A Textual Study of Context of Personal Pronouns and Adverbs in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

Fadi Butrus K Habash, M.A.

A Statue of Ancient Mariner

Courtesy: http://en.wikipedia.org/wiki/The_Rime_of_the_Ancient_Mariner

Abstract

Context is one of the main topics of Philology. It has been studied in language, criticism, interpretation, etc. It has attracted the attention of linguists, critics, and philologists in the twentieth century. The present research is a textual study of context of personal pronouns and adverbs of time and place in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner". It falls in three sections.

The first section tackles context, its referential function, and its uses in semiotics and semantics. The second section analyzes context types and function in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" with the reference to the personal

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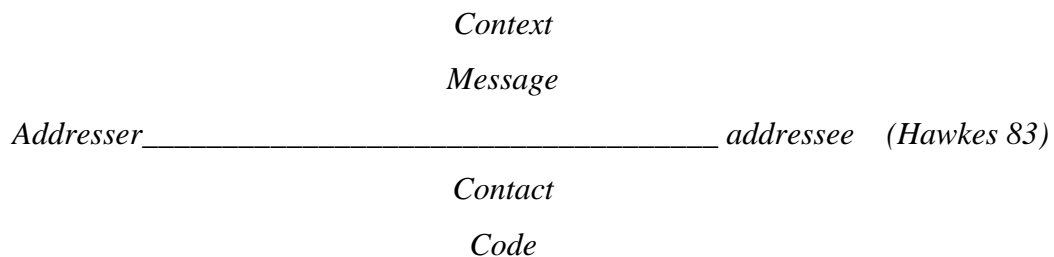
pronouns and adverbs of time and place. The third section deals with the conclusion of the research. The most important result is that context determines the referentiality of pronouns and adverbs of time and place in Coleridge's poem.

1. Introduction – Defining Context

Context has preoccupied linguists and critics in the recent years. Etymologically speaking, it is derived from two Latin words "Con" and "textus", "Con" means "With" and "textus" means "tissue". "It is the setting of a word, phrase, etc., among the surrounding words, phrases, etc., and used for explaining the meaning of the word, phrase, etc." (www.dictionary.com). Crystal clarifies the concept of context in the following words: "It denotes specific parts of an utterance near to a *Unit* which is the object of linguists' attention. Context determines the occurrence of a Unit, Like a Sound or Word" (Crystal 71). Peter Childs and Roger Fowler define context from the literary point of view as: "'The meaning of a word is its use in the language'…. 'The interpretation of an utterance is dependent upon a knowledge of the contexts within which it occurs'" (33-4).

John Lyons argues that context refers to a set of propositions in which new propositions can be evaluated for truth and added to the context or rejected untrue (Lyons 218).

Roman Jakobson determines context as a constituent of speech event among six constituents. According to him, speech event is made up by six constituents:

<div align="center">

Context

Message

Addresser_____ addressee   (Hawkes 83)

Contact

Code

</div>

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David Lodge in *Modern Criticism and Theory* talks about Roman Jakobson's concept of linguistics and poetics through interpreting the major problems between poetics and verbal structures and the differences between them. He states that: "Since linguistics is the global science of verbal structures, poetics may be regarded as an integral part of linguistics" (32). He also claims that the traditional model of language is composed of three functions along with three apexes. They are emotive, conative, and referential respectively, and resemble, "the first person of the addresser, the second person of addressee, and the third person- someone or something spoken of" (Ibid 36). There is another function called phatic function which usually is "the verbal function acquired by infants; they are prone to communicate before being able to send or receive informative communication" (Ibid 37).

