produce a kind of delay for the real fulfillment of the desire. In long-term period, using only primary process to reduce tension is fatal.

In order to satisfy its desire (reduce the tension), the use of primary process alone is not enough; this is where the ego plays its role. To explain his view about the ego, Freud uses the horse-and-its-rider analogy. The ego is pictured as the horse rider who receive his energy from the horse—the id, yet he still has to control it.

The ego is developed so that one will be able to deal with reality, thus, ego works in accordance to the reality principle: the pursuit of satisfaction demanded by the id whilst preventing the emerging of a new tension, or the delay to attain satisfaction until the time when the most pleasure can be obtained with the least tension or other negative consequences. In its search for food or sexual
pleasure, for example, it must find the appropriate tension-reducing objects so that tension reduction can actually occur with a few (if any) restraints.

The ego’s function is to express and satisfy the desires of the id in accordance with reality and the demand of super-ego. Based on the reality principle, the ego may block, divert, or gradually release the energy of the id, all in accordance with reality and conscience. So, basically, the ego acts as the mediator between the id and the super-ego, and still dealing with the reality at the same time. It seeks for the best and most realistic way to satisfy the id’s desires without “offending” the super-ego.

The ego is able to separate wish from fantasy, can tolerate tension and compromise, and changes over time. It expresses the development of perceptual and cognitive skills, the ability to perceive more and think in more complex ways. ego operates in conscious, preconscious, and unconscious. In sum, ego is logical, rational, tolerant of tension, but it is also a subject to control by the id, super-ego, and reality.

The third part of human psyche is the super-ego. The super-ego represents the moral and ethical side of human personality—the moral and standards of society that have become part of the individual in the course of the development of personality. It contains the ideal we strive for and the punishments we expect when we have violated our ethical codes. It controls behavior in accordance with the rules of society. Super-ego offers rewards (pride, self-love) for “good” behavior, and punishments (guilt, feelings of inferiority) for “bad” behavior.
Whereas the *id* works by the *pleasure principle* and the *ego* by *reality principle*, *super-ego* operates on the basis of *idealistic principles*. The *idealistic principle* consists of two sub-principles: *conscience* and *ego-ideal*. All the prohibited behavior, those that are considered wrong, and that lead to parental punishment, will be perceived (by the child) as the *conscience*. Whilst everything that results in parental approval, reward, and appraisal will be perceived as the standard of perfection, or the *ego-ideal*. The process of developing the *conscience* and the *ego-ideal* is called *introjections*. After the *introjections*, the parental control will be replaced by self-control.

Similar to the *id*, *super-ego* is also irrational in its demand for perfection. Three functions of the *super-ego* are: (1) urges the *ego* to replace realistic objectives with the moralistic ones, (2) blocks the *id*'s impulses, especially sexual and aggressive impulses that confront the society’s standard moral value, and (3) pursues perfection.

These structures, the *id*, *ego*, and *super-ego* are not the parts that operate personality, they are the names of structural systems and psychological processes that work in accordance to particular principles. Mostly, these structures work together as a team, under the direction of the *ego*, except a conflict arises among them.

2.2. The Dynamics of Personality

2.2.a. The Instincts
Freud suggests that human is actually a complex system of energy. Human uses energy for various purposes such as breathing, moving, observing, and memorizing. Psychological activities also requires energy, which he calls as the *psychic energy*—the energy transformed from the physic energy through the *id* and its instincts. And this assertion falls under the physic law of thermodynamics, that energy can only be moved and converted, but the amount cannot be changed.

Instinct is the psychological manifestation of the urges of the body that require fulfillment. Desires, or motives, or the urges of the instinct are quantitatively stated as the *psychic energy*. The sum of energy from all the instincts possessed by a person is the energy available to operate the entire personality process. Freud divides human instinct into two categories: *life instinct* and *death instinct*.

The *life instinct* (also called *eros*) is the motives that ensure survival and reproduction, such as hunger, thirst, and sexual desire. The energy used by the *life instinct* is called libido. The most important instinct for Freud is the sex instinct (Alwisol: 24). According to him, the sex instinct not only deals with sexual organs, but also related to the pleasure obtained from other parts of the body, which are called the *erogenous zone*. The main purpose of the sex instinct, which is to reduce the sexual tension, cannot be changed, but the ways to achieve it are more flexible.

The *death instinct* (also called *thanatos*) is the contrast of the *life instinct*. On his assertion in this topic, Freud states that the ultimate aim of every
life form is death—a state with greatly reduced tension. The most important derivative of the Death Instinct is the aggressive drive. The death instinct urges a person to commit self-destruction, and the aggressive drive is a form of release to prevent that person for committing a suicide. To survive, the life instinct stands against the death instinct by diverting its destructive energy onto external objects.

2.2.b. The Defense Mechanism

Defense mechanism is a strategy which is unconsciously utilized by the ego to resist the expression of id's impulses and the pressure of super-ego. Furthermore, according to Freud, the ego reacts against the danger of the emergence of the id's impulses in two ways: (1) blocks the impulse so that it won't be able to appear in conscience, and (2) diverts the impulse so that it can be weakened or changed. Some of the most important defense mechanism are repression, identification, displacement, sublimation, projection, reaction formation, and denial.

