



RIME OF THE ANCIENT MARINER: A STUDY ON SYMBOLS, IMAGERY, SUPERNATURAL ELEMENTS, AND REFLECTIONS ON MODERNITY

Manju Singh

ABSTRACT

The Rime of the Ancient Mariner, Samuel Taylor Coleridge's most famous poem, was written in 1797. Coleridge has successfully presented his readers a blend of natural and supernatural worlds in his poetry, which is considered quite astonishing. 'The Rime of the Ancient Mariner,' despite being written in the romantic tradition, features a high level of imagination on the poet's part and includes supernatural aspects, making it a masterpiece of supernatural poetry. Coleridge's poem is a masterpiece because he uses a variety of natural and supernatural symbols and images. At the same time, it teaches its audience moral lessons, such as the fact that no crime, no matter how minor, can go unpunished. The present paper is focused on analysing in detail symbols, images, supernatural elements and poems reflection on modernity.

Keywords :- Sin and redemption ,symbolism, images, supernatural Elements , modernity.

1.) Introduction

Samuel Taylor Coleridge was an English poet and critic who had a profound influence on English literature. His style of writing poems is divided into two sections: one that uses everyday language to illustrate everyday objects and people, and the other that uses unique imagination to describe supernatural phenomena. The Rime of the Ancient Mariner is the unique mixture of both the styles. It is one of his most famous poems, which helped him gain a lot of recognition and cemented his place in the literary world. Coleridge's major contribution to the Lyrical Ballads is also this poem. Samuel Taylor Coleridge's longest major poem, the rime of the

Ancient Mariner (originally named The Rime of the Ancyent Marinere), was composed between 1797 and 1799 and published in 1798 in the first edition of Lyrical Ballads . Coleridge's project was a wild and truly imaginative universe in which seemingly impossible events occurred. The current versions are based on a later updated edition released in 1817, which was distinguished by a 'gloss.' It, along with other poems in Lyrical Ballads, marked the beginnings of British Romantic literature and a shift to modern poetry. The central themes of the rime of the ancient mariner are sin and repentance. In the Rime of the ancient mariner the old Mariner devotes his life in warning people about the dangers of disobedience, using his own life as an example. Wordsworth transforms the natural into the supernatural, whereas Coleridge transforms the

supernatural into the natural. The poem is predominant with supernatural characters and events. It's a magical, mysterious sea journey that takes place in this world but is in another supernatural world .

The poem has a deceptively basic plot line in which a complex web of themes, symbols, imagery, and supernatural components is presented by Samuel Taylor Coleridge . The rime of the ancient mariner is more than just a glittering fairy tale; it has a deeper meaning. It's full of symbolism and it is through the use of symbols and images that Coleridge has conveyed universal truths of sin and redemption. According to Robert Penn Warren refutes Lowes claim that the poem is completely imaginative in his essay '*A Poem of Pure Imagination: An Experiment in Reading*' This scholarly study was reproduced in various academic journals and is a great example of the religious-symbolic interpretation school. The poetry, he believes, should be viewed on multiple levels. He describes the poem as a fairytale, a storey of wrongdoing, punishment, remorse, and forgiveness in its most basic form. Because of the lack of reason and because the albatross is a good-omen bird that has been a quest on the ship, Warren adds that the shooting of the albatross is metaphorically a murder, and a particularly 'heinous' murder. According to Robert Warren, the act symbolises the mystery of man's fall, because the killing of the bird becomes the hunting of man.

A poet's fame stems primarily from his use of symbolism, imagery, and supernatural elements. Romantic poets used various symbols to express their feelings about life and nature because they believe in a transcendental reality, a perfect place beyond the realms of reality. Coleridge's poems deal with both the supernatural and natural aspects of life, and he makes extensive use of symbolism to do so. An examination of his famous poem 'The Rime of the Ancient Mariner' reveals that he has turned the entire poem into a metaphor for life itself. The poet has created the presence of two worlds through his use of various symbols: the conventional everyday world and the mysterious world beyond that, which is more real to him.

