



**Violating the Sacred Order: Sin, Punishment, and
Ecological Consciousness in Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*
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ABSTRACT

The Rime of the Ancient Mariner by Samuel Taylor Coleridge explores themes of sin, guilt, retribution, and salvation. The poem revolves around the Mariner's killing of the Albatross, which violates the sacred bond among humans, nature, and the divine and is a moral transgression. Thus, the research offers an ecocritical reading that examines how Coleridge portrays punishment as a psychological and spiritual process rather than a consequence, drawing on the poem's symbolism, supernatural imagery, and religious themes. The Mariner's pain, loneliness, incapacity to pray, and recounting of his tale serve as phases of moral development and repentance. Moreover, the study analyses the symbolic meaning of the Albatross, the Hermit, and the Pilot, emphasizing their roles in the Mariner's quest for redemption. Finally, the research concluded that Coleridge portrays pain as spiritual education, instilling reverence for nature, humility before heavenly power, and understanding of the interdependence of all living things. The Rime of the Ancient Mariner by Samuel Taylor Coleridge explores themes of sin, guilt, retribution, and salvation. The poem revolves around the Mariner's killing of the Albatross, which violates the sacred bond among humans, nature, and the divine and is a moral transgression. Thus, the research offers an ecocritical reading that examines how Coleridge portrays punishment as a psychological and spiritual process rather than a consequence, drawing on the poem's symbolism, supernatural imagery, and religious themes. The Mariner's pain, loneliness, incapacity to pray, and recounting of his tale serve as phases of moral development and repentance. Moreover, the study analyses the symbolic meaning of the Albatross, the Hermit, and the Pilot, emphasizing their roles in the Mariner's quest for redemption. Finally, the research concluded that Coleridge portrays pain as spiritual education, instilling reverence for nature, humility before heavenly power, and understanding of the interdependence of all living things.

Keywords: Ecocriticism, sin, ecological consciousness, Albatross, forgiveness, punishment

**انتهاك النظام المقدس الخطيئة والعقاب والوعي البيئي في قصيدة صموئيل تايلور كولريدج قافية البحار القديم
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الملخص

تتناول قصيدة قافية البحار القديم للشاعر صموئيل تايلور كولريدج موضوعات الخطيئة والذنوب والقصاص والخلاص. ويبيّن البحث أن قيام البحار بقتل طائر القطرس يمثل انتهاكاً للعلاقة الجامعة بين الإنسان والطبيعة والإله، ويُعدّ بذلك خرقاً أخلاقياً جسيماً. كما يدرس البحث كيفية تصوير كولريدج للعقاب بوصفه عملية نفسية وروحية أكثر من كونه مجرد نتيجة فعلية، معتمداً في ذلك على الرمزية في القصيدة، والصور الخارقة للطبيعة، والموضوعات الدينية. إن معاناة البحار، ووحده، وعجزه عن الصلاة، ثم إعادة سرد قصته، جميعها تمثل مراحل من التطور الأخلاقي والتوبة. كما يتناول البحث الدلالات الرمزية لكل من



طائر القطرس، والناسك، والطيّار، مع إبراز أدوارهم في رحلة البحّار نحو الخلاص. ويخلص إلى أن كولريديج يصوّر الألم بوصفه شكلاً من أشكال التربية الروحية، يغرس احترام الطبيعة، والتواضع أمام القوة الإلهية، وإدراك ترابط جميع الكائنات الحية.

الكلمات المفتاحية: الخطيئة، العقاب، الخلاص، الذنب، الغفران والدين.

1. Introduction

Sin causes a rupture between the interwoven realm of nature and human consciousness. Literary texts often communicate complex philosophical and moral ideas through layers of explicit and implicit meaning. In this respect, Hasan (2024) maintains that semantic analysis is an essential tool for uncovering deeper significations through which linguistic and symbolic structures convey ideas that extend beyond their immediate expression.

Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* is commonly understood as a moral narrative of guilt and retribution; yet, such a reading risks oversimplifying the poem's deeper philosophical and symbolic components. Rather than portraying punishment as a simple result of transgression, Coleridge creates a complex image in which sin causes a rupture among the interwoven worlds of nature, spirituality, and human consciousness. The Mariner's rash slaughter of the Albatross is more than just a moral transgression; it is an act that violates a holy natural order, triggering a long process of psychological suffering and spiritual alienation.