2.3. The Personality Development

Freud argues that the personality develops through four psychosexual phases, the oral phase, anal phase, phallic phase, and genital phases. The writer will only emphasize on the genital phase because the study is focused on the last stage of the development of personality. The genital phase begins when a person reaches the age of 12 to 13 years old. It is marked by the development of the
primary and secondary sexual cues. In this phase, the sexual impulse begins to be directed onto external objects.

The peak of sexual development is achieved if an adult person undergoes the personality maturity. A person is said to have a matured personality if he/she possesses mature sexual and social responsibilities, attains pleasure through a heterosexual relationship without any guilt (Hartono: 7). The satisfying of the libido impulse through a sexual relationship allows physiologic control over that genital impulse so that it will release an abundant amount of psychic energy that are previously used to control libido, repress guilt, and in the conflict between the id, ego, and super-ego. The failure in this stage will lead on the lack of energy needed to overcome problems in adult life.
The corpus of the study is the poem entitled ‘Kubla Khan’ which is written by one of the famous Romantic poets, Samuel Taylor Coleridge. It is said to be Coleridge famous unfinished poem, published in the year 1816. The analysis of the study will be started by focusing on the illustration and the meaning of this poem.

3.1. ILLUSTRATION OF THE POEM ‘KUBLA KHAN’

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. \( (5) \)

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, \( (10) \)
Enfolding sunny spots of greenery.
The first eleven lines above are talking about the story of Kubla Khan who built his palace in a certain location, named Xanadu. The palace is built near the river Alph that flows down through caverns to a sunless sea, or an underground river or lake. Although no river with this name exists, the name itself suggests or has the connotation of a beginning. This is because Alph is so similar to Alpha, the first letter of the Greek alphabet, which has as an alternate meaning, according to mythological speculation, the beginning of life and language. The river Alph itself may also correspond to a river named Alpheus, located in Greece, rising near Dhavia in central Arcadia, with a course of about 70 miles (110 km) and finally ends up in the Ionian Sea (Online, 2006).

The phrase “…twice five miles...” explains the form and the size of the location which is a square with five miles in length and five miles in width. The place is surrounded with walls and towers for protection, conveying that it is a private place, meaning that no one is allowed to enter (nor out of) the place. The surroundings are forests and gardens, beautiful green landscape with lots of sunshine. According to ancient belief, forest, with its moist, earthy, womb-like darkness, is linked with the ideas of germination and the feminine principle (Tresidder, ed.: 189-190).

In these lines, the poet is emphasizing on the artificiality of the place, Kubla Khan’s decree, stately pleasure-dome, walls and towers, and the gardens. All of them are man-made. The dome is a human-made structure, built for the fulfillment of the famous emperor’s order. The walls and the towers around it are
also human-made. And by utilizing the fertile ground and the watering from the sacred river, a garden is designed and made, with all the bright flowers and sweet-smelling trees cultivated there. Symbolizing calm and the balance between human-made estate and nature’s realm.

But O, that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! 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,
A mighty fountain momently was force:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher’s flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And ‘mid this tumult Kubla heard from far
Ancestral voice prophesying war! (30)

The following lines above tell about the contrasting qualities of the place. It is started with the description of a chasm, a deep gap or hole, which is located on a hillside, a green hill covered with cedarn trees. A chasm, or hole, is generally viewed as something deep and dark, for there is not enough light (if any) that can enter such a place. Despite of the chasm’s depth and darkness, somehow it gives a certain romantic feeling, strengthened by the beautiful surroundings (the green hill and the cedarns). The place is said to be a savage place, yet holy and enchanted in the same manner; another contrasting feature. And every night, when the moon is decreasing (…beneath a waning moon…), a woman (or a woman spirit) who is deeply wanting for her lover haunts the place.

The place itself is full of uproar. There is a fountain inside the chasm, one which never cease bursting out huge fragments of rocks. The mood of lines 12-22 is of turmoil and upheaval. And in the middle of these rebounding rocks, the sacred river comes to surface. After meandering as long as the length of the palace (five miles), the river finally reaches the caverns and enters it. After its tumultuous beginning, the river slowly takes a wandering path through the gardens, and the mood starts to slow down. The repetition of lines 3-5 in 26-28 slows the pace as well.

These lines represent a contrast with the previous eleven lines. In the previous lines, the poem starts with an imagery of human creation; while in these lines, the persona describes a place which goes beyond human designs and crafts.
The chasm is an ancient, holy, enchanted, and savage place conveying supernatural sense (strengthened by the haunting of the woman spirit). Any relationship between a human and the supernatural would be impossible in the balanced garden of the palace. It could only exist in the constant turbulence and tumultuous upheaval of the chasm.

Although the palace initially seems to be a place of peace and balance, Kubla Khan himself hears a different message coming from the distant rumbles of the chasm and the cave. These ancient voices issue a warning that human creations are not permanent. The history of Kubla Khan’s ancestors provides testimony to the fact that the greatest creations of the world will eventually come to ruin. Thus, too, the stately dome is threatened with the destruction of war, a human-made occurrence.