Coleridge has created two completely distinct personas in the starting lines of the poem, the wedding guest as a metaphor of the mundane everyday world and the unfathomable transcendental universe. The Albatross bird of good omen represents some moral values like hospitality and gratitude. The murder of the albatross, which is part of the Mariner's crime, represents man's breach of moral values. The poet's conscious silence about the reason of the crime symbolizes the essential senselessness of the human mind . The supernatural, on the other hand, shows the biggest sign of life's mystery and the invisible forces that shape our destiny. The polar spirits, the spectre ship with the 'Life in Death' woman, the unknown spirits following them, and other supernatural components used by Coleridge are rationally mystifying. All of these events allude to life's unending mystery, symbolising the various facets of life that contribute to Coleridge's transcendental realm. The poem also uses other natural objects as potent symbolism, such as the sun and moon. The sun represents the rational world, which is benevolent at the start of the journey but becomes cruel after the crime is committed. The moon represents the divine spirit, which remains oblivious to the Mariner's suffering while remaining on her own course throughout the voyage. The sun and the moon, the powers of water and air, the act of murdering and the act of blessing, loneliness and "goodly company," the nightmare and the awakening, drowning and resurfacing are all images of reconciliation and salvation in the poem. The two voices that the Mariner hears subconsciously represent the spiritual and psychological aspects of the Mariner's mind. Because he is not fundamentally evil, he is aware of his crime and later repents He hears subconsciously: The man hath penance done, and penance more will do (Coleridge,37)

Some critics have compared the bird to Jesus Christ. So the Mariner's killing of the bird represents the sin of crucifixion, allowing the bird to embrace the death of a martyr; by killing, the Mariner has become a sinner, inviting the inevitable sufferings of life. Thus, 'The Rime of the Ancient Mariner' is fundamentally a symbolic poem, and Coleridge's craftsmanship and handling of various symbols demonstrates his poetic genius at its best.

2.) Symbolism in the Rime of the Ancient Mariner

2.1) The Wedding

The wedding that the guest and the Mariner are at is the first symbol in the poem. This is an essential factor since Coleridge could have chosen any scenario for the story telling, but he chooses a wedding. What is the reason for this? A wedding is both a religious and a pleasurable event. Weddings represent new beginnings and happiness. Coleridge's decision to have this dreadful story told at a wedding could be for a variety of reasons. May be, The wedding location was chosen because it represents a new beginning and transformation, which is the major goal of communicating the tale to the public .The guest is held captive while the Mariner relates his story, and after the story is finished, the guest transforms into a new man who goes on to live the rest of his life learning a moral lesson. If the story would have been told during a funeral, the heavy sense of closure would have overshadowed the symbolism of new beginnings. As a result, the wedding serves as a significant symbol throughout the poem.

2.2) The Albatross

Within the poem, the albatross is a multifaceted symbol. Historically, albatross were thought to be omens of good fortune by sailors, and the albatross represents this to them when it appears just before the wind comes up to move the ship. Furthermore, birds in general were thought to have the power to travel between the terrestrial and spiritual realms, and thus albatross in particular appears to be both natural and supernatural, with its habit of appearing out of the fog. As a result, the albatross can be considered as a sign of the connection between the natural and spiritual worlds, a relationship that the rest of the poem emphasizes, and it can also be taken as a representation of the sublime (the unearthly bird) in its interaction with the mundane (the ship). When the Mariner kills the bird, the symbol becomes even more complex. First, the killing of the innocent bird, and the Mariner's line that is .

Instead of the cross, the Albatross

About my neck was hung.(Coleridge,18)

These lines mean that the Albatross is a representation of Christ, with the Mariner acting as the betraying Judas, especially when the Albatross is murdered by a crossbow. The dead albatross also represents the mariner's sin. The poem asserts that nature, like God, is something to be respected, but that, like God, nature is beyond mankind's control and comprehension. Coleridge has produced something similar in the albatross, with its multiple potential symbols. The fact that disaster hits the Mariner and the sailors right after they interpret the killing of the albatross lends support to this viewpoint. The Mariner does this by killing it: what was once a plethora of natural and supernatural forces has been reduced to nothing more than death. And the crew interprets the Mariner's actions as a crime at first, then a justified killing at which point nature and the supernatural turn against them in a literal reaction to their interpretation.