It is possible to give two levels to language which are the "'object language' speaking of objects and 'metalanguage' speaking of language". The metalanguage is used by addresser and addressee through manipulation of CODE (Ibid 38). It is possible to sum up all the previous functions and categories in the following terms:

<div align="center">

REFERENTIAL

EMOTIVE   *POETIC*   *CONATIVE (Lodge38)*

PHATHIC

METALINGUAL

</div>

According to Jakobson, "The referential function is the outward-directed function of language that minimizes speaker, hearer, channel, etc., and focusing impersonally on subject matter. So, it came to be called 'Scientific' use of Language." (Fowler 84)

It is the substance of the mental, personal, interactional, social, institutional, cultural and historical situation in which the utterance is produced (Gee 54). Words pivot on other people through other discourses and they bring with them as potential situated meanings all the situated meanings they picked up in history and in other settings and discourses (Ibid). The whole text is completely understood in the context

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of its entire world. Context even determines the occurrence of a signal word. (Muller-Vollmer 89)

Roger Fowler in "Linguistic Criticism" divides context into three types: Context of utterance, Cultural Context, and Context of reference (Folwer 86). The first kind refers to the situation within which discourse is conducted (Ibid). It includes:

The physical surroundings; the location of the participants vis-à-vis on

another,…, in particular whether speech or writing.

It is noticed that the context of utterance vary in character as widely as

the number of occasions of utterances. (Ibid)

Fowler subdivides the context into three categories: Split, Personal deictics and regular. Split is a fundamental distinction between contexts in which participants are together at the same time and in the same place, and all Split Contexts of utterance. It has a deep effect on the meaning of deictic and the time and place. The different selections of meanings of words like here and now are used quite differently according to differences of contextual types. (Ibid 87)

2. Deixis – Personal and Demonstrative Pronouns

Etymologically speaking the Greek word "Deixis" and its adjective deictic means "pointing" or "Showing", while the Latin word "index" which is derived from it, means "pointing finger"(dictionary.com). The personal and demonstrative pronouns are deictic in terms of this etymological definition. John Lyons in *Language, Meaning and Context* says:

"The only subclass of pronouns…are personal pronouns, on the other hand ('I', 'you', 'we', etc), and demonstrative pronouns, on the other ('this', 'that'). But 'indexicality' and 'deixis' are commonly employed nowadays to cover a far wider range of phenomena, including demonstrative adverbs ('here', 'that'), tense (past, present and future),… (Lyons 228-230).

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Personal deictic is considered as one of the systematic differences among types of utterance of context. It demonstrates personal deictics such as 'I', 'you', etc. It follows the distinction between contexts in which participants are known as individuals and those in which they are not (Folwer 87).

3. Recurrent Features

The third one is the regular context of utterance. Every utterance or reception is a distinct yet, historical event that has its own idiosyncrasies (Ibid).

There are strong and recognizable recurrent features which govern distinct utterance context. These recurrences are the consequences of cultural conventions which categorize the objects and activities of societies into categories with their distinct significances (Ibid). The process of cultural categorization is an essential device for simplifying and making recognizable the material and the social world.

The places where discourse occurs are not considered as individual sites but as instances of institutions or routine settings. People are communicated not as individuals but in accordance with ascribed roles and statuses derived from their functions within social structures (Ibid 88).

This conventionality of behavior is a characteristic of obviously intimate and informal contexts and as well as more rigid and ceremonial settings. It is clear in writings of socio-linguists and discourse analysis that the structure of verbal behavior differs from one type of utterance context to another. These variations can be ascribed to social and economic factors that extend beyond the immediate setting to broader structure of society (Ibid).

4. Context of Culture and Reference

As for context of culture, it includes the network of social and economic conventions and institutions forming the culture. The context of utterance is special in some literary genres, though all discourse has a definite cultural context. "It could be

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studied as an influence on linguistic structure of literary texts and as a guide to their interpretation" (Ibid).

These two kinds of context that influence the structure of discourse are: the immediate which is conventional and the context of structure which is broader and highly organized. It is seen as determiner of possible kinds of utterance context, as it indirectly influences the kind of discourse used in peculiar and specific occasions (Ibid 88-9).

The context of reference is known as "the topic or subject-matter of a text" (Ibid 89). There are many possible relationships between the context of reference and cultural context.

