

“Water, Water, Everywhere”: Hydro-Coloniality, Oceanic Agency, and Environmental Justice in S. T. Coleridge’s “The Rime of the Ancient Mariner”

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ABSTRACT

This paper aims to investigate Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" from the perspective of hydro-colonialism. This paper argues that Colridge brings colonial violence and ecological justice through his compelling narrative. Hydro-colonialism, Blue Humanities, and Environmental Justice will serve as the theoretical framework of this study. The extensive emphasis on the colonial exploitation of water resources and their anthropocentric attitude is one of the central arguments of the paper. Moreover, this paper shows that the ocean and oceanic entities are not subordinate to colonial hubris. The ocean is an agential force that takes revenge through stagnation, storms, and denying water after the destructive act of the Mariner. The more-than-human figure Albatross becomes the victim of vicious killing by the Mariner, suggesting the apparent indifference of the colonial power in destroying nature to extract and expand material gain. Additionally, this paper argues that the pain and suffering of the Mariner, as well as his attention to it, suggest a connection to environmental justice. This paper concludes by arguing that Colridge's ecological conscience predicted contemporary environmental degradation and called for action toward equitable coexistence for humans and nonhumans.

Keywords: Blue Humanities, Hydro-colonialism, Oceanic Agency, Environmental Justice

INTRODUCTION

“The Rime of the Ancient Mariner” by Samuel Taylor Coleridge, demonstrates the British mastery in their colonial expansion, but it also highlights the catastrophic consequences of human attempts to dominate the water

and nonhuman entities. This paper serves as a critique of the ethical and ecological violence rooted in the British colonial expansion through the lens of hydro-colonialism in "The Rime of the Ancient Mariner".

The poem has mainly been evaluated from the perspective of theological, allegorical, moral, or psychological frameworks. The evaluation of the ancient mariner's sufferings as divine punishment has been the universal narrative of the poem. The guilt of the mariner and his salvation also came in different studies of the poem. While these analyses are valuable, the value of the ocean in academic discourse is largely overlooked. The materiality of the ocean is often overlooked in the discussion as well. The hydro-colonial approach attributes an agentive force to the sea. Priority in ocean and oceanic life interrogates the colonial logic that reduces the importance of more-than-human lives in and beyond the water. The albatross in the poem is often interpreted as a symbol of Christ or an emblem of natural harmony in traditional discourse. However, the mythical bird can be seen as an oceanic rationality in hydro-colonial interpretation. The killing of the bird signifies the disruption of the hydro-ecological balance.

Postcolonial ecocriticism discards the Eurocentric conception of viewing nature and ecosystem in a degraded manner (Huggan & Tiffin, 2010). The postcolonial ecocritics largely criticize the imperialist view of anthropocentrism. This paper draws on postcolonial ecocriticism as one of the frameworks to critique the imperialist view of anthropocentrism and its environmental governance. Within this framework, environmental degradation can not be separated from colonial exploitation. Moreover, the ecological harm and the disproportionate violence against the nonhuman and marginalized entities (Nixon, 2011). This paper argues that colonial arrogance towards the ocean is the direct cause of environmental catastrophe in Coleridge's "The Rime of the Ancient Mariner".

Moreover, the concept of trans-corporeality emphasizes the porous boundaries between human bodies and the environmental system (Alaimo, 2010). The mariner's thirst, isolation, psychological torment, and other bodily trauma suggest the collapse of human exceptionalism in the face of oceanic agency. The sea took revenge through ecological imbalance, proving that it is not just an inert surface. It becomes a juridical space that enacts its own form of justice. The systemic harm inflicted by the colonialists on nonhuman life is clearly outlined in the poem. Thus, punishing the colonial transgressions and oceanic authority proves the poem's proto-environmental justice orientation.

This paper aims to mobilize the hydro-colonial theory to prove that "The Rime of the Ancient Mariner" should be considered as a foundational text in the discourse of oceanic environmental ethics. The abundance, absence, and volatile nature of water throughout the entire poem reveal an acute awareness of human-water relations. Thus, "The Rime of the Ancient Mariner" offers a Romantic-era meditation on ecological accountability. It also proves that Coleridge's work supports the present study of hydro-colonial exploration.