Many things are represented by the albatross, including innocence, goodness, God's creation, and even God's love and salvation. The sailors and readers are introduced to the albatross in stanza 16 of Part 1.

At length did cross an albatross,

Thorough the fog it came;

As if it had been a Christian soul,

We hailed it in God's name.(Coleridge, 11)

We can see in this stanza how they hail it as a sign from God. It is also a good omen because the bird is depicted as being similar to a Christian soul. That would be something good and lasting. The bird is lovely, and the sailors take it as a sign that God is watching over them. Unfortunately, for the bird the Mariner shoots and kills it. The dead albatross then represents sin and bad luck.

Many of the difficulties that the sailors face from this point forward are attributed to the

Mariner's actions in killing a good creature of God's creation. Coleridge makes a point of comparing the killing of the albatross to Christ's crucifixion. Instead of the cross, the albatross hangs from the Mariner's neck in the final stanza of Part 2.

Instead of the cross, the albatross About my neck was hung.(
Coleridge,18)

The albatross does not fall into the ocean and the curse is finally removed until the mariner learns to pray, which is just another reminder of how the albatross is a symbol for faith and God.

2.3) The Sun and The Moon

The Sun and Moon represent the opposing forces that impact the Mariner's journey and the rest of the world. They compete against each other, at times incarnating both natural and supernatural forces. The sun is associated with blood, heat, dryness, and thirst, all of which contribute to the Sailor's deaths. It is associated with majestic beauty and is also used to indicate the direction the ship is headed, symbolizing both the majesty and the fear of the great natural universe. Because the moon controls the tides, it represents the supernatural and divine effects on nature. Before the sun sets and is replaced by the moon, the ghostly ship of Death and Life-in-Death is superimposed over the sun. The Mariner's spiritual awakening and the next stage of penance takes place under the light of the moon. However, it is the cyclic process and competition between the sun and moon that, when combined, represent the unity of God's creation, divine influence, and the cyclical process of sin, penance, and absolution that Christians experience.

Throughout the poem, the Moon represents peace and rest from the penance journey that the Mariner must undertake. The Moon leads him home, and this stanza contrasts dramatically with the Sun's harsh tone and picture. It's calming, foreshadowing the Mariner's mood and acceptance of what's left to do.

The moving Moon went up the sky, And no where
did abide:
Softly she was going up,

And a star or two beside (Coleridge,28)

The ballad finishes on a pleasant note for both the sun and the moon, but they had to go through many different views to get there. The sun was initially more positive than the moon, but when the sun began to dip toward the negative side, the moon began to rise to the positive side. The sun eventually gained a good connotation as well.

Their symbolic representations were also not consistent. The sun began as a symbol of hope, safety, and a caregiver, but later became a symbol of fury and punishment. The storey concludes with the sun indicating yearning and home, and the symbolism was turned to hopelessness. The moon has its own set of symbolisms that it follows. It all started with death and curses. But then it started to represent repentance and growth, which eventually turned into wonderful comfort and safety. Coleridge was able to create these shifts by the use of strong diction, vivid imagery, and strong, evocative language.

2.4) The Eyes

Many symbols and themes in the poem manifest themselves through the eyes. First and foremost, the Mariner captivates the Wedding Guest not only with his story, but also with his 'glittering eyes.' The Mariner drops his hand, but his 'glittering eyes' capture the wedding guest, who listens like a three-year-old child and cannot help but hear his story:

He holds him with his glittering eye—

The Wedding guest stood still,

And listens like a three years' child;

The Mariner hath his will,

The Wedding guest sat on a stone,

He cannot choose but hear: (Coleridge, 8)

The eyes consequently becomes a metaphor of both control and communication, which makes sense given the poem's captivating power of narrative. When words fail, individuals use their eyes to communicate. The silent curses the Sailors give the Mariner when they are too thirsty to talk exemplify this idea. When the communicating stare continues even after the sailors' deaths, it is powerful, direct, and primordial, and it is also continued and pushed into the domain of the supernatural and sublime.