5. Two Types of Discourse

There are two types of discourse. Its work or literary creations could be more or less harmonized with norms of the cultural context. The fictional world of the nineteenth-century realistic novels is built to approach a known cultural context. Defamiliarization appears when the context of reference brings or introduces elements that deviate from the expected cultural context. (Ibid)

6. Techniques

There are many techniques that could be used. They include: the introduction of sociologically deviant characters with discourse styles at odds with norms of the narrative voice. "Primitives" whose worldviews are defective or skewed compared with our world make cultural contexts in which they voice their selves. There are textual attempts to build a world which is a logical denial or inversion of the experiential norms supplied by the context of culture.

7. Uses of Context

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John Perry in his paper: "Indexicals, Context, and Unarticulated Constituents", states that there are many uses of Context: The Presemantic Uses of Context, Semantic Uses of Context, and Post-Semantic Uses of Context.

The Presemantic uses of context are the "Use of Context to figure out which meaning a word is being used, or which of several words that look or sound alike is being used, or even which language is being spoken" (Perry 2).

They are characterized by variety of design with its different uses: "Its designation varies with different uses, because different of its meanings are relevant. Again, all sorts of Contextual facts may be relevant to helping us determine this " (Ibid 3).

The second type comprises the Semantic Uses of Context. In this type of Use the meanings work within the context to perform their function. John Perry says:

> *"In the case anaphora, the contextual facts have to do with the relation of the utterance to previous nouns in the discourse. In the case of indexicals and demonstratives, rather different sorts of facts are relevant, having to do with the relation of the utterance to things other than words, such as the speaker, addressee, time, and place of utterance" (Ibid 4).*

The third use is the Post-Semantic Uses of Context, the lack of the materials needed for proposition expressed by a statement is clear, even if the words and their meanings have been identified, and consulted within the realm of the contextual factors to which the indexical meanings direct us. Some of the constituents of the proposition expressed are *unarticulated* (Ibid 8).

John Perry makes the point about Indexicals when he says that they : "provide a way of talking about objects that doesn't require us to know much about what they are like or what their names are, but does require that we know what relation they have to us-or…, to the context of utterance" (Ibid 13-4).

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8. Context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

Courtesy: http://en.wikipedia.org/wiki/Samuel_Taylor_Coleridge

The context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" determines meanings through its substance of speech. Its three kinds of context, viz., context of utterance, context of reference and cultural context crystallize the mental, personal, social, interactive and cultural situations in which speech is produced. A very careful reading and examining of individual words or expressions will reveal each type of context as masterly approached and used in this magnificent poem.

The Context of the title of the poem "The Rime of the Ancient Mariner" indicates the poet, the ancient mariner, and other characters and the setting; the reader expects that the story of the ancient mariner revolves around only the ancient mariner and his ship crew while it extends to include all of humanity. The Character's name, the ancient mariner breaks down the readers' horizon of expectation. He is an English man who dwells or stands for all nationalities. The ancient mariner is nameless as if the poet intends not to mention real names in order to make the mariner's characteristic and identity an ambiguous and a vague one. The reader has a pivotal role in the story of the Ancient Mariner because he is exposed to different contexts through the techniques used by Coleridge which implies narration of story within a story in the course of the poem. This technique needs a clear mind on the reader's part

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to realize the various levels in which the problematic ordeal of the Mariner is laid. Peter Stockwell in his book *Cognitive Poetics: An introduction*, comments on this aspect by saying:

> *...The reader has to keep track of the fact that the mariner at the beginning of his story does not possess the same knowledge as the mariner at the end of the story. The attachment of this knowledge is episodic. However, the mariner remains a mariner throughout, and this knowledge is thus non-episodic in the narrative.*
>
> *A reader must thus keep track of which information applies in any particular context, and this knowledge is arranged in terms of contextual frames. These are not simply 'snapshots' of successive moments across the narrative, however, but are a series of ongoing and shifting mental representations of the world of the literary work (155).*

9. Split Context and Reference

The split context of the utterance refers to the subject matter of the story, the ancient mariner himself. It outwardly refers to it and presents objective information about it through the outward-directed function of language.