This paper seeks to answer the following research questions:

1. How does "The Rime of the Ancient Mariner" encode a critique of hydro-colonial domination?
2. How does the poem conceptualize the ocean as an imposing and juridical force?
3. How can a hydro-colonial reading of the poem contribute to the contemporary discourse of environmental justice?

LITERATURE REVIEW

Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* (1798) has been a subject of critical examination since its publication. Early Romantic criticisms of the text were largely based on the Christian allegory of sin, repentance, and redemption, and the mariner's sufferings were described as the unspecified moral transgression (Lowes, 1927). The killing of the Albatross was associated with the symbol of Christ and his death. On the other hand, the mariner's eventual compulsion to tell the story was considered as his repentance and redemption for the act (Shailer, 2018). Additionally, Scholars have largely adopted the imaginative, moral, theological, and environmental consciousness model to evaluate the poem. These researches also focused on the poetic technique of Coleridge and his multidimensional philosophical visions in the poem. Ulmer (2008) examines Wordsworth's *The Borderers* on Coleridge's "The Rime of the Ancient Mariner" in terms of the moral development and transformation of the mariner. The author shows that Coleridge's works navigates through the concept of Necessity and Godwinian political theory. He implies that the poet adapts the moral impasse into a providential "One Life" framework.

The supernatural presented in the poem has been a big factor in the academic discussion of the poem. Bunyan (1990) examines the supernatural elements and the psychological dimensions in "The Rime of the Ancient Mariner". Through Freudian theory, the author tries to reconstruct the speculative content of the supernatural elements presented in the poem. Moreover, the article suggests that, 'dream analysis' of the Freudian psychoanalysis helps the reader to understand the structural and symbolic representations of Coleridge's supernatural imagination and early romantic symbolic theory. This analysis also sheds light on the romantic notion of sublime in "The Rime

of the Ancient Mariner”. The psychological and symbolic analysis of the poem broadens the imaginative, cognitive, and emotional understanding of the poem.

Coleridge’s philosophy and aesthetics presented in the poem have also been the subject of scholarly debates in the past. Rudolf’s (2013) essay evaluated the poem using Kantian thought. The essay argues that Kant’s critical philosophy is instrumental in understanding Coleridge’s aesthetics, particularly the notion that knowledge of the world requires surrendering access to the thing-in-itself (Rudolf 2013). It argues that the voyages of Captain Cook and George Shelvocke inspired the poem’s imaginative and textual explorations. The mariner’s voyage is allegorical and it reveals the limits of the Romantic tradition and aesthetics. The speculative engagement between technological advances and early steam transport in the historical framework of the anthropocene was investigated by Berns (2023). According to the article, the poem neglected the epistemic and temporal framework. Berns (2023) brings Thomas Burnet’s *Sacred Theory of the Earth* and contemporary experiments associated with James Watt’s improvements as the result of natural phenomena driven by human intervention. The article suggests that Coleridge’s imaginative awareness of social, colonial, and ecological consequences of technological advancements are visible in “The Rime of the Ancient Mariner”.

Dyck (2018) suggests that the essence of the poem lies in understanding its connection with the critical understanding of the Bible. The article suggests that the imagination of Coleridge in terms of understanding unity and division lines with the scriptural accounts of cosmic creation and order. The sublimity of nature is inspired from the Book of Job rather than the anthropocentric epistemology. Moreover, Coleridge’s interpretation of the events in “The Rime of the Ancient Mariner” is grounded in the theological understanding of the religious scripture (Dyck, 2018). Estok (2021) interprets “The Rime of the Ancient Mariner” through the lens of environmental horror in the short article “Environmental horror in The Rime of the Ancient Mariner”. The article argues that the environmental catastrophe depicted in the poem prefigures contemporary concerns about anthropocene and environmental degradation. The poem’s depiction of the disruption in natural order evoke a mode of horror that has deep connection with ecological consequence because of human action. Estok (2021) shows how the poem explores human exploitation of the natural environment, ecological vulnerability, and ethical implications of those actions.

Although earlier studies have attempted to answer questions from various dimensions about the poem, a critical gap remains in evaluating the poem from the perspectives of hydro-colonialism, blue humanities, and environmental justice. By answering these questions, this paper aims to contribute to the vast scholarly discourse surrounding this mammoth work by Coleridge.