However, eyes are more than just a sign for inexpressible human communication. They also represent the means by which humans and the natural world communicate. We see God's creations, nature, and the sublime through our eyes: the Mariner uses his eyes to see the Albatross, the Sun and Moon, the sublime, and the rest of the natural world. When the Mariner spots a ship and discovers its skeletal, ghostly form as it approaches, for example, some of the poem's most terrifying aspects are conveyed through sight and the eyes. The eye signifies and permits communication, and it is the sight of the radiant beauty of the swimming snakes that allows the Mariner to understand his fault. In another sense, the eye can represent the poem's and storytelling's own constraints. The Mariner, and through him, Coleridge, can use words to transmit God's glory and the beauty of the earth, but it will always be indirect communication. We can become closer to God, to an awareness of the sublime in nature, and to learning the truths that the poem is trying to teach us through seeing.

3.) Images in the Rime of The Ancient Mariner

3.1) The Wind

Coleridge endows the wind with a myriad of supernatural attributes, including the ability to be mysterious, changeable, and omniscient. Meanwhile, the wind emerges in a variety of forms and follows the mariner throughout his journey.

The ship was initially accompanied by fine wind and fair weather, and it was able to travel southward without difficulty. The wind acts like an engine, propelling the ship onward towards the South Pole. When the ship is moving quickly, the crew members were all in a good mood and worked together to get there. It's a magnificent place to be. It appears to be a fantastic and enjoyable journey.

A storm appears as the ship approaches the equator. The ship is driven southward to the South Pole by a tyrannical and fierce wind that hits 'with his overtaking wings.'

And now the STROM-BLAST came, and he
Was tyrannous and strong;
He struck with his o'ertaking wings,
And chased us south along. (Coleridge, 9-10)

The crew is scared of the wind since they don't know where to go in the wind. It grows extraordinarily cold, accompanied by mist and snow. They are powerless and stuck in an unfamiliar and uncertain environment. While we can't say it's the dreadful or evil wind because it doesn't harm the crew or cause horrific consequences, we can speculate.

And a good south wind sprung up behind;
The albatross did follow,
And every day, for food or play,
Came to the mariner's hollo! (Coleridge, 11)

We can see that the good wind is assisting the crew in escaping the awful realm of cold. The

Ancient Mariner, on the other hand, murders the albatross for no apparent reason. At first, the sun rose on the right side of the sea, and a strong south breeze blew behind it. That is why the entire crew agrees that killing the albatross is justified because they believe the albatross is the source of the mist and fog. However, the crew seemed to be hurting from the good weather because it will be too hot and dry in a few days. Water appears gradually, yet there are no drops to drink. All of the boards shrank, and everyone's tongue withered to the point of being unable to speak. But because they were still unaware of their sin and crime, the entire crew tragically died in the end, excluding the old mariner.

The old Mariner rediscovers love and realizes his compassion and kinship with other natural animals due to the tiny sea creatures. The sin symbol was vanished, and the mystery wind reappears in a new form. It is just audible and cannot be touched or felt. The wind never reaches the ship, but it does bring rain, which refreshes and baptizes the mariner in a more meaningful way. Sin and crime are wiped away by the rain. He can finally turn his gaze away from his crewmates after the penance is complete and the curse is expiated. Then there's the wind, which is both magnificent and strange. It makes a gentle and soft contact with the mariner. The mariner becomes a new man after overcoming sin and crime by means of repentance and the

discovery of love for all nature beings. He understands what is more significant among men and what is less important.

3.2) The Water Snake

Without prejudice, the snake is another picture or symbol of nature. The marine describes the albatross as a king of animals in this poetry. But The albatross, the sea, the moon, and the snake are all equal in the eyes of the spirit. Mariner's blessing of the snake in the poem serves a number of symbolic purposes. The snakes themselves demonstrate the poet's creative capacity by transforming a venomous snake into charming and lovely aesthetic imagery. The act of blessing the snakes depicts a transition in the mariners, revealing that nature is always willing to forgive humans who realize their sins and are willing to pay for them. The albatross is a moral bird that represents God in this poetry. The snake, on the other hand, is not the same as the devil who seduced Adam and Eve into eating the forbidden fruit. But the snake is described as beautiful and pure by Coleridge.