The Ancient Mariner appears in the poem as a guilty man who would like to repent and wash away his deadly sin through the action of confession to others, believing that this will forgive his wrong doing through the killing of the Albatross. The ancient Mariner's body language consciously or unconsciously retells his story to the people who he meets in his journey. His heart is full of emotions and passions as he watches the storms, fog, dangerous, and different kinds of risks and ghosts or apparitions in his way. The Ancient Mariner figuratively comes out of the psychological and mental state of suffering and enters the wedding guest's life in the world of the poem.

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The personal deictic "you" and "your" indicate a dialogical situation in which the narrator is an addresser who addresses an addressee. There is deliberate ambiguity in terms of the identity of the addressee. The addressee or listener may be a character in the story or an imaginary person in the narrator's mind. The narrator does not provide details with regard to his character's or the addressee's traits. The addressee's voice is heard in the story. He inquires about The Ancient Mariner's identity through dialogue with the narrator. There seems to be intimacy between him and the narrator; it is indicated through excessive use of personal deictic in the poem which refer to the narrator. The juxtaposition of the excessive use of these personal deictics lead to a state of confusion because of its sub-referentiaities. The ancient Mariner as a narrator is using the pronoun "My" excessively in the poem, as it is clear in the following extracts from the poem: "my eyes", "my heart", "my soul", "My body", "my lips" (Bate and David 419-20). The Hermit also is utilizing the pronoun "My" in his speech: "by my faith!" as an oath (Ibid).

10. Symbols

It is a very obvious the use of Christian symbols as well as liturgical terms in Coleridge's poem such as "my soul", "My body", etc., which refer to the sacrifice and redemption of Christ. Elliott B. Gose, Jr. in *Coleridge and the Luminous Gloom: An Analysis of the "Symbolical Language" in "The Rime of the Ancient Mariner"* states that:

> *...killing the Albatross the Mariner separates himself from a Christian God-and certainly the poem is filled with Christian trappings. It begins with a church wedding and ends with an admonition to pray in church. In between we have mention of Christ, Mary Queen, Heaven, Spirits blest, Him who died on the cross, pen-ance, Dear Lord in Heaven, a holy hermit, and shrieving. Finally, Coleridge indicates that the Albatross is important to the theme of the poem because it symbolizes a Christian soul (239).*

11. Use of "I" and Other Personal Deictic

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The personal deictic "I" is used inside the dialogue only. It is implicitly used outside the context of the dialogue. The speaker appears as first person narrator within the context of dialogue. This "I" takes different references along the poem, one time refers to the speaker, another time refers to the Ancient Mariner, another one stands for the Wedding-Guest, and it refers to the woman (Life-in-Death) while it also exemplifies the Hermit.

The frequent use of the personal deictic "He" and "She" imply distance in time and place. The speaker and the narrator seem to be spatially and temporally distant from the characters. The personal deictic "He", "him" and "his" indicate the absence of the character of the Ancient Mariner, The Hermit, God, the Wedding guest, Jesus the Christ, the steersman's face, the star dogged Moon, the Seraph, and they also refer to a dead person body "The body of my brother's son….But he said nought to me"(Bate and David 415) and the personal deictic "She" indicates absence of female characters." "She"" also refers to unidentified female characters in the story, the names of the female characters not being mentioned. These personal deictic "She" and "her" refer to things human or inhuman, animate or inanimate, for example, it is used to refer to the Albatross, to St. Mary, to Life-in-Death, the ship, the boat, the sky, the spector woman, the death mate, the sound and strange things. Also, the personal deictic "They" and "Them" are used to stand for the Seraph's bands, the mariners, the water snakes, God's creatures, the dead men, water snakes, the pilot and the pilot's boy. The personal deictic "Us" refers to The Ancient Mariner, his crew and the wedding guest and could also refer to all human beings. Again the personal deictic "We" appears in this poem to be used by the Ancient Mariner in his reference to himself and his crew as well as in referring to other characters who are exited in the process of the poem, "I woke, and we were sailing on (Ibid 417). It is the "Second Voice" in the poem which has also used the pronoun "we" in speech or conversation with the "First Voice" as in the following extract:

> Fly, brother, fly! More high, more high!
> Or we shall be belated:
> For slow and slow that ship will go,

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When the Mariner's trance is abated" (Ibid 417).