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.

It was a miracle of rare device, (35)
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played, (40)
Singing of Mount Abora.
Could I revive within me,
Her symphony and song,

The preceding stanza of the two above describes the palace, in a form of a dome, which is built close enough to the sacred river so that its shadow can be reflected on the waves of the river. And from the palace, the combined sound of the fountain and the deep caves can be heard. The word ‘shadow’ that is used here represents the reflection of the real thing, an image. The image of the dome floats on the wave so that its form is constantly changing, depending on the surface of the water. It means that the dome, a human-made structure, however, is not able to free itself from the power of the nature. The sound of the fountain and the caves correspond to the ancestral voices in the previous stanza, conveying that although human creation is mortal, nature endures.

The first two lines of this stanza mark the end of the first part of the poem, the part in which the poet describes Kubla Khan, his palace, and the location of the palace. Another contrasting image emerges in this stanza; the pleasure dome is bathed with warmth of the sun while still restrain the caves formed of ice. This contrast is somehow endorsing the enchanting beauty, the glory of the palace. The palace is so overwhelmed with majesty and glory so that it seems like it is almost impossible to be built with common crafts and knowledge (it was a miracle of rare device).
Still in this stanza, the persona becomes the subject as the poem moves from the description of Kubla Khan and his achievement to a vision that the persona once had. The persona is the main subject in a poem, the speaker, the same as the narrator in prose. The persona reveals him/herself by telling about his/her vision about an Abyssinian girl that played her dulcimer, a kind of string instrument. Abyssinia is another name of Ethiopia, so the Abyssinian girl is actually an Ethiopian girl. In the poem, the girl is said to be singing of Mount Abora. Like the river Alph, Abora is a name created by the poet; there is no such mountain with that name. But the mount can be corresponded with Mount Amara (as many critics believe, such as J.A. Howard and Robert Gale in their writings concerning the poem), the name of a mountain in Milton’s ‘Paradise Lost’ in which the earthly paradise is located. Mount Abora here is the representation of the Human-made paradise (Kubla Khan’s palace) described is the previous stanzas. The relation is made possible because Mount Abora corresponds to Mount Amara. It seems that the persona has forgotten the vision, but he/she wants to recall it, especially the girl’s song. The last two lines here leave a speculation. If, say, the persona is able to recall the vision, he/she will be able to get a clear view of the paradise.

To such a deep delight ‘twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair! (50)
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

The last stanza tells about what will happen if, somehow, the persona is able to review the lost vision. If the persona is able to recall his/her vision of the paradise, it will give him/her a certain deep delighted feeling. Then, he/she will be able to use the strong music of his/her symphony to build the same paradise as what Kubla Khan has built. And he/she will use it to convey the image of the paradise (that sunny dome, those caves of ice !) to anyone who read or hear his/her words. This serves as a contrast to Kubla Khan’s palace, which covered with walls and towers so that no one would be able to enter. The phrase “…in air,” represents the nothingness from which the persona is trying to build the palace. Unlike Kubla Khan who utilizes certain natural resources (the river, the forest, the chasm, etc), here the persona uses his/her own resources, her vision, her words, to create the image of the paradise.

And if the persona is able to build that palace, he/she will become a respected, even feared person, so that all who see him/her should be aware of him/her. At the middle of this last stanza, the persona finally reveals that he is a
male when he describes himself having fearful and magnificent physical appearance (his flashing eyes, his floating hair), so that even though he has been bounded in a three full-circle bound, one still have to close his/her eyes in fear.

The Greeks believe that creativity often comes from a momentary madness (Online, 2006). This is also what happened to the persona. At the moment he composes the image of the paradise, when he employs all of his resources to build the palace from nothing but his own creativity, he appears as if in a sort of madness (flashing eyes, floating hair) so that anyone who caught him up in this circumstances must have feel some kind of awareness towards him. This creativity (the source of the persona’s image of the earthly paradise), as the sacred river (the resource employed in the building of Kubla Khan’s palace), comes from tumultuous starting point (the fountain and the madness).

When finally, the persona is able to regain the vision and compose the image of the paradise, he is just the same as the person who has tasted the good things that this earth could offer (honey-dew and the milk of Paradise). The Greeks believe that their highly reputed poets and philosophers had fed nothing but honey (which also considered as the food of gods). Honey is also widely thought as aphrodisiac (Tresidder, ed.: 239).

This stanza and the previous one share a similar feature; the tone and the atmosphere are different from the earlier ones. And also, in the last two stanzas, the persona starts to use the pronoun “I”, as a first person, instead of just acting as a mere narrator describing the location and the palace.
3.2. THE MEANING OF THE POEM ‘KUBLA KHAN’

From the illustration described above, the writer would like to continue to analyze the meaning of the poem. The very first thing that requires attention is the scheme of the poem itself. As any other Romantic poems, ‘Kubla Khan’ pays a great concern towards nature; from the lines, it is obvious that the poem describes the beauty, glory, and the strength of the nature. Therefore, the most important thing to be kept in mind is that the theme of the poem will not be far from something natural.