These lovely living creatures arouse the interests of humans so that the old mariner receives salvation and gets out of trouble. Beyond the shadow of the ship,

I watched the water-snakes:

They moved in tracks of shining white, And when they reared,
the elfish light Fell off in hoary flakes. (Coleridge,28)

Seeing these creatures causes the Mariner to bless them almost unconsciously, breaking the curse that has been cast over him. The water snakes represent his redemption and freedom, whereas the 'slimy things' represented his damnation.

And I blessed them unaware:

Sure my kind saint took pity on me,

And I blessed them unaware. (Coleridge, 30)

Everything in Coleridge's heart is beautiful and amazing, as we can see. They are all alive 'humans,' just like people. Coleridge paints a bleak picture of the slimy monsters in Section IV. This image serves as a counterpoint to the deal sailors, emphasising how unjust it is that thousand slimy creatures lived on while many men, so beautiful perished. Because the Mariner is filled with remorse and wishes to die in section IV of the poem, this image of the filthy, As the Mariner compares himself to the slimy things, the term unworthy slimy things is also employed (he feels he is as unworthy as the gross creatures in the sea).The Mariner studies the slimy things with a spring of affection and recognises them as pleasant living beings later in part IV. The irony of this image of the gorgeous water snakes is that it symbolises a complete shift in perspective from the poem's beginning in part IV. This picture further emphasises the Mariners shift in perspective on life and the world around him, as he is able to see the beauty in all living things and release his guilt.

4.) Supernatural Elements in the Rime of he Ancient Mariner

The romantic spirit of the eighteenth century was characterised by a strong curiosity in the supernatural. Coleridge, a romantic poet, included the supernatural in his poem 'The Rime of the Ancient Mariner.' He included it maybe to suit the tastes of common people of his day. We find every detail of a sea voyage, the condition, the climate of the sea, and the seafarers on board. At the same time, there are numerous situations and scenes in the poem that cannot be believed rationally. Coleridge has instilled a willing suspension of disbelief in his readers.

The polar spirit who followed the ship from the land of mist and snow to avenge the death of the Albatross is the poem's first supernatural element. The polar spirit leads the ship into a silent sea, where it becomes stranded.

Nine fathom deep he had followed us

From the land of mist and snow, (Coleridge,35)

One of the forces punishing the Mariner and crew is the Polar Spirit that plagued them and followed the ship.

The appearance of the skeleton-ship is another terrifying situation for both the Mariner and the Reader. When this skeleton-ship is spotted in the distance, the sailors rejoice, knowing that they will soon be able to quench their thirst. But, within a few moments, they discover the truth about this ship. The description of the ship, with its ribs and gossamer-like sails, makes us terrified. It's a strange mystery that this ship was sailing on the sea without wind or tide, while the Mariner's ship stands motionless like a painted ship on a painted ocean. It was a supernatural force that drove the ship, and the ship itself was made up of supernatural characters such as death and life-in-death.

Another supernatural element in the poem was the Death and Life-In-Death carried by the skeleton ship, who are engaged in game of dice. This ship sails through the sea with no wind or tide, and it vanishes as quickly as it appeared. Except for the Mariner, all of the sailors died in supernatural ways. As each man dies, his soul passes by the old sailor like a crossbow whiz. It is a strange mystery that the Ancient Mariner lives on while all other sailors die. The way the dead body of the albatross falls from Mariner's neck into the sea has a supernatural quality to it. The ship's movement on the sea without a wind is also supernatural. The Polar Spirits catapulted the ship. Even the reincarnated crew is intriguing.

The resurrection of the dead crew is also a supernatural occurrence. The dead groan, stir, and then rise to their feet. Even more supernatural is a swarm of Angelic Spirits who enter the crew's bodies. It should be noted that the bodies of the deceased crew do not route, which adds to the mystery. The two voices conversing are also supernatural abilities. They talk about the Old Mariner's long and difficult penance. Another otherworldly touch is the Angelic Spirits emerging from the dead bodies and appearing in their own forms of light. Each Corpse lay flat, lifeless and flat,

And, by the holy rood!

