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Exploring the Fictional World in *The Rime of the Ancient Mariner*: A Critical Stylistic Study

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Abstract

Critical stylistics is an interesting area that explores ideologies and social concepts, specifically in literary genres. Although critical stylistic studies are increasing, limited studies have explored social concepts in Romantic poetry. Hence, this qualitative study aimed at exploring the construction of the fictional world in *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge employing Functional Grammar. The poem was analysed to highlight the linguistic elements that contribute to the construction of the fictional world by Coleridge. Nominal and verbal groups, word order, and deictic expressions were analysed within the framework of Critical Stylistics. The findings revealed that nouns and their descriptions are sometimes incompatible with the fictional world of Coleridge. Verbs are used to express the speaker's full control over the hearer and other characters in the poem. These linguistic phenomena were employed with varied frequencies. The findings of the study, firstly, extended the existing knowledge of the critical stylistic description of poetry, and secondly

illustrated how the combination of linguistic elements could present new meanings.

Keywords: critical stylistics, systemic functional grammar, Rime of the Ancient Mariner, nominal group, deixis.

1. Introduction

Different studies have used the critical stylistics approach to analyse literary as well as non-literary texts. Some of these studies have used all ten tools of the critical stylistics approach whereas others have used only some of them. For instance, Abdel-Moety (2018) focused on the ideology of war and social class in *Atonement*, namely the categories that represent these two concepts in addition to the representation of the British society. Besides, using the ten tools of analysis, Al-Wandawi (2019) studied the father-daughter relationships in selected poems of Sylvia Plath and Anne Sexton to show the extent to which the approach of critical stylistics can contribute to the poem's critical analysis. Ibrahim and Hussein (2018) also studied selected poems by John Donne emphasizing the ideological positioning related to the theme of death in the poems. However, their study adopted only one tool. Further, Ibrahim (2018) studied the construction of the speaker and fictional world in the works of the Kurdish poet Sherko Bekas using five textual-conceptual functions. Ibrahim (2018) recommended using the critical stylistics approach to analyse Kurdish poetry. However, limited studies have been carried out on Samuel Taylor Coleridge's poetry, exploring different social concepts. In other words, the purpose of the current study is to describe how Coleridge constructs his fictional world focusing mainly on the linguistic elements and constructions.

2. Literature review

Critical stylistics is based on the findings of formal linguistics in interpreting texts. It uses the well-described semantics-grammatical linguistic aspects of texts as tools for analyzing how texts allow us to conceptualize the addressed topics (Alaghbary et al., 2015). More specifically, critical stylistics is an analytic framework that is concerned with the way a language conveys social meaning. The objective of critical stylistics is bringing together the functions of a text that represents reality. It bridges the gap between stylistics and

critical discourse analysis. That is, critical stylistics provides a more systematic and comprehensive set of tools for analysis. Thus, it should be considered another version of critical discourse analysis since both fields aim at uncovering ideologies in a text (Olaluwoye, 2015).

The approach of critical stylistics endeavors to investigate the kind of world a text represents leading to the conclusion about what is acceptable and unacceptable in this world. Thus, the purpose of critical stylistics is to incorporate the biggest number of textual features to conclude the world a text creates. In her studies, Jeffries (2007, 2010, 2014, 2015) proposed several tools of analysis which she calls textual-conceptual functions. According to Jeffries (2010), these tools are naming and describing; representing actions/events/states; equating and contrasting; exemplifying and enumerating; prioritizing; implying and assuming; negating; hypothesizing; presenting others' speech and thoughts; and representing time, space, and society.

Texts used in critical stylistics are literary as well as non-literary ones. For example, Al-Aadili and Salman (2019) conducted a study on a poem lamenting Al-Imam Al-Hassan. They analyzed the poem applying the textual conceptual functions to the whole poem since it is a short poem. They concluded that critical stylistics is part of stylistics which is concerned with ideology and is applicable to literary and non-literary texts and the textual-conceptual functions of critical stylistics are present in the poem they analyzed. Besides, Abdel-Moety (2018) studied the ideology of war and social class in Ian McEwan's novel *Atonement*. The study was concerned with the way war and social class are presented in the novel using eight textual-conceptual functions. In another study, Al-Wandawi (2019) studied Father-daughter Relationships in Sylvia Plath's and Anne Sexton's Selected Poems, showing the extent to which critical stylistic analysis can contribute to the poem's critical stylistics. Three main themes were found: praise, condemnation, and elegy, whereas Electra complex and sexual abuse are the minor themes.

In another context, Ibrahim (2018) studied the construction of the speaker and fictional world in *The Small Mirrors* by a Kurdish poet called Sherko Bekas. He used the critical stylistic approach with the aid of a

metaphor analysis. Ibrahim argues that Critical Stylistics is a useful approach that can be applied to Kurdish poetry with some modifications. The findings included the themes of humans as plants, suffering, nature, and the sweetness of writing.