The writer would like to pay attention on the title of the poem, Kubla Khan. The word Kubla Khan actually derives from the name of an ancient Mongolian emperor, Kublai Khan, the grandson of the famous emperor Genghis Khan. As any other emperors or kings of the past, Kublai Khan had many concubines. The main reason of this polygamy practice is to satisfy the emperor’s sexual desire. From this point, the second important thing that needs to be kept in mind is the phrase ‘sexual desire’, or simply, ‘sex’. Sex is one of the physiological needs; the most basic biological needs in human life. Sex is very closely related to nature because of its biological qualities.

From this point forward, the writer will present some words or phrases taken from the poem in order to convey the meaning of the poem. In this poem we can see lots of words and phrases that are closely related to nature and sex. Most of the words or phrases taken are nouns, because nouns tend to have clearer physical imagery compared to other types of word. The words and phrases taken
are also those that are considered as the ‘sensual words’: words or nouns that convey sexual sensation.

<table>
<thead>
<tr>
<th>WORDS OR PHRASE</th>
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<tr>
<td>pleasure-dome</td>
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<td>woman</td>
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<tr>
<td>demon-lover</td>
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<td>maid</td>
<td>39</td>
</tr>
<tr>
<td>milk of paradise</td>
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In the following discussion and throughout this study, the writer will only elaborate some of the words and phrases given in the table above. This was done because there are words and phrases that share the same meaning and that the amount of the chosen words and phrases that about to be discussed (more than half of the amount in the table) is considered sufficient to support the study.

**3.2.a. pleasure-dome**

The first one that is going to be discussed is the phrase ‘pleasure-dome’ and the words that construct it, which are ‘pleasure’ and ‘dome’. Stated in the tables above, the phrase itself and the words that construct it are being repeated quite often in the poem. It means that this phrase (and the words that construct it) can be considered important in finding out the meaning of the poem.

From the natural side, a ‘dome’ is a round-shaped structure, the derivative of a circle—the perfect geometric shape, and the antithesis to straight line. And there are not very many straight lines in nature. But in this poem, the phrase ‘pleasure-dome’ does not simply refers to a mere geometric shape. Drawing back to the second important thing which have been stated above, the ‘sexual desire’; the phrase has another meaning. From the sexual point of view, ‘pleasure-dome’ refers to breast, which is the gland on the chests of women, both of them share similar physical form. Breast is considered as sexual organ because it is often sexually sensitive and may inspire sexual desire. According to Oxford Dictionary, the word ‘pleasure’ means the feeling of happiness or enjoyment. So
the ‘pleasure dome’ is a round-shaped thing that gives the feeling of enjoyment, in this case is breast.

3.2.b. fountain

The next word that the writer would like to discuss is the word ‘fountain’, which means ‘source’. The word ‘fountain’ is generally correlated with liquid substances. In the poem, it is said that the fountain bursts out water (the river), which is an ancient and universal symbol of the source of life. But in order to get a deeper analysis, the writer will look upon the word from, once again, sexual point of view. From sexual point of view, the word ‘fountain’ here can be interpreted as the representation of men’s genital organ, which is known as ‘penis’.

If a man has reached the climax of a sexual activity (also called as orgasm), his penis will burst out the substance known as ‘semen’, which contains the spermatozoid. Spermatozoid is one of the main elements of copulation. If the spermatozoid is able to reach the egg cell and breach through the protein barrier of the egg cell, it will fertilize the egg cell and produce zygote that later becomes fetus, the basic life form of human being (and many other life forms with sexual reproduction). From here, it can be stated that the word ‘fountain’ is the representation of ‘penis’; and the water that is being burst can be associated with semen because both of them can be considered as the source of life.
3.2.e. caverns

The word ‘caverns’ will be the next subject of the analysis. ‘Cavern’ refers to a big cave, or a big hole in the ground. But that is just the simple interpretation of the word; in order to find the deeper meaning, the writer will look upon the word from the sexual perspective. Using this perspective, the word ‘caverns’ can be associated with women’s genital organ, or also known as ‘vagina’. Both the terms have the same characteristics: they are both in a form of a hole.

The reason why the word ‘caverns’ is chosen instead of ‘caves’ lays on a matter of size. ‘Caverns’ are bigger than ‘caves’, but in this case it does not simply refer to physical size, it is more likely to be functional. ‘Vagina’ is a very important organ for women since it has three functions: sexual, secretion, and reproduction. It is from where women get most of their sexual pleasure, secrete their urine and give birth to their babies.

And to get to a deeper analysis, the writer will pay attention to the whole phrase ‘caverns measureless to man’. Women’s genital organ, or vagina, is more complicated than men’s; it has three different functions (as what have been stated above). Different from men, only one out of three women is able to reach orgasm during sexual activities with a partner (Weiten: 401). In short, women’s genital organ has spawned more questions, which are more difficult to answer, compared to those of men. This is what the phrase ‘measureless to man’ means. So, the word ‘caverns’ is a hole which possess a great deal of importance and draws many questions, or so to say, ‘vagina’.
3.2.d. chasm

The literal meaning of the word ‘chasm’ is a gap, a hole, or a deep opening in the ground. The meaning of the word ‘chasm’ has the same characteristic as the previously discussed word, ‘caverns’. So, drawing from the same point of view as the previous one, the word ‘chasm’ in the poem has another connotation, which is ‘vagina’.