METHODOLOGY

This study follows the qualitative method of research. This paper analyzes the poem in discursive formations- Romanticism, British maritime imperialism, environmental ethics, and contemporary hydro-colonial theory. Thus, the methodological approach is interdisciplinary as it brings literary criticism, postcolonial studies, ecocriticism, and oceanic humanities to produce a theoretically dense and historically informed reading. The interpretative method is not non-reductive. This paper will not discard or replace the earlier research that focuses on the theological reading of the poem. It will however reframe the content within a broader material and political ecology. The metaphysical and symbolic aspects of the poem are read alongside the poem’s engagement with water as material, ecological and juridical force. Moreover, this dual lens will give the paper a central premise of hydro-colonial analysis. The meaning of the poem comes from the entanglement of language, environment, and power.

The study does not analyze the poem from the perspective of hydro-coloniality, Blue Humanities, post colonial ecocriticism and environmental justice separately. Rather, this study integrates them into a single analytical framework. Hydro-coloniality provides the historical and political context; Blue humanities supply an ocean-centered analysis; postcolonial ecocriticism analyzes power and exploitation; and environmental justice articulates the accountability of ecological harm. This integrated framework helps the study to uncover all the relevant aspects of the research. The close reading of the text will focus on all the key moments of the poem. The analysis will be on the killing of the albatross, the stagnation of the sea, the spectral punishment, and the forced narration of the mariner.

THEORETICAL FRAMEWORK

Hydro-Colonialism and Blue Humanities

Hydro-colonialism is a contemporary theory that extends postcolonial criticism into aquatic spaces. Hydro-colonialism refers to the colonial production of water as an object of governance, extraction, epistemic domination. History suggests that oceans, rivers, and seas have been used as an infrastructure by the colonialists to facilitate

trade, slavery, military expansion, and global capitalism (DeLoughrey, 2019). Colonial exploitation did not stop on land, rather it expanded to global water too. The imperial modernity includes maritime routes, navigational knowledge, and oceanic imaginaries.

The voyage in "The Rime of the Ancient Mariner" is a colonial act on the assumed mastery of the sea. The ship is a mobile apparatus of colonial presence. The mariners treated the ocean as a space of domination. However, Hydro-colonial theory limits colonial control. Water is a force of resistance too. Depending on the situations, water can be unstable, fluid, and resistant to total appropriation. The resistance is not metaphorical. The resistance is material too, as it has the capability to create storms, currents, and ecological feedback. The mariners lost their way as the ocean became unstable in the poem. The ocean acts as an agent of retribution rather than a meaningless source to colonial power. Thus, the poem becomes a curious source of hydro-colonial study as it clearly shows the literary articulation of the failure of colonial mastery over water.

Hydro-coloniality is a branch of the broader framework Blue Humanities. Often viewed as the corrective critique of land centric history, Blue Humanities shows that the ocean is a space of circulation, risk, and relationality (Mentz, 2020). Blue Humanities challenges the notion of viewing the sea as the backdrop, instead it is shown as an active participant in the cultural and historical process. Colonial arrogance is portrayed through the killing of the albatross. It shows how the colonialist viewed the nonhuman as a subordinate in their colonial quest. The ecological collapse of the killing of the albatross resulted in the ecological collapse in the subsequent events of the poem. Those events are the perfect illustration of the consequences of biological decay on the hands of the colonialists.

Environmental Justice and Slow Violence

The ethical dimension of this study will be done using the environmental justice theory. Usually environmental justice is concerned with the disproportionate distribution of environmental harm among the marginalized communities. However, contemporary use of the theory is increasingly expanding the horizons of understanding nonhuman life and ecosystem in general. Rob Nixon's (2011) theory of slow violence will also provide a critical framework for reading "The Ancient Mariner". Slow violence suggests that the gradual harm in accumulative forms that are often invisible can have devastating effects in the long run. One of the key features of environmental justice is to ensure accountability of the exploiters. The killing of the Albatross and anthropocentric view on the oceanic entities were severely punished in the poem. It suggests that the colonial powers will be held accountable for destruction of the ecosystem.