The personal deictic "He" precedes the proper name of the Ancient Mariner. It violates the grammatical use of references, i.e. the anaphoric and cataphoric references. It doesn't directly refer to the proper name; it is repeated many times before the proper name. It is used in a manner of deviation.

He prayth best, who loveth well
Both man and bird and beast.

He prayeth best, who loveth best
All things both great and small;
For dear God who loveth us,
He made and loveth all (Bates and David 422).

The pronoun "It" is used widely in the poem but what is seen in this pronoun is its shifting of the way it is manipulated or referred to. This pronoun is used to stand for "Life-in-Death", "Ship", "boat", "Albatross", "sky", "The harbor-bay", "Seraph" etc. Here are some extracts of considering "The wind" as human being in spite of the Ancient Mariner's using of the pronoun "It". He states:

It raised my hair, it fanned my cheek
*Like a meadow-gale of spring_*
It mingled strangely with my fears,
Yet it felt like a welcoming (Ibid 418).

On the other hand, the poet in the following lines refers to the "seraph" as animate being and not as angelic spirit. The poet strips the seraphs from their holy or heavenly features. This intended act of stealing seraphs of their heavenly qualities dominates the poem through the using of the pronoun "it":

This seraph-band, each waved his hand:
It was a heavenly sight! (Ibid 419).

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The general pronoun "One" is used in its grammatical context of reference, i.e. general reference but it is also used with the context of specification in mind. It is used to imply the feelings of everyone meeting the Ancient Mariner; everyone gets fed up with his own sins, guilt and redemption. The general impression of everyone who talks to the Ancient Mariner is indicated through the context of the pronoun "One":

> *One after one, by the star-dogged Moon,*
> *Too quick for groan or sigh,*
> *Each turned his face with ghastly pang,*
> *And cursed me with his eye (Bate and David 412).*

The general pronoun "One" is used in a context of specifying a thing as being part from other things. It is used to refer to one of the other three people that the Ancient Mariner meets along the way. The repetition of the pronoun "One" implicates the ones of the Mariner's and the Wedding guest's artistic taste in choosing things; it implies that both have one choice of things. Both have one artistic taste in choosing things or in being participants in crime and in the course of redemption too.

> *It is an ancient Mariner,*
> *And he stoppeth one of three.*
> *_"By thy long gray beard and glittering eye,*
> *Now wherefore stopp'st thou me? (Bate and David 407)*

12. The Deictic "Now"

The deictic "Now" is used differently; it is used in the simple past tense and simple present, and not the past continuous or the present continuous tense. The narrator gives the action an instantaneous manner of being in the present. He describes it as a pictorial scene running before him. He depicts the coming or approaching to his own country and repentance or even picturizing the apparitions, mist and fog which occur in the past instantaneously.

> *Now mixed, now one by one.*
> --------

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And now 'twas like all instruments,

Now like a lonely flute;

And now it is an angel song,

That makes the heavens the mute (Bate and David 417).

The narrator exposes The Ancient Mariner's sitting along with the Wedding Guest as a lively scene; he shows it as a real one before him. This pictorial scene reinforces the narrator's omniscience, the narrator's knowledge of characters.

The Wedding Guest sat on a stone:

He cannot choose but hear;

And thus spake on that ancient man,

The bright-eyed Mariner (Bate and David 407).

The context of the deictic "Now" signifies The Ancient Mariner's insistence on knowing all the characters, supernatural powers and accidents which happened to him as a kind of punishment to his guilty and terrible deed of killing the Albatross. This crime was a bad omen to the Ancient Mariner and his crew as well. It emphasizes the necessity of omniscience or spiritual knowledge which is an instantaneous knowing.