This present study contends that in *The Rime of the Ancient Mariner*, Coleridge redefines sin as a metaphysical and ecological violation, with punishment serving as an interior, transformative experience rather than an external retribution. The poem depicts the progression from guilt to moral knowledge through the use of supernatural imagery, symbolic symbols, and the Mariner's compulsive narrative. The killing of the Albatross serves as the central ecological conflict in the poem. Moreover, it is a prominent emblem of heavenly harmony and imaginative unity, and its extinction disrupts the delicate balance between humans and the natural world. As a result, the Mariner's suffering, represented as solitude, hallucination, and inability to pray, becomes an essential prerequisite for spiritual regeneration. (Miall, 1984)

Coleridge undermines traditional theological and ethical frameworks that associate justice with instant repayment by locating punishment within the domains of imagination and consciousness. Instead, he presents a romantic vision in which suffering serves as a teaching force,

driving individuals to embrace humility, reverence for nature, and a revitalized knowledge of all living things' holy interconnectivity. Through this lens, the poem moves beyond its didactic surface and becomes a profound meditation on guilt, redemption, and the transformational power of the human imagination.

2. Theoretical Framework: An Ecocritical Reading of *The Rime of the Ancient Mariner*

An ecocritical approach is implemented in this research to examine the relationship between human beings, the nonhuman world, and the moral order introduced in Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*. Ecocriticism is concerned with the relationship between literature and the physical environment and explores how literary texts represent, question, or reform human communications with the natural world (Glotfelty & Fromm, 1996). From this perspective, nature is not treated merely as a decorative background against which human actions take place; rather, the nonhuman world may acquire ethical, symbolic, and narrative significance.

An ecocritical reading of Coleridge's poem therefore shifts attention from the Mariner's individual guilt to the broader relationship between human agency and the natural world. The killing of the Albatross can be interpreted not only as a religious or moral transgression but also as a violation of the relationship between the human and nonhuman realms. The bird has no apparent role in causing harm to the sailors; nevertheless, the Mariner kills it without a rational justification. The subsequent disruption of the voyage consequently transforms the natural environment from a passive setting into an active element in the poem's moral structure (Estok, 2023).

This perspective is particularly significant because the poem repeatedly connects human actions with changes in the surrounding environment. The wind, sea, sun, moon, animals, and other natural phenomena participate in the Mariner's experience of guilt and punishment. Nature consequently becomes a medium through which the consequences of human violence are represented. The poem does not simply present nature as something that exists for human use; instead, it dramatizes the consequences of treating nonhuman life as lacking intrinsic value.

The study therefore uses ecocriticism to investigate three interconnected dimensions of the poem: the violation of the human–nonhuman relationship, the transformation of nature into an agent of moral consequence, and the development of ecological consciousness through suffering and recognition. The Albatross functions as the central point of this relationship because its killing initiates the Mariner's movement from disregard for nonhuman life toward recognition of the value and interconnectedness of living beings.

Such an approach also allows the poem's religious dimension to be reconsidered rather than abandoned. The sacred order represented in the poem encompasses both divine authority and the natural world. The Mariner's transgression consequently has a double significance: it is an offence against a living creature and a disruption of the larger order that connects human beings, nature, and the divine. The punishment that follows can therefore be read as a process through which the Mariner gradually develops an awareness of his ethical relationship with the nonhuman world. (Waples, 1936).

In this sense, the present study does not claim that Coleridge was an environmentalist in the modern sense. Rather, it argues that an ecocritical perspective can reveal dimensions of the poem that are obscured when it is read exclusively as a Christian allegory of sin and redemption. The poem's treatment of the Albatross, the sea, the weather, and other nonhuman elements provides a basis for examining how literary representations of nature can challenge human-centered assumptions and foreground the ethical consequences of human actions toward other forms of life.

3. Summary of the Poem

The poem is considered a masterpiece by S. T. Coleridge. It talks about an old sailor who committed a sin and was punished by nature for his guilt. He killed an innocent bird, "Albatross," with cold blood. The ancient mariner became hallucinating about this guilt. He told his tale to a Wedding Guest. He reported that in their cruise, an "Albatross" a special kind of sea bird, landed on their own ship while the crew was in an opposite state. The whole crew of that voyage greeted the albatross as a "Christian soul" they had given it food and treated it kindly (Lupton, 1970).

The albatross is represented as a good omen. It is a part of nature, and everything belong to nature is precious; what the mariner did is regarded as a desecration opposite to the legislation of nature. However, the poet displays the sin of the mariner, how it begins, and from which point in the poem. Second, the punishment that the Mariner received was as well. Moreover, what is the sin, and why is the punishment the reward of sin?