FINDINGS AND DISCUSSION

Coleridge asserts the colonial agency and their authoritative nature at the beginning of "The Rime of the Ancient Mariner". The reluctant audience at a wedding ceremony were forced to listen to the story of the Mariner, and abide by his rules and notion suggesting colonial hegemony. Coleridge asserts, "He holds him with his glittering eye—/ The Wedding-Guest stood still,/ And listens like a three years' child:/ The Mariner hath his will." (Coleridge, 2005, p. 813). Although by the end of the poem we learn why this compulsion was done, this attitude clearly reveals his habit of exerting power over powerless entities, whether human or the sea. Thus, from the very beginning of the poem, through the Mariner, Coleridge establishes the colonial attitude and prepares us for more. In "The Rime of the Ancient Mariner", the ocean appears as space for the ship and its inhabitants. History shows that oceans were extensively used by the colonizers for exploration and expansion of the territorial colonies. It involved trade and dominion in the eighteenth century by the British colonizers. In line with that, Coleridge writes, "The ship was cheered, the harbour cleared,/ Merrily did we drop/ Below the kirk, below the hill,/ Below the lighthouse top." (Coleridge, 2005, p. 813) The Mariner begins his story, telling the wedding guest about the ship that sailed off from the harbour, leaving behind the "kirk," "hill," and "lighthouse." The voyage reflects Britain's naval power that extended from the coastal threshold to the global water.

The sailing of the ship from the harbour clearly reflects the hydrocolonial attitude of the colonizers, where the ship is nothing but a tool to exploit the sea. The ship leaves behind the church, human connections, and all sorts of guidance as it enters the vast unknown sea, where they believe nothing else can control them. This voyage portrays the domination of colonizers over the sea, using it as a medium for expansion, exploitation, and control, rather than respecting the sea as a shared entity of the environment. From the hydrocolonial perspective, the ship leaving the church behind is believed to be unsupervised by religion or moral obligations. Moreover, the Mariner moving out of localities' sight in his ship thinks that his actions will remain unnoticed. The Mariner believes that going outside the lighthouse range will make them untraceable by any guides and that they will remain unsupervised. With these beliefs and confidence, the ship begins exploring the sea and utilizing it for navigation and tracking, converting the sea into a measurable and mappable space. The poet says, "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." (Coleridge, 2005, p. 813). Hydro-colonial theory insists that the colonizers assumed global water as an extension of imperial

space. According to DeLoughrey (2019), colonial modernity depends on transforming the oceanic space into routes and resources. The first few stanzas echo the same sentiment in "The Rime of the Ancient Mariner". The Mariner moved with a lot of confidence and was supported by collective labor. His navigational knowledge made him the perfect colonizer where the ocean is a subordinate to his voyage.

Rather than viewing the sea as a living entity, the poem depicts it as exploited and mastered, embodying ecological violence rooted in colonial imperialism. "The Albatross did follow,/ And every day, for food or play,/ Came to the Mariner's hollo!" (Coleridge, 2005, p. 814) The Albatross is considered a symbol of good luck by sailors. The bird followed the ship, ate from them, and played with them. The Albatross had all the intention of maintaining harmony with the unknown ship; it welcomed them, befriended them, and trusted them. However, the Mariner did not share the same mindset. With an anthropocentric attitude, the Mariner whimsically shoots the friendly bird for no good reason, despite it not having harmed them other than entertaining the crew. Coleridge writes, "With my cross-bow/ I shot the ALBATROSS." (Coleridge, 2005, p. 814) This event clearly marks the unnecessary exertion of power and the colonial violation against the sea. This event mirrors how imperial powers disrupt the natural balance of the oceanic ecosystem for their one-sided, temporary, and whimsical benefits, leaving the environment at risk. Overlooking the interdependence of the oceanic ecosystem once they are no longer helpful to them reflects the anthropocentric dominance of the colonizers. To them, all that matters is exploring new spaces and exploiting them to the fullest. To the hydrocolonizers, exploring the unknown sea and establishing their authority over it, erasing prior existence, was all that mattered. Nevertheless, soon the slow violence takes over, and the sea suffers under the anthropocentric attitude of the Mariner and his ship. Coleridge says, "The very deep did rot: O Christ!/ That ever this should be!" (Coleridge, 2005, p. 815)