13. The Demonstratives

The demonstratives "that", "there" and "those" are contextually used in the poem. Their repetition emphasizes the Ancient Mariner's distance and isolation from the people. It also emphasizes his emotional dissociation from other characters in the world and even from the characters incarnated within the poem. He is seeking someone in order to heal him from the curse and that someone in the context of the poem is the Wedding Guest.

The demonstrative "there" denotes The Mariner's distance from people. The Mariner is temporally and spatially distant from his surroundings.

What loud uproar bursts from that door!

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The wedding guests are there:

But in the garden-bower the bride

… …

O Wedding Guest ! this soul hath been

Alone on a wide wide sea:

So lonely 'twas, that God himself

Scarce seemed there to be (Ibid 421-22).

The demonstrative "those" signifies the psychological distance between The Mariner and the people. It also indicates his spatial distance of his dwelling place, which is the ship, from the other ships or from the rest of the world because of the curse. It implies his loneliness and isolation. Its contextual use implies the stagnation of time. The Ancient Mariner is informing his readers of how far the Hermit is:

This Hermit good lives in that wood

…..

Where are those lights so many and fair,

That signal made but now? (Ibid 420)

The demonstrative "those" implies loneliness and isolation of the crews' souls. They could be ranked as low standard or marginal people. They are classified as useless, worthless or with no particular importance. The use of "those" indicates the lesser kind of people as if they were animals or serfs. The Mariner describes them as follows: "'Twas not those souls that fled in pain,/ Which to their corses came again" (Ibid 415). It is delineated through its context of describing the Wedding Guest's fears arising from the state of the Ancient Mariner's soul and the souls of the crew. The Wedding Guest declares his fright from their way of looking at him in these lines:

"I fear thee, ancient Mariner!"

Be calm, thou Wedding Guest!

'Twas not those souls that fled in pain,

Which to their corses came again,

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But a troop of spirits blest: (Ibid 415)

14. A Polyphonic Poem

The poem is polyphonic. It has many voices: the narrator's voice, the central character's voice which is represented by the Ancient Mariner's voice, the Wedding Guest's voice, the woman's (life-in-Death) voice, the Hermit's voice and the listener's voice, etc.

The literary critic Bakhtin sees literature as "double–voiced discourse" in which the writer stands outside language and he is at the same time engaged in finding expressions in the language." "In real life, the meaning of the utterance would be disambiguated by context by paralinguistic features and by intonation"" (Pulverness 4).

Allan Pulverness further argues that there are in a dialogue a variety of voices in any literary work which includes novels, short stories and even poetry. The voice is a part from the narration which gives to the literary work a kind of movement to the plot as well as to the technique of narration. As Pulverness argues:

the voices of the romantic novelette and its reader are counter-balanced by the purity and naiveté of the fairytale romance and all the rather flat and knowing voices. The narrator herself, rather than being an omniscient super-voice, is one voice among many (Ibid).

Bakhtin confirms the important role that a language plays in formulating and shaping the type of any literary work especially in poetry. He states that "most poetry is premised on the idea of a single unitary language; poetry effectively destroys heteroglossia; it strips the word of the intentions of others" (Habib 25). The meaning of the term "heteroglossia" is "the circumstance that what we usually think of as a single, unitary language. However, heteroglossia could actually be comprised of a multiplicity of languages interacting with, and often ideologically competing with, one another" (Ibid 22). In this way, it is possible to detect different kinds of languages

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or dialects used, from the language of the speakers in the literary work, the people's class belonging to, and so on. Also, it easily discovers the political, religious, economic languages that are heard in a work of literature, etc.