A man all light, a seraph-man,

On every Corse there stood.(Coleridge,42)

The rapid shrinking of the ship into the sea at the conclusion is also a supernatural event. The ship was struck by a loud and awful sound, and it sank like lead. Coleridge has avoided the traditional crude depiction of Supernatural themes in The Ancient Mariner. His depiction of the supernatural is provocative and enticing, creating an air of ambiguity. In the description of the

Nightmare Life-In-Death, there are no horrific specifics. Her lips were

red, her looks were free

Her locks were yellow as gold:

Her skin was as white as leprosy,

The Night-mare Life-In- Death was she (Coleridge,22)

In actuality, Coleridge does not give a complete description of Life-In-Death, but the poet's depiction of scarlet lips on a skin as white as leprosy and yellow locks is suggestive enough for us to imagine the fearfulness of Life-In-Death, and then the poet describes its effect on his mind.

Fear at my heart, as at a cup,

My life-blood seemed to sip! (Coleridge,23)

At the end of Part Three, we find the Ancient Mariner's mind filled with the horrific fullness of Life-In-Death, as two hundred sailors begin to die one by one, cursing the Mariner with their eyes.

Too quick for groan or sigh,

Each turned his face with a ghastly pang,

And cursed me with his eye. (Coleridge, 24-25)

Again, the poet, rather than providing any unpleasant details, leaves the entire scene to our imagination. It is up to us to imagine how the Mariner felt as his sailors died one by one, as the poet says,

Four times fifty living men

(And I heard nor sigh nor groan),

With heavy thump, a lifeless lump,

They dropped down one by one. (Coleridge, 25)

We can not only completely imagine the event, but also experience the wedding guest's fear that the Mariner is a ghost. The poet suggests near the end of the poem how frightening the Mariner's appearance appears. Rather than portraying the features of his face, he focuses on the psychological effects that seeing it has on the pilot, Hermit, and the pilot's boy.

I moved my lips—the pilot shrieked

And fell down in a fit;

The holy Hermit raised his eyes,

And prayed where he did sit. (Coleridge, 47-48)

Coleridge's manner of implying supernatural fear differs significantly from those of horror novelists such as Horace, Walpole, and Monk Lewis. Coleridge never uses ghosts to create a terrifying effect; instead, he animates the bodies of the dead crew with an army of blessed spirits and avoids all gory details. As Coleridge puts it,

They groaned, they stirred, they all up rose,

Nor spake, nor moved their eyes;

It had been strange, even in a dream,

To have seen those dead men rise. (Coleridge, 32)

According to C.M. Bowra Coleridge has given supernatural a dreamlike character in order to make his poem credible.

He uses the atmosphere of dreams to accustom us to his special world than he proceeds to create freely with in his chosen limits.

In *The Rime of the Ancient Mariner*, Coleridge depicted supernatural elements in such a way that they appeared to be real. The poet skillfully blends natural and supernatural phenomena to convey the beauty of reality. In a single stroke, Coleridge depicts a skeletal ship, the silent sea, a life-in-death woman and her death spouse, the ship's crew resurrecting, and polar spirits conversing. However, these otherworldly occurrences are not without a connection to reality.

5.0) Reflections on Modernity

In both poetry and prose fiction, modernism, or modernity in English literature, is defined by a purposeful breaking with old forms of writing. Ezra Pound's motto, 'Make it new,' characterised Modernism's experimentation with literary form and language. People in the twenty-first century take things like nature, friends, and family for granted throughout their lives. But what if everything is taken away from us in near future? The Mariner encounters various intersections in the epic poem *Rime of the Ancient Mariner*, where he learns more about how his decisions effect others, as well as how he functions and his life. As the Mariner proceeds on a dangerous trip, he begins to understand nature, spirits, life, and death in new ways. The Mariner has a fresh appreciation for nature, as well as his friends and family, throughout the tale. The poem teaches us that individuals in current times have become ungrateful for everything, leading them to do crimes that they are unaware of. However, every crime leads in some form of punishment.

While on board the ship, the Mariner makes various decisions that may have long-term consequences. The Mariner makes the rash decision to shoot an albatross that has been devoted to him and his shipmates during his voyage at sea. The mariner begins to realise that shooting the albatross may not have been the better decision, and that it has had and will continue to have a consequence on him and his shipmates. However, the mariner's irresponsibility would eventually catch up with him. The Mariner's rash and senseless activities catch up with him within a short amount of time. The ship becomes stuck at sea very immediately after the mariner shoots the albatross, leaving everyone on board without water and minimal food. However, the mariner's shipmates begin to die off like flies all of a sudden.