In comparison with previous studies, the current study used textual-conceptual functions. For example, Al-Aadili and Salman (2019) used all the ten tools of critical stylistics to reveal the ideology of the poet. They came up with the conclusion that critical stylistics deals with ideology and it is an approach that can be applied to literary and non-literary texts. This conclusion was mentioned by Jeffries (2010, 2014). The second conclusion is that critical stylistics has grammatical, stylistic, semantic, and pragmatic devices by which poems can be analyzed. Their final conclusion is that all the tools used in their analysis are important for the critical interpretation of the poem they analyzed because they reflect the beliefs of the poet towards Ahlul Bait and Al-Imam Al-Hassan. They came up with conclusions regarding methodology and theory only. However, no conclusion regarding the content analysis of the poem was mentioned. In contrast, the current study does not focus on concluding about methodology since it has already mentioned elsewhere. It came up with findings about the content of the poems under study. When compared with Abdel-Moety (2018), it can be found that Abdel-Moety (2018) used eight textual conceptual functions to come up with the conclusion that war and social class are an important part in the novel she analyzes. The study also concludes that the author chose the period of the story which portrays the British society and discusses class. However, the study by Abdel-Moety is completely different from the current study in using more tools. Second, Abdel-Moety's study focuses on class, whereas the current study focuses on constructing the fictional world. Besides, Al-Wandawi's (2019) study came up with concluding three main themes which are praise, condemnation, and elegy. It also concluded two minor themes which are Electra complex and sexual abuse. Al-Wandawi focused on certain themes in his study, but this study investigated the construction of the fictional world in general.

In his study, Ibrahim (2018) deals with the construction of speaker and fictional world in poetry. Ibrahim comes up with five themes in his conclusions regarding the construction of speaker and fictional world. These

themes are suffering, humans are plants, perpetrators are unknown, nature and sweetness of writing. Compared with Ibrahim's study, the current study came up with far more themes. Among the themes that this study came up with are the interchangeability of naming dead and alive humans, inconsistency of element associations, consistency and inconsistency of actor and process association and other themes. Further, the current study is different from previous studies in that it focuses on social concepts in *The Rime of the Ancient Mariner*. It tackles social concepts without limiting itself to certain ones. In addition, it is not concerned with methodological or ideological exploration.

Further, Ahmed and Abbas (2019) studied the concept of extremism in Delillio's novel *Falling man* (2007) since the concepts of terrorism and extremism have become widespread after the attacks of 9/11. Ahmed and Abbas aimed to show how these two concepts are embedded in the text. The finding revealed that critical stylistic tools work together to uncover the concept of extremism in the novel. It also found that extreme world view is conveyed through modality, transitivity and assuming, transitivity and equating, and transitivity and modality. However, most previous studies have focused on the concept of ideology in the texts they analyzed. Therefore, the purpose of this study is to describe how the poet constructs the fictional world in his poem by using certain linguistic elements and construction syntactically and semantically to explore how Coleridge constructs the social concepts in his fictional world.

1. In what way Coleridge constructs the fictional world in his poetry?
This question consists of the following sub-questions:
 - a. What kinds of nouns and adjectives does the poet use?
 - b. What are the elements that are given priority in the fictional world of Coleridge?
 - c. How does Coleridge represent time, places, and people in his fictional world?

3. Methodology

3.1 Research design

Within qualitative research, critical stylistics was adopted in exploring the fictional world in *The Rime of the Ancient Mariner*. The construction of the fictional world involved exploring social concepts by adopting lexical, grammatical, and pragmatic analysis of the poem. Nominal groups, verbal groups, word order, and deictic expressions were analyzed.

3.2 Sampling

In qualitative studies, the goal of making sampling decisions is not to make a generalization. Rather, it aims to describe and understand human experiences (Miyahara, 2020). According to Ruby(1999a), *The Rime of the Ancient Mariner* is the first poem in the collaborative work of Coleridge and Wordsworth, *The Lyrical Ballads*. *The Lyrical Ballads* is considered to be the first embodiment of English Romantic poetry. *The Rime of the Ancient Mariner* imitated previous ballads in form, language, and style. However, it represented Romantic aspects by using Gothic images. It was first published in 1798, but it was not received with excessive enthusiasm. It was denied for its misuse of Old English and the extravagance of supernatural images. Coleridge revised the poem later in 1800. He revised it once more in 1817, whereby he made replacements for the language used earlier, including marginal gloss to disambiguate the plot and theme. This version of the poem is used in this study since it is the version that appears in most anthologies.

The Rime of The Ancient Mariner was selected purposefully for analysis because studying all the poems consumes a lot of time. The method of data analysis in this study is the poetic interpretation approach. Analyzing the data starts with the first tool which is naming as well as their pre-modifying and post-modifying elements. In addition, nominalization was analysed. Then, the texts were analysed to explore types of verbs ‘processes’ used. Associations of participants and processes are to investigate whether these associations give world-view different from the real world. Next, the thematic structure of clauses, passive structures, and fronting elements was tackled. Each one of these concepts involves re-reading and re-analysing the texts. Finally, the deictic elements in the texts were analysed. In this study,

the technique of quantifying the qualitative data was employed in order to generalize the findings in the poem itself.

4. Results

4.1 Naming and Describing

Naming and describing are concerned with the choice of nouns and the structure of nominal groups. According to Jeffries (2006), the nominal group consists of a head noun. This version of the nominal group is the shortest. Most nominal groups are pre-modified usually by determiners. Heads can be also post-modified by two types of post-modification which are either clauses or a prepositional group. In addition to the structure of the nominal group aforementioned, the writer makes choices among different nouns.