15. Multiple Voices

Multiple voices are heard in the poem's progress which reflects the suffering and agony that not only the Ancient Mariner is undergoing but the dilemma is extended to embrace within it all human beings, because of their determined or non-determined shortcomings in abusing humanity. The narrator's voice is heard throughout the poem in tone of suffering, pain and repentance. The Ancient Mariner tries to find someone to find peace within himself because of this problem, and in order to be released from the curse attached to him after shooting the Albatross and killing it:

> *It is an ancient Mariner,*
> *And he stoppeth one of three. (Ibid 407)*
> *The Ancient Mariner's voice also is existed:*
> *Seven days, seven nights, I saw that curse,*
> *And yet I could not die (Ibid 413).*

David Perkins sates that "The Mariner gets punished for killing a bird which merely happened to be a pet of the Polar Spirit, a thing he could not have foreseen. It was bad luck."(441).

The Wedding Guest's voice is heard in this poem too. He is afraid of the Ancient Mariner but it turned out to be a major element in solving the problem and removing the curse from the Ancient Mariner. In spite of his scare but he accepts to listen to the old Mariner thus leading him to be saved after being released from the curse:

> *"I fear thee, ancient Mariner!*
> *I fear thy skinny hand!*
> *And thou art long, and lank, and brown,*
> *As is the ribbed sea-sand (Ibid 412).*

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The listener's voice is heard as a neutral character who is closely watching the events in the Ancient Mariner's story. The listener is a person whose job is about telling or transforming what he/she sees without any personal intervention in the narration's progress. The listener in such a task tries to tell readers the truth from being a neutral character not imposed in the events of the poem:

> *The Wedding Guest sat on a stone:*
> *He cannot choose but hear;*
> *And thus spake on that ancient man,*
> *The bright-eyed Mariner (Ibid 407).*

The Hermit's voice is heard in the process of the poem. The Hermit refers to religion or to the redeemer as David Perkins states "the shooting of the albatross symbolizes original sin,… Coleridge's theology of original sin was embedded in a system of Redemption through Christ."(433-5). The Hermit is heard in the poem saying that:

> *"I am a-feared"_" push on, push on!"*
> *Said the Hermit cheerily (Ibid 420).*

It is not strange to hear the woman's voice clearly appearing throughout the poem in order to imply universality of human kind within the story of the poem. Coleridge portraits Death and Life-in-Death as a woman associated with ""Horrors of the Slaves Trade" echoes into the poem when the Mariner sees the ship of Death and Life-in-Death; he "is having a premonition of the Slavers" " as David Perkins states in his work *The "Ancient Mariner" and Its Interpreters: Some Versions of Coleridge* (440). The Woman's voice is heard in the following line in the poem through the voice of the Life-in-Death categorized according to *The Rime of the Ancient Mariner Study Guide and Essays* as "Embodied in a beautiful, naked, ghostly woman with golden hair and red lips. She wins at dice over Death and gets to claim the Ancient Mariner's soul, condemning him to a limbo-like living death" (Coleridge. URL

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www.gradesaver). The Life-in-Death wins the dice game on Death and it is heard saying:

"The game is done! I've won! I've won!" (Ibid 412)

16. Conclusion

Context in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" is of three types: Context of utterance, Context of culture, and Context of reference. A context of utterance denotes the central character's distance from the other characters. The use of the personal deictic and demonstratives is to emphasize this distance which has emotional, psychological, social and interactive manifestations.

The context of culture and reference are interrelated in the poem's story. They refer to an impressionistic culture of the central character which is inspired by an aesthetic taste of other characters. The cultural context through specifically represented and embedded in Western culture crosses the borders and limits of the Occident. It is also a reference to a global culture because the Mariner through his sailing in the globe wide seas and oceans towards the East or Orient, he has been launched different environments and cultures in his adventure. In spite of the western impressionistic ceremonies of marriage celebrating atmosphere but also the ordeal extends to the problems of the slave trade as well to serfdom-related problems that dominated a specific period of history. These were actually global problematic dilemmas that needed to be treated and solved correctly.

The context of the poem's story presents information about the subject of the discourse of the poem, and The Ancient Mariner, i.e. the central character in it. The outward–directed function of the language presents objective information about the central character. In short, the contextual use of certain utterances, i.e., personal deictic and demonstratives, determines the meanings of the utterances. The cultural context is indicated by the aesthetic conventions which form the central character of the culture.

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