3. Sin as Ethical, Religious and Ecological Transgression

From a religious perspective, sin involves a violation of an established moral or divine order. However, the poem complicates this conventional understanding by associating the Mariner's transgression with his relationship to the natural world. The Sailors first greeted the Albatross and becomes associated with protection and favourable conditions during their crossing. Its presence is therefore unified into the sailors' association with their environment. The Mariner's choice to murder the bird, lacking an apparent justification, disrupts this relationship and initiates the sequence of

suffering that follows. The act can consequently be interpreted as both a moral transgression and an ecological violation (Koch, 1918).

On the other hand, in *The Rime of the Ancient Mariner*, the Mariner committed his sin to lead others, like the Wedding Guest, to the benefit of this sin. Therefore, some sins are good for others to learn a moral lesson, and many people may avoid such sins. The listener, the Wedding Guest, stayed calm and listened to the narrator, the Ancient Mariner, as a child, only watching and listening to his moral lesson for the sake of obtaining benefits. It could be clearly seen in these lines. (Gill, 1981)"And listens like a three-year-old child: / The Mariner hath his will" (Coleridge, 1798/1967, lines 15-16).

The old sailor is like a father scared about his son. He wanted him not to experience sin against nature. In order not to fall into sin. The narrator began narrating the worst thing he had done because it is against the ecological law. He killed an innocent bird, which did not threaten him. Moreover, he did not kill the bird for the sake of survival or protection. He must be generous, not criminal. However, he described the moment of sinning and how he did it. "with my cross-bow / I shot the Albatross" (Coleridge, 1798/1967, lines 81-82).

The symbolism of religion associated with the Albatross does not challenge this ecological explanation. Instead, it strengthens it. However, the killing of this creature by this tool promotes ideas of a crucifixion. The bird had come as a mark of the boon of God. The old sailor abandoned God's mercy and killed it. There is no reason to do this sin, only the evil side that is hidden in his nature. Consequently, he must be punished by God spiritually. (Hallenborg, 1967).

Killing the Albatross is regarded as a sin, as critics see that the Albatross is considered a guest on their ship. Killing that bird means that he commits an infraction of hospitality against human law. He breaks the sanctity of munificence; consequently, by doing this act, he deprived himself of the grace of God as well as broke the connection between the host and the guest, and destroyed the law of nature. The killing of the innocent bird represents an isolated act of violence against an animal. From an ecocritical perspective, the events in the poem expose an anthropocentric assumption in which the human subject places himself in a position of authority over nonhuman life. The Mariner does not kill the Albatross because it threatens the ship's crew or causes damage to their vessel; the Mariner kills it illogically. The absence of practical justification is important since it emphasizes the moral character of the act. The bird is valuable precisely as a living creature rather than because of any usefulness it provides to the human community. The poet subsequently connects

this seemingly individual act to a wider disturbance of the natural discipline. The wind changes, the ship becomes restrained, and the ship's crew experience environmental circumstances that change the sea from a route of travel into a space of suffering. The poem consequently creates an equal relationship between human ferocity and environmental consequence. (Estok, 2023)

Some scholars speculate on the figurative sense of the Albatross. The poet hints at the shape of the Christian spirit. Other critics have portrayed it as representing Christ himself. Some explanations have assured that the poet was pondering the inventive imagination of the artist. Others have depicted the Albatross as the sign of the characteristics of passion and faith. It is seen as the axial and uniting factor in the poem. Thus, the Albatross and the Mariner are the pivots of the poem and equal in their value. (Hallenborg, 1967)

3.1 Guilt and the Recognition of Violation

Guilt in *The Rime of the Ancient Mariner* progresses from the acknowledgement of transgression that gradually becomes associated with the Mariner's consciousness of the penalties of his doings. Rather than running merely as an emotional reaction to sentence, guilt builds the Mariner's connection to his past and determines his subsequent encounters with other human beings and the natural world. As El-Feky (2022) observes, critical interpretations of the poem have frequently connected the Mariner's experience with sin, guilt, and redemption. These explanations offer a vital base for observing the Mariner's psychological anguish; though, an ecocritical viewpoint also proposes that his guilt is strengthened by his regular acknowledgement of the worth of the nonhuman world he has despoiled.