Being separated from all other living beings at sea allows the mariner to reflect on everything he has in his life that he takes for granted. The earth and dirt from which fruits and vegetables, as well as friends and family, have been harvested. Which brings us back to his earlier lack of appreciation for nature and the world. His life flashes before his eyes, and the Mariner realises why he has had all of this happen to him. The Mariner's ship has sunk, but a hermit, a pilot, and his son attempt to save him by retrieving him from the drowning in seas. Everything the mariner had almost gone up in flames at this point, including his shipmates, food supply, and everyday human connection, so when the pilot saved him from going down with the ship, it was almost like a revelation and made the mental click for the mariner.

In this story, the mariner realises what a blessing it is to have friends and family who care about him. The reader develops a greater understanding of daily human connection as the story progresses throughout the book, as well as how much we take nature for granted. The crossroads that the mariner comes across almost form the plot and his life. They had a long-term impact on him, causing him to adopt a more grateful attitude toward nature and everything around him and through him the reader also learns the same lesson.

At the same time, the poem not only teaches us to be grateful for everything that we have, but it also teaches us another moral lesson about preserving and conserving our environment. Humans' degradation of nature is not an instantaneous reality. The history of environmental concerns and natural disasters is as old as humanity itself. However, prior to industrialization, this problem was only at the local level. This process was expedited by industrialization, which was accompanied by scientific and technological advancements. Because of the necessity for energy sources after the Industrial Revolution, humans began to use nature as an endless supply of energy. Because of humanity's insatiable ambition to exploit natural resources and accumulate more capital stock, the significant impact of environmental problems began to be felt on a global scale.

Coleridge's message is clear: both those who commit crimes and those who remain silent against these ecological crimes are equally guilty. Coleridge claims that there is no distinction between committing crimes and remaining silent. The curse will affect not only the Ancient Mariner, but all of the crew members on board as well. People who commit crimes against nature and exploit nature for financial benefit, as well as those who do not respond and object to these crimes, are both accomplices, because both the exploiters and the inattentive people suffer the same hazards. Natural disasters touch everyone.

As can be determined from the detailed analysis of the poem's themes, not only will these crimes have a negative impact on nonhuman beings in nature, but people will also suffer as a result of them. Nature would punish humans unless proper safeguards are taken against natural disasters and nothing is done to reduce

pollution of water, soil, and air. Floods, landslides, and the decrease of agricultural lands that we have seen are instances of this. If humans, with a humanist perspective, continue to assert that they are superior to other life forms existing in the biosphere, both nonhuman and human beings will be harmed indefinitely as a result of human beings' ignorable attitude. Humans should abandon such practices in order to be free of environmental disasters. As long like humans continue to harm and exploit nature, as the Ancient Mariner did by murdering the Albatross (a symbol of nature), negative consequences will affect both nature and humanity. Anthropocentrism, which places individuals at the centre of the world, is one of the most unavoidable causes of the global problems that humanity face. These issues will continue to occur as long as this viewpoint remains unchanged. In social life, an ecocentric perspective, rather than an anthropocentric approach, needs to be created. This poem plays a very important role in teaching us this lesson.

Romantic writers like Coleridge and Wordsworth have always emphasized the importance of man's relationship with nature, and their lessons of love and respect for nature should not be overlooked. Coleridge, a well-known Romantic writer, draws the reader's attention to the causes of today's environmental crises. In his poetry, he claims that nature was not created for the benefit of people, and that humans have no right to kill nonhuman species. Coleridge warns readers that people's selfishness and disdain towards natural entities will lead to permanent disasters. He warns against murdering other innocent creatures. He encourages people to love, respect, and learn to coexist with other creatures on this earth. Not only for the sake of non-humans, but also for the sake of people, this is a necessary.

Throughout the poem, there is a message of gratitude for God's creation, nature. The poet underlines that when humans take what nature has to offer without repaying, they are likely to pay a price. In this sense, the author is implying that endangering God's other natural creations will only result in fog and mist, which many people identify with ignorance and a lack of understanding of what lies ahead. One can take example of the current resource problem that the world is facing. People are accustomed to relying on natural resources such as water, oil, and minerals; nevertheless, they overlook the fact that if all of them are depleted, the Earth will become uninhabitable.