The word ‘chasm’ first appears on the 12th line of the poem, the full sentence is ‘But O, that deep romantic chasm which slanted’. The word ‘romantic’ means having feelings of love, or suggesting love. As stated in the beginning of this study, sexual relationship is said to be the biological pronouncement of love. So the ‘chasm’ here is not just simply suggesting love, but also sexual desire.

The word ‘deep’ in the phrase literally means going a long way down from the surface. So the phrase ‘deep chasm’ literally means a far down opening in the ground. But the word ‘deep’ here has another connotation. As a figure of speech, the word ‘deep’ also means ‘serious’, or ‘thoughtful’, ‘intended to make people think’. From here, it can be said that the word ‘deep’ in the poem actually means ‘important’.

It can be concluded that the phrase ‘deep romantic chasm’ means an important opening (or hole) that draws many thoughts and can be correlated with love. From a sexual point of view, that phrase can be explained in a single word, ‘vagina’, women’s genital organ which has very important functions regarding sexual activities, reproduction, and secretion.
In the previous discussion, the word ‘river’ is associated with water, the source of life. But here, the writer wishes to elaborate an analysis on the name of the river in the poem 'Kubla Khan'. Coleridge wrote the name ‘Alph’ for the river, which in the beginning of this chapter is considered to be ‘Alpheus’, a river in Greece. In Greek mythology, Alpheus is the name of a river deity. Alpheus desired Artemis (the Greek goddess of hunting and childbirth) and decided to rape her. He followed her all over Greece until she came to Letrinoi. There, Artemis and her nymph rubbed their faces with mud so that Alpheus failed to distinguish them, and so he fled. Failed to satisfy his desire toward Artemis, Alpheus fell in love with one of Artemis’ nymph, Arethusa, who bathed in his waters. But, the same as her goddess, Arethusa did not interested in love and decided to flee. Artemis then transformed her into an underground stream to escape from Alpheus (Online, 2006)

Based on the myth, it is clear that the river has a close correlation with the Greek deities, Alpheus and Arethusa. Both of them can be correlated with love and the craving that often comes after, the sexual desire. It was sexual desire which made Alpheus chased Arethusa.

By occupying the descriptions given above as the basis, it is now possible to try to figure out the meaning, or the theme of the poem. All the description above point out one single thing: sex. The entire poem is talking about sex, including sexual desire, sexual activity, sexual organs, and other things that
have sexual quality. Therefore, it can be concluded that the theme of the poem ‘Kubla Khan’ is about sex.

3.3. THE RELATION OF THE POEM AND THE POET’S SEXUAL DESIRE

Human beings are said to be the most gifted creation of God, along with their reason instead of mere instinct, their ability to learn instead of just memorizing, and to talk rather than just produce meaningless utterances. But despite all those distinguishing qualities, human beings are still bounded and controlled by their basic needs, biological urges. These needs, including food, water, and sex, get the highest priority in human’s hierarchy of needs as suggested by psychologist Abraham Maslow. These so called physiological needs obtain the biggest attention in one’s life so that they also get the abundant power to control someone, his mind and action.

Sigmund Freud provides a deeper explanation concerning this issue in his Theory of Psychoanalysis. Freud pays a great concern on sexuality, one of the physiological needs. The success or failure in fulfilling these needs will more or less affect one’s characteristic and action. Another noticeable feature of the theory is the existence of the realm of unconscious, a part of human’s mind where all the repressed things, such as trauma or desire, are kept. These repressed things also have a very strong influence toward one’s character and action.

To provide the basis for the analysis in it’s correlation with the previous paragraphs, and to provide a stronger support for his assertion, the writer would
like to give down the preface to the poem 'Kubla Khan', written by Coleridge himself, which was published along with the poem in the year 1816. This preface will serve sufficient detailed information about the origin of the poem.

The following fragment is here published at the request of a poet of great and deserved celebrity [Lord Byron], and, as far as the Author's own opinions are concerned, rather as a psychological curiosity, than on the ground of any supposed poetic merits.

In the summer of the year 1797, the Author, then in ill health, had retired to a lonely farm-house between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of which he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in Purchas's Pilgrimage:

“Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.”

The Author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid
confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast, but, alas! without the after restoration of the latter!

Then all the charm
Is broken--all that phantom-world so fair
Vanishes, and a thousand circlets spread,
And each mis-shape the other. Stay awile,
Poor youth! who scarcely dar'st lift up thine eyes--
The stream will soon renew its smoothness, soon
The visions will return! And lo, he stays,
And soon the fragments dim of lovely forms
Come trembling back, unite, and now once more
The pool becomes a mirror.

Yet from the still surviving recollections in his mind, the Author has frequently purposed to finish for himself what had been originally, as it were, given to him. : but the to-morrow is yet to come.

As a contrast to this vision, I have annexed a fragment of a very different character, describing with equal fidelity the dream of pain and disease.