Hydrocolonialism clearly states the corruption of the sea by imperial authorities. The colonizers not only used the sea as their route but also dumped all their waste into the sea, disregarding the long-term consequences of their actions. Here, the ship does the same. In the name of exploring the untamed sea, they have shown no respect or intention for the conservation of the water bodies. Their expedition has polluted the sea in ways that cannot be overlooked; hence, the sea reflects the outcome of their actions. In the above lines of Part II, it is seen that the very depths of the sea rot. In the following lines, Coleridge reveals that, "slimy things did crawl with legs/ Upon the slimy sea" (Coleridge, 2005, p. 815) At the beginning, Mariner and his ship found the sea to be immaculate and full of natural beauty; little did they expect to discover such a condition where things would turn out hostile. This clearly highlights the hydrocolonial aftermath, resulting from the slow violence that ultimately turns against the Mariner and his crew. Water as an agency has its limit of tolerance. The rotting sea symbolizes environmental degradation caused by human wrongdoing. In addition to this, in Part III of "The Rime of the Ancient Mariner," Coleridge mentions a woman embodying the "LIFE-IN-DEATH" condition. The poet writes, "The Night-mare LIFE-IN-DEATH was she." (Coleridge, 2005, p. 817) This "LIFE-IN-DEATH" condition of the woman mirrors the colonial condition created by the Mariner while exploiting the sea without killing the sea outright. The Mariner killed the Albatross, left the sea to rot, and affected the natural flow of the wind; in other words, he hampered the ecosystem of the sea, leaving it in a "LIFE-IN-DEATH" condition. Hydrocolonialism identifies this woman as a metaphor for the exploitation of the sea, where the sea remains alive but poisoned, productive yet suffering.

Integrated with the hydrocolonial reading, "The Rime of the Ancient Mariner" broadly highlights environmental justice in the context of slow violence and portrays oceanic agency. The same sea that welcomes the Mariner turns out into a nightmare due to his hydrocolonial actions. The killing of the Albatross that gave him the joy of mastery over the sea and its creatures returns to him as his karma. The Mariner, blinded by the euphoria of exploitation, thought that he had left behind the "kirk," "hill," "lighthouse". Leaving the "kirk," "hill," "lighthouse" out of his sight surely kept them out of his mind, but not out of his awaiting environmental justice. The Mariner was so obsessed with his violent mastery over the sea that he kept ignoring all the warnings he got. In part I of "The Rime of the Ancient Mariner," Coleridge writes, "And now the STORM-BLAST came, and he/ Was tyrannous and strong:/ He struck with his o'ertaking wings,/ And chased us south along." (Coleridge, 2005, p. 813)

The storm mentioned in the above lines by Coleridge reflects the Mariner's hydrocolonial tyranny, reflecting colonial anxieties about control. However, he fails to anticipate the effects of slow violence and the consequences of environmental justice. Hydrocolonialism suggests that colonial power relies on controlling the sea; however, in this context, the sea resists exploitation, promoting environmental justice and exposing the limitations of human authority over the sea. The Mariner's sea was driven southwards into the unknown territory, leaving him powerless between the vast deep sea. Coleridge further describes the surrounding environmental situation of the ship, the poet says, "And ice, mast-high, came floating by,/ As green as emerald." (Coleridge, 2005, p. 813) Here, the ice acts as a barrier to hydrocolonial exploitation. The "mast-high" ice portrays the water agency resisting further movement of the ship into the sea by making navigation dangerous. It mirrors the Mariner's vulnerability to colonial ambition in hostile oceanic environments. In addition to that, Coleridge further writes "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!" (Coleridge, 2005, p. 815)

The same sea that provided wind to sail and waves to glide takes away both breeze and navigation facilities. The lively sea, with flying Albatrosses, turned into a vast silence: no wind, no waves, no birds, just icy barriers and silence. Hydrocolonial expeditions are dependent on predictable winds and waves, without which navigation is quite impossible. This situation renders their power useless in the face of environmental justice. The silent sea clearly refuses cooperation. This stagnant situation gets worse when the next crisis unfolds. Coleridge writes, "Water, water, every where,/ And all the boards did shrink;/ Water, water, every where,/ Nor any drop to drink." (Coleridge, 2005, p. 815) Amidst the vast and deep ocean, the ship had no water to drink. A critical hydrocolonial irony, where the Mariner could not depend on the salty water to survive. No amount of colonial mastery over the water routes can provide access to sustain or survive in salty waters. This situation portrays a deep environmental justice in "The Rime of the Ancient Mariner". Coleridge creates an inclusive justice for all the "tongues" that rejoiced during the exploitation by making them suffer "utter drought". The poet says, "And every tongue, through utter drought,/ Was withered at the root." (Coleridge, 2005, p. 816) Moreover, to ensure spiritual justice to environmental disruption, Coleridge further writes "Nine fathom deep he had followed us/ From the land of mist and snow." (Coleridge, 2005, p. 822) A spirit has followed them from the beginning of their journey to check on the Mariner's actions. Leaving the church and the hills past his eyesight was easy for the Mariner, but he could not leave behind what was beyond his eyesight. This spirit manifests as environmental justice in the face of the Mariner's slow violence and his ship, which adds to his misery and helplessness.