Conclusion

The famous romantic poet S.T. Coleridge is recognized across the world of English literature for his imaginative use of symbols, imagery, and supernaturalism. Symbols, imagery, and supernatural themes are used extensively throughout 'The Rime of the Ancient Mariner.' Through the supernatural components in the poem and the repeating theme of crime and retribution, Coleridge symbolically introduces God's omnipotent presence. In an age of rising materialism and unbelief, his influence was recognized as a defender of the spiritual vision of the universe. Coleridge's usage of Supernaturalism is refined and delicate, in contrast to the supernaturalism used by 18th century Gothic writers. His portrayal of supernaturalism is persuasive while yet being speculative. Coleridge does leave it up to his readers to utilize their imaginations. Again, it would not be an exaggeration to say that he avoids abruptness when adding supernaturalism in his poems. He introduces his readers to supernaturalism through a familiar landscape, then gradually moves forward to exploit this faith and incorporate supernatural elements. His presentation of supernaturalism in his poetry is powerful enough to have a magical effect on his readers. To sum up, like the epic poet Homer and the greatest dramatist William Shakespeare, Coleridge employs the supernatural as a component of the larger spectrum linked with human experience rather than as an essential part of it.

WORKS CITED

- Bowra, M. *The Romantic Imagination*. Oxford: Oxford UP.1988
- Coleridge, Samuel Taylor. *Rime of the Ancient Mariner*. New York: Appleton & Co., 1857.
- Fang fang, Xing, and Yan Hua. *The Images in The Rime of the Ancient Mariner*. Journal of Literature and Art Studies, David Publishing, May 2017, doi: <http://dx.doi.org/10.17265/2159-5836/2017.06.006>
- Joavani, Lourdes J. (2014). *The Interplay of Faith and Imagination: An Analysis of Coleridge 's Rime of the Ancient Mariner*. International Journal of Languages and Literatures. Vol. 2, No. 2, pp. 73-97 Retrieved from http://ijllnet.com/journals/ijll/Vol_2_No_2_June_2014/5.pdf
- Pound, Ezra, *Make it New*, Essays, London, 1935
- Warren, Robert Penn. "A Poem of Pure Imagination (Reconsiderations VI)." The Kenyon Review, vol. 8, no. 3, Kenyon College, 1946, pp. 391–427, <http://www.jstor.org/stable/4332773>.

BIBLIOGRAPHY

- Hartman, Geoffrey. "Representation in The Ancient Mariner." Samuel Taylor Coleridge's The Rime of the Ancient Mariner. Ed. Harold Bloom. NY: Chelsea House Publishers, 1986. 45-9. Questia, <http://www.questia.com>.
- Ibna Seraj, P., Mahbub. (2011). Supernaturalism in Coleridge. Retrieved from pmahbub.blogspot.com/2011/08/supernaturalism-in-st-coleridge.html
- McGann, Jerome. J. (1981). "The Meaning of the Ancient Mariner." Critical Inquiry. Vol. 8, Issue. 1, pp. 35-67, Retrieved on 9/11/2021 from <http://www.jstor.org/stable/1343205>
- Purser, J. W. R. "Interpretation of The Ancient Mariner." The Review of English Studies, vol. 8, no. 31, Oxford University Press, pp. 249–56, doi:10.2307/511367. Accessed 14 Nov. 2021.
- Purwarno. 'S.T. Coleridge's Treatment of the Supernatural in The Rime of the Ancient Mariner'. Academia.Edu. Academia.Edu-Share Research, https://www.academia.edu/34604227/S_T_Coleridges_Treatment_of_the_Supernatural_in_The_Rime_of_the_Ancient_Mariner_pdf. Accessed 12 Nov. 2021.
- Rustam, Muhammad, *Samuel Taylor Coleridge's Treatment of Nature and Supernatural in 'The Rime of the Ancient Mariner'* (December 22, 2020). Electronic Research Journal of Social Sciences and Humanities Vol 1: Issue II, pp. 55-60, Available at SSRN: <https://ssrn.com/abstract=3753260>