(Coleridge, 1816)

Through the explanation in the preface, it is clear that Coleridge was sick at that time, and anodyne, one of the medical name for opium-based medicine, had been prescribed for the medication. Being under the influence of opium, Coleridge read the book Purchas’ Pilgrimage or Purchas, his Pilgrimage written by an English travel writer Samuel Purchas, and then fell asleep for about three hours during which he got a vision or a dream. On the moment he was awake, the image of the dream was clear enough so that he was able to compose most parts of the poem. But then, his work was postponed by the coming of an acquaintance for above an hour. Later, when he finally got his time to continue the composing, he
found that the image had lost, and only very few that managed to survive and able to be recollected from which some scattered lines were produced.

The writer would like to put an emphasis on the fact that Coleridge is under the influence of opium in the moment he composes the poem. Opium is narcotic drug known as *sedative* (also known as *downer*) which slows down activities of the body and reduces their responsivity. Opium is produced from the drying resin of unripe capsules of the opium poppy, *Papaver somniferum*. The plant has long been known by the Sumerian people since 7000 years ago, they called it “the plant of happiness”, a name which still recognized up until now (Davison: 519). Opium has long served as the chief painkiller in medical practice by producing insensibility to external stimuli through depression of the central nervous system (Online, 2005).

The depression of the central nervous system can affect the work of the system itself which causes the weakening of the *conscious*, and so do the censors and the *super-ego*. And as an adjustment, Coleridge fall asleep and has a dream, which later inspires him to compose the poem 'Kubla Khan'. Dream, along with other things such as accidental acts, fantasy, imagination, myth, fairy tale, and so on are the media through which the realm of *unconscious* may appear, for that in those things the censors that lay between the *unconscious* and the real world are weakened (Hartono: 2). By emphasizing on these facts, the writer believes that Freud’s theory of Psychoanalysis would provide the best help in continuing the analysis.
As what have been stated in the previous sub chapter, the title of the poem, 'Kubla Khan', is closely related to sexual desire. This is also what Coleridge desires, to have sexual relations with a lot of women (whom all he loved). The reason why he desires it is caused by Coleridge’s failure in his genital stage, the last stage in one’s personality development, which is the most important stage of human life according to Freud. Coleridge marries Sara Fricker, a woman whom he does not love; and he fall in love with Sara Hutchinson, a woman he cannot marry. Coleridge’s failure in love has brought him unto a level in which he is not able to become a perfect human figure because he cannot find a perfect mate with whom he can develop a mature socio-sexual relationship and to whom he is able to direct his libido in a relationship which is approved by the society so that he can be freed from conflict and guilt (Hartono: 7).

In this poem, Coleridge wants to represent himself as Kublai Khan. Because he cannot get what he wanted, he keep his desire deep down under his conscious mind, the realm of the unconscious. Human body can be seen as a complex system of energy, known as the psychic energy, and because the amount of the psychic energy is limited, maintaining the balance of the energy inside a human body is very important. It also cannot be separated from the Law of the Conservation of Energy, which says that energy can only be transformed but the amount will not be changed (Alwisol: 23).

Based on Psychoanalytic view of the Structure of Personality, there are three personality systems: id, ego, and super-ego. Coleridge’s unfulfilled sexual desire has created a tension that increases the demand of psychic energy. Because
it works based on the *pleasure principle*, Coleridge’s *id* tries to reduce this tension so that he would be able to regain the pleasure (a state with low use of energy). Keeping this desire from surfacing to the *conscious* also demands a particular amount of *psychic energy* (Alwisol: 27). If the amount of this repressed desire has gone beyond the limit that the body and mind can endure so that it may affect the energy balance of one’s body, the body will find a means to somehow release it or change it into something else.

In Christian culture, in which Coleridge grows and dwelle, sexual desire is often considered as taboo, it is something that is not supposed to be spoken in an open discussion. This particular culture has formed the moral and value system in the society, including Coleridge’s parents. And from his parental values, Coleridge *super-ego* is formed through the *internalization* process. One of the functions of *super-ego* is to block *id*’s impulses, especially sexual and aggressive impulses that contradict to the society’s standard moral value (Alwisol: 21). This is where the conflict started to rise, the *id* demands for the fulfillment of the sexual desire to reduce the tension, while the *super-ego* disapproves it because it stands against the standard moral principle; this is also where the *ego* plays its part.

Coleridge’s *ego* functions as the mediator between his *id* and his *super-ego*. It seeks the way to somehow reduce the tension for the *id* without breaking the standard moral value of the *super-ego*. One way that can be taken by the *ego* to release the repressed desire (to reduce the tension) without confronting the *super-ego* is by disguising the release.
If the repressed desire is released by the means of ‘promoting’ it and disguising it into something ‘noble’, so that it becomes more acceptable by the censors and the super-ego, the what Freud call as sublimation has occurred (Barry: 97). This is the same thing that happened to Coleridge at the time he composes the poem, his unconscious is already filled with his repressed desire so that it disturbs the energy balance inside his body and creates a tension. The amount of psychic energy used in the state of tension was too many, and which is allocated to keep repressing the desire was not enough.