The water agency states that the sea is not a passive territory, but a powerhouse that has its own control. Here, this spirit comes as an agent of nature, reversing the power dynamics between the Mariner and the sea, and finally bringing an end to the ship's tyranny. They were stuck there for "day after day". Coleridge writes, "As idle as a painted ship/ Upon a painted ocean." (Coleridge, 2005, p. 815) This stagnation can be characterized as environmental justice or anti-hydrocolonial resistance. The water agency fights back to reclaim its natural order. The sea refuses to function as a medium of transportation, turning into a stagnant medium that neutralizes the ship's expedition and puts an end to the Mariner's tyranny. However, Coleridge shows that true justice is served only when redemption begins. He writes, "I blessed them unaware:/ Sure my kind saint took pity on me." (Coleridge, 2005, p. 819) Here, the Mariner begins to appreciate the creatures of the sea, treating them as part of the ecosystem rather than viewing them with an anthropocentric attitude. Hydrocolonialism and slow violence are replaced by ecological humility, which acknowledges the equality of all living beings. Coleridge shows the unconscious transformation of the Mariner in his state of redemption, ensuring environmental justice. The Mariner's redemption ultimately helps him rescue the ship. In part V of "The Rime of the Ancient Mariner," Coleridge writes, "Under the keel nine fathom deep,/ From the land of mist and snow,/ The spirit slid: and it was he/ That made the ship to go." (Coleridge, 2005, p. 822) These lines reflect how much the movement of the ship or the hydrocolonial expedition is dependent on the oceanic agency. In terms of environmental justice, the sea permits the ship to move on its command, destabilizing the illusion of the Mariner's mastery over the sea. In part VI of "The Rime of the Ancient Mariner," Coleridge writes, "The ship went down like lead." (Coleridge, 2005, p.826)

Finally, the sinking of the ship symbolizes the failure of the hydrocolonial expedition, marking the futility of human control over the oceanic agency. The poem comes to an end when Coleridge writes in part VII of "The Rime of the Ancient Mariner", "He prayeth best, who loveth best/ All things both great and small." (Coleridge, 2005, p. 827) Finally, the Mariner renounces his hydrocolonial attitude and learns to submit to the oceanic agencies.

CONCLUSION

This paper has argued that "The Rime of the Ancient Mariner" can be evaluated from the perspective of a hydro-colonial and environmental justice framework. The Romantic movement promoted the idea of sublime but the ecological consciousness of the poets are greatly presented in poems like "The Rime of the Ancient Mariner". Throughout this paper, it has been seen that the poem demonstrates the ocean is not just a passive source of exploitation, rather it can be an agentive, juridical, and ethically demanding force. Hydro-coloniality emerges in the poem to depict the environmental injustice in the hands of imperial dominion. The narrative shows how the journey followed the familiar harbors to the Antarctic and Pacific- routes that are greatly inspired from the historical figures like Captain James Cook. The Mariner embodies the colonizers who had anthropocentric hubris that destroyed many water resources and their entities. The Albatross-a representative of the oceanic nonhuman-guided the ship through fog and storm, faced death at the hands of the colonial representative the Mariner. The Mariner wanted to assert human mastery over the nonhuman. The act is the perfect example of colonial violence inflicted on the oceanic space.

The discussion of this paper converges in Coleridge's call for environmental justice. Equitable relations must exist between the human and nonhuman. The moral attested by the Mariner, "He prayeth best, who loveth best/ All things both great and small" justified the ethical consideration regarding the human's coexistence with the nonhuman. The Mariners' thirst symbolizes the collective punishment for the colonial hubris. Coleridge's masterpiece professed the contemporary climate crises- sea-level rise, ocean acidification, and plastic pollution echo the poem's "slimy sea". Coleridge urges the readers to reevaluate the human water relationship. The Mariner's lesson must endure. To preserve watery worlds sustainably, we must love all creatures and co-exist abandoning anthropocentric ideology.

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