4.1.1 Social Categories and Elations

Social categories refer to the semantic field of human beings as being a man, a woman, or a child. In the world created by Coleridge, these categories are represented one by one. Thus, the semantic field of human beings and the relationship between them will be tackled. First, the Mariner is described explicitly as ancient rather than being old. However, other descriptions state that he is old as will be seen. The narrator uses the adjective *ancient* except in one place in which he gives descriptions of the old man:

1. It is an ancient Mariner,
2. The Mariner hath his will.
3. And thus speak on that ancient man,
4. The bright-eyed Mariner.

Except in

5. The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone

The adjective *ancient* refers to something which belongs to a historical period which goes back thousands of years or something very old and exists for a very long time. This implies that the Mariner's age stopped at the point when he killed the Albatross since he was old when he sailed and killed the

Albatross. Besides, as the adjective *ancient* implies, the story happened a very long time before the poem is narrated.

The descriptions in the examples above are stated by the narrator. The characters in the poem also describe him as ancient, but they give him other descriptions such as a bird as the guest says:

6. 'Hold off! unhand me, grey-beard loon!'

This noun *loon* refers to a bird that eats fish whose noise is like a laugh. This bird's face, beak head are black. This implies that the Mariner's face is black and his beard is grey. The Mariner also uses a noun, thereby indicating part of humans to refer to himself as in:

7. O Wedding-Guest! this soul hath been
Alone on a wide wide sea:

The Mariner separated his soul from his body as if he is telling the guest that he is dead.

The other character in the poem is the listener to the Mariner. The listener is the one of three men who attended a wedding feast. The other two are no more present in the narrative. He is a blood relative of the bridegroom as he says:

8. The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:

The listener is named *wedding-guest* by the narrator and the Mariner. The only naming attached to him is the *wedding-guest*:

9. The Wedding-Guest stood still,
10. The Wedding-Guest sat on a stone:
11. The Wedding-Guest here beat his breast,

People in the poem sometimes refer to using only adjectives. In this grammatical structure, an adjective functions as a head of a nominal group.

In this case, it refers to established groups of people as the example indicates:

12. Ah! well a-day! what evil looks
 Had I from *old and young*!
13. And the dead were at my feet.

In part V, the poet refers to people by their bodies. He depicts them as lifeless as the following nominal groups show:

14. The dead men gave a groan.
15. The body of my brother's son
 Stood by me, knee to knee:
 The body and I pulled at one rope,
 But he said nought to me.

These people seem to be corpses only, but in a later place, the ancient Mariner says that the souls came back to the bodies as shown below:

16. 'Twas not those souls that fled in pain,
 Which to their corpses came again,
 But a troop of spirits blest:

Accordingly, he was not only talking about bodies but also human beings whose souls fled and came back again to their bodies.

Concerning women in the poem, one woman is represented as a red rose, whereas the other is represented as life:

17. The bride hath paced into the hall,
 Red as a rose is she;
18. The Night-mare LIFE-IN-DEATH was she,
 Who thicks man's blood with cold.

He describes the woman as abnormal life. A life which is not similar to people's lives. It is lived in death. In consequence, it will not be a comfortable life to live in death as the life of the Mariner.

4.1.2 BodyParts

The first part of the body mentioned in the poem is the beard. It is only the Mariner's beard that is mentioned as if no one else in the world of the poem has a beard. It is mentioned three times:

19. 'By thy long grey beard and glittering eye,
20. 'Hold off! unhand me, grey-beard loon!'
21. The Mariner, whose eye is bright,
Whose beard with age is hoar,

The eyes of the Mariner are also grey like his beard as in the following examples:

22. 'By thy long grey beard and glittering eye,
23. He holds him with his glittering eye—
24. The bright-eyed Mariner.

The eyes of the Mariner are mentioned outside the story he narrates. The Mariner describes his eyes only once as he says:

25. For the sky and the sea, and the sea and the sky
Lay dead like a load on my weary eye,

Most examples on the eyes of the Mariner are in singular forms. As a consequence, he has a great eye which glitters and is bright. When talking about looking, the poet uses the plural form *eyes*; otherwise, the eye is singular as in:

26. There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
27. But oh! more horrible than that
Is the curse in a dead man's eye!

Part of the eye is also mentioned to refer to the eye as in:

28. I closed my lids, and kept them close,

The hyponym *lids* refers to the *eyes*. As a result, closing lids and closing eyes give the same meaning. However, the poet here wanted to focus on what happened to each part of his eyes as he says:

29. I closed my lids, and kept them close,
And the balls like pulses beat;

He wanted to focus on the balls of his eyes. Hence, he talked about each part of his eyes separately.

The heart is used six times in the poem to refer to feelings:

30. Alas! (thought I, and my heart beat loud)
31. This heart within me burns.
32. Fear at my heart, as at a cup,
33. My heart as dry as dust.
34. A spring of love gushed from my heart,
35. Like music on my heart.

The first and second examples refer to feelings of sorrow and sadness as it is clear from the context of the word. The third works as a container of fear, whereas in the fourth example, the heart works as a barrier that forbids the Mariner from praying for regret. Then, the heart in the final two examples works as a source of love and joy. Therefore, all feelings are carried by the heart except hatred.

As for the face, the noun is used to make a simile:

36. And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon-grate he peered
With broad and burning face.

The noun face in this stanza makes a simile between the sun and the face of a prisoner. The face of the prisoner is broad and burning just like the sun.

The noun *mouth* and its part *lips* yield distinct meanings and uses. The lips are used in the world of the poem to indicate thirst and drought as well as life, whereas the mouth is used to refer to its use for speaking:

37. Sweet sounds rose slowly through their mouths,
38. With throats unslaked, with black lips baked,
39. I moved my lips—the Pilot shrieked
40. My lips were wet, my throat was cold,

The Mariner in the third line wants to state that he is alive. Thus, he uses the expression *moved my lips*.

The other part of the mouth is the noun *tongue*. It indicates to people as the following extract shows:

41. O happy living things! no tongue
Their beauty might declare:

The noun *tongue* in this line means *person*. This meaning is evident from the context. The meaning of the word *tongue* here means *person* or the number *one* which refers to a person. It is modified by the negative determiner *no* to indicate that no one could declare that these creatures are beautiful. To declare something means to announce it. Therefore, the verb shows that no one can announce that they are beautiful. The noun may refer to the people in the ship because they cannot speak since they are like the ones who had been choked with soot. Some critics like Morton (2010) argue that this line gives two contradictory meanings. The first one is that the creatures are beautiful. The other is the creatures are ugly. The second meaning can be shown by reordering the line as:

42. No tongue might declare their beauty.

Another part of the face to be found in the poem is the noun *cheek*. It indicates the whole face. Thus, instead of using the noun *face*, its part *cheek* is used:

43. It raised my hair, it fanned my cheek

It is unreasonable that air only fans cheeks without fanning other parts of the face. Thus, the word *cheek* indicates the whole face.

People in the poem are categorized by their physical structure. They are categorized according to bodies and corpses:

- 44. The souls did from their bodies fly,—
- 45. This body dropt not down.
- 46. Sure I had drunken in my dreams,
And still my body drank.
- 47. The body of my brother's son
- 48. The body and I pulled at one rope,
- 49. And from their bodies passed.
- 50. My body lay afloat;

The distinction between a body and a corpse is that the body belongs to a living human, whereas a corpse belongs to a dead one. However, the poet sometimes uses the noun *body* for *corpse* but not vice versa as in:

- 51. The body of my brother's son
- 52. The body and I pulled at one rope,

The noun *knee* is found in the poem metaphorically:

- 53. The body of my brother's son
Stood by me, knee to knee:

The noun *knee* in this line means closeness. The expression knee to knee means very close to me. Even if he is very close to the Mariner, he did not speak a word with him. This kinship term *my brother's son* may be chosen to add a sad tone to the story. It may also indicate the intimate relationship between the Mariner and his nephew.

The place where burden lies is indicated by using a part of the body. This part of the body is the neck:

- 54. Instead of the cross, the Albatross
About my neck was hung.
- 55. And from my neck so free
The Albatross fell off, and sank

Hence, the albatross here refers to the burden that falls on the Mariner. The portrayal of this situation as such gives the reader a vision of the difficulty which the Mariner is in. Then, when the Mariner prayed, the burden fell off him. The noun neck is used to make the concept imaginable to the reader.

4.1.3 Weather

The weather in the fictional world of this poem is fluctuating. The reader experiences strong weather shifts from extremely cold to extremely hot weather. The story begins in normal weather:

56. The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

The weather in this example is represented by the sun rising. It seems like a normal clear day because he describes it as bright. Then a sudden shift happens:

57. And now the STORM-BLAST came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

The storm was very strong as its description indicates. It blasts and it is tyrannous and strong. One meaning of blast is the powerful movement of air due to an explosion. This movement may move a human being or heavy objects. This noun therefore portrays the miserable situation that the mariners were in. The weather that follows this storm is better:

58. And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

The sun is seen as a human being, especially a male one.

59. The Sun now rose upon the right:
Out of the sea came he,

Still hid in mist, and on the left
Went down into the sea.

It is clear from the pronoun *he* that refers to it. The weather now is nice because of the good wind and glorious sun:

60. And the good south wind still blew behind,
61. Nor dim nor red, like God's own head,
The glorious Sun uprist:

The sun at this place in the poem becomes glorious in his description. This is a hint that the Mariner considered the bird evil because he denied the sun from rising.

A gradual shift now happens in the weather. The breeze got weaker and the sails stopped moving. The atmosphere is described as hot and reddish-brown and the sun is bloody. The colour red indicates heat unlike blue which indicates cold. Hence, the sun is described as bloody as well as the sky. This is to indicate extreme heat, not normal heat. The cluster of the three adjectives hot, copper, and bloody in addition to the time noon gives a feeling of the too hot atmosphere:

62. All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

4.1.4 Animals and Birds

Every world has to contain humans as well as animals. These animals may be fictional such as the winged ox or may exist in real life, such as pets or wild animals. In the world of this poem, there is no existence of fictional animals. All of them are found in real life. To begin with birds, the albatross is one of these animals that lives in the Pacific and Southern Oceans. For this reason, the poet chooses the albatross in this situation since the ship was sailing in the Pacific Ocean. The other reason is that it represents a burden. Hence, the choice of this bird is not arbitrary at all. It is suitable for the geography of the poem as well as its narrative. Therefore, the bird carries two meanings in the poem. The first meaning is the bird itself:

63. At length did cross an Albatross,
Thorough the fog it came;
64. The Albatross did follow,
And every day, for food or play,
Came to the mariner's hollo!

In these lines, the bird denotes literally the animal. However, in other places, it carries the meaning of burden as in:

65. Instead of the cross, the Albatross
About my neck was hung.
66. The self-same moment I could pray;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea.

The reference of the albatross in these two examples is to the burden that is around his neck. He is the cause of the woe to himself and his fellow mariners. Accordingly, the burden was hung about his neck. Then, when he could pray, the burden was set free from his neck. Thus, the albatross in this case does not refer to the bird.

The other bird which is used metaphorically in the poem is the loon:

67. 'Hold off! unhand me, grey-beard loon!'

The guest in this line calls the Mariner a loon about his look and behavior. The whole head of the loon including his head is black. This is a hint that the Mariner's face is black. Regarding the behavior, the word loon in the Oxford Learner's Dictionary is an offensive word. Its meaning refers to a person who has strange ideas and behavior. Therefore, the name of the animal is used for a person.

The poem also talks about sea creatures in two ways. The first, he calls them things:

68. Yea, slimy things did crawl with legs
Upon the slimy sea.

The noun *thing* is offensive when used with animate beings. In addition to using this noun, the poet describes it as slimy to add a more offensive tone to these creatures. In these lines, the Mariner has an ideology that is non-religious. Therefore, he does not appreciate creatures. When he is punished, he changes his ideology and calls these beings by their names:

69. Beyond the shadow of the ship,
I watched the water-snakes:

4.1.5 Water

Water is the core element of every being. Accordingly, it must be a central element in every world. In the world of the poem under analysis, water is prevalent since the story takes place in the sea. The noun water itself appears ten times in the poem giving different connotations:

70. About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue and white.

The noun *water* in this line refers to the sea. In another line, the noun *water* gives the meaning of waterfall as in the following lines:

71. The thick black cloud was cleft, and still
The Moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

The noun *sea* is used by the Mariner to indicate horizon:

72. The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

Of course, the sun did not shine from the sea and did not set into it. However, the Mariner wants to tell his listener that the sea was all around and there was nothing other than it.

Another meaning of the noun *sea* in the poem is the environment as in:

73. Down dropt the breeze, the sails dropt down,
 'Twas sad as sad could be;
 And we did speak only to break
 The silence of the sea!

It is clear that the sea becomes silent because the atmosphere is silent. Due to the stop of the breeze, the sea has become silent. Therefore, the environment surrounding them is silent. There is no sound of air coming, nor the sound of the ship moving in the water. The Mariner named this environment as *sea* since it was the only thing surrounding them.

The lack of water is another naming technique used in the poem. The Mariner uses the word drought not only to indicate a lack of rain but also to name the thirst they experienced:

74. And every tongue, through utter drought,
 Was withered at the root;
 75. Through utter drought all dumb we stood!
 I bit my arm, I sucked the blood,

The noun drought in these two lines refers to thirst. The original meaning of drought is lack of rain. In addition to this meaning, the word gives the meaning of thirst because all the sources of water are absent including rain. Therefore, they have become thirsty and their tongues withered. Table 1. represents the frequency of occurrences of naming and describing in the poem:

TABLE 1. Naming and describing in *the Rime of the Ancient Mariner*

Type of Naming	Unmodified noun		Pre-modified by determiners only		Pre-modified by adjectival group		Post-modified by clause		Post-modified by a prepositional group	
	F	%	F	%	F	%	F	%	F	%
Animate	26	0.68	27	0.70	26	0.68	15	0.39	2	0.5
Concrete	85	2.22	264	6.90	149	3.89	33	0.86	22	0.57
Abstract	25	0.65	11	0.29	26	0.68	6	0.16	5	0.13
Total	136	3.55	302	7.89	201	5.25	54	1.41	29	1.2

Table 1. shows that the highest frequency is occupied by inanimate concrete nouns. This rate is followed by animate nouns. The lowest rate is occupied by abstract nouns. This implies that most of the entities in the fictional world of this poem are materialistic. Nouns pre-modified by determiners have the highest frequency followed by nouns pre-modified by adjectival groups. These percentages imply that most elements in the poem are identified and described. Most described elements are inanimate concrete nouns. This rate is to give vividness to the elements.

4.2 Representing Time, Space, and Society in "The Rime of the Ancient Mariner"

Representing time, space and society is the final textual-conceptual tool used in the study. It is realized through the concept of deixis. The effect of deixis according to Jeffries (2010) is to focus on a specific time, place, and social circumstance. Two important concepts in discussing deixis are to be mentioned although they are mentioned earlier. The first is the deictic center and the second is the deictic projection. The deictic center is the speaker and the circumstances surrounding him like time and space. The deictic expressions used to express the deictic center are *I* for the speaker here for space and *now* for time. Deictic projection on the other hand is to put oneself in the place of the hearer and start talking from that perspective.

4.2.1 Person Deixis

The first deictic concept to consider in the poem is the person deixis. The poem begins from the point of view of a narrator who is not involved in the event. This narrator is an observer rather than a character found in the world of the poem. He begins talking about the Mariner from the very beginning without any introductions:

And he stoppeth one of three.

The events are now seen from the point of view of this narrator who is the poet himself. There is no explicit hearer except the poet himself. Deictic shift occurs diversely in the poem. However, in the beginning, the first person deictic expression will be tackled. The first person singular *I* is the most occurring pronoun in the text. Nevertheless, its referent shifts from

person to person in the poem as will be seen. The first use of the pronoun was by the guest when he introduces himself to the Mariner:

And I am next of kin;

But in other places, the poem is also seen from the point of view of this character:

1. 'I fear thee, ancient Mariner!
2. I fear thee and thy glittering eye,
3. 'I fear thee, ancient Mariner!'

The poet shifts the deictic center from the speaker to the hearer to break the monotony of the narration. He wants the reader to shift attention from being in the place of the Mariner to being in the place of the guest.

The pronoun *I* also refers to minor characters in the poem, such as the hermit, the pilot, and the pilot's boy:

4. 'Why, this is strange, I trow!
5. I am a-feared'—'Push on, push on!'
6. 'Ha! ha!' quoth he, 'full plain I see,
7. 'Say quick,' quoth he, 'I bid thee say—

Since the poet's aim is to teach a lesson to the reader, he makes him empathize with the main character whose lesson is taught. It is the best way to make the reader live the happenings rather than being a mere listener.

The inclusive pronoun *we* is a hint to the hearer that the punishment goes to all those around the bad doer. Only five instances in the poem do not talk about punishment. They represent an introduction into the situation and the goings-on:

8. Merrily did we drop
9. And southward aye we fled.
10. Nor shapes of men nor beasts we ken—
11. We hailed it in God's name.
12. We were the first that ever burst

These examples can be read specifically and generally. The specific reading refers to the Mariner and his crew, whereas the general one refers to all those who commit bad deeds.

The second-person pronoun also makes a difference in the poem. When used by the guest, it refers to the Mariner and when used by the Mariner, it refers to the guest. It shifts its reference according to the character using it:

13. Now wherefore stopp'st thou me?
14. Why look'st thou so?'—With my cross-bow
15. And thou art long, and lank, and brown,
16. Fear not, fear not, thou Wedding-Guest!
17. Be calm, thou Wedding-Guest!

The pronoun *thou* refers to the Mariner. It is viewed from different angles. It is viewed from the perspectives of the guest, the mariners, and the hermit.

The pronoun *he* has different references in the poem. The deictic expression shifts its referent according to the point of view. For example, the narrator refers to the Mariner and the wedding-guest:

18. And he stoppeth one of three.
19. Eftsoons his hand dropt he.

The first example refers to the Mariner and the second one refers to the wedding-guest. When the deictic center shifts, the reference of *you* also shifts:

20. And he shone bright, and on the right

She refers to different objects and characters in the poem:

21. Red as a rose is she;
22. See! see! (I cried) she tacks no more!
23. The Night-mare LIFE-IN-DEATH was she,
24. Softly she was going up,
25. She sent the gentle sleep from Heaven,

In the first example, the pronoun refers to the bride. This description is given to her by the poet. The second example refers to the ship that came to the Mariner. The third example refers to the woman on the ship which the Mariner describes. The fourth example refers to the moon, whereas the fifth example refers to Mary Queen.

Finally, *it* is also widespread in the poem which refers to different objects and phenomena. However, the most noteworthy use of the pronoun is with the Mariner and the ship:

26. At first it seemed a little speck,
27. 'Dear Lord! it hath a fiendish look—

The Mariner uses the pronoun *she* for his ship, whereas he uses the pronoun *it* for the ship on which life-in-death was. This is to indicate his love to his ship. In the second line, the pronoun *it* refers to the Mariner. It is said by the Pilot when they save the Mariner. Although he is a human, the Pilot does not consider him as such because in another line he names him *devil*.

4.2.2 Spatial Deixis

Spatial deixis is another dimension through which the world is constructed. It is realized through the deictic expressions here, there, demonstratives, and circumstances. To begin with, the deictic expressions here and there and demonstratives will be considered first. The first deictic expression which appears in the poem is the word *here*:

28. The Wedding-Guest here beat his breast,

It does not refer to a physical place; it refers to an abstract place in the narration. The poet starts talking, and when he arrives at a certain point, he mentions this line. It does not carry the meaning of proximity or distance. What carries this meaning is the following line:

29. And thus speak on that ancient man,

The word *that* is a demonstrative referring to an object distant from the deictic center. The deictic center is the poet narrating the story at a certain time after its happening. This word indicates that the time of the happening is far from the speaking time. When the deictic center shifts to the Mariner, the word takes a new reference:

30. And now there came both mist and snow,

It refers to the sea where they were sailing. The Mariner is speaking to a person on land. This is evident also through this line:

31. Into that silent sea.

Generally speaking, in terms of the binary expression here and there and demonstratives, the poet and the Mariner view the events from a distant place as the following examples indicate:

- 32. Are those her sails that glance in the Sun,
- 33. And there the dead men lay.
- 34. Seven days, seven nights, I saw that curse,

Even the main story, which is the stopping of the wedding-guest, takes place in an area of some distance from the wedding:

- 35. What loud uproar bursts from that door!
- 36. The wedding-guests are there:

Thus, both narrators refer to the places where the tale took place as remote.

Deixis realized through circumstances are tackled in combination with verbs such as *come* and *go*. Verbs are also a means of realizing deixis of place and time. Therefore, they will be analyzed with circumstances since the latter modify the former.

The sun comes to them and moves away from them as if it is someone who is harassing them. The Mariner talks about other conditions in the same way as he talks about the sun:

- 37. And now the STORM-BLAST came, and he
- 38. And now there came both mist and snow,

The verb *to come* is used with these elements to indicate that they moved towards them. They were on their way when these conditions came to them. This is a hint that the Mariner is not guilty and they were the ones who started assaulting. The albatross is also one of the elements that came to them. As the poem describes it, the albatross is the one who sent these weather conditions and finally he comes:

- 39. At length did cross an Albatross,
Thorough the fog it came;

When the ship burst into the sea, the sun came up and went down. However, when the Mariner killed the albatross, the situation changed. The sun stands as a beginning of punishment:

40. The bloody Sun, at noon,
Right up above the mast did stand,

It stood near them right up above the mast. The mast is the pole which holds the sail of the ship. Of course, the sun did not come that near, but the Mariner exaggerates to indicate the extreme heat.

4.2.3 Temporal Deixis

The final type of deixis in the poem is the temporal deixis which refers to the time relative to the deictic center. As seen before, there are two main deictic centers: the poet and the Mariner. The temporal deictic center is the present time. However, the poem is narrated wholly in the past except for few lines. The poet begins from the deictic center which is present time:

41. It is an ancient Mariner,
And he stoppeth one of three.
42. The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

This indicates that the story of the Mariner is narrated as if it is happening now. It can be read as if the poet is narrating it at the time of reading. The beginning of the story is narrated in the present tense until the Mariner starts his tale. He begins it with the distal deictic expression *was*:

43. 'There was a ship,' quoth he.

All the events now are seen through the eyes of the Mariner whose temporal deictic center is the time of narration. However, he does not state when exactly his story took place. But as mentioned in the naming and describing section, his attribute is ancient. Accordingly, it must have occurred a long time before he narrates it.

The Mariner wants to take his listener to exactly the time of the story when he tells him:

44. And now the STORM-BLAST came, and he
Was tyrannous and strong:

He uses the proximal deictic expression *now* with a verb with the past tense. This is grammatically incompatible. However, the adverb does not refer to the time of speaking; it refers to the time when they sailed. The Mariner wants to make the story more vivid and take control of his listener. Thus, he takes him to that time. He uses the technique of time travelling and shifts the tenses of the narration as if the hearer is with him:

45. He struck with his o'ertaking wings,
And chased us south along.
46. With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

The mix between tenses is clear. The hearer or the reader is now seeing the events through the eyes of the Mariner just as he is with him. After taking the hearer/reader to the ship with him, the Mariner starts talking in the past tense. In other words, the Mariner uses the word *now* with the past tense verb fourteen times in the poem as a controlling technique:

47. Now wherefore stopp'st thou me?
48. And now the STORM-BLAST came, and he
49. And now there came both mist and snow,
50. The Sun now rose upon the right:

TABLE 4. Frequency of personal deixis in *The Rime of The Ancient Mariner*

Person Deixis													
Subjective							Objective						
I	We	Thou	They	He	She	It	Me	Us	Thee	Them	Him	Her	It
77	17	7	27	41	14	45	24	0	7	7	8	2	0
Percentage													
2.02	0.44	0.18	0.71	1.07	0.37	1.18	0.63	0.00	0.18	0.18	0.21	0.05	0.00
Total number of person deictic expressions							Percentage						
276							7.22						

It is notable that the highest frequency belongs to the first person deictic expression. This rate indicates that the poem is narrated from the first person viewpoint. This point of view belongs to the Mariner. Of course, the pronoun *I* is associated with processes. This implies the control of the narrator over the processes and other characters.

TABLE 5. Frequency of pure spatial deictic expressions in *The Rime of The Ancient Mariner*

Pure Spatial Deictic expressions					
Proximal			Distal		
Here	This	These	There	That	Those
2	16	0	10	54	7
Percentage					
0.05	0.42	0.00	0.26	1.41	0.18
Total			Total		
18			71		
Percentage			Percentage		
0.47			1.86		
Total number of pure spatial deictic expressions			Percentage		
89			2.33		

TABLE 6. Frequency of Verbal realization of Spatial Deixis in *The Rime of The Ancient Mariner*

Verbal realization of Spatial Deixis	
Proximal Total 15 Percentage 0.39	Distal Total 10 Percentage 0.26
Total number of Verbal realization of Spatial Deixis 25	Percentage 0.65

The narrator prefers to use distal spatial deictic expressions. He prefers to keep himself distal. However, when it comes to verbal realization of spatial deixis in Table (6), it is clear that the narrator prefers to use verbs that indicate proximal deixis.

TABLE 7. Frequency of pure temporal deictic expressions in *The Rime of The Ancient Mariner*

Pure Temporal Deictic Expressions	
Proximal (now) 15 Percentage 0.39	Distal (then) 1 Percentage 0.03
Total number of Pure Temporal Deictic Expressions 16	Percentage 0.42

TABLE 8. Frequency of verb tenses realizing temporal deixis expressions in *The Rime of The Ancient Mariner*

Verb tenses realizing temporal deixis											
Material processes		Mental processes		Relational processes		Behavioural processes		Verbal processes		Existential processes	
Present	Past	Present	Past	Present	Past	Present	Past	Present	Past	Present	Past
102	226	19	24	38	49	42	36	14	17	0	1
2.67	5.91	0.50	0.63	0.99	1.28	1.10	0.94	0.37	0.44	0.00	0.03
Total verb tenses											

Present	Past
215	353
Percentage	Percentage
5.63	9.24
Total number of Verb tenses realizing temporal deixis	Percentage
568	14.87

Unlike spatial deixis, proximal temporal deictic expressions are dominant in Table 7. In Table (8), the poet prefers to narrate the events from distal point of view relative to the deictic center since the events are narrated from the point of view of the Mariner. The Mariner tells the story with a mixture of tenses in order to make the reader identify accurately with him. Therefore, he uses the adverb *now* with a past tense verb in the poem to take the reader with him to that time.

6. Conclusions

The current study is a critical stylistic study of *The Rime of the Ancient Mariner*. The theory by Jeffries (2010) was used in the analysis. The purpose of the study is to explore the fictional world in *The Rime of the Ancient Mariner*. The study is significant in that it could present benefits to both researchers and teachers alike. Combining more textual-conceptual functions in analyzing a poem would be essential for the researcher to discover as much as possible meanings and for teachers to apply these meanings in teaching poetry. Therefore, this study could be a pioneer in the application of critical stylistics to Romantic poetry. Researchers and teachers can use this study to have insights into how a linguistic analysis yields literary meanings. The findings showed the following:

1. The use of naming and describing is sometimes incompatible. For example, the poet uses adjectives that are not compatible with the nouns they describe. In addition, descriptions are not used directly. For example, implicit descriptions of animals are used for humans. Furthermore, grammatical choices in naming give certain meanings. For instance, a singular noun has a certain function whereas the same noun performs another function when used in plural such as the word 'eye'. The technique of naming is also used hyponemically, which is part-whole relationship.

2. Verbs are used in three ways in the poem giving different meanings. Firstly, active voice is used to indicate that the main character does his actions intentionally. Active voice also indicates that the main character is responsible and takes full control over his actions. A good example is the line that is said by the Mariner "I shot the ALBATROSS." Secondly, verbs in reported speech are used by the poet to deny the responsibility of bad deeds for the main character as in: "For all averred, I had killed the bird". The mariner states that the other mariners say that I had killed the bird. He admits shooting only not killing. Finally, middle verb constructions are used to conceal the identity of the doer of the action as in: "The ship drove fast, loud roared the blast,".
3. As for prioritizing, some priorities are presented in the world of the poem such as prioritizing the actor such as "At length did cross an Albatross", and processes such as "No voice did they impart". Some participants and attributes are given importance over others.
4. Regarding the deictic center of the poem, it shifts every now and then to make the reader get involved in the events. This shift enables the reader to judge the events of the poem from different perspectives.
5. The findings of this study imply that the language of the poet is highly accurate. He could employ linguistic elements in a way that fulfills his aims. Consequently, applying a critical stylistic analysis of poems by Coleridge could result in more comprehensive pictures of the fictional world if more textual-conceptual functions are used.

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استكشاف العالم الخيالي لقصيدة (The Rime of the Ancient Mariner): دراسة نقدية للأسلوب

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المستخلص

الأسلوبية النقدي مجال لغوي مثير للاهتمام يستكشف الأيديولوجيات والمفاهيم الاجتماعية، وتحديداً في الأنماط الأدبية. على الرغم من تزايد الدراسات الأسلوبية النقدية، فقد استكشفت دراسات محدودة المفاهيم الاجتماعية في الشعر الرومانسي. لذلك تهدف هذه الدراسة النوعية إلى استكشاف بناء العالم الخيالي في *The Rime of the Ancient Mariner* لكتبتها صموئيل تايلور كولريدج باستخدام القواعد الوظيفية. تم تحليل القصيدة لتسليط الضوء على العناصر اللغوية التي تساهم في بناء العالم الخيالي من قبل كولريدج. تم تحليل المجموعات الاسمية واللفظية وترتيب الكلمات والتعبيرات

اللفظية في إطار الأسلوب النقدي. كشفت النتائج أن الأسماء وأوصافها تتعارض أحيانا مع العالم الخيالي لكولريديج. وتستخدم الأفعال للتعبير عن سيطرة المتحدث الكاملة على المستمع والشخصيات الأخرى في القصيدة. تم توظيف هذه الجوانب اللغوية بنسب متنوعة. وقادت نتائج الدراسة، أولاً إلى توسيع المعرفة الحالية للوصف الأسلوبي النقدي للشعر، وثانياً أوضحت كيف يمكن لمزيج العناصر اللغوية أن يقدم معانٍ جديدة.

الكلمات الدالة : الأسلوب النقدي، القواعد الوظيفية النظامية، 'Rime of the Ancient Mariner'، المجموعة الاسمية، التعبيرات السياقية