Being supported by the weakened conscious caused by the effect of the opium, and in order to keep the repressed desire under the amount of which the psychic energy is enough to keep repressing it and to reduce the tension, Coleridge’s ego search for a way to release the repressed desire in a form that is more acceptable by the society or the values and norms that construct the super-ego. In this case, the repressed desire is released in a form of a poem in which Coleridge re-identifies himself as the great emperor Kublai Khan.

In Theory of Psychoanalysis, this process of re-identification is known as identification, which is a way to reduce tension by imitating or identifying one’s self as another person who is considered to be more successful in fulfilling desires, compared to him/herself (Alwisol: 31). In this case, Coleridge identifies himself as Kublai Khan because Kublai Khan is considered to be more successful in fulfilling his sexual desire.

But why Coleridge misspelles the word ‘Kublai Khan’ into ‘Kubla Khan’ is a different thing that need another explanation. The misspelling does not
occur only once in the poem, Coleridge also misspelles ‘Mount Amara’ to ‘Mount Abora’ and ‘Alpheus’ to ‘Alph’. A brief and simple explanation about this issue is given by J. A. Howard in his article entitled “Sex, Drugs, and Rock n’ Roll!”.

Howard said that Coleridge does have problems with spelling (Online, 2005). But that is all the explanation he gave. In the following paragraph, the writer would like to discuss his own finding that there is a hidden meaning behind the misspelling of the word ‘Kublai’.

The missing part in this case is the phoneme ‘i’, which in English may become a pronoun to indicate the first person singular as a subject. Coleridge’s unconscious misspelling of the word and the deletion of the phoneme ‘i’ is not just a mere accidental occurrence but more likely to be a kind of ego-driven act. Humans have unconscious desire not to recognize or change their present thoughts and behavior because they have developed their identity around it and because they are afraid of what they will find if they examine too closely; or to make it simpler, we want to keep the contents of our unconscious in the unconscious because we feel that we might not be able to deal with the truth (Tyson: 17). This is what happens to Coleridge at the time he composes the poem. Coleridge’s unconscious detects this potential danger so that it performs a defense mechanism in order to block, or at least, disguise the repressed that is coming out. The kind of defense mechanism done at the moment is the denial, which is putting away negative impulses from the conscience. This process is done by eliminating the phoneme ‘i’ from the word ‘Kublai’ so that it will not be correlated with ‘I’, the first person subject; whom in this case is Coleridge himself.
For a further analysis on the deletion of the phoneme ‘i’, the writer would like to recall the previous analysis on the illustration of the poem. Previously, the writer said that there is a difference in tone and atmosphere of the poem in the last two stanzas. But the most important is the use of the pronoun ‘I’. As what already said earlier, the last two stanzas are composed after the departing of Coleridge’s acquaintance. At that time, the effect of the opium has lessened, and most of the vision from the dream has lost.

By considering that the effect of the drug has lost, Coleridge’s censors and super-ego have also regain their strength so that his unconscious is once again, repressed. Regaining his consciousness, Coleridge is unaware of the danger that is brought by the phoneme ‘i’ (because his ego is unable to perform the defense mechanism). That is why on the last two stanzas, the poet starts to use the pronoun ‘I’, regarding himself as the first person subject in the poem, or, without his consent, the Kublai Khan.

Continuing the previous discussion concerning the phrase ‘caverns measureless to man’, the writer would like to analyze why Coleridge choose the word ‘caverns’ (a plural form) instead of ‘cavern’ (the singular form) is a form of emphasis to the assertion that has been discussed above; that Coleridge wants to have sexual relationship with a lot of women. This is why the word ‘cavern’ is written in plural form as ‘caverns’. But yet still there is another question that arises, why does Coleridge use the word ‘man’ (a singular form) instead of ‘men’ (the plural form). The word ‘man’ here refers to a singular male person, the word refers to Coleridge himself. Again, this is caused by his failure in genital stage; he
fails to have mature sexual relationship with the perfect mate, he has failed to ‘measure the caverns’. But even at this stage, Coleridge also seems to still realize the fact that not all men are as unlucky as him, not all men are failed to ‘measure the caverns’. By this reason, Coleridge prefers to use the word ‘man’ rather than ‘men’.

In the first sub-chapter discussing the illustration of the poem, the writer has described the illustration of the word ‘chasm’, which is deep and dark. The ‘chasm’ is dark because there are no lights that can enter such a deep place. In many cultures, ‘light’ can be associated with wisdom, intellect, or knowledge (Tresidder, ed.: 289). The absence of light on a place means that there is nothing can be seen in that place, nothing is known about that place. Drawing from the discussion on the meaning of the word ‘chasm’ in the later sub-chapter, it means ‘vagina’. The word ‘vagina’ here represents the repressed sexual desire of the poet. And if both the discussions above are put together, the deep and dark chasm means a repressed sexual desire of the poet that is known by no one, including Coleridge himself. The repressed desire is kept in the unconscious and no one, including the poet, should know about it because it may collide with the super-ego and the standard moral value of the society.