3.2 The Punishment in Law and Religion

As it is known in every civil law and religion, there is a punishment for everyone who sins. The punishment in *The Rime of the Ancient Mariner*, as Coleridge depicted it for his readers; it is different in its quality and intensity. The retribution of the Ancient Mariner was not in reality, but in the imagination of Coleridge. This represents a dilemma to ordinary people who intend to read or interpret it, but for poets or critics, it is less difficult than for normal readers. Coleridge draws these penalties in his magnificent imagination (Stokes, 2011).

No punishment comes without a sin having already been committed before. As Shakespeare said, "Nothing can come of nothing." The punishment began in the poem with the moment that the Mariner shot the Albatross without cause. Hence, the curse came immediately behind their ship and from everywhere. First, the sun had come from another side. It was an unusual phenomenon. The wind changed its direction. It pushed the ship northward. Here, as if the readers are the audience,

they do not read, only watch it. Coleridge makes his readers certain in *The Rime of the Ancient Mariner* and *Kubla Khan*, as if they were watching a movie. He makes them sail with its events and his thoughts (Foakes, 2001, p. 42).

Henceforward, the more they read, the more suspenseful they become about what will happen later. They begin guessing about the future of that old sailor. He uses a dramatic style in poetry, such as suspense, to attract and motivate his readers. As seen in lines: "The Sun now rose upon the right: / Out of the sea came he," (Coleridge, 1798/1967, lines 83-84).

The first avenger of nature begins to avenge the Mariner. Second, the wind takes him into that silent sea, to the Pacific Ocean. The ship is empty of food, and the shipmates are robbed of happiness, entertainment, and play. As appears clearly in lines: " Nor any day for food or play / Came to the mariners' hollo!" (Coleridge, 1798/1967, lines 89-90)

Here, the old sailor has not yet paid the debt for his trespass of murdering the seabird after all the shipmates have agreed and accepted his crime. They accuse the Albatross, as it was the reason behind the fog and mist after they faded. Therefore, they made themselves partners in the issue of killing it. The air pushed their ship to the dangerous area, wherein the sea is tranquil and motionless; it was the equator. (Gill, 1981)

The sun is symbolically called for in the poem; the sun is a holy reminder of punishment, and God punishes those who become complicit in the Mariner's transgression. Nature is a living moral figure, rather than a mere backdrop, for Coleridge, and with his pantheistic temperament, she is capable of striking back in greater force when man transgresses. So, the natural world is an area of moral consequence, where the elements of nature are judgments and suffering. The poet thereby creates a symbolic hell, defined by the extremely hot weather and by the changes in the weather, which parallels the benightedness of the characters. Thus, they become sad and depressed, externalizing their internal guilt.

This symbolic metamorphosis of natural elements into moral and spiritual punishment can be better understood in terms of the mechanism of metaphorical substitution, whereby one semantic domain is substituted for another to produce figurative meanings in a poetic text. In this context, the sun, sea, and changing weather are not just physical descriptions, but rather the language of abstract feelings of guilt, suffering, and divine punishment (Falih, 2026). So, this is obvious in the writer's style, as shown in the lines: Twas sad as sad could be; / And we did speak only to break / The silence of the sea!" (Coleridge, 1798/1967, lines 108-110).

These words in these verses refer to the beginning of their talk to one another to break the calm atmosphere. They exhibited this behavior in order not to sense the feeling of despair. The punishment started to increase more and more. The scorching weather and the color of the sky are copper and reddish sun like the color of blood. The bloody sun symbolizes the blood of Christ and the Albatross. The sun, compared with the size of the moon, was bigger than usual in everyday life. The soul of the bird went on to avenge the mariners. They got thirsty even though the water was everywhere, but they could not drink a drop of it because it was extremely salty. They could not bear the punishment to the extent that they lived dead in life (McDonald, 1964).

4. The Function of the Mariner

The figure of the Ancient Mariner is functioning like the traveler in *Ozymandias*. He is a witness who carries the significance of history and real truth; furthermore, he tells his expertise in a remote land, he establishes a corona of ambiguity because he is a character without a name who came back from a peculiar home with an exotic and abnormal story to narrate (Lawrence et al., 1985).

The fact that the Mariner's turn is to give a preaching and moral lesson, as Coleridge explained to teach, by his own example,...“love and reverence to all things that God made and loveth.” (Lawrence et al., 1985). Coleridge tries to give wisdom to his readers. He wants to demonstrate that sin is always inclusive and its harm spreads to others. Otherwise, the good deeds are bound to the only one who does them; he will benefit from them (Lawrence et al., 1985).

5. Repentance and Asking Forgiveness

The Mariner wants to erase his guilt; he pays penance. Paying penance in religion is one of the conditions that the guilty must pay to release themselves from prison or torture and to purify their conscience. On the other hand, in law, they must receive a penalty according to the severity of their sins. He is reluctant to do so; therefore, he begs the Hermit to help him sweep or at least reduce his feelings about this sin because the “Hermit” is a pious person, as Coleridge portrays him. The significance of "Hermit" is derived from the fact that he is properly associated with nature and natural ideas. He is a mystic man, and he can grasp mystical things or abnormal actions. He is the only person who can sense and recognize the sin of the Ancient Mariner. Thus, if all he has met do not understand him, Hermit would have understood him

‘O shrieve me, shrieve me, holy man!’

The Hermit crossed his brow.

'Say quick,' quoth he, 'I bid thee say-

What manner of man art thou?' (Coleridge, 1798/1967, lines 574-577)

Though the presence of “Hermit” is to reinforce the story of the old sailor and as confirmation of his tale, moreover, the appearance of Hermit at the end purifies the Mariner’s soul from the “Albatross blood” (Wilson & Lowes, 1945).

The figure of the Pilot is another one that can be subject to interpretive reflection. The Pilot, his son, and Hermit, says Hallenborg (1967), form a “type of metaphorical trinity.” As part of this concept, the Pilot’s rescue of the Mariner not only saves his life but also allows him to live and share his story with others, thereby imparting a moral lesson to others. “My body lay afloat; / But swift as dreams, myself I found / Within the Pilot's boat.” (Coleridge, 1798/1967, lines 553-555)

Other important readings, however, see the Pilot as a character of chastisement, not salvation. In this sense, his act of saving condemns the Mariner to ongoing suffering, for life is the punishment for sin. Life, therefore, prolongs itself and becomes a torture: the longer he lives, the more he is compelled to suffer for his guilt. Coleridge continues his portrayal of a cursed life, using simile and imagery to convey the ship's plight to become trapped in a state of misery, as in the next few lines: “As idle as a painted ship / Upon a painted ocean.” (Coleridge, 1798/ 1967, lines 117-118)

Metaphorically, he portrayed the ship and the sea as an image to let his readers imagine the situation, how silent it was. He wanted to immortalize this punishment through the art of poetry. The role of poetry is like history in documenting events or stories. Furthermore, poetry acts as an instrument that conveys facts from one generation to the next, from the past to the present, and from mortal to immortal. Therefore, without poetry, the new society could not hear the Ancient Mariner tale forever. Accordingly, the role of poetry is important to make the story from personal to impersonal, universal.

In each piece of *The Rime of the Ancient Mariner*, the poet reminds his readers of the hints of the murder of the seabird. He gives significance to the sin that would not pass without retribution. He has been given a moral lesson, although he is interested in displaying his highly imaginative and powerful poetry. Coleridge seems to have regretted including the overtly moralistic passages, coming to see them as false to his concept. Answering an objection from a reader that the poem lacked a moral, he said that,

on the contrary, the poem had too much.... It ought to have had no more moral than the Arabian Nights' tale of a merchant sitting down to eat dates by the side of a well and throwing the shells aside, and lo! A genie starts up and says he must kill the aforesaid merchant because one of the date shells had, it seems, put out the eye of the genie's son' (Table Talk [May 3, 1830]). (Lawrence et al., 1985).

The dice game is one of the punishments for the Mariner and his crew. Whenever she plays and wins, one of his shipmates falls dead. He feels the heavy onus, like the burden of hanging the carcass of the Albatross on his neck. By watching his crew drop down dead, he feels sad, and this is regarded as a kind of punishment because he is the reason behind their death. Another kind of punishment is his inability to pray, which means he is incapable of forgetting his sin and unable to help his shipmates. When the Ancient Mariner attempts to pray, this means he is weak now; it contradicts his pride at first of doing his crime (Wilson & Lowes, 1945).

The act of prayer may give a positive impression to the reader that the Mariner regretted doing such a sin and would pursue his life straight. This may teach a moral lesson, which is the love of nature and to respect the creatures and the creator as well (Hallenborg , 1967).

The appearance of supernatural things like slimy things creeping on the board of a ship with legs, the witch's oils and death-fires danced at night, sprang up to add more horror to his punishment, to torture him. The three colors that Coleridge mentioned in the poem may be interpreted as follows: the green color refers to the plants, which means the perpetual nature. The blue color means the sky, which is clear so far, and this shows his feeble side, which contradicts his pride. The white color represents all the romantic elements and purity. Coleridge says, "Burnt green, and blue and white" (Coleridge, 1798/1967, line 130).

Coleridge said that, "willing suspension of disbelief for the moment which constitutes poetic faith.... with this view I wrote the *Ancient Mariner*" (Hallenborg , 1967). He added a new style to that period of poetry, "Romanticism." No one implied supernatural elements in his poetry like his manner. He depicted supernatural things as something natural. This way of writing his poetry made him one of the founders of Romantic poetry and criticism.

The theme of suffering implies teaching and discipline to the soul of a human being. The suffering, somehow, is good; it forces the human mind to do goodness. It can act as a modification of behavior from evil to good. In the poem, the Ancient Mariner knew his sin after suffering from the punishment that he had received from nature. Therefore, it taught him to love nature, and everything

belonging to this realm is precious. He had desperately bitten himself to water his dry lips, which was so harmful to do so. Another type of punishment, as Coleridge demonstrated in the poem, is the theme of isolation. The alienation is considered one of the most severe forms of retribution for humans because humans cannot live without society. Thus, he has to live alone with nobody sharing his joy or caring for him, and he cannot join the people and talk to them comfortably (Shmoop, 2008).

In the first setting on the ship, the Mariner has to suffer from the gazing eyes of the dead mariners at him (Coleridge) "All fixed on me their stony eyes," (Line 436). Then he emphasized this curse from nature (Coleridge) "That in the moon did glitter" (Line 437). He wanted to show that even the symbol of love, the moon, is avenging for the sake of the Albatross by its light reflecting on the shipmates' eyes to make them shine. Whenever their eyes stare at the Mariner, he will suffer more. They will remind him of his crime. The moon gives extra agony for him; the more it shines in their eyes, the more he grieves. Consequently, he got the curse of his crew's eyes, which indicated that he had not only received punishment from nature, represented by the moonlight, but from society too (Purser, 1957).

In the second setting, which was in the present, his punishment was more painful than in the past in the first setting when he experienced it. He wanted to get rid of this vision which chased him wherever he went. His punishment was to tell his story everywhere. He had to travel to another place to narrate it again and again. The mission of the mariner now is to warn others from committing such a violation against nature. Thus, whenever he told his tale to another one like the Wedding Guest, he would remember his sin, and he had to renew his torment (Chand, 2018).

The repetition of words in the poem emphasized that Coleridge had a similarity associated with the Mariner, like suffering from oneness, or he cannot sleep, and both of them cannot get rid of thinking more and more. The Mariner reiterated his story everywhere; it illustrates that he wants to belong to the physical world, and he is unable to continue in this isolated life (Lawrence et al., 1985). The paralysis of the Mariner, just like the inability of Coleridge to finish his last two lines in the first stanza of Part Four, illustrates that Coleridge acknowledged that Wordsworth wrote the last two lines of this stanza (Hallenborg, 1967).

Coleridge complicates the conventional relationship between sin and punishment by transforming retribution into a process of ethical and ecological acknowledgement: the Mariner's transgression against the Albatross initiates an extended conflict with the consequences of cutting the connections between man and the nonhuman world (Beres, 1951).

6. Conclusion

To sum up, it could be concluded that *The Rime of the Ancient Mariner* offers an ethical disruption between man and nonhuman life. Therefore, punishment consequently serves not only as retribution for transgression but also as a transformative process through which the Mariner gradually recognizes the value and the interconnectedness of the nonhuman world. A sequence of severe psychological pain and spiritual alienation begins when the Mariner kills the Albatross, upsetting the balance between humans, nature, and the divine order. Coleridge illustrates that punishment is an internal experience that results in self-awareness and moral regeneration rather than just an exterior force put upon the sinner.

Through this poem, the Mariner experiences isolation, remorse, and supernatural agony, all of which contribute to his eventual awareness of the sacredness of life and the interdependence of creation. The emblems of the Albatross, Hermit, and Pilot underscore the poem's central message of salvation through repentance, humility, and respect for nature. Coleridge's transformation of sorrow into a source of learning displays a profoundly Romantic belief in the spiritual power of imagination and the moral worth of human experience.

As a result, the poem finally teaches that every action has ethical implications and that true redemption is only possible via genuine recognition of one's wrongdoing. Coleridge emphasizes the value of respecting nature, practicing compassion, and acknowledging the divine presence in all living things through the Mariner's journey from sin to spiritual rebirth.

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