The poem ‘Kubla Khan’ is said to be one of Coleridge’s most famous unfinished poems, although the only thing that makes it seems to be an unfinished work is Coleridge’s own notes about the poem (in his preface of the poem). The writer would like to put an emphasis on the assertion that it is an unfinished work.
The poem is a manifestation of Coleridge’s sexual desire, which, until the writing of the preface, has not been satisfied.

As what have been explained above, Coleridge wrote the poem as an act of *Sublimation*. His *Conscious* no longer has the sufficient *psychic energy* to keep the repressed sexual desire from surfacing, and the repressed desire had become too large in amount so that it needed to be released in order to reduce the tension. Coleridge is unable to get the ultimate satisfier for his sexual desire (having sexual relationship with a partner, or partners, of opposite sex), and so he search for another means to lessen the tension caused by the in-fulfillment of the desire, which is composing the poem.

Composing the poem is only a substitute, a spare that stands for the real object, the sexual relationship. Accordingly; the composing of the poem never really give a total fulfillment of the desire. Coleridge never fully satisfies his sexual desire. This is the reason why the poem is said to be unfinished, the poem represents Coleridge’s sexual desire, which until after the composing of the poem, is still unsatisfied.

The last discussion in this study would be done by emphasizing on the theory of *life instinct*, or also known as *eros*, as what Freud suggests in his Theory of Psychoanalysis. The *life instinct* is the drive that ensures one’s survival and reproduction, such as hunger, thirst, and sex; and the most important of those is sex, according to Freud (Alwisol: 24). The primary goal of sex instinct—which to reduce sexual tension—cannot be changed, however, the way to achieve it is more various.
As one grows up, the object of his/her libido (the energy used by the life instinct) is changed from him/herself onto something or someone outside the self. The libido which is directed to another person becomes the what-so-called as love. At the moment of the composition of the poem 'Kubla Khan', Coleridge is in the last stage of the personality development, which is the genital stage. At this stage, he should be able to find the person to whom he can direct his libido. But unfortunately, he fails to find the perfect mate so that he cannot find the external object of his libido.

This failure has driven him into a state in which his sexual desire become unsatisfied. The unsatisfaction of the sexual desire has led to the failure in reducing his sexual tension. But because the sexual satisfaction can be attained from various sources, not just the genital organs, Coleridge is able to find another means to satisfy the desire: in this case, by composing the poem 'Kubla Khan'. 
CHAPTER IV
CONCLUSION

As the result of the analysis, the writer comes to the conclusion elaborated in three findings. The first one is concerning the illustration of the poem. From the illustration, the poem can be divided into two parts. The first part (the first five stanzas) talks about the location and the surroundings of Kubla Khan’s palace. It emphasizes on the glory and the beauty of the place which become a symbol of the balance between the nature and human creation.

The last two stanzas compose the second part of the poem. In this part, the tone and the atmosphere are different from the first one. The focus of the poem has shifted too, from the description of the location, the surroundings, and the palace itself to the description of the persona, his thoughts and feelings. It is in this stanza also that the persona starts to become the first person subject of the poem.

The second finding concerns about the meaning of the poem. From the naturalistic characteristic of the Romanticists and the interpretation on the title of the poem, the writer suggests that the meaning of the poem would be something possessing both natural and sexual qualities. The analysis on the words and phrases resulted in some findings, such as that the phrase ‘pleasure-dome’ means breast, and that the words ‘fountain’ and ‘cavern’ represent men’s and women’s genital organs, penis and vagina. From these interpretations, it can be concluded that the meaning, or the theme of the poem is sexual desire.
The third finding correlates with the relation of the poem and the poet’s sexual desire. The most important one is the fact that during the composing of the poem, the poet is under the influence of opium so that his unconscious was able to emerge in a form of a poem. His failure in the genital stage has forced Coleridge to repress his sexual desire. Coleridge’s id demands the fulfillment of this impulse, whilst his super-ego tends to repress it. That was why Coleridge’s ego search for the best way to satisfy both sides, which is by composing the poem 'Kubla Khan'.

Coleridge’s ego disguises the released sexual tension in a new form that is more acceptable, in a form of a poem. This process is called as *sublimation*. Coleridge also enacts the process of *identification*, in which he re-identifies himself as the great Mongolian Emperor. Another means of *defense mechanism* done by Coleridge’s ego is the *denial*, in which he deletes the phoneme ‘i’ from the word ‘Kublai’ so that it will not be correlated with him.

The phrase ‘caverns measureless to man’ represents Coleridge’s failure in finding the perfect mate to whom he is able to direct his libido during his genital stage. Another phrase, ‘deep romantic chasm’, conveys that Coleridge’s sexual desire should not be exposed because it may collide with the super-ego and the reality. And, the same as the poem, Coleridge’s sexual desire is also “unfinished”, or unsatisfied.

The last finding in accordance with the relation of the poem and Coleridge’s sexual desire is that this poem, Kubla Khan, is a kind of a substitute for the satisfaction of the sex impulse carried out by the failure in genital stage.
As a final conclusion, the writer concludes that the poem 'Kubla Khan' is the representation of Coleridge’s sexual